

# **PRESTON PUBLIC SCHOOLS ARTS CURRICULUM**

## **MISSION STATEMENT**

Preston's arts curriculum (music and visual arts) provides concept instruction and skill development to students in grades prekindergarten through 8<sup>th</sup> grade. Through weekly instruction, students create, perform and respond with understanding in each art form. Skill development together with the use of materials, techniques, forms, vocabulary, notation and specific repertoires are emphasized. Identification of representative works and recognition of the characteristics of each art form from different historical periods and cultures are requisite components. Units of study and related activities encourage students to seek out art experiences and participate in the artistic life of the school and larger community as well as to identify relationships between the arts, other disciplines and daily life. Throughout instruction, the importance of the arts in expressing and illuminating human experiences, beliefs and values is underscored. The ultimate goal of Preston's program is to assist each student in developing sufficient proficiency with a single art form so as to continue lifelong involvement not only as a responder but also as a creator, a performer or to pursue further study in preparation for a career in the arts if desired.

Reference is hereby made to the Creative Expression/Aesthetic Development content standards included in Preston's Preschool Curriculum.

This curriculum aligns with the Connecticut Art Curriculum Framework established by the Connecticut State Department of Education in 1999.

Approved by Preston Board of Education on July 14, 2008.

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# MUSIC CONTENT STANDARDS

<p><b>Standard 1:</b> Students will sing, alone and with others, a varied repertoire of music.</p> <p><b>Performance Standards:</b> Students will</p> <p>Grades K – 4<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain a steady tempo.</li> <li>• sing expressively with appropriate dynamics, phrasing and interpretation.</li> <li>• sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.</li> <li>• sing ostinatos, partner songs and rounds.</li> <li>• sing in groups, blending vocal timbres, matching dynamic levels and responding to the cues of a conductor.</li> </ul> <p>Grades 5<sup>th</sup> – 8<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles.</li> <li>• sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2 (on a scale of 1 – 6), including some songs performed from memory.</li> <li>• sing music representing diverse genres and cultures, with expression appropriate for the work being performed.</li> <li>• sing music written in two and three parts.</li> </ul> <p>Choral Ensemble:</p> <ul style="list-style-type: none"> <li>• Sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3 (on a scale of 1 – 6), including some songs performed from memory.</li> </ul>			
Performance Indicators:	Instructional Strategies and Resources:	Differentiation Strategies:	Assessment:
<p>By the end of <b>prekindergarten</b>, the student will:</p> <ul style="list-style-type: none"> <li>--sing expressively, imitating appropriate models for phrasing and interpretation.</li> <li>--sing from memory simple, short songs representing varied genres, styles and cultures.</li> <li>--sing simple, familiar songs (e.g., nursery rhymes, traditional children’s songs).</li> <li>--sing invented songs arioso.</li> <li>--identify and demonstrate use of singing, speaking, whispering and shouting voices.</li> </ul>	<ul style="list-style-type: none"> <li>--music and movement activities including group songs.</li> <li>--exploration activities followed by instruction.</li> <li>--teacher demonstration and facilitation.</li> <li>--visual props/cues.</li> <li>--emphasis on simple, repetitive songs.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation.</li> <li>--scaffolding.</li> <li>--auditory cues.</li> </ul>	<p>See Prek Curriculum</p>
<p>By the end of <b>kindergarten</b>, the student will:</p> <ul style="list-style-type: none"> <li>--sing independently with appropriate pitch and rhythm.</li> <li>--sing expressively, imitating</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration;</li> <li>--rote practice;</li> <li>--practice with student microphone;</li> <li>--My Turn/Your Turn activities;</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation.</li> <li>--scaffolding.</li> <li>--auditory cues.</li> </ul>	<ul style="list-style-type: none"> <li>--digital recordings;</li> <li>--student performance;</li> <li>--teacher observation.</li> </ul>

<p>appropriate models for phrasing and interpretation.  --sing from memory simple, short songs representing varied genres, styles and cultures.  --sing simple, familiar songs (e.g., nursery rhymes, traditional children's songs).  --sing invented songs arioso.  --sing in groups responding to the cues of a conductor.</p>	<p>--"Game Plan" by Delelles/Kriske;  --"First Steps" series by J. Feierabend.</p>		
<p>By the end of <b>1<sup>st</sup> grade</b>, the student will:  --sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintaining a steady beat.  --sing expressively, with appropriate dynamics, phrasing and interpretation.  --sing from memory a varied repertoire of songs representing varied genres, styles and cultures.  --sing ostinatos, partner songs and rounds.  --sing in groups responding to the cues of a conductor.</p>	<p>--teacher demonstration;  --rote practice;  --practice with student microphone;  --Q &amp; A;  --call and response;  --Conversational Solfege, Level 1;  --"First Steps" series by J. Feierabend;  --"Game Plan" by Delelles/Kriske.</p>	<p>--teacher modeling &amp; mediation.  --scaffolding.  --auditory cues.</p>	<p>--digital recordings;  --student performance;  --teacher observation.</p>
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:  --sing songs from diverse genres including:</p> <ul style="list-style-type: none"> <li>• a simple song as a solo;</li> <li>• an ostinato; and</li> <li>• a full-class unison song from memory, on pitch, with appropriate timbre, diction and expression, while maintaining a steady beat and good posture.</li> </ul> <p>--sing songs representative of different cultures and genres on pitch with appropriate timbre, diction and expression, while maintaining a steady beat and good posture.</p>	<p>--teacher demonstration;  --rote practice;  --call and response;  --Q &amp; A;  --passing microphone;  --Conversational Solfege, Level 1 &amp; 2;  --"Game Plan" by Delelles/Kriske.</p>	<p>--teacher modeling &amp; mediation.  --scaffolding.  --auditory cues</p>	<p>--digital recordings;  --student performance;  --teacher observation.</p>

<p>--demonstrate ability to change tempo while singing in response to gestures of a conductor.</p>			
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:  --sing songs from diverse genres including:</p> <ul style="list-style-type: none"> <li>• a 2-phrase solo;</li> <li>• a partner song, round or ostinato; and</li> <li>• a full-class unison song from memory, on pitch, with appropriate timbre, diction and expression, while maintaining a steady beat and good posture.</li> </ul> <p>--sing a minimum of 3 songs representing different styles (i.e. lullaby, patriotic, folk, spiritual) from memory, incorporating appropriate elements of those styles.  --demonstrate ability to change tempo while singing in response to gestures of a conductor.</p>	<p>--teacher demonstration;  --audio/visual aids;  --video aides;  --whole class and/or small group discussion;  --Conversational Solfege, Level 2;  --“Game Plan 3”, DeLelles/Kriske.</p>	<p>--auditory and visual cues;  --teacher modeling and mediation;  --scaffolding.</p>	<p>--digital recordings;  --student performance;  --teacher observation;  --skill-specific checklist, rating scale and/or rubric.</p>
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --sing songs from diverse genres including:</p> <ul style="list-style-type: none"> <li>• a 4-phrase solo;</li> <li>• a partner song, round or ostinato; and</li> <li>• a full-class unison song from memory, on pitch, with appropriate timbre, diction and expression, while maintaining a steady beat and good posture.</li> </ul> <p>--listen to, discuss and sing on pitch 4 songs representing different styles (i.e. lullaby, patriotic, folk, spiritual) from memory, incorporating appropriate elements of those styles.  --sing songs representative of</p>	<p>--teacher demonstration;  --audio/visual aids;  --video aids;  --whole class and/or small group discussion;  --student modeling;  --Conversational Solfege, Level 2 and 3.  --“Game Plan”, DeLelles/Kriske.</p>	<p>--auditory and visual cues;  --teacher modeling and mediation;  --scaffolding.</p>	<p>--digital recordings;  --student performance;  --teacher observation;  --skill-specific checklist, rating scale and/or rubric.</p>

<p>different cultures from memory.  --start, end and adjust their tempo and dynamic levels in response to gestures of a conductor.  --identify and adjust so that individual voices blend and balance with other singers when singing familiar songs in a group.</p>			
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  --sing songs from diverse genres including:</p> <ul style="list-style-type: none"> <li>• a 4-phrase solo;</li> <li>• a partner song, round or ostinato; and</li> <li>• a full-class unison song from memory, on pitch, with appropriate timbre, diction and expression, while maintaining a steady beat and good posture.</li> </ul> <p>--sing 4 songs representing different styles (i.e. lullaby, patriotic, folk, spiritual) from memory, incorporating appropriate elements of those styles.  --listen to, discuss and sing songs representative of different cultures from memory.  --start, end and adjust their tempo and dynamic levels in response to gestures of a conductor.  --identify and adjust so that individual voices blend and balance with other singers when singing familiar songs in a group.</p>	<p>--teacher demonstration;  --audio/visual aids;  --video aids;  --whole class and/or small group discussion;  --student modeling;  --Conversational Solfege, Level 2 and 3.  --“Game Plan”, Delelles/Kriske.</p>	<p>--auditory and visual cues;  --teacher modeling and mediation;  --scaffolding.</p>	<p>--digital recordings;  --student performance;  --teacher observation;  --skill-specific checklist, rating scale and/or rubric.</p>
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  <b>General Music:</b>  --sing the melody and harmonic part of two-part literature with a difficulty level of 1 (on a scale of 1 – 6) representing at least three diverse genres and cultures:  1) alone;</p>	<p>--teacher demonstration;  --audio/visual aids;  --video aids;  --whole class and/or small group discussion;  --student modeling;  --Conversational Solfege;  --Note: Instruction of this standard is typically combined with</p>	<p>--auditory and visual cues;  --teacher modeling and mediation.</p>	<p>--student performance;  --digital recordings;  --video recordings;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p>2) as a two-part duet; and 3) in a large ensemble. At least one song should be sung from memory. Students sing with accuracy and expression while responding to the cues of a conductor.</p> <p><b>Chorus:</b> --Students sing two- and three-part music with a difficulty level of 2 (on a scale of 1 – 6), including some songs from memory, alone and in small and large ensembles. Students sing with expression and technical accuracy and with good breath control.</p> <p><b>Band/Orchestra:</b> --During rehearsal, students sing alone and with the ensemble a melodic passage from their music that presents diverse genres and cultures with a difficulty level of 1 (on a scale of 1 – 6): 1) a main theme; 2) a harmony part. --Students sing one patriotic song with appropriate dynamics, phrasing and interpretation.</p>	<p>Standard 3 (Students will improvise melodies, variations and accompaniments) and Standard 5 (Students will read and notate music).</p>		
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music:</b> --sing the melody and harmonic part of two-part literature with a difficulty level of 1 or 2 (on a scale of 1 – 6) representing at least three diverse genres and cultures: 1) alone; 2) as a two-part duet; and 3) in a large ensemble. At least one song should be sung from memory. Students sing with accuracy and expression while responding to the cues of a conductor.</p>	<p>--teacher demonstration; --audio/visual aids; --video aids; --whole class and/or small group discussion; --student modeling; --Conversational Solfege; --Note: Instruction of this standard is typically combined with Standard 3 (Students will improvise melodies, variations and accompaniments) and Standard 5 (Students will read and notate music).</p>	<p>--auditory and visual cues; --teacher modeling and mediation.</p>	<p>--student performance; --digital recordings; --video recordings; --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p><b>Chorus:</b>  --Students sing in increasing repertoire of two- and three-part music with a difficulty level of 2 or 3 (on a scale of 1 – 6), including some songs from memory, alone and in small and large ensembles. Students sing with expression and technical accuracy and with good breath control.</p> <p><b>Band/Orchestra:</b>  --During rehearsal, students sing alone and with the ensemble a melodic passage from their music that presents diverse genres and cultures with a difficulty level of 1 or 2 (on a scale of 1 – 6):  1) a main theme,  2) a harmony part  while responding to the cues of a conductor.</p> <p>--Students sing one song of cultural significance with appropriate dynamics, phrasing and interpretation and a difficulty level of 2 (on a scale of 1 – 6).</p>			
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music:</b>  --sing the melody and harmonic part of two- or three-part literature with a difficulty level of 2 (on a scale of 1 – 6) representing at least three diverse genres and cultures:  1) alone;  2) as a two-part duet;  3) in a large ensemble.  At least one song should be sung from memory. Students sing with accuracy and expression while responding to the cues of a conductor.  --demonstrate ability to use</p>	<p>--teacher demonstration;  --audio/visual aids;  --video aids;  --whole class and/or small group discussion;  --student modeling;  --Conversational Solfege;  --Note: Instruction of this standard is typically combined with Standard 3 (Students will improvise melodies, variations and accompaniments) and Standard 5 (Students will read and notate music).</p>	<p>--auditory and visual cues;  --teacher modeling and mediation.</p>	<p>--student performance;  --digital recordings;  --video recordings;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>



<p>descants.  --sing their graduation song as a whole group performance.  <b>Chorus:</b>  --Students sing a varied repertoire of two- and three-part vocal literature with a difficulty level of 3 (on a scale of 1 – 6), including some songs from memory, alone and in small and large ensembles. Students sing with expression, technical accuracy and with good breath control.  <b>Band/Orchestra:</b>  --During rehearsal, students sing alone and with the ensemble a melodic passage from their music that represents diverse genres and cultures with a difficulty level of 2 (on a scale of 1 – 6):</p> <ol style="list-style-type: none"> <li>1) a main theme;</li> <li>2) a harmony part;</li> <li>3) responding to the cues of a conductor.</li> </ol> <p>--Students sing alone at least one folk song with a difficulty level of 2 (on a scale of 1 – 6) from memory with good breath control.</p>			
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<p><b>Standard 2:</b> Students will perform on instruments, alone and with others, a varied repertoire of music.</p>
<p><b>Performance Standards:</b> Students will</p> <p>Grades K – 4:</p> <ul style="list-style-type: none"> <li>• perform on pitch, in rhythm, with appropriate dynamics and timbre and maintain a steady tempo.</li> <li>• perform easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic and harmonic classroom instruments.</li> <li>• perform expressively a varied repertoire of music representing diverse genres and styles.</li> <li>• echo short rhythms and melodic patterns.</li> <li>• perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor.</li> <li>• perform independent instrumental parts while other students sing or play contrasting parts.</li> </ul> <p>Grades 5<sup>th</sup> – 8<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position and good breath, bow or stick control.</li> <li>• perform with expression and technical accuracy on at least one string, wind, percussion or classroom instrument a repertoire of</li> </ul>

instrumental literature with a difficulty level of 2 (on a scale of 1 – 6).

- perform music representing diverse genres and cultures with expression appropriate for the work being performed.
- play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

Band/Orchestra:

- perform with expression and technical accuracy a varied repertoire of instrumental literature with a difficulty level of 3 (on a scale of 1 – 6), including some solos performed from memory.

<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --experiment with rhythmic patterns on a variety of classroom percussion instruments. --perform simple rhythmic patterns. --demonstrate loud and soft rhythmic patterns.	--exploration activities followed by instruction; --teacher demonstration and facilitation; --body percussion; --emphasis on simple, repetitive patterns.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	See Prek Curriculum
By the end of <b>kindergarten</b> , the student will: --perform a given rhythmic pattern on a variety of classroom percussion instruments. --perform simple rhythmic patterns demonstrating loud and soft. --play or sing a short pattern response in answer to the teacher's prompt.	--teacher demonstration; --rote practice; --body percussion; --Q & A; --My Turn/Your Turn Activities; --"First Steps" by J. Feierabend.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	--digital recordings; --student performance; --teacher observation.
By the end of <b>1<sup>st</sup> grade</b> , the student will: --perform a given rhythmic pattern on a variety of classroom percussion instruments to accompany the class singing or dancing. --perform simple rhythmic patterns demonstrating loud and soft. --play or sing a short pattern response in answer to the teacher's prompt. --perform short, rhythmic pieces as a class, starting and ending together in response to a conductor's gestures.	--teacher demonstration; --rote practice; --use of body percussion; --Conversational Solfege, Level 1; --Q & A; --My Turn/Your Turn Activities; --"First Steps" by J. Feierabend; --"Game Plan" by Delelle/Kriske.	--teacher modeling & mediation; --scaffolding.	--digital recordings; --student performance; --teacher observation.

<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--perform a simple ostinato pattern on a pitched instrument while the class sings.</li> <li>--perform a given rhythmic pattern on a variety of classroom percussion instruments to accompany the class singing or dancing.</li> <li>--perform simple rhythmic patterns demonstrating loud and soft.</li> <li>--play or sing a short pattern response in answer to the teacher's prompt.</li> <li>--perform student compositions as a class, starting and ending together in response to a conductor's gestures.</li> <li>--perform simple pieces on pitched percussion instruments with dynamics determined by the teacher while maintaining a steady beat.</li> <li>--perform diverse genres and styles on pitched percussion instruments with appropriate dynamics, timbre and steady beat.</li> <li>--perform a rhyme or song with a two-part accompanying ostinato: spoken or on pitched or unpitched instruments.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration;</li> <li>--visual aids;</li> <li>--rote practice;</li> <li>--use of body percussion;</li> <li>--Conversational Solfege, Levels 1 &amp; 2;</li> <li>--Q &amp; A;</li> <li>--My Turn/Your Turn Activities;</li> <li>--"First Steps" by J. Feierabend;</li> <li>--"Game Plan" by Delelle/Kriske.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation;</li> <li>--scaffolding.</li> </ul>	<ul style="list-style-type: none"> <li>--digital recordings;</li> <li>--student performance;</li> <li>--teacher observation.</li> </ul>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--play on pitch and with a steady beat a simple duet on a melodic instrument.</li> <li>--perform a two-part ostinato or accompaniment while the class sings.</li> <li>--perform rhythmic accompaniment with 2 – 3 rhythmic instruments, each group of instruments playing a different</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration;</li> <li>--student demonstration;</li> <li>--audio and/or visual aids;</li> <li>--whole class and/or small group discussion;</li> <li>--use of body percussion leading to pitched and non-pitched instruments;</li> <li>--Conversational Solfege;</li> <li>--"Game Plan 3" by Delelle/Kriske.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation;</li> <li>--scaffolding;</li> <li>--auditory/visual cues.</li> </ul>	<ul style="list-style-type: none"> <li>--digital recordings;</li> <li>--student performance;</li> <li>--teacher observation;</li> <li>--checklist, rating scale and/or rubric.</li> </ul>

<p>rhythmic part.  --echo rhythms and melodic patterns dictated by the teacher.  --perform music representing diverse genres and styles.  --perform a 2-part rhythmic score using body percussion, pitched or unpitched instruments.</p>			
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --play on pitch and with a steady beat a simple duet on a melodic instrument while blending timbres and matching dynamic levels.  --perform a two-part ostinato or accompaniment while the class sings.  --perform accompaniments which are appropriate in instrumentation and style to songs from a variety of cultures.  --perform rhythmic accompaniment with 2 – 3 groups of rhythmic instruments, each group of instruments playing a different rhythmic part.  --echo rhythms and melodic patterns dictated by the teacher.  --perform student compositions as a class, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor.  --perform music representing diverse genres and styles.  --perform a 3-part rhythmic score in both duple and triple meter using body percussion, pitched or unpitched instruments.  <b>Band/Orchestra:</b>  --perform 1 solo and 3 ensemble pieces of various genres at a difficulty level of 1 (on a scale of 1</p>	<p>--teacher demonstration;  --student demonstration;  --introduction to recorder;  --audio and/or visual aids;  --whole class and/or small group discussion;  --use of body percussion leading to pitched and non-pitched instruments;  --Conversational Solfege;  --“Game Plan 4” by Delelle/Kriske.</p>	<p>--teacher modeling &amp; mediation;  --scaffolding;  --auditory/visual cues.</p>	<p>--digital recordings;  --student performance;  --teacher observation;  --checklist, rating scale and/or rubric.</p>

<p>– 6) in an ensemble, blending timbres, balancing dynamic levels and responding to the cues of a conductor.</p> <p>--perform ensemble music of at least two contrasting parts on pitch, in rhythm, with appropriate dynamics and timbre and maintaining a steady tempo while other students sing or play contrasting parts.</p> <p>--during rehearsal, students improvise easy rhythmic and melodic patterns on their instruments that other students answer by creating responses.</p> <p>--demonstrate appropriate tone quality, embouchure/bow technique, hand position, finger movement, articulation and other basic technical skills on their instrument.</p>			
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music/Chorus:</b></p> <p>--play on pitch and with a steady beat a melodic instrument while blending timbres and matching dynamic levels.</p> <p>--perform a two-part ostinato or accompaniment at a difficulty level of 2 (on a scale of 1 – 6) while the class sings.</p> <p>--given a starting pitch, play a melody by ear.</p> <p>--perform student compositions as a class, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor.</p> <p>--perform music representing diverse genres and styles.</p> <p><b>Band/Orchestra:</b></p> <p>--perform 1 solo and 3 ensemble</p>	<p>--teacher demonstration;</p> <p>--student demonstration;</p> <p>--audio and/or visual aids;</p> <p>--whole class and/or small group discussion;</p> <p>--use of body percussion leading to pitched and non-pitched instruments;</p> <p>--Conversational Solfege;</p> <p>--introduce chords I – V;</p> <p>--“Game Plan 5” by DeLelle/Kriske.</p>	<p>--teacher modeling &amp; mediation;</p> <p>--scaffolding;</p> <p>--auditory/visual cues;</p> <p>--extensions to compositions (i.e., introduction, coda, variation).</p>	<p>--digital recordings;</p> <p>--student performance;</p> <p>--teacher observation;</p> <p>--checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p>pieces at a difficulty level of 1 (on a scale of 1 – 6) of various genres, blending timbres, balancing dynamic levels and responding to the cues of the conductor.  --perform ensemble music of at least two contrasting parts.  --during a rehearsal, improvise easy rhythmic and melodic patterns on their instruments that other students answer by creating responses.  --demonstrate appropriate tone quality, embouchure/bow technique, hand position, finger movement, articulation and other basic technical skills on their instrument.</p>			
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --perform a 2-3 voiced ostinato while the class sings.  --in partners, play a simple duet such as Chopsticks.  --given a starting pitch, play a melody by ear.  --given a melody, decide where chord changes should occur and perform them on a chordal instrument such as a guitar or autoharp.  --read from traditional notation and accurately perform alone and in a small group a level 1 melody (on a scale of 1 – 6) using good playing position.  --play a step-wise melody by ear (e.g., “Ode to Joy,” “Lean on Me,” “Hot Cross Buns”); students later add a chordal accompaniment.  --select instruments to accompany ensemble literature for which they create and perform expressive</p>	<p>--teacher demonstration;  --audio and/or visual aids;  --develop chordal changes I-IV-V using autoharp;  --whole class and/or small group discussion;  --use of body percussion leading to pitched and/or non-pitched instruments (autoharp, keyboard, Orff instruments);  --full class and/or small group ensembles;  --full class and/or small group discussions.</p>	<p>--teacher and/or student modeling &amp; mediation;  --scaffolding;  --auditory/visual cues;  --extensions to compositions (i.e., introduction, coda, variation).</p>	<p>--digital recordings;  --video recordings;  --student performance;  --teacher observation;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p>music that is stylistically appropriate for the culture represented in the music.</p> <p><b>Band/Orchestra:</b></p> <ul style="list-style-type: none"> <li>--independently perform a level 2 solo piece (on a scale of 1 – 6) with expression and technical accuracy using good posture and playing position.</li> <li>--ensemble music performed represents diverse genres and cultures and is performed blending instrumental timbres, matching dynamic levels and by responding to cues of a conductor.</li> <li>--students play five simple melodies by ear.</li> </ul>			
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--perform a complex 2-3 voiced ostinato while the class sings.</li> <li>--in partners, play a duet at a difficulty level of 2 (on a scale of 1 – 6).</li> <li>--given a starting pitch, play a melody by ear.</li> <li>--given a melody, decide where chord changes should occur and perform them on a chordal instrument such as a guitar or autoharp.</li> <li>--read from traditional notation and accurately perform alone and in a small group a melody with a difficulty level of 2 (on a scale of 1 – 6) using good playing position.</li> <li>--add chordal accompaniments to a student-selected piece of music.</li> <li>--select instruments to accompany ensemble literature for which they create and perform expressive music that is stylistically appropriate for the culture represented in the music.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration;</li> <li>--audio and/or visual aids;</li> <li>--use of autoharps (chordal);</li> <li>--use of keyboards and Orff instruments for melodic and/or chordal;</li> <li>--I-IV-V.</li> <li>--full class and/or small group ensembles;</li> <li>--full class and/or small group discussions.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher and/or student modeling &amp; mediation;</li> <li>--auditory/visual cues;</li> <li>--extensions to compositions (i.e., introduction, coda, variation);</li> <li>--solo work.</li> </ul>	<ul style="list-style-type: none"> <li>--digital recordings;</li> <li>--video recordings;</li> <li>--student performance;</li> <li>--teacher observation;</li> <li>--checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</li> </ul>

<p><b>Band/Orchestra:</b>  --independently perform a level 2 solo piece (on a scale of 1 – 6) with expression and technical accuracy using good posture and playing position.  --ensemble music performed represents diverse genres and cultures and is performed blending instrumental timbres, matching dynamic levels and by responding to cues of a conductor.  --students play five simple melodies by ear.</p>			
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --sing a simple song and accompany themselves with a simple harmonic accompaniment.  --in small groups, take turns playing an accompaniment or singing the melody.  --in groups of two, take turns playing a simple melody by ear while the second student plays an accompaniment.  --expressively perform music of diverse genres and cultures with a difficulty level of 2 (on a scale of 1 – 6).  <b>Band/Orchestra:</b>  --three students, on different parts, perform 8 measures from their music with expression and technical accuracy.  --play by ear a well known melody.  --perform music from diverse cultures and genres in an ensemble at a difficulty level of 3 (on a scale of 1 – 6).</p>	<p>--teacher demonstration;  --audio and/or visual aids;  --use of autoharps (chordal);  --use of keyboards and Orff instruments for melodic and/or chordal;  --I-IV-V.  --full class and/or small group ensembles;  --full class and/or small group discussions.</p>	<p>--teacher and/or student modeling &amp; mediation;  --auditory/visual cues;  --extensions to compositions (i.e., introduction, coda, variation);  --solo work.</p>	<p>--digital recordings;  --video recordings;  --student performance;  --teacher observation;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>



<b>Standard 3: Students will improvise melodies, variations and accompaniments.</b>			
<b>Performance Standards: Students will</b>			
Grades K – 4:			
<ul style="list-style-type: none"> <li>improvise “answers” in the same style to given rhythmic and melodic phrases.</li> <li>improvise simple rhythmic and melodic ostinato accompaniments.</li> <li>improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.</li> <li>improvise short songs and instrumental pieces, using a variety of sound sources including traditional sounds, nontraditional sounds available in the classroom, body sounds and sounds produced by electronic means.</li> </ul>			
Grades 5 <sup>th</sup> – 8 <sup>th</sup> :			
<ul style="list-style-type: none"> <li>improvise simple harmonic accompaniments.</li> <li>improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.</li> <li>improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality.</li> </ul>			
<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --experiment with varied instruments --imitate simple melodies based on the teacher’s model. --use simple percussion instruments (pitched or unpitched) to embellish the rhythm or melodies of simple folk songs.	--exploration activities followed by instruction; --teacher demonstration and facilitation;	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	See Prek Curriculum
By the end of <b>kindergarten</b> , the student will: --imitate a simple melody to the rhythm of a familiar poem or rhyme based on the teacher’s model. --use simple percussion instruments (pitched or unpitched) to embellish the rhythm or melodies of simple folk songs.	--teacher facilitation; --My Turn/Your Turn activities; --“First Steps” by J. Feierabend; --movement & exploration; --arioso activities; --various stories, poetry; --scarves, finger puppets; --body percussion.	--teacher modeling and/or mediation; --scaffolding; --auditory/visual cues.	--digital recordings; --teacher observation; --student performance.
By the end of <b>1<sup>st</sup> grade</b> , the student will: --imitate an answer used in the vocal or instrumental question given by the teacher, using the same tones, style and rhythms. --imitate a simple melody to the	--teacher facilitation; --My Turn/Your Turn activities; --Q & A; --audio/visual aids; --arioso activities; --movement & exploration; --body percussion;	--teacher modeling and/or mediation; --scaffolding; --auditory/visual cues.	--digital recordings; --teacher observation; --student performance.

<p>rhythm of a familiar poem or rhyme based on the teacher's model.</p> <p>--create simple 4-beat rhythmic answers using body percussion and/or pitched instruments to rhythmic questions given by the teacher.</p> <p>--use simple percussion instruments (pitched or unpitched) to embellish the rhythm or melodies of simple folk songs.</p>	<p>--"First Steps" by J. Feierabend;  --Conversational Solfege, Level 1;  --"Game Plan 1", Delelles/Kriske;  --various stories, poetry.</p>		
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:</p> <p>--improvise an answer used in the vocal or instrumental question given by the teacher, using the same tones, style and rhythms.</p> <p>--improvise a simple melody to the rhythm of a familiar poem or rhyme.</p> <p>--create simple 4-beat rhythmic answers using body percussion and/or pitched instruments to rhythmic questions given by the teacher.</p> <p>--improvise a 3- or 4-pitch ostinato using do, mi, sol or sol, mi, la or the pentatonic scale.</p> <p>--use simple percussion instruments (pitched or unpitched) to embellish the rhythm or melodies of simple folk songs.</p>	<p>--teacher facilitation;  --Q &amp; A;  --audio/visual aids;  --arioso activities;  --barred instruments (Orff);  --movement &amp; exploration;  --body percussion;  --sound carpets;  --"First Steps" by J. Feierabend;  --Conversational Solfege, Level 1;  --"Game Plan 2", Delelles/Kriske;  --various stories, poetry, folk literature.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --auditory/visual cues;  --extensions with props.</p>	<p>--digital recordings;  --teacher observation;  --student performance.</p>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:</p> <p>--improvise melodic answers on melodic instruments in the same style given by the teacher.</p> <p>--improvise an interlude between verses of a piece with harmonic accompaniment.</p> <p>--create 8-beat rhythmic answers using body percussion and/or pitched instruments to rhythmic</p>	<p>--teacher facilitation;  --student facilitation;  --Q &amp; A;  --whole class and/or small group cooperative learning activities;  --audio/visual aids;  --barred instruments (Orff);  --movement &amp; exploration;  --body percussion;  --"Game Plan 3", Delelles/Kriske;  --various stories, poetry, folk</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --auditory/visual cues;  --extensions with props and/or movement and/or orchestration and/or vocal/instrumental ostinati.</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p>questions given by the teacher.  --improvise a melody on pitched or unpitched instruments based on the harmonic pattern of a typical folk song.  --improvise vocal or instrumental variations to melodies with more complex harmonic progressions as modeled by the teacher.  --improvise a 3-note ostinato based on the chordal structure of a simple folk song.  --on a non-pitched instrument, create a two-measure introduction to a song in duple meter.</p>	<p>literature.</p>		
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --improvise melodic answers on melodic instruments in the same style given by the teacher.  --improvise an interlude between verses of a piece with harmonic accompaniment.  --create 8-beat rhythmic answers using body percussion and/or pitched instruments to rhythmic questions given by the teacher.  --improvise a melody on pitched or unpitched instruments based on the harmonic pattern of a typical folk song.  --improvise a 3-note ostinato based on the chordal structure of a simple folk song.  --on a non-pitched instrument, create a two-measure introduction to a song in duple meter.</p>	<p>--teacher facilitation;  --student facilitation;  --Q &amp; A;  --whole class and/or small group cooperative learning activities;  --audio/visual aids;  --barred instruments (Orff);  --movement &amp; exploration;  --body percussion;  --"Game Plan 4", DeLelles/Kriske;  --various stories, poetry, folk literature.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --auditory/visual cues;  --extensions with props and/or movement and/or orchestration and/or vocal/instrumental ostinati.</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --improvise variations on a simple melody with a simple embellishment.</p>	<p>--teacher facilitation;  --student facilitation;  --Q &amp; A;  --whole class and/or small group cooperative learning activities;  --audio/visual aids;</p>	<p>--teacher modeling and/or mediation;  --student modeling and/or mediation;  --scaffolding;  --auditory/visual cues;</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p>--respond to the performance of a short melody by singing a new version of the melody with an altered ending.</p> <p>--improvise vocal or instrumental variations to melodies with more complex harmonic progressions as modeled by the teacher.</p> <p>--students are divided into 2 parts; Part 1 is assigned the pitches do and sol; Part 2 is assigned pitches do and ti. Students perform their assigned notes to vocally accompany a song with the functions of tonic and dominant such as "Mary Had a Little Lamb."</p>	<p>--barréd instruments (Orff);</p> <p>--movement &amp; exploration;</p> <p>--body percussion;</p> <p>--"Game Plan 5", Delelles/Kriske;</p> <p>--various stories, folk dance, folk literature, folk songs.</p>	<p>--extensions with props and/or movement and/or orchestration and/or vocal/instrumental ostinati.</p>	
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music/Chorus:</b></p> <p>--improvise variations on a major melody with a simple embellishment.</p> <p>--respond to the performance of a short melody by singing a new version of the melody with an altered ending.</p> <p>--given assigned pitches, students perform assigned notes to vocally accompany songs with the functions of tonic and dominant.</p> <p>--improvise a new melody over the harmonic progression of a tune whose harmonic progression includes I, V, IV in major. Improvise a melody in the relative minor key for the same chord progression.</p> <p>--given a harmonizing instrument and a two-chord major melody, students determine when to change chords to fit the music.</p> <p><b>Band/Orchestra:</b></p> <p>--improvise a harmony part of a simple familiar tune on an Orff</p>	<p>--teacher facilitation;</p> <p>--student facilitation;</p> <p>--Q &amp; A;</p> <p>--whole class and/or small group cooperative learning activities;</p> <p>--audio/visual aids;</p> <p>--video aids;</p> <p>--introduction to 12 bar blues pattern using autoharp, Orff instruments, keyboard;</p> <p>--American composers;</p> <p>--introduction to jazz;</p> <p>--Western music history.</p>	<p>--teacher modeling and/or mediation;</p> <p>--student modeling and/or mediation;</p> <p>--scaffolding;</p> <p>--auditory/visual cues;</p> <p>--extensions with props and/or movement and/or orchestration and/or vocal/instrumental ostinati.</p>	<p>--digital recordings;</p> <p>--teacher observation;</p> <p>--student performance;</p> <p>--checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p>instrument.  --improvise a descant or bass line for a simple melody.  --play a melody by ear and create a variation on the melody.  --improvise a melody over a given rhythmic accompaniment.</p>			
<p>By the end of 7<sup>th</sup> grade, the student will:  <b>General Music/Chorus:</b>  --improvise on a major melody with an embellishment, using mostly chordal tones with a steady beat.  --after listening to and singing with an accompaniment various melodies from non-western cultures, students will improvise melodies in similar styles using mostly chordal pitches in simple rhythmic and melodic variations and embellishments.  --improvise a new melody and counter melody over the harmonic progression of a tune whose harmonic progression includes I, V, IV in major. Improvise a melody in the relative minor key for the same chord progression.  --given a harmonizing instrument and a two-chord major melody, students determine when to change chords to fit the music.  <b>Band/Orchestra:</b>  --Given a simple melody, improvise a harmonic accompaniment that includes rhythmic variations and accurate chord changes.  --given a melody from ensemble literature, create a variation by embellishing the melody.  --given specific styles (i.e., baroque, blues, blue grass,</p>	<p>--teacher facilitation;  --student facilitation;  --Q &amp; A;  --whole class and/or small group cooperative learning activities;  --audio/visual aids;  --video aids;  --introduction to 12 bar blues pattern using autoharp, Orff instruments, keyboard;  --American musical theater;  --non-western music;  --world cultures.</p>	<p>--teacher modeling and/or mediation;  --student modeling and/or mediation;  --scaffolding;  --auditory/visual cues;  --extensions with props and/or movement and/or orchestration and/or vocal/instrumental ostinati.</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

contemporary, etc.), improvise two melodies over stylistically corresponding accompaniment.			
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music/Chorus:</b></p> <p>--improvise on a major melody with an embellishment, using mostly chordal tones with a steady beat.</p> <p>--after listening to and singing with an accompaniment the melody of a simple song, the melody is removed and students improvise a new melody over the remaining chord progression, first using mostly chordal tones in simple rhythmic and melodic variations and embellishments.</p> <p>--improvise a bass line to a simple melody.</p> <p><b>Band/Orchestra:</b></p> <p>--Given a three-chord melody, improvise a harmonic accompaniment that includes rhythmic variations and accurate chord changes.</p> <p>--given a melody from ensemble literature, create a variation by embellishing the melody.</p> <p>--given specific styles (i.e., baroque, blues, blue grass, contemporary, etc.), improvise three melodies over stylistically corresponding accompaniment.</p>	<p>--teacher facilitation;</p> <p>--student facilitation;</p> <p>--Q &amp; A;</p> <p>--whole class and/or small group cooperative learning activities;</p> <p>--audio/visual aids;</p> <p>--video aids;</p> <p>--introduction to 12 bar blues pattern using autoharp, Orff instruments, keyboard;</p> <p>--music in advertising, film, pop culture;</p> <p>--history of rock and roll.</p>	<p>--teacher modeling and/or mediation;</p> <p>--student modeling and/or mediation;</p> <p>--scaffolding;</p> <p>--auditory/visual cues;</p> <p>--extensions with props and/or movement and/or orchestration and/or vocal/instrumental ostinati.</p>	<p>--digital recordings;</p> <p>--teacher observation;</p> <p>--student performance;</p> <p>--checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p><b>Standard 4: Students will compose and arrange music.</b></p>
<p><b>Performance Standards:</b> Students will</p> <p>Grades K – 4<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• create and arrange music to accompany readings or dramatizations.</li> <li>• create and arrange short songs and instrumental pieces within specified guidelines.</li> <li>• use a variety of sound sources when composing.</li> </ul> <p>Grades 5<sup>th</sup> – 8<sup>th</sup>:</p>

- compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance.
- arrange simple pieces for voices or instruments other than those for which the pieces were written.
- use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
<p>By the end of <b>prekindergarten</b>, the student will:</p> <ul style="list-style-type: none"> <li>--using a variety of sound sources, create dramatizations and sound accompaniments for stories, rhymes and poetry.</li> <li>--imitate a teacher-composed melodic ostinato to a simple song.</li> <li>--given a tonal pattern (e.g., do-re-mi, sol-la-mi, etc.), imitate teacher-composed, simple melodies to familiar poems or rhymes.</li> <li>--create sounds/patterns using rhythm instruments and body percussion.</li> </ul>	<ul style="list-style-type: none"> <li>--exploration activities followed by instruction;</li> <li>--teacher demonstration and facilitation;</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation;</li> <li>--scaffolding;</li> <li>--auditory/visual cues.</li> </ul>	<p>See Prek Curriculum</p>
<p>By the end of <b>kindergarten</b>, the student will:</p> <ul style="list-style-type: none"> <li>--using a variety of sound sources, create dramatizations and sound accompaniments for stories, rhymes and poetry.</li> <li>--imitate a teacher-composed melodic ostinato to a simple song.</li> <li>--given a tonal pattern (e.g., do-re-mi, sol-la-mi, etc.), imitate teacher-composed, simple melodies to familiar poems or rhymes.</li> <li>--create sounds/patterns using rhythm instruments and body percussion.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration and facilitation;</li> <li>--vocal/pitch exploration;</li> <li>--movement and exploration;</li> <li>--arioso activities;</li> <li>--My Turn/Your Turn activities;</li> <li>--body percussion;</li> <li>--“First Steps” by J. Feierabend;</li> <li>--various stories, poetry.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and/or mediation;</li> <li>--scaffolding;</li> <li>--auditory/visual cues.</li> </ul>	<ul style="list-style-type: none"> <li>--digital recordings;</li> <li>--teacher observation;</li> <li>--student performance.</li> </ul>
<p>By the end of <b>1<sup>st</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--using a variety of sound sources, create dramatizations and sound accompaniments for stories, rhymes and poetry.</li> <li>--compose a melodic ostinato to a</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration and facilitation;</li> <li>--vocal/pitch exploration;</li> <li>--movement and exploration;</li> <li>--My Turn/Your Turn activities;</li> <li>--body percussion;</li> <li>--audio/visual aids;</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and/or mediation;</li> <li>--scaffolding;</li> <li>--auditory/visual cues;</li> <li>--extensions with props and/or non-pitched instruments.</li> </ul>	<ul style="list-style-type: none"> <li>--digital recordings;</li> <li>--teacher observation;</li> <li>--student performance.</li> </ul>

<p>simple song.  --given a tonal pattern (e.g., do-re-mi, sol-la-mi, etc.), compose a simple melody to a familiar poem or rhyme.  --compose an introduction or coda to a poem, rhyme, song or instrumental piece.  --create sounds/patterns using rhythm instruments and body percussion.</p>	<p>--“First Steps” by J. Feierabend;  --“Game Plan 1”, DeLelles/Kriske;  --Conversational Solfege;  --various stories, poetry, folk literature.</p>		
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:  --using a variety of sound sources, create dramatizations and sound accompaniments for stories, rhymes and poetry.  --given a tonal pattern (e.g., do-re-mi, sol-la-mi, etc.), compose a simple melody to a familiar poem or rhyme.  --compose an introduction or coda to a poem, rhyme, song or instrumental piece.  --create sounds/patterns using rhythm instruments and body percussion.</p>	<p>--teacher demonstration and facilitation;  --vocal/pitch exploration;  --movement and exploration;  --sound carpets;  --pitched and non-pitched instruments;  --body percussion;  --audio/visual aides;  --“Game Plan 2”, DeLelles/Kriske;  --Conversational Solfege;  --various stories, poetry, folk literature.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --auditory/visual cues;  --extensions with props and/or non-pitched instruments.</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --aural and written student assessments.</p>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:  --given a simple song, compose one melodic ostinato.  --given a simple song, create 1 melodic and 1 rhythmic ostinati on instruments of contrasting timbre.  --when given the A section of a rondo, create contrasting sections.  --compose a melody over a given basic chord accompaniment.  --create and arrange percussion patterns to accompany readings or dramatizations.  --create a simple composition using non-traditional sounds such as home-made instruments,</p>	<p>--teacher demonstration and facilitation;  --student facilitation;  --whole class and/or small group activities and discussion;  --vocal/pitch exploration;  --movement and exploration;  --sound carpets;  --pitched and non-pitched instruments;  --found objects;  --body percussion;  --audio/visual aids;  --“Game Plan 3”, DeLelles/Kriske;  --Conversational Solfege;  --various stories, poetry, folk literature.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --auditory/visual cues;  --extensions with props, movement, orchestration, and/or found objects.</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --aural and written student assessments.  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>



<p>uncommon effects on traditional instruments and uncommon instruments that may be found in other cultures.</p>	<p>--introduce traditional notation.</p>		
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --using only quarter notes, compose tonic and dominant patterns to accompany a typical folk song in major tonality.  --given a simple song, compose two melodic ostinati.  --given a simple song, create 2 melodic and 1 rhythmic ostinati on instruments of contrasting timbre.  --when given the A section of a rondo, create contrasting sections.  --compose a melody over a given basic chord accompaniment.  --create and arrange percussion patterns to accompany readings or dramatizations.  --create a simple composition using non-traditional sounds such as home-made instruments, uncommon effects on traditional instruments and uncommon instruments that may be found in other cultures.</p>	<p>--teacher demonstration and facilitation;  --student demonstration and facilitation;  --whole class and/or small group activities and discussion;  --vocal/movement/instrumental ostinati;  --audio/visual aids;  --“Game Plan 4”, DeLelles/Kriske;  --Conversational Solfege;  --folk literature from various cultures.  --traditional/nontraditional notation.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --auditory/visual cues;  --extensions with props, movement, orchestration, and/or found objects.  --music notation software.</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --aural and written student assessments.  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --compose a simple melody in one of three prescribed keys. The melody begins and ends on the tonic, is at least 12 measures long and demonstrates unity, variety, tension, release and balance.  --ensemble students compose the ending to a melody (i.e., last 2 measures of an 4-measure melody) which is consistent with the first two measures and</p>	<p>--teacher demonstration and facilitation;  --student demonstration and facilitation;  --whole class and/or small group activities and discussion;  --vocal/movement/instrumental ostinati;  --audio/visual aids;  --“Game Plan 5”, DeLelles/Kriske;  --Conversational Solfege;  --folk literature from various cultures.  --traditional/nontraditional</p>	<p>--teacher modeling and/or mediation;  --student modeling and/or assistance;  --scaffolding;  --auditory/visual cues;  --extensions with props, movement, orchestrations and/or vocal/instrumental ostinati.  --music notation software.</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --aural and written student assessments.  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p>achieves a clear sense of cadence (ending).  --using percussion instruments, compose a rhythmic accompaniment to a story showing how phrase and cadence relates to the plot.</p>	<p>notation.  --music notation software.</p>		
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --compose a simple melody in one specified key. The melody begins and ends on the tonic, is at least 8 measures long and demonstrates unity, variety, tension, release and balance.  --using percussion instruments, compose a rhythmic accompaniment to a story showing how phrase and cadence relates to the plot.  --create a rhythmic accompaniment which reflects a particular mood or style of music.  <b>Band/Orchestra:</b>  --compose the ending to a melody (i.e., last 4 measures of an 8-measure melody) which is consistent with the first four measures and achieves a clear sense of cadence (ending).  --arrange the melody and bass part of a patriotic tune or hymn for a treble and bass instrument.  --compose a one-line composition in a form with contrasting sections (i.e., ABA, verse/refrain, etc.) using at least one other musical element to create contrast between the sections. Students then create a second, complimentary one-line composition.</p>	<p>--teacher demonstration and facilitation;  --student demonstration and facilitation;  --whole class, small group and/or individual compositional activities;  --keyboards;  --pitched and non-pitched instruments;  --audio/visual aids;  --traditional notation.  --music notation software;  --American composers;  --music of Renaissance, Baroque, Classical and Romantic eras;  --introduction to jazz.</p>	<p>--teacher modeling and/or mediation;  --student modeling and/or assistance;  --scaffolding;  --auditory/visual cues;  --extensions with movement, orchestrations and/or vocal/instrumental ostinati.  --modified process;  --guided independent study.</p>	<p>--digital recordings;  --teacher observation;  --student performance;  --aural and written student assessments.  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music/Chorus:</b>  --compose a melody and lyrics using a prearranged form.  --given a piece in multiple parts, assign a timbre to each part to create a musically effective arrangement.</p> <p><b>Chorus:</b>  --create a descant on an original composition.</p> <p><b>Band/Orchestra:</b>  --compose a melody based on an idea from a piece they are learning (i.e., use a motif, pitch set or rhythm; create a melody in the same style, such as swing or romantic, etc.).  --arrange a three-part patriotic song for three instruments.</p>	<ul style="list-style-type: none"> <li>--teacher demonstration and facilitation;</li> <li>--student demonstration and facilitation;</li> <li>--whole class, small group and/or individual compositional activities;</li> <li>--keyboards;</li> <li>--pitched and non-pitched instruments;</li> <li>--audio/visual aids;</li> <li>--traditional notation.</li> <li>--music notation software;</li> <li>--American musical theater;</li> <li>--non-western music;</li> <li>--world cultures.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and/or mediation;</li> <li>--student modeling and/or assistance;</li> <li>--scaffolding;</li> <li>--auditory/visual cues;</li> <li>--extensions with movement, orchestrations and/or vocal/instrumental ostinati.</li> <li>--modified process;</li> <li>--guided independent study.</li> </ul>	<ul style="list-style-type: none"> <li>--digital recordings;</li> <li>--audio/visual recordings;</li> <li>--teacher observation;</li> <li>--student performance;</li> <li>--aural and written student assessments.</li> <li>--checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</li> </ul>
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music/Chorus:</b>  --compose music to accompany pictures at a school art show.  --compose a melody and lyrics using a prearranged form.  --create a musically effective arrangement composed of multiple parts.</p> <p><b>Chorus:</b>  --compose a melody for their own voice or instrument with specified guidelines (i.e., at least 4 measures long, major tonality, conclusive ending, range of a full octave). Students may notate their melody, perform it or teach it.  --create a descant on an original composition.</p> <p><b>Band/Orchestra:</b>  --compose a melody for their own</p>	<ul style="list-style-type: none"> <li>--teacher demonstration and facilitation;</li> <li>--student demonstration and facilitation;</li> <li>--whole class, small group and/or individual compositional activities;</li> <li>--keyboards;</li> <li>--pitched and non-pitched instruments;</li> <li>--audio/visual aids;</li> <li>--traditional notation.</li> <li>--music notation software;</li> <li>--music in film, advertising and pop culture;</li> <li>--history of rock and roll, jazz and blues.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and/or mediation;</li> <li>--student modeling and/or assistance;</li> <li>--scaffolding;</li> <li>--auditory/visual cues;</li> <li>--extensions with movement, orchestrations and/or vocal/instrumental ostinati.</li> <li>--modified process;</li> <li>--guided independent study.</li> </ul>	<ul style="list-style-type: none"> <li>--digital recordings;</li> <li>--audio/visual recordings;</li> <li>--teacher observation;</li> <li>--student performance;</li> <li>--aural and written student assessments.</li> <li>--checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</li> </ul>

<p>voice or instrument with specified guidelines (i.e., at least 4 measures long, major tonality, conclusive ending, range of a full octave). Students may notate their melody, perform it or teach it.</p> <p>--compose a melody based on an idea from a piece they are learning (i.e., use a motif, pitch set or rhythm; create a melody in the same style, such as swing or romantic, etc.).</p> <p>--arrange a four-part hymn for four instruments.</p>			
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<p><b>Standard 5: Students will read and notate music.</b></p>			
<p><b>Performance Standards: Students will</b></p>			
<p>Grades K – 4<sup>th</sup>:</p>			
<ul style="list-style-type: none"> <li>• read whole, half, dotted half, quarter and eighth notes and rests in 2/4, ¾ and 4/4 meter signatures.</li> <li>• use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys.</li> <li>• identify symbols and traditional terms referring to dynamics, tempo and articulation and interpret them correctly when performing.</li> <li>• use standard symbols to notate meter, rhythm, pitch and dynamics in simple patterns presented by the teacher.</li> </ul>			
<p>Grades 5<sup>th</sup> – 8<sup>th</sup>:</p>			
<ul style="list-style-type: none"> <li>• read whole, half, quarter, eighth, sixteenth and dotted notes and rests in 2/4, ¾, 4/4, 6/8, 3/8 and alla breve meter signatures.</li> <li>• read at sight simple melodies in both the treble and bass clefs.</li> <li>• identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.</li> <li>• use standard notation to record their musical ideas and the musical ideas of others.</li> </ul>			
<p>Chorus and Band/Orchestra:</p>			
<ul style="list-style-type: none"> <li>• sight-read, accurately and expressively, music with a difficulty level of 2 (on a scale of 1 – 6).</li> </ul>			
<p><b>Performance Indicators:</b></p>	<p><b>Instructional Strategies and Resources:</b></p>	<p><b>Differentiation Strategies:</b></p>	<p><b>Assessment:</b></p>
<p>By the end of <b>prekindergarten</b>, the student will:</p> <p>--identify tempo and dynamic changes through moving, body percussion, speaking, singing and playing instruments.</p> <p>--using body movement, students aurally identify when steps and skips move up and down.</p> <p>--when listening to a given piece of music, students describe</p>	<p>--exploration activities followed by instruction;</p> <p>--teacher demonstration and facilitation;</p> <p>--audio/visual aids;</p> <p>--various songs/chants.</p>	<p>--teacher modeling &amp; mediation;</p> <p>--scaffolding;</p> <p>--auditory/visual cues.</p>	<p>See Prek Curriculum</p>

<p>dynamics (loud/soft) and changes in tempo (slow/fast).</p>			
<p>By the end of <b>kindergarten</b>, the student will:  --identify tempo and dynamic changes through moving, body percussion, speaking, singing and playing instruments.  --identify duple and triple meters through movement.  --using body movement, students aurally identify when steps and skips move up and down.  --when listening to a given piece of music, students describe dynamics (loud/soft) and changes in tempo (slow/fast).  --use invented notation when composing their own works.</p>	<p>--teacher demonstration and facilitation;  --audio/visual aids;  --vocal/pitch/movement exploration;  --various songs/chants;  --My Turn/Your Turn activities;  --“First Steps” by J. Feierabend;  --Conversational Solfege – rhythms only.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues.</p>	<p>--teacher observation;  --student performance.</p>
<p>By the end of <b>1<sup>st</sup> grade</b>, the student will:  --perform quarter and eighth note rhythms using rhythmic syllables, clapping, marching, etc.  --perform 2-measure rhythmic patterns using quarter, eighth, half notes and quarter rests.  --identify tempo and dynamic changes through moving, body percussion, speaking, singing and playing instruments.  --identify duple and triple meters through movement.  --using body movement, students aurally identify when steps and skips move up and down.  --when listening to a given piece of music, students describe dynamics (loud/soft) and changes in tempo (slow/fast).  --use invented notation when composing their own works.</p>	<p>--teacher demonstration and facilitation;  --audio/visual aids;  --vocal/pitch/movement exploration;  --various songs/chants;  --traditional/nontraditional notation;  --rhythmic and tonal activities;  --body percussion;  --“Game Plan 1”, Delelles/Kriske;  --“First Steps” by J. Feierabend;  --Conversational Solfege – rhythm and tonal.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues.</p>	<p>--teacher observation;  --student performance.</p>

<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--read and perform quarter and eighth note rhythms using rhythmic syllables, clapping, marching, etc.</li> <li>--read and perform 2-measure rhythmic patterns using quarter, eighth, half notes and quarter rests.</li> <li>--identify step, skip, leap and repeat in a given written melody.</li> <li>--identify tempo and dynamic changes through moving, body percussion, speaking, singing and playing instruments.</li> <li>--identify duple and triple meters through movement.</li> <li>--using body movement, students aurally identify when steps and skips move up and down.</li> <li>--when listening to a given piece of music, students describe dynamics (loud/soft) and changes in tempo (slow/fast).</li> <li>--use invented notation when composing their own works.</li> <li>--read simple melodies in 3 pitches from written notation by singing or playing.</li> <li>--identify the following traditional symbols used in notation: treble, clef, single bar, double bar and repeat sign.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration and facilitation;</li> <li>--audio/visual aids;</li> <li>--vocal/pitch/movement exploration;</li> <li>--traditional/nontraditional notation;</li> <li>--rhythmic and tonal activities;</li> <li>--body percussion;</li> <li>--“Game Plan 2”, Delelles/Kriske;</li> <li>--Conversational Solfege – rhythm and tonal.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and/or mediation;</li> <li>--scaffolding;</li> <li>--aural/visual cues;</li> <li>--modified process;</li> <li>--modified assessments.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student performance;</li> <li>--aural and written student assessments;</li> <li>--checklist, rating scale and simplified rubric for student self-assessment and/or teacher evaluation.</li> </ul>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--read and perform rhythmic patterns using quarter, eighth, half and whole notes in 2/4, 3/4 or 4/4 meters.</li> <li>--identify intervals of a third, fifth and octave.</li> <li>--read simple melodies using 5-</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration and facilitation;</li> <li>--whole class and/or small group discussion/activities;</li> <li>--audio/visual aids;</li> <li>--vocal/pitch/movement exploration;</li> <li>--traditional notation;</li> <li>--pitched and non-pitched</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and/or mediation;</li> <li>--scaffolding;</li> <li>--aural/visual cues;</li> <li>--modified process;</li> <li>--modified assessments.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student performance;</li> <li>--aural and written student assessments;</li> <li>--checklist, rating scale and simplified rubric for student self-assessment and/or teacher evaluation.</li> </ul>

<p>note pitch patterns in pentatonic or major scale by singing or playing.  --write simple patterns using quarter, eighth, half and whole notes in 4/4 time when played by the teacher.  --visually and aurally identify steps, skips, leaps and repeats in selected compositions.  --identify forte, piano, fortissimo, pianissimo, mezzo forte and mezzo piano when played by the teacher or listening to recordings.  --given listening examples, use musical terms such as allegro, andante, legato and staccato when describing.</p>	<p>instruments;  --body percussion;  --“Game Plan 3”, Delelles/Kriske;  --Conversational Solfege – rhythm and tonal;  --folk literature.</p>		
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --read and perform 4-measure rhythmic patterns using quarter, eighth, half, whole and dotted half notes and quarter rests in 2/4, ¾ or 4/4 meters.  --identify intervals of a third, fifth and octave.  --demonstrate understanding of beats per measure within given meter.  --read simple melodies using 5-note pitch patterns in pentatonic or major scale by singing or playing.  --write simple patterns using quarter, eighth, half, whole, dotted half notes and quarter rests in 4/4 time when played by the teacher.  --visually and aurally identify steps, skips, leaps and repeats in selected compositions.  --accurately perform forte, piano, fortissimo, pianissimo, mezzo forte and mezzo piano.  --given listening examples, use</p>	<p>--teacher demonstration and facilitation;  --whole class and/or small group discussion/activities;  --audio/visual aids;  --vocal/pitch/movement exploration;  --traditional notation;  --pitched and non-pitched instruments;  --body percussion;  --“Game Plan 4”, Delelles/Kriske;  --Conversational Solfege – rhythm and tonal;  --folk literature.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues;  --peer assistance;  --modified process;  --modified assessments.</p>	<p>--teacher observation;  --student performance;  --aural and written student assessments;  --checklist, rating scale and simplified rubric for student self-assessment and/or teacher evaluation.</p>

<p>musical terms such as allegro, andante, legato and staccato when describing.</p> <p><b>Band/Orchestra:</b> Students are able to play a one-octave scale on their instruments and can sight-read 8 measures in 2/4, 3/4, 4/4 with quarter, eighth, half, dotted half, whole notes and quarter rests.</p>			
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music/Chorus:</b> --read and perform 4-measure rhythmic patterns using quarter, eighth, half, whole and dotted half notes and quarter rests in 2/4, 3/4 or 4/4 meters. --read in conducting patterns in 4/4 meter. --read a simple melody in the bass clef. --notate rhythmic dictation. --identify all symbols in the music they are performing in class.</p> <p><b>Band/Orchestra:</b> --sight-read music with a difficulty level of 1 (based on a scale of 1 – 6).</p>	<p>--teacher demonstration and facilitation; --whole class and/or small group discussion/activities; --audio/visual aids; --vocal/pitch/movement exploration; --traditional notation; --pitched and non-pitched instruments; --body percussion; --“Game Plan 5”, DeLelles/Kriske; --Conversational Solfege – rhythm and tonal; --folk literature.</p>	<p>--teacher modeling and/or mediation; --scaffolding; --aural/visual cues; --peer assistance; --modified process; --modified assessments.</p>	<p>--teacher observation; --student performance; --aural and written student assessments; --checklist, rating scale and simplified rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music/Chorus:</b> --read and perform 4-measure rhythmic patterns using quarter, eighth, half, whole, dotted half, four-sixteenths, dotted quarter notes and quarter rests in 2/4, 3/4 or 4/4 meters. --read in conducting patterns in 4/4, 3/4 and 2/4. --notate rhythmic dictation. --identify all symbols in the music they are performing in class.</p> <p><b>Band/Orchestra:</b></p>	<p>--teacher demonstration and facilitation; --student demonstration; --whole class and/or small group discussion/activities; --audio/visual aids; --individual activities; --keyboards; --pitched and non-pitched instruments; --traditional notation; --American composers; --music of Renaissance, Baroque, Classical and Romantic eras; --introduction to jazz.</p>	<p>--teacher modeling and/or mediation; --scaffolding; --aural/visual cues; --peer assistance; --modified process; --modified assessments; --guided independent study.</p>	<p>--teacher observation; --student performance; --aural and written student assessments; --checklist, rating scale and simplified rubric for student self-assessment and/or teacher evaluation.</p>



<p>--sight-read music with a difficulty level of 1 (based on a scale of 1 – 6).</p>			
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:  <b>General Music/Chorus:</b>  --read 4-measure rhythmic patterns using quarter, eighth, half, whole, dotted half, four-sixteenths, dotted quarter and quarter rests in 2/4, ¾ or 4/4 meters.  --notate simple rhythmic and melodic dictation of 1-2 measures.  --read in conducting patterns in 4/4 and then 2/4.  <b>Band/Orchestra</b>  --sight-read music with a difficulty level of 1 (based on a scale of 1 – 6).  --describe their music performance using the proper vocabulary, standard notation and symbols used by the composer.</p>	<p>--teacher demonstration and facilitation;  --student demonstration;  --whole class and/or small group discussion/activities;  --audio/visual aids;  --individual activities;  --keyboards;  --pitched and non-pitched instruments;  --traditional notation;  --American musical theater;  --non-western music;  --world cultures.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues;  --peer assistance;  --modified process;  --modified assessments;  --guided independent study.</p>	<p>--teacher observation;  --student performance;  --aural and written student assessments;  --checklist, rating scale and simplified rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  --read and perform 4-measure rhythmic patterns using quarter, eighth, half, whole, dotted half, four-sixteenths, dotted quarter and quarter rests in 2/4, ¾ or 4/4 meters; two sixteenth notes followed by an eighth, an eighth note followed by two sixteenth notes and syncopation.  --notate simple rhythmic and melodic dictation of 2-3 measures.  --read in conducting patterns in 6/8 and 3/8.  --compare 4/4 in which a quarter = 1 beat to 6/8 in which a quarter = 2 beats.  <b>Band/Orchestra</b>  --sight-read music with a difficulty</p>	<p>--teacher demonstration and facilitation;  --student demonstration;  --whole class and/or small group discussion/activities;  --audio/visual aids;  --individual activities;  --keyboards;  --pitched and non-pitched instruments;  --traditional notation;  --music in film, advertising and pop culture;  --history of rock and roll, jazz and blues.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues;  --peer assistance;  --modified process;  --modified assessments;  --guided independent study.</p>	<p>--teacher observation;  --student performance;  --aural and written student assessments;  --checklist, rating scale and simplified rubric for student self-assessment and/or teacher evaluation.</p>

level of 2 (based on a scale of 1 – 6). --describe their music performance using the proper vocabulary, standard notation and symbols used by the composer.			
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**Standard 6: Students will listen to, analyze and describe music.**

**Performance Standards:** Students will

Grades K – 4<sup>th</sup>:

- identify simple music forms when presented.
- demonstrate perceptual skills by moving, by answering questions about and by describing aural examples of music of various styles representing diverse cultures.
- use appropriate terminology in explaining music, music notation, music instruments and voices and music performances.
- identify the sounds of a variety of instruments including many orchestra and band instruments and instruments from various cultures as well as children’s voices and male and female adult voices.
- respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.

Grades 5<sup>th</sup> – 8<sup>th</sup>:

- describe specific music events in a given aural example using appropriate terminology.
- analyze the uses of elements of music in aural examples representing diverse genres and cultures.
- demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses of music.

<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --respond by moving or dancing to demonstrate knowledge of simple music forms. --move to demonstrate understanding of differences in simple music forms. --show body movements to reflect loud/soft and fast/slow.	--exploration activities followed by instruction; --teacher demonstration and facilitation; --audio/visual aids; --various songs/chants.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	See Prek Curriculum
By the end of <b>kindergarten</b> , the student will: --respond by moving or dancing to demonstrate knowledge of simple music forms. --move to demonstrate understanding of differences in simple music forms.	--teacher demonstration and facilitation; --multiple modalities of instruction; --whole class discussion; --audio/visual aides. --“First Steps” by J. Feierabend.	--teacher modeling and/or mediation; --scaffolding; --aural/visual cues.	--teacher observation; --student performance.

<p>--show body movements to reflect loud/soft and fast/slow.</p>			
<p>By the end of <b>1<sup>st</sup> grade</b>, the student will:  --respond by moving or dancing to demonstrate knowledge of simple music forms.  --move to demonstrate understanding of differences in simple music forms.  --show body movements to reflect loud/soft and fast/slow.  --identify families of instruments (i.e., strings, bass, percussion, etc.) used in orchestras, bands and various cultures.</p>	<p>--teacher demonstration and facilitation;  --student demonstration;  --multiple modalities of instruction;  --whole class discussion;  --audio/visual aids.  --“First Steps” by J. Feierabend.  --“Game Plan 1” Delelles/Kriske.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues.</p>	<p>--teacher observation;  --student performance.</p>
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:  --respond by moving or dancing to demonstrate knowledge of simple music forms.  --move to demonstrate understanding of differences in simple music forms.  --show body movements to reflect loud/soft and fast/slow.  --identify families of instruments (i.e., strings, bass, percussion, etc.) used in orchestras, bands and various cultures.  --use musical terminology to describe stylistic differences in music (i.e., tempo, dynamics, instrumentation, etc.).</p>	<p>--teacher demonstration and facilitation;  --student demonstration/modeling;  --multiple modalities of instruction;  --whole class and/or small group discussion/activities;  --audio/visual aids.  --folk dancing;  --“Game Plan 2” Delelles/Kriske;  --“Language to Dance” Weikart;  --“Eurhythmics”, Dalcroze.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues;  --modified process;  --modified reflection/assessments.</p>	<p>--teacher observation;  --student performance;  --skill-specific aural/written assessments and/or reflections.</p>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:  --imitate teacher-created movement or dance models to demonstrate knowledge of simple musical forms.  --describe the characteristics of different types of dances.  --use musical vocabulary to describe certain aspects of music.</p>	<p>--teacher demonstration and facilitation;  --student demonstration/modeling;  --multiple modalities of instruction;  --whole class and/or small group discussion/activities;  --audio/visual aids.  --folk dancing;  --“Game Plan 3” Delelles/Kriske;  --“Language to Dance” Weikart;</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues;  --modified process;  --modified reflection/assessments.</p>	<p>--teacher observation;  --student performance;  --skill-specific aural/written assessments and/or reflections.  --skill-specific checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation.</p>

<p>--identify specific instruments used in orchestras, bands and by various cultures.</p>	<p>--"Eurhythmics", Dalcroze.</p>		
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --create movement or dance to demonstrate knowledge of simple musical forms.  --describe the characteristics of different types of dances.  --use musical vocabulary to describe certain aspects of music.  --identify specific instruments used in orchestras, bands and by various cultures.  --create body movements or dances to demonstrate understanding of duple or triple meter.</p>	<p>--teacher demonstration and facilitation;  --student demonstration/modeling;  --multiple modalities of instruction;  --whole class and/or small group discussion/activities;  --audio/visual aids.  --folk dancing;  --"Game Plan 4" Delelles/Kriske;  --"Language to Dance" Weikart;  --"Eurhythmics", Dalcroze.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues;  --modified process;  --modified reflection/assessments.</p>	<p>--teacher observation;  --student performance;  --skill-specific aural/written assessments and/or reflections.  --skill-specific checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  --perform diverse dances to demonstrate knowledge of simple musical forms; identify how dances and accompanying music represent meaning in specific culture.  --after listening to culturally diverse works of music, compare their use of musical elements such as form, tonality, rhythm, timbre, dynamics and tempo.  --listen to one movement of an orchestral piece and identify the instruments.  --create body movements or dances to demonstrate understanding of musical elements such as form, tonality, rhythm, timbre, dynamics and tempo.</p>	<p>--teacher demonstration and facilitation;  --student demonstration/modeling;  --multiple modalities of instruction including expressive and creative arts;  --whole class and/or small group discussion/activities;  --audio/visual aids.  --folk dancing;  --"Game Plan 5" Delelles/Kriske;  --"Eurhythmics", Dalcroze.</p>	<p>--teacher modeling and/or mediation;  --scaffolding;  --aural/visual cues;  --modified process;  --modified reflection/assessments;  --guided independent study.</p>	<p>--teacher observation;  --student performance;  --skill-specific aural/written assessments and/or reflections.  --skill-specific checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation;  --ability to compare/contrast based on aural/written analysis of content, including elements of music.</p>
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  --after listening to two contrasting</p>	<p>--teacher demonstration and facilitation;  --student demonstration/modeling;</p>	<p>--teacher modeling and/or mediation;  --scaffolding;</p>	<p>--teacher observation;  --checklist, rating scale and/or rubric for student self-evaluation</p>

<p>works of the same genre, compare their use of musical elements such as form, tonality, rhythm, timbre, dynamics and tempo.</p> <p>--apply feelings vocabulary (i.e. calm, tense, confused, joyous, disturbed, surprising, violent, expansive, etc.) to describe the mood of pieces or sections of pieces of music and identify how musical elements contribute to those moods.</p> <p>--listen to music that evokes an image (i.e., Fanfare for the Common Man, Carnival of the Animals, Gollywog Cakewalk, etc.) several times. On the third playing, create a listening map that includes a key identifying dynamics, form, rhythm, tonality and tempo.</p> <p>--listen to an orchestral piece and identify the instruments.</p> <p>--indicate (via raised hands, thumb signals, displaying a card, etc.) that he/she has heard important events in a piece of music (i.e. entrances in a fugue, return of exposition in a symphonic movement, etc.).</p>	<p>--multiple modalities of instruction including expressive and creative arts;</p> <p>--whole class and/or small group discussion/activities;</p> <p>--audio/visual aids.</p> <p>--various pieces of music, artwork, architecture from the Medieval, Renaissance, Baroque and Classical periods;</p> <p>--program music.</p> <p>--music of American composers.</p>	<p>--aural/visual cues;</p> <p>--modified process;</p> <p>--modified reflection/assessments;</p> <p>--guided independent study.</p>	<p>and teacher evaluation;</p> <p>--ability to identify and describe based on aural/visual/written analysis of content, including elements of music.</p>
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:</p> <p>--after listening to two contrasting works of the same genre, compare their use of one musical element such as form, tonality, rhythm, timbre, dynamics or tempo.</p> <p>--given two dissimilar and culturally diverse pieces, identify and describe musical elements that are similar.</p> <p>--select and perform a piece of</p>	<p>--teacher demonstration and facilitation;</p> <p>--student demonstration/modeling;</p> <p>--multiple modalities of instruction including expressive and creative arts;</p> <p>--whole class and/or small group discussion/activities;</p> <p>--audio/visual aids.</p> <p>--various selections from American musical theater;</p> <p>--Western/Non-Western music;</p> <p>--World music.</p>	<p>--teacher modeling and/or mediation;</p> <p>--scaffolding;</p> <p>--aural/visual cues;</p> <p>--modified process;</p> <p>--modified reflection/assessments;</p> <p>--guided independent study.</p>	<p>--teacher observation;</p> <p>--checklist, rating scale and/or rubric for student self-evaluation and teacher evaluation;</p> <p>--ability to compare and contrast and/or identify and describe based on aural/written analysis of content, including elements of music.</p>

<p>music with a difficulty level of 1 (based on a scale of 1 – 6), demonstrating knowledge of meter, rhythm, tonality, intervals, chords and harmonic progressions. --listen to an orchestral piece and identify the instruments.</p>			
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will: --choose a piece they will perform and describe why it is appropriate given musical/technical criteria (i.e. melodic quality, harmonic interest, instrumentation, arrangement) including technical difficulty. --given a vocabulary of chords that they can perform on a harmonizing instrument and a 4-chord song presented aurally, figure out and perform the accompaniment, demonstrating a knowledge of meter. --listen to the original and electronic versions of a piece of music and describe the differences between the arrangements. --using proper terminology, compare and contrast vocal sounds of the trained vs. the untrained voice: good diction vs. poor diction, choral vs. solo sound. --listen to a work of program music (i.e., romantic work, background or theatrical music, ballet music, etc.) and write a short story depicting a sequence of musical events related to the score's theme and mood.</p>	<ul style="list-style-type: none"> <li>--teacher demonstration and facilitation;</li> <li>--student demonstration/modeling;</li> <li>--multiple modalities of instruction including expressive and creative arts;</li> <li>--whole class and/or small group discussion/activities;</li> <li>--audio/visual aids;</li> <li>--individualized instruction/activities;</li> <li>--Hooked on Bach Swing Singers;</li> <li>--Original and/or traditional sound sources vs. digitally manipulated sound sources;</li> <li>--music in film and advertising;</li> <li>--program music.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and/or mediation;</li> <li>--scaffolding;</li> <li>--aural/visual cues;</li> <li>--modified process;</li> <li>--modified reflection/assessments;</li> <li>--guided independent study;</li> <li>--solo opportunities.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--checklist, rating scale and/or rubric for student self-evaluation and teacher evaluation;</li> <li>--evidence of aesthetic judgment based on aural/written analysis of content, including application of elements of music to form an interpretation and personal response.</li> </ul>

<b>Standard 7: Students will evaluate music and musical performances.</b>			
<b>Performance Standards: Students will</b>			
Grades K – 4 <sup>th</sup> : <ul style="list-style-type: none"> <li>• devise criteria for evaluating performances and compositions.</li> <li>• explain, using appropriate music terminology, their personal preferences for specific musical works and styles.</li> </ul> Grades 5 <sup>th</sup> – 8 <sup>th</sup> : <ul style="list-style-type: none"> <li>• develop criteria for evaluating the quality and effectiveness of their own and others' performances, compositions, arrangements and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.</li> </ul>			
<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --after listening to two or three pieces of music, identify personal preference.	--exploration activities followed by instruction; --teacher demonstration and facilitation; --whole class discussion; --audio/visual aids.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	See Prek Curriculum
By the end of <b>kindergarten</b> , the student will: --after listening to two or three pieces of music, identify personal preference. --evaluate a performance according to criteria and discuss one thing that went well and one thing that needs improvement.	--teacher facilitation; --student reflection based on specific criteria; --whole class discussion; --audio/visual aids.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	--teacher observation; --teacher evaluation and/or student self-assessment via checklist, rating scale and/or simplified rubric.
By the end of <b>1<sup>st</sup> grade</b> , the student will: --brainstorm and select two elements of music from a class performance, group performance, pre-recorded performance or individual performance; using elements from the above-referenced list, identify personal preferences using two appropriate musical terms. --after listening to two or three pieces of music, identify personal preference using two appropriate musical terms. --evaluate a performance according to criteria and discuss one thing that went well and one	--teacher facilitation; --student reflection based on specific criteria; --whole class discussion; --audio/visual aids; --"First Steps" by Feierabend; --Game Plan 1" DeLelles/Kriske.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	--teacher observation; --teacher evaluation and/or student self-assessment via checklist, rating scale and/or simplified rubric.

thing that needs improvement.			
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--brainstorm and select two elements of music from a class performance, group performance, pre-recorded performance or individual performance; using elements from the above-referenced list, identify personal preferences using two appropriate musical terms.</li> <li>--after listening to two or three pieces of music, identify personal preference using two appropriate musical terms.</li> <li>--explain how effective the background music is in a particular movie or television show.</li> <li>--evaluate a performance according to criteria and discuss one thing that went well and one thing that needs improvement.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher facilitation;</li> <li>--student reflection based on criteria specific to listening task;</li> <li>--whole class discussion and/or activities;</li> <li>--audio/visual aids;</li> <li>--student modeling;</li> <li>--Game Plan 2” Delelles/Kriske;</li> <li>--cartoon music;</li> <li>--“Music Moves Me”, Wes Ball;</li> <li>--folk song literature;</li> <li>--variety of classical music selections;</li> <li>--western/non-western music;</li> <li>--instrumental/vocal music.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation;</li> <li>--scaffolding;</li> <li>--auditory/visual cues;</li> <li>--modify instruction to require fewer elements;</li> <li>--extend instruction using more elements.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--teacher evaluation and/or student self-assessment via checklist, rating scale and/or simplified rubric;</li> <li>--aural/written student assessments.</li> </ul>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--brainstorm and select three elements of music from a class performance, group performance, pre-recorded performance or individual performance; using elements from the above-referenced list, identify personal preferences using four appropriate musical terms.</li> <li>--after listening to two or three pieces of music, identify personal preference using four appropriate musical terms.</li> <li>--listen to two stylistically different arrangements of the same piece and make judgments on the appropriate style.</li> <li>--evaluate a performance</li> </ul>	<ul style="list-style-type: none"> <li>--teacher facilitation;</li> <li>--student reflection based on criteria specific to listening task;</li> <li>--peer critique based on criteria specific to listening task;</li> <li>--whole class discussion and/or activities;</li> <li>--audio/visual aids;</li> <li>--student modeling;</li> <li>--Game Plan 3” Delelles/Kriske;</li> <li>--cartoon music;</li> <li>--“Music Moves Me”, Wes Ball;</li> <li>--folk song literature;</li> <li>--variety of classical music selections;</li> <li>--western/non-western music;</li> <li>--instrumental/vocal music.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation;</li> <li>--scaffolding;</li> <li>--auditory/visual cues;</li> <li>--modify instruction to require fewer elements;</li> <li>--extend instruction using more elements.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--teacher evaluation and/or student self-assessment via checklist, rating scale and/or simplified rubric;</li> <li>--aural/written student assessments;</li> <li>--peer critique based on criteria specific to listening task using above-mentioned methods.</li> </ul>



<p>according to criteria and discuss two things that went well and two things that need improvement.</p>			
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --brainstorm and select four elements of music from a class performance, group performance, pre-recorded performance or individual performance; using elements from the above-referenced list, identify personal preferences using four appropriate musical terms.  --after listening to two or three pieces of music, identify personal preference using four appropriate musical terms.  --listen to three stylistically different arrangements of the same piece and make judgments on the appropriate style.  --evaluate a performance according to criteria and discuss two things that went well and two things that need improvement.</p>	<ul style="list-style-type: none"> <li>--teacher facilitation;</li> <li>--student reflection based on criteria specific to listening task;</li> <li>--peer critique based on criteria specific to listening task;</li> <li>--whole class discussion and/or activities;</li> <li>--audio/visual aids;</li> <li>--student modeling;</li> <li>--Game Plan 4” Delelles/Kriske;</li> <li>--cartoon music;</li> <li>--“Music Moves Me”, Wes Ball;</li> <li>--folk song literature;</li> <li>--variety of classical music selections;</li> <li>--western/non-western music;</li> <li>--instrumental/vocal music.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation;</li> <li>--scaffolding;</li> <li>--auditory/visual cues;</li> <li>--modify instruction to require fewer elements;</li> <li>--extend instruction using more elements.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--teacher evaluation and/or student self-assessment via checklist, rating scale and/or simplified rubric;</li> <li>--aural/written student assessments;</li> <li>--peer critique based on criteria specific to listening task using above-mentioned methods.</li> </ul>
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  -- develop performance criteria rubric to be used for evaluating quality and effectiveness of musical performances and compositions.  --choose two pieces of music based on personal preferences and evaluate them using the performance criteria rubric.  --use performance criteria rubric noted above to self-evaluate his/her own performances and the performances of others.  --listen to three stylistically different arrangements of the same piece; compare and contrast</p>	<ul style="list-style-type: none"> <li>--teacher facilitation;</li> <li>--student-developed rubric via whole class and/or small group discussion and activities;</li> <li>--student self-evaluation;</li> <li>--peer critique;</li> <li>--audio/visual aids;</li> <li>--Game Plan 5” Delelles/Kriske;</li> <li>--cartoon music;</li> <li>--“Music Moves Me”, Wes Ball;</li> <li>--folk song literature;</li> <li>--variety of classical music selections;</li> <li>--western/non-western music;</li> <li>--instrumental/vocal music.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling &amp; mediation;</li> <li>--scaffolding;</li> <li>--auditory/visual cues;</li> <li>--modify instruction to require fewer elements;</li> <li>--extend instruction using more elements;</li> <li>--simplify rubric;</li> <li>--develop additional performance criteria.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student performance;</li> <li>--success of student-developed rubric is evidenced by ability to effectively measure selected performance criteria of self and peers.</li> <li>--aural/written student assessments;</li> <li>--peer critique based on criteria specific to listening task using above-mentioned methods.</li> </ul>

<p>the three pieces and make judgments on the appropriate style using the performance rubric. --evaluate a performance according to the performance rubric and discuss two things that went well and two things that need improvement.</p>			
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will: --develop performance criteria rubric to be used for evaluating quality and effectiveness of musical performances and compositions. --choose two pieces of music based on personal preferences and evaluate them using the performance criteria rubric. --use performance criteria rubric noted above to self-evaluate his/her own performances and the performances of others. --listen to 2 or 3 different pieces of music by the same artist(s) and critique them using appropriate vocabulary. --after listening to a live performance and a studio performance by the same group, critique both using appropriate vocabulary.</p>	<p>--teacher facilitation; --student-developed rubric via whole class and/or small group discussion and activities; --student self-evaluation; --peer critique; --critique of artists' work based on specific criteria (vocabulary); --compare/contrast same artist's work; --audio/visual aids.</p>	<p>--teacher modeling &amp; mediation; --scaffolding; --auditory/visual cues; --modify instruction to require fewer elements; --extend instruction using more elements; --simplify rubric; --develop additional performance criteria; --modify vocabulary; --guided independent study.</p>	<p>--teacher observation; --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation; --success of student-developed rubric is evidenced by ability to effectively measure selected performance criteria of self and peers. --aural/written student assessments and critiques; --peer critique based on criteria specific to listening task using above-mentioned methods.</p>
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will: --articulate, using appropriate vocabulary, their evaluation of: appropriateness of instrumentation, form, harmony, melody, dynamics, style, tempo and rhythm. Students are specific in their discussions and include constructive suggestions for improvement. --write a persuasive essay to</p>	<p>--teacher facilitation; --individual reflections and/or journal entries based on specific criteria; --whole class and/or small group discussion/activities/reflection; --audio/visual aids.</p>	<p>--teacher modeling &amp; mediation; --student modeling &amp; assistance; --scaffolding; --auditory/visual cues; --modify instruction re depth of discussion specific to criteria; --extend instruction using more elements; --modify vocabulary; --guided independent study.</p>	<p>--teacher observation; --student product; --understanding of evaluative process is evidenced by clear aural/written articulation using appropriate vocabulary in a critiquing and/or persuasive style.</p>

convince a radio station why more a particular type of music should be played more often. --write a journal entry self-critiquing a performance.			
By the end of <b>8<sup>th</sup> grade</b> , the student will: --articulate, using appropriate vocabulary, their evaluation of: appropriateness of instrumentation, form, harmony, melody, dynamics, style, tempo and rhythm. Students are specific in their discussions and include constructive suggestions for improvement. --write a persuasive essay to convince a friend why he/she should like a particular piece. --write a newspaper article critiquing a performance. --write a review of a CD.	--teacher facilitation; --individual reflections and/or journal entries based on specific criteria; --whole class and/or small group discussion/activities/reflection; --audio/visual aids.	--teacher modeling & mediation; --student modeling & assistance; --scaffolding; --auditory/visual cues; --modify instruction re depth of discussion specific to criteria; --extend instruction using more elements; --modify vocabulary; --guided independent study.	--teacher observation; --student product; --understanding of evaluative process is evidenced by clear aural/written articulation using appropriate vocabulary in a critiquing and/or persuasive style.

<b>Standard 8: Students will make connections between music, other disciplines and daily life.</b>			
<b>Performance Standards:</b> Students will			
Grades K – 4 <sup>th</sup> :			
<ul style="list-style-type: none"> <li>• identify similarities and differences in the meanings of common terms used in the various arts.</li> <li>• identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</li> </ul>			
Grades 5 <sup>th</sup> – 8 <sup>th</sup> :			
<ul style="list-style-type: none"> <li>• compare in two or more arts how the characteristic materials of each art (e.g., sound in music, visual stimuli in visual arts, movement in dance, human interrelationship in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art.</li> <li>• describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</li> <li>• identify a variety of music-related careers.</li> </ul>			
<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --improvise songs to accompany games and playtime activities. -- identify simple rhythmic and melodic patterns in musical compositions.	--exploration activities followed by instruction; --teacher demonstration and facilitation; --audio/visual aids; --creative movement.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	See Prek Curriculum

--demonstrate an awareness of music as a part of daily life.			
By the end of <b>kindergarten</b> , the student will: --use music together with dance, theatre and the visual arts for storytelling. -- identify rhythmic and melodic patterns in musical compositions. --identify and discuss reasons artists have for creating dances, music, theatre pieces and works of visual art.	--teacher demonstration & facilitation; --whole class discussion and/or activities; --audio/visual aids; --creative movement; --“First Steps” by Feierabend; --“Conversational Solfege”; --“Eurhythmics”, Dalcroze; --Principles of Laban.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues.	--teacher observation; --student performance.
By the end of <b>1<sup>st</sup> grade</b> , the student will: --identify and explain how people respond to their world through music (i.e., celebrations, expression, preservation of art form, etc.). --read a poem and use the expressive elements of music to interpret it. --identify rhythmic and melodic patterns in musical compositions. --describe how the performance of songs and dances improves after practice and rehearsal.	--teacher demonstration & facilitation; --whole class discussion and/or activities; --audio/visual aids; --creative movement; --“First Steps” by Feierabend; --“Game Plan 1”, DeLelles/Kriske; --“Conversational Solfege”; --age-appropriate children’s literature.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues; --extend using props, movement, sound carpet, games.	--teacher observation; --student performance; --checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation.
By the end of <b>2<sup>nd</sup> grade</b> , the student will: --identify similar themes in stories, songs and art forms (i.e., patterns, texture, subject matter, inspiration, etc.). --read a poem and use the expressive elements of music to interpret it. --identify rhythmic and melodic patterns in musical compositions. --identify and discuss who composes and performs music.	--teacher demonstration & facilitation; --whole class discussion and/or activities; --audio/visual aids; --“Game Plan 2”, DeLelles/Kriske; --“Conversational Solfege”; --age-appropriate children’s literature.	--teacher modeling & mediation; --scaffolding; --auditory/visual cues; --extend using props, movement, sound carpet, games.	--teacher observation; --student performance; --checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation.
By the end of <b>3<sup>rd</sup> grade</b> , the student will: --identify the use of similar	--teacher demonstration & facilitation; --whole class discussion and/or	--teacher modeling & mediation; --scaffolding; --auditory/visual cues;	--teacher observation; --student performance; --checklist, rating scale and/or

<p>elements in music and other art forms (e.g., form, pattern, rhythm).  --compare the form of a piece of literature and a piece of music and identify the beginning, middle and end in both.  --identify the mathematical basis of note values, rests, time signatures, etc. and discuss the relationship to fractions and other math concepts.  --identify what musicians and composers do to create music.</p>	<p>activities;  --audio/visual aids;  --“Game Plan 3”, DeLelles/Kriske;  --“Conversational Solfege”;  --children’s song literature;  --children’s story literature.</p>	<p>--extend using props, movement, sound carpet, games.</p>	<p>simplified rubric for student self-assessment and/or teacher evaluation;  --aural/visual/written student assessment.</p>
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --identify and interpret expressive characteristics in works of art and music.  --compare the form of a piece of literature and a piece of music and identify the beginning, middle and end in both.  --identify the mathematical basis of note values, rests, time signatures, etc. and discuss the relationship to fractions and other math concepts.  --integrate several art disciplines (dance, music, theatre and the visual arts) into a well-organized presentation or performance.  --relate dance movements to express musical elements or represent musical intent to specific music.  --evaluate improvement in personal musical performances after practice or rehearsal.</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --audio/visual aids;  --creative movement;  --“Game Plan 4”, DeLelles/Kriske;  --“Conversational Solfege”;  --children’s song literature;  --children’s story literature.</p>	<p>--teacher modeling &amp; mediation;  --student modeling &amp; assistance;  --scaffolding;  --auditory/visual cues;  --extend using props, movement, sound carpet, games.</p>	<p>--teacher observation;  --student performance including but not limited to public performance;  --checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation;  --aural/visual/written student assessment.</p>
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  --explain the role of music in varied community and cultural events.  --set simple texts to music.</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --audio/visual aids;  --creative movement;</p>	<p>--teacher modeling &amp; mediation;  --student modeling &amp; assistance;  --scaffolding;  --auditory/visual cues;  --extend using props, movement, sound carpet, games.</p>	<p>--teacher observation;  --student performance including but not limited to public performance;  --checklist, rating scale and/or simplified rubric for student self-</p>

<p>--identify ways in which the music professions are similar to or different from one another.</p>	<p>--“Game Plan 4”, DeLelles/Kriske;  --“Conversational Solfege”;  --children’s song literature;  --children’s story literature;  --children’s poetry, haiku, Aesop’s fables;  --multicultural children’s literature.</p>		<p>assessment and/or teacher evaluation;  --aural/visual/written student assessment.</p>
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  --describe how knowledge of music connects to learning in other subject areas.  --identify career pathways in music.</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --audio/visual aids;  --journal entries specific to certain criteria.</p>	<p>--teacher modeling &amp; mediation;  --student modeling &amp; assistance;  --scaffolding;  --auditory/visual cues;  --guided independent study;  --modified instruction, i.e. reduce or extend elements.</p>	<p>--teacher observation;  --student performance;  --aural/written student assessments/reflections.</p>
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:  --identify similarities and differences in the meanings of common terms used in various arts and other subject areas.  --identify and describe how music functions in the media and entertainment industries.  --identify various careers for musicians in the entertainment industry.</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --audio/visual aids;  --journal entries specific to certain criteria;  --guest musicians/speakers from entertainment industry;  --tell story using student-selected song in a PowerPoint presentation.</p>	<p>--teacher modeling &amp; mediation;  --student modeling &amp; assistance;  --scaffolding;  --auditory/visual cues;  --guided independent study;  --modified instruction, i.e. reduce or extend elements;  --technical support.</p>	<p>--teacher observation;  --student performance;  --aural/written student assessments/reflections;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  --describe how music is composed and adapted for use in film, video, radio and television.  --describe the skills necessary for composing and adapting music for use in film, video, radio and television.</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --audio/visual aids;  --journal entries specific to certain criteria;  --guest musicians/speakers from entertainment industry;  --develop an original product and create a commercial with an original jingle;  --choose and research a performing artist/band using specific criteria to support choice.</p>	<p>--teacher modeling &amp; mediation;  --student modeling &amp; assistance;  --scaffolding;  --auditory/visual cues;  --guided independent study;  --modified instruction, i.e. reduce or extend elements;  --technical support.</p>	<p>--teacher observation;  --student performance;  --aural/written student assessments/reflections;  --checklist, rating scale and/or rubric for student self-assessment and/or teacher evaluation.</p>

**Standard 9:** Students will understand music in relation to history and culture.

**Performance Standards:** Students will

Grades K – 4<sup>th</sup>:

- identify by genre or style aural examples of music from various historical periods and cultures.
- describe in simple terms how elements of music are used in music examples from various cultures of the world.
- identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.
- identify and describe roles of musicians in various music settings and cultures.
- demonstrate audience behavior appropriate for the context and style of music performed.

Grades 5<sup>th</sup> – 8<sup>th</sup>:

- describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
- classify by genre and style (and, if applicable, by historical period, composer and title) a varied body of exemplary (high quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
- compare in several cultures of the world functions music serves, roles of musicians and conditions under which music is typically performed.

<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
<p>By the end of <b>prekindergarten</b>, the student will:                      --listen to songs from different cultures.                      --describe use and function of music at social/family occasions.                      --generate list of where music is heard and discuss similarities and differences.                      --demonstrate good audience behavior by learning when to clap, be quiet and be still while listening.</p>	<p>--exploration activities followed by instruction;                      --teacher demonstration and facilitation;                      --audio/visual aids;                      --whole class discussion and/or activities.</p>	<p>--teacher modeling &amp; mediation;                      --scaffolding;                      --auditory/visual cues.</p>	<p>See Prek Curriculum</p>
<p>By the end of <b>kindergarten</b>, the student will:                      --listen to songs from different cultures.                      --explain use and function of music at social/family occasions.                      --generate list of where music is heard and discuss similarities and differences.                      --discuss roles of musicians in general terms (e.g., conductor, instrumental musician, popular</p>	<p>--teacher demonstration &amp; facilitation;                      --whole class discussion and/or activities;                      --audio/visual aids;                      --“First Steps”, Feierabend.</p>	<p>--teacher modeling &amp; mediation;                      --scaffolding;                      --auditory/visual cues.</p>	<p>--teacher observation;                      --student performance.</p>

<p>vocalist, opera singer, music teacher, etc.).  --demonstrate good audience behavior by learning when to clap, be quiet and be still while listening.</p>			
<p>By the end of <b>1<sup>st</sup> grade</b>, the student will:  --listening to examples of music from different historical periods and cultures, describe differences between popular vs. classical, African vs. American, Asian vs. American, etc.  --discuss similarities and differences between two simple songs from different cultures.  --describe how elements of two different pieces of music of different cultures are used.  --explain use and function of music at social/family occasions.  --generate list of where music is heard and discuss similarities and differences.  --discuss roles of musicians in general terms (e.g., conductor, instrumental musician, popular vocalist, opera singer, music teacher, etc.).  --demonstrate good audience behavior by learning when to clap, be quiet and be still while listening.</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --audio/visual aids;  --“First Steps”, Feierabend;  --“Game Plan 1”, DeLelles/Kriske.</p>	<p>--teacher modeling &amp; mediation;  --scaffolding;  --auditory/visual cues.</p>	<p>--teacher observation;  --student performance.</p>
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:  --explain the cultural significance of a variety of musical compositions (e.g., spirituals, sea chanteys, call and response, war music, etc.).  --listen to examples of music from various historical periods and cultures, describe differences</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --audio/visual aids;  --provide opportunities in and out of class for demonstration of concert etiquette;  --“Game Plan 2”, DeLelles/Kriske;  --various classical, folk,</p>	<p>--teacher modeling &amp; mediation;  --scaffolding;  --auditory/visual cues.</p>	<p>--teacher observation;  --student performance;  --checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation.</p>



<p>between popular vs. classical, African vs. American, Asian vs. American, etc.  --explain use and function of music at social/family occasions.  --generate list of where music is heard and discuss similarities and differences.  --discuss roles of musicians in general terms (e.g., conductor, instrumental musician, popular vocalist, opera singer, music teacher, etc.).  --demonstrate an understanding of proper concert etiquette during class and/or school-wide performances.</p>	<p>multicultural and pop listening samples.</p>		
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:  --after listening to examples of music from various historical periods and cultures, contrast their styles and identify ways common musical elements are used differently (e.g., popular vs. classical, African vs. American, Asian vs. American, etc.).  --discuss simple genres of music, develop criteria used to classify music and separate music according to genres (e.g., popular, folk, classical, dance, gospel, rap, etc.).  --describe how elements of music (rhythm, melody, texture, dynamics) are used in music from different cultures; teacher guides group listening.  --identify elements of music from diverse cultures and historical periods using various graphic organizers.  --identify historical and cultural events (i.e., social/family</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --student/teacher-generated criteria for classification of musical genres;  --provide opportunities in and out of classroom for demonstration of concert etiquette;  --audio/visual aids;  --provide opportunities in and out of class for demonstration of concert etiquette;  --teacher-guided group listening;  --“Game Plan 3”, DeLelles/Kriske;  --various classical, folk, multicultural and pop listening samples.</p>	<p>--teacher modeling &amp; mediation;  --scaffolding;  --auditory/visual cues.</p>	<p>--teacher observation;  --student performance;  --checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation.</p>

<p>occasions such as parties, weddings, funerals, patriotic celebrations or sports events) and discuss the type of music played, where it is played and its function.</p> <p>--discuss roles of musicians and music in various world cultures and /or American regions.</p> <p>--describe the roles of musicians in various regions (e.g., Appalachian, zydeco, salsa, etc.).</p> <p>--demonstrate appropriate audience behavior for various genres, context and style of music performed.</p>			
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:</p> <p>--after listening to examples of music from various historical periods and cultures, contrast their styles and identify ways common musical elements are used differently (e.g., Bach vs. Beethoven, popular vs. classical, African vs. Native American, etc.)</p> <p>--discuss simple genres of music, develop criteria used to classify music and separate music according to genres (e.g., popular, folk, classical, dance, gospel, rap, etc.).</p> <p>--describe how elements of music (rhythm, melody, texture, dynamics) are used in music from different cultures; teacher guides group listening.</p> <p>--identify elements of music from diverse cultures and historical periods using various graphic organizers.</p> <p>--identify historical and cultural events (i.e., social/family occasions such as parties, weddings, funerals, patriotic</p>	<p>--teacher demonstration &amp; facilitation;</p> <p>--whole class discussion and/or activities;</p> <p>--student/teacher-generated criteria for classification of musical genres, styles, elements within historical/cultural perspective;</p> <p>--provide opportunities in and out of classroom for demonstration of concert etiquette;</p> <p>--audio/visual aids;</p> <p>--provide opportunities in and out of class for demonstration of concert etiquette;</p> <p>--teacher-guided group listening;</p> <p>--“Game Plan 4”, DeLelles/Kriske;</p> <p>--listening examples from a variety of genres, periods and styles.</p>	<p>--teacher modeling &amp; mediation;</p> <p>--scaffolding;</p> <p>--auditory/visual cues;</p> <p>--modified process;</p> <p>--extend with additional criteria.</p>	<p>--teacher observation;</p> <p>--student performance;</p> <p>--checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation;</p> <p>--use of various graphic organizers such as Venn diagrams and charts for further assessment.</p>

<p>celebrations or sports events) and discuss the type of music played, where it is played and its function.  --discuss roles of musicians and music in various world cultures and /or American regions.  --describe the roles of musicians in various regions (e.g., Appalachian, zydeco, salsa, etc.).  --after reading biographies or articles about famous present-day musicians, compare and contrast styles.  --demonstrate appropriate audience behavior for various genres, context and style of music performed.</p>			
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  --after listening to examples of music from various historical periods and cultures, contrast their styles and identify ways common musical elements are used differently (e.g., Bach vs. Beethoven, popular vs. classical, African vs. Native American, etc.)  --develop criteria used to classify music and separate music according to genres (e.g., popular, folk, classical, dance, gospel, rap, etc.).  --describe how elements of music (rhythm, melody, texture, dynamics) are used in music from different cultures; teacher guides group listening.  --identify elements of music from diverse cultures and historical periods using various graphic organizers.  --identify varied historical and cultural events (i.e., social/family occasions such as parties,</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --student/teacher-generated criteria for classification of musical genres, styles, elements within historical/cultural perspective;  --provide opportunities in and out of classroom for demonstration of concert etiquette;  --audio/visual aids;  --provide opportunities in and out of class for demonstration of concert etiquette;  --teacher-guided group listening;  --“Game Plan 5”, DeLelles/Kriske;  --listening examples from a variety of genres, periods and styles.</p>	<p>--teacher modeling &amp; mediation;  --scaffolding;  --auditory/visual cues;  --modified process;  --extend with additional criteria.</p>	<p>--teacher observation;  --student performance;  --checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation;  --use of various graphic organizers such as Venn diagrams and charts for further assessment;  --ability to compare/contrast based on aural/written analysis of pre-determined criteria.</p>

<p>weddings, funerals, patriotic celebrations or sports events) and discuss the type of music played, where it is played and its function.</p> <p>--discuss roles of musicians and music in various world cultures and /or American regions.</p> <p>--describe the roles of musicians in various regions (e.g., Appalachian, zydeco, salsa, etc.).</p> <p>--after reading biographies or articles about famous present-day musicians, compare and contrast styles.</p> <p>--demonstrate appropriate audience behavior for various genres, context and style of music performed.</p>			
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:</p> <p><b>General Music:</b></p> <p>--compare the main historical periods and important composers of western music from the Baroque to the 20<sup>th</sup> century; describe representative music from each period; how does style, instrumentation and composition change from period to period.</p> <p>--identify the main historical periods and important composers of western music from the Baroque to the 20<sup>th</sup> century.</p> <p>--listen to and perform music from various sources of American music (e.g., salsa, Zydeco/Cajun, cowboy songs, rock, etc.).</p> <p>--identify the individual elements of music: form, tone, rhythm, timbre, dynamics and tempo.</p> <p>--perform on a melodic instrument the main theme of an exemplary work, e.g. Vivaldi's Spring, Bach's Minuet in G, Beethoven's Ode to</p>	<p>--teacher demonstration &amp; facilitation;</p> <p>--whole class discussion and/or activities;</p> <p>--recorder playing;</p> <p>--keyboards;</p> <p>--audio/visual aids;</p> <p>--American composers;</p> <p>--history of western music (Middle Ages through Romantic periods).</p>	<p>--teacher modeling &amp; mediation;</p> <p>--scaffolding;</p> <p>--auditory/visual cues;</p> <p>--modified process;</p> <p>--extend with additional criteria;</p> <p>--modified instruction with instruments;</p> <p>--extend with guided independent study.</p>	<p>--teacher observation;</p> <p>--student performance;</p> <p>--checklist, rating scale and/or simplified rubric for student self-assessment and/or teacher evaluation;</p> <p>--use of various graphic organizers such as Venn diagrams and charts for further assessment;</p> <p>--ability to compare/contrast based on aural/written analysis of pre-determined criteria.</p>

<p>Joy, Mozart's Eine kleine Nachtmusik, etc.  --compare and contrast how music is used in youth rituals in American and other cultures (e.g., Bar Mitzvah, Vision Quest, quinceanera).  <b>Band/Orchestra:</b>  --list two facts about the history and/or culture of four of the pieces performed in class.  --give a two-sentence introduction to music during a concert that gives information about the historical or cultural background of the music.  --listen to three diverse pieces of music and describe what is different.  --indicate on a map the location of the origins of music played in class; give reasons for decisions.  --give a two-sentence introduction to music during the concert.</p>			
<p>By the end of 7<sup>th</sup> grade, the student will:  <b>General Music:</b>  --compare the functions music serves, the role of the musician and conditions in which music is typically performed in several world cultures.  --choose one of the varied sources of American music (salsa, Zydeco/Cajun, cowboy songs, rock, etc.); select a single representative piece to perform.  --explain how a favorite artist applies the elements of music (form, tone, rhythm, timbre, dynamics and tempo) to his/her music.  <b>Band/Orchestra:</b>  --choose three pieces performed</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --individual listening activities;  --individual reflection and/or journaling;  --use of expressive and creative arts;  --audio/visual aids;  --American musical theater;  --American popular music;  --continuation of western/non-western music.</p>	<p>--teacher modeling &amp; mediation;  --scaffolding;  --auditory/visual cues;  --modified process;  --extend with additional criteria;  --modified instruction with instruments;  --extend with guided independent study.</p>	<p>--teacher observation;  --student performance including but not limited to selected representative American piece;  --evidence of aesthetic judgment based on aural/written analysis of content, including elements of music to form an interpretation and personal response.</p>

<p>in class and identify one significant historical or cultural event which may have influenced the composer.  --introduce music during a concert that gives information about the historical or cultural background of the music.  --design a concert program based on including a variety of selections and where to position selections in the program; discuss who makes these selections in school programs, professional concerts, religious and cultural events.  --choose three passages from music they have performed in class and describe what makes each passage typical of the genre, style and historical period.</p>			
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  <b>General Music:</b>  --listen to four representative musical works by four major composers and describe the characteristics that indicate the period of music represented; arrange the pieces in chronological order by composer and historical period.  --listen to, perform and describe the distinguishing characteristics of music from the African-American experience (e.g., slavery spirituals, the Underground Railroad, ragtime, blues, jazz, popular styles, gospel, a capella groups, rhythm and blues, rap, etc.).  --listen to music used in TV commercials; using a data table, record the style, tempo, if the music is original, or if no music is</p>	<p>--teacher demonstration &amp; facilitation;  --whole class discussion and/or activities;  --individual listening activities;  --individual reflection and/or journaling;  --use of expressive and creative arts;  --create group-generated original commercial with original jingle.  --audio/visual aids;  --music in advertising;  --music in film;  --history of American pop music from slavery to present.</p>	<p>--teacher modeling &amp; mediation;  --scaffolding;  --auditory/visual cues;  --modified process;  --extend with additional criteria;  --modified instruction with instruments;  --extend with guided independent study.</p>	<p>--teacher observation;  --student performance;  --audio/video taping;  --ability to distinguish among the numerous characteristics of music from the African/American experience based on aural/written student self-assessment and/or teacher evaluation using checklist, rating scale and/or rubric.  --student product: group commercial using criteria-specific assessment strategies.</p>

<p>used; draw conclusions about music in advertising based on results.</p> <p><b>Band/Orchestra:</b></p> <ul style="list-style-type: none"><li>--list five varied pieces played in their ensemble and label them by period and style, giving reasons for their decisions.</li><li>--choose pieces for future concerts based on variety of historical periods, styles and cultures.</li><li>--design a concert program based on including a variety of selections and where to position selections in the program; discuss who makes these selections in school programs, professional concerts, religious and cultural events.</li><li>--choose three passages from music they have performed in class and describe what makes each passage typical of the genre, style and historical period.</li></ul>			
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# VISUAL ARTS CONTENT STANDARDS

<b>Standard 1:</b> Students will understand, select and apply media, techniques and processes.			
<b>Performance Standards:</b> Students will			
Grades K – 4:			
<ul style="list-style-type: none"> <li>• differentiate between a variety of media, techniques and processes.</li> <li>• describe how different media, techniques and processes cause different effects and personal responses.</li> <li>• use different media, techniques and processes to communicate ideas, feelings, experiences and stories.</li> <li>• use art media and tools in a safe and responsible manner.</li> </ul>			
Grades 5 – 8:			
<ul style="list-style-type: none"> <li>• select media, techniques and processes to communicate ideas, reflect on their choices and analyze what makes them effective.</li> <li>• improve the communication of their own ideas by effectively using the characteristics of a variety of traditional and contemporary art media, techniques and processes (including 2-dimensional, 3-dimensional and electronic).</li> <li>• use different media, techniques and processes—including 2-dimensional, 3-dimensional and electronic—to communicate ideas, feelings, experiences and stories.</li> </ul>			
<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --experiment with a variety of colors, textures and shapes. --create three-dimensional structures and arrangements using concrete materials and manipulatives. --use a variety of basic art materials (e.g., paints, crayons, clay, pencils, etc.) to create works of art and express ideas and feelings. --know the names of basic colors.	--exploration activities followed by instruction; --teacher demonstration and facilitation; --whole class discussion; --visual aids, artifacts.	--teacher mediation; --scaffolding; --modified media; --hand-over-hand; --manipulatives.	See Prek Curriculum
By the end of <b>kindergarten</b> , the student will: --experiment with a variety of colors, textures and shapes. --create three-dimensional structures and arrangements using concrete materials and manipulatives. --use a variety of basic art materials (e.g., paints, crayons,	--teacher demonstration and modeling; --student exploration; --whole class discussion; --visual aids, internet, artifacts; --scanner/digital camera.	--teacher mediation; --scaffolding; --modified media; --hand-over-hand; --manipulatives.	--teacher observation; --student product.



<p>clay, pencils, etc.) to create works of art and express ideas and feelings. --know the names of basic colors.</p>			
<p>By the end of <b>1<sup>st</sup> grade</b>, the student will: --experiment with different media (i.e., chalk, watercolor, crayon, etc.) to produce artwork; discuss finished artwork and compare overall effect, feelings and ideas related to each medium. --safely wash and store brushes after using watercolor paint. --use a variety of media (such as tempera, marker or crayons) to express a specific idea. --view prints of artwork made from different materials and by different techniques (i.e. painting, photography, metal, sculpture, etc.), then discuss and compare their responses to each.</p>	<p>--teacher demonstration and modeling; --student exploration; --whole class discussion; --visual aids, internet, artifacts; --scanner/digital camera.</p>	<p>--teacher mediation; --scaffolding; --modified media; --hand over hand; --manipulatives.</p>	<p>--teacher observation; --student product.</p>
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will: --discuss color mixing in a variety of media to determine how these media might interact with different results (i.e., chalk, tempera, crayon, etc.); make predictions on what results will be achieved with the various media; create a series of color mixes using a variety of media; compare prior predictions with final outcome; use mixes to create artwork and compare results; discuss artists' and designer's choices of media in a variety of fields. --safely wash and store brushes after using tempera paint. --use a variety of media (such as tempera, marker or crayons) to express a specific emotion or</p>	<p>--teacher demonstration and modeling; --student hands-on exploration/creation; --graphic organizer; --whole class/small group discussion; --visual aids, internet, artifacts; --ART-a-Fact Magazine; --scanner/digital camera.</p>	<p>--teacher mediation; --scaffolding; --modified media; --hand-over-hand; --manipulatives.</p>	<p>--teacher observation; --student product.</p>

<p>idea. --view prints of artwork made from different materials and by different techniques (i.e. painting, photography, metal, sculpture, etc.), then discuss and compare their responses to each.</p>			
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will: --discuss and model simple techniques for presenting visual images (e.g., overlapping, shading, varying size or color); view artwork representing such techniques; create artwork that exemplifies a particular technique. --compare artwork done in watercolors and acrylic paints; identify differences in style, tone and emotion between the two media; complete two pieces of artwork on the same subject, one done in watercolors and one in tempera; compare the two finished pieces and identify the qualities each piece communicates to the viewer. --use a variety of media (i.e., clay, papier-mache, paper sculpture) to create three-dimensional shapes or figures; discuss effects achieved with each medium.</p>	<p>--teacher demonstration and modeling; --student hands-on exploration/creation; --student modeling; --graphic organizer; --student response/reflection sheet; --whole class/small group discussion; --visual aids, internet, artifacts; --ART-a-Fact Magazine; --scanner/digital camera.</p>	<p>--teacher mediation; --scaffolding; --modified media; --hand-over-hand; --manipulatives; --response tokens; --modified response sheet; --modified checklist/rating scale/rubric.</p>	<p>--teacher observation. --student product; --concepts/technique/process checklist, rating scale, and/or rubric; --graphic organizer; --student response/reflection sheet.</p>
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will: -compare and contrast the treatment of a single theme (i.e. portrait, landscape, still life, etc.) in a variety of media created by different artists and cultures; discuss viewer reaction to the content of each piece; create a series of drawings based upon a single theme, done in at least three different media and which</p>	<p>--teacher demonstration and modeling; --student hands-on exploration/creation; --student modeling; --graphic organizer; --student response/reflection sheet; --whole class/small group discussion; --visual aids, internet, artifacts; --ART-a-Fact Magazine;</p>	<p>--teacher mediation; --scaffolding; --modified media; --hand-over-hand; --manipulatives; --response tokens; --modified response sheet; --modified checklist/rating scale/rubric;</p>	<p>--teacher observation; --student product; --concepts/technique/process checklist, rating scale, and/or rubric for teacher and/or student use; --graphic organizer; --student response/reflection sheet.</p>

<p>may include the importing of an original sketch into a computer graphics program; evaluate the series of drawings to compare the advantages and disadvantages of each medium and to identify which elements (i.e., line, color, style, texture, etc.) are most prominent in each.</p> <p>--experiment with making prints using varied materials, tools and designs; observe the rules and procedures for proper handling and cleaning of printmaking tools.</p> <p>--use a variety of media, techniques and processes (i.e. papier-mache, paper sculpture, slab construction, etc.) to create a series of sculptures using a central theme (i.e., animals, figures, architecture, etc.).</p>	<p>--scanner/digital camera; --graphics software.</p>		
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:</p> <p>--compare and contrast early American portraits (circa 1700's and 1800's) with early photographs (circa late 1800's and early 1900's); discuss backgrounds, dress, poses, and attitudes of subjects as well as line, form, style and purpose of portrait/photograph; research a family ancestor and produce his or her portrait in chosen medium.</p> <p>--discuss Impressionism in 19<sup>th</sup> and 20<sup>th</sup> century art (i.e., Monet, Renoir, Cassatt, Childe Hassam, etc.); view representative artists' works and discuss impressionistic techniques (i.e., short, thick applications of paint, minimal mixing, emphasis on natural light and bold shadows); students experiment with impressionistic</p>	<p>--teacher demonstration and modeling; --student hands-on exploration/creation; --student modeling; --graphic organizer; --student response/reflection sheet; --whole class/small group discussion; --visual aids, internet, artifacts, video; --ART-a-Fact Magazine; --Florence Griswold Museum; --scanner/digital camera; --graphics software.</p>	<p>--teacher mediation; --scaffolding; --modified media; --hand-over-hand; --manipulatives; --modified response sheet; --modified performance task; --modified checklist/rating scale/rubric; --modified process;</p>	<p>--teacher observation; --student product; --concepts/technique/process checklist, rating scale, and/or rubric for teacher and/or student use; --graphic organizer; --student response/reflection sheet; --performance task.</p>

<p>techniques using ; evaluate watercolor and acrylic media.  --view examples of 20<sup>th</sup> century free form and kinesthetic sculpture; discuss composition, form and style of representative examples including component elements; draft a plan for a sculpture and determine what types of available materials (home or school) could be used to achieve the design; complete sculpture using available/found materials; determine if completed sculpture achieved design intended in plan.  --complete a performance-based assessment on a particular process-technique (e.g., demonstrate how to create an original sketch on a computer graphics program).</p>			
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  --compare and contrast pictorial stories from different cultures with various media and symbolism (i.e. pictographs, hieroglyphs, Bayeux Tapestry, illuminated manuscripts); discuss how cultural attitudes and beliefs affected the choice of content and design of the work; create a pictorial story based on a current or historical event and evaluate the finished artwork.  --discuss the use of collage in 20<sup>th</sup> century art, focusing on the variety of materials, patterns textures and compositional structure (i.e. Picasso, Bearden, Rauchenberg); compare differences in collage vs. traditional painted images of similar subjects; compose a</p>	<p>--teacher demonstration, modeling and facilitation;  --student hands-on exploration/creation;  --student modeling specific to intro techniques;  --graphic organizer;  --student response/reflection sheet;  --whole class/small group discussion/activity;  --student response/reflection sheet;  --visual aids, internet, artifacts, video;  --Scholastic Art Magazine;  --scanner/digital camera;  --graphics software.</p>	<p>--teacher mediation;  --scaffolding;  --modified media;  --hand-over-hand;  --manipulatives;  --modified response sheet;  --modified performance task;  --peer assistance;  --guided independent study;  --modified checklist/rating scale/rubric;  --modified process.</p>	<p>--teacher observation;  --student product;  --teacher- or student/teacher-generated checklist, rating scale, and/or rubric for student assessment &amp; teacher evaluation;  --student response/reflection sheet;  --performance task.</p>

<p>collage for a defined subject (i.e. self-portrait) using a variety of materials; evaluate final collage for use of texture, contrast, pattern and organizational principles.</p> <p>--draft a plan for a poster in Art Deco style, then design the poster in a computer graphics program, utilizing distortion and resizing features to manipulate and change the image; discuss the advantages of technology affects on design trends in the graphic arts.</p> <p>--complete a performance-based assessment on a particular process-technique (e.g., demonstrate the proper procedure for creating a block print using two colors and explain safety precautions involved).</p> <p>--incorporate several watercolor techniques (masking, wash, wet-on-wet, spattering, etc) in a painting that expresses a specific experience or emotion.</p>			
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:</p> <p>--discuss historical and current textile design and use (i.e., tapestries, rugs, upholstery, wallpaper, etc.); view representative interiors/designs; plan a room interior to achieve a desired effect; create a model including textile components.</p> <p>--view self-portraits by various artists and identify media used; determine effects of media and relate to artist's intention; create a self-portrait in chosen media; view each other's portraits and discuss media choices, effects and intentions.</p>	<p>--teacher demonstration, modeling and facilitation;</p> <p>--student hands-on exploration/creation;</p> <p>--student modeling specific to intro techniques;</p> <p>--student response/reflection sheet;</p> <p>--whole class/small group discussion/activity;</p> <p>--student response/reflection sheet;</p> <p>--visual aids, internet, artifacts, video;</p> <p>--Scholastic Art Magazine;</p> <p>--scanner/digital camera;</p> <p>--graphics software.</p>	<p>--teacher mediation;</p> <p>--scaffolding;</p> <p>--modified media;</p> <p>--hand-over-hand;</p> <p>--manipulatives;</p> <p>--modified response sheet;</p> <p>--modified performance task;</p> <p>--peer assistance;</p> <p>--guided independent study;</p> <p>--modified checklist/rating scale/rubric;</p> <p>--modified process;</p>	<p>--teacher observation;</p> <p>--student product;</p> <p>--teacher- or student/teacher-generated checklist, rating scale, and/or rubric for student assessment &amp; teacher evaluation;</p> <p>--student response/reflection sheet;</p> <p>--performance task.</p>

<p>--complete a performance-based assessment on a particular process-technique (e.g., demonstrate several watercolor techniques).</p>			
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  --discuss the advantages of printmaking as an art medium and the variety of printmaking techniques used throughout history and various cultures (i.e., woodblocks, linoleum blocks, etching, lithography, silk screen, photocopying and computer); identify changes made by technological advances in printmaking (i.e., Guttenberg press to laser printing); compare prints of similar themes and different techniques to view similarities and differences in the treatment of subjects and elements; create two series of prints with the same theme using different printmaking processes; compare results and discuss the effectiveness of each process in the student's intent; student evaluates in writing each print/process for overall effect and achievement of intent..  --demonstrate the differences in a variety of dry media to show diverse qualities; examine the role of dry media in different historical contexts (i.e. artist sketches of the Renaissance as preliminary works for painting and modern drawings designed as finished works or sketches for animated films); create a drawing of a single object divided into 8 separate areas and draw within each area using a</p>	<p>--teacher demonstration, modeling and facilitation;  --student hands-on exploration/creation;  --student modeling specific to intro techniques;  --student response/reflection sheet;  --whole class/small group discussion/activity;  --student response/reflection sheet;  --visual aids, internet, artifacts, video;  --Scholastic Art Magazine;  --scanner/digital camera;  --graphics software.</p>	<p>--teacher mediation;  --scaffolding;  --modified media;  --hand-over-hand;  --manipulatives;  --modified response sheet;  --modified performance task;  --peer assistance;  --guided independent study;  --modified checklist/rating scale/rubric;  --modified process.</p>	<p>--teacher observation;  --student product;  --teacher- or student/teacher-generated checklist, rating scale, and/or rubric for student assessment &amp; teacher evaluation;  --student response/reflection sheet;  --performance task.</p>

<p>different type of dry media pencil (e.g., Ebony, Prismacolor, 4B, 6H, Charcoal, etc.); compare different areas in finished piece for advantages and limitations with each media choice; students evaluate advantages and limitations.</p> <p>--complete a performance-based assessment on how to use materials and tools for a specific process in a safe and responsible manner (i.e., how to make a coil pot or how to prepare for linoleum block printing).</p> <p>--given a general "recipe" of materials, solve a design problem by using all the materials to create a unified sculpture.</p>			
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<p><b>Standard 2:</b> Students will understand and apply elements and organizational principles of art.</p>			
<p><b>Performance Standards:</b> Students will</p> <p>Grades K – 4<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• identify the different way visual characteristics are used to convey ideas.</li> <li>• describe how different expressive features and way or organizing them cause different responses.</li> <li>• use the elements of art and principles of design to communicate ideas.</li> </ul> <p>Grades 5<sup>th</sup> – 8<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• use ways of arranging visual characteristics and reflect upon what makes them effective in conveying ideas.</li> <li>• recognize and reflect on the effects of arranging visual characteristics in their own and others' work.</li> <li>• select and use the elements of art and principles of design to improve communication of their ideas.</li> </ul>			
<p><b>Performance Indicators:</b></p>	<p><b>Instructional Strategies and Resources:</b></p>	<p><b>Differentiation Strategies:</b></p>	<p><b>Assessment:</b></p>
<p>By the end of <b>prekindergarten</b>, the student will:</p> <p>--know the names of basic colors.</p> <p>--experiment with media (dry media, paint, tissue paper, glitter, etc.) to achieve different textures.</p> <p>--view artwork in varied media and by varied artists and discuss the different emotion and ideas conveyed to viewers.</p>	<p>--exploration activities followed by instruction;</p> <p>--teacher demonstration and facilitation;</p> <p>--whole class discussion.</p>	<p>--teacher mediation;</p> <p>--scaffolding;</p> <p>--modified media;</p> <p>--hand-over-hand;</p> <p>--manipulatives.</p>	<p>See Prek Curriculum</p>

<p>--create artwork to convey specific ideas and emotions.</p>			
<p>By the end of <b>kindergarden</b>, the student will:  --know the names of basic colors.  --experiment with media (dry media, paint, tissue paper, glitter, etc.) to achieve different textures.  --view artwork in varied media and by varied artists and discuss the different emotion and ideas conveyed to viewers.  --create artwork to convey specific ideas and emotions.</p>	<p>--teacher demonstration and modeling;  --student hands on exploration;  --student modeling;  --whole class discussion.</p>	<p>--teacher mediation  --scaffolding  --manipulatives  --modified media  --hand over hand</p>	<p>--teacher observation.  --student product.</p>
<p>By the end of <b>1<sup>st</sup> grade</b>, the student will:  --discuss design principles in art (i.e., repetitions, balance, emphasis, contrast, unity); view representative artwork; create still life compositions that include at least two design principles.  --using markers, stamps, stickers, etc., create a repetitive pattern; students identify, continue and extend patterns.  --discuss elements in artwork (i.e., line, shape, color, etc.); develop descriptions and identify representative artwork for each element; students refer to descriptions/artwork as they create artwork incorporating elements.  --given a descriptive passage or short story, students illustrate setting, character/s or specific scene in order to communicate specific emotion or idea to viewer.</p>	<p>--teacher demonstration and modeling;  --student hands on exploration;  --student modeling;  --whole class discussion;  --visual aids/internet/artifacts;  --digital camera.</p>	<p>--teacher mediation;  --scaffolding;  --manipulatives;  --modified media;  --hand-over-hand;  --flashcards.</p>	<p>--teacher observation;  --student product;  --simplified element rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:  --contrast works of art with a variety of line qualities (i.e., Chinese brush paintings, pen and</p>	<p>--teacher demonstration and modeling;  --student hands on exploration;  --student modeling;  --visual aid/internet/artifacts;</p>	<p>--teacher mediation;  --scaffolding;  --manipulatives;  --modified media;  --hand-over-hand;</p>	<p>--teacher observation;  --student product;  --simplified element &amp; principle rubric for student self-assessment and/or teacher evaluation;</p>



<p>ink drawings by Henri Matisse, Lascaux cave paintings, etc.) and compare how these qualities—width, direction, length—may suggest form as opposed to just shape achieved by lines of uniform width; after practice making a variety of lines with a brush and tempera paint to achieve different effects and viewer responses, create a line painting of a specific theme that incorporates a variety of line qualities; discuss and evaluate the effectiveness of line to suggest form in the completed works.</p> <p>--discuss how geometric shapes and patterns are used by artists in structuring a composition (i.e., Piet Mondrian, Frank Stella, Kasimir Malevich, etc.); compare examples in our environment (i.e., buildings, aerial photos, street maps, bridges, etc.), create an artwork using basic geometric shapes and line for composition.</p> <p>--utilize appropriate art terminology (e.g., texture, balance, primary colors, etc.) when describing their own work and that of others.</p> <p>--select and categorize works emphasizing a particular art element (i.e., line, shape, color, etc.).</p> <p>--identify various ways to create texture on a clay surface (i.e., pinch, stipple, incise, etc.) and discuss, describe responses to them; create textured clay surfaces by experimenting with various techniques and tools.</p>	<p>--whole class and/or small group discussion;  --graphic organizer;  --scanner/digital camera.</p>	<p>--flashcards.</p>	<p>--graphic organizer.</p>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:</p>	<p>--teacher demonstration and modeling;</p>	<p>--teacher mediation;  --scaffolding;</p>	<p>--teacher observation;  --student product;</p>

<p>--analyze the use of color in varied artwork (i.e., warm/cool, complementary, etc.); discuss the effects of artwork with limited color palettes vs. numerous colors; create two studies in media of choice, one limited in number of colors, one not limited; compare both pieces to determine which one better expresses artist's intent.</p> <p>--view varied works of art (i.e., paintings, sculpture, ceramics, etc.) from varied cultures and time periods; identify how each piece exemplifies elements and principles; in small groups, choose one piece of art and explain how the artist uses elements and design principles to communicate.</p>	<p>--student hands on exploration;  --student modeling;  --visual aid/internet/artifacts;  --whole class and/or small group discussion;  --graphic organizer;  --student response sheet;  --ART-a-Fact Magazine;  --digital camera.</p>	<p>--manipulatives;  --modified media;  --hand-over-hand;  --modified response sheet.</p>	<p>--elements &amp; principles checklist/rating scale/and/or rubric for student self-assessment and/or teacher evaluation;  --graphic organizer;  --student response sheet.</p>
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --analyze artworks where the artists enlarges a specific subject (i.e., flowers by Georgia O'Keefe, portraits by Chuck Close, etc.) to transform the "ordinary into extraordinary"; discuss the compositional structure of using one object to fill the painted area; review organizational elements and principles (i.e., shape, color, balance, etc.) to identify the artist's intent; greatly enlarge a natural object which was found or procured; evaluate which elements are the focus of completed pieces and how effectively each piece conveys the idea of the original object; discuss how choice of subject matter affects viewer reaction to artwork; create artwork with an enlarged object as the subject matter;</p>	<p>--teacher demonstration and modeling;  --student hands on exploration;  --student modeling;  --visual aid/internet/artifacts;  --whole class and/or small group discussion;  --graphic organizer;  --student response sheet;  --ART-a-Fact Magazine;  --digital camera;  --audio aides.</p>	<p>--teacher mediation;  --scaffolding;  --manipulatives;  --modified media;  --hand-over-hand;  --modified response sheet.</p>	<p>--teacher observation;  --student product;  --elements &amp; principles checklist/rating scale/and/or rubric for student self-assessment and/or teacher evaluation;  --graphic organizer;  --student response sheet.</p>

<p>evaluate using elements and design principles rubric.</p> <p>--compare and contrast the use of materials, techniques, styles and intent between masks of various cultures; discuss prominent elements in each and the role of masks within the originating culture; identify and discuss the role of masks within our own culture and ways in which masks are used by people today; create a mask of found objects to be used for a specific function (i.e., ceremonial, decorative, representational, etc.); evaluate how choice of objects and compositional arrangement of elements convey meaning and intent in finished mask; write a narrative about the mask and its meaning for the character who wears it.</p> <p>--after viewing a body of art prints (i.e., Jacob Lawrence, van Gogh, Georgia O'Keefe, Hoskusai, etc.) that focus on art elements and organizational principles (i.e., line, shape, color, balance, movement, etc.), select work(s) with personal appeal and justify reasons for choice based on artist's use of art elements and principles.</p> <p>--view examples of current ads, photos, logos, etc. that portray movement and motion and listen to a variety of musical pieces that portray a series of movements at different paces; create a stencil or print that exemplifies motion and use it repeatedly within a single piece to describe movement; evaluate each other's artworks to interpret which motions and</p>			
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<p>movements were intended.</p>			
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  --discuss landscape painters (i.e., Turner, Constable, Bannister, Bierstadt, Herzog, etc.) and how these painters use line, shape, color and design principles in their work; working from photographs or pictures, students develop a plan for a landscape piece using a checklist of elements and principles; students execute final piece in media of choice.  --define and describe vocabulary terms associated with the elements of art and organizational principles.  --analyze how various photographers (i.e., Ansel Adams, Edward Steichen, Diane Arbus, etc.) frame real life subjects (e.g., architecture/interiors, wildlife, ethnography, sports, war, portraits, etc.); discuss how their photographs exemplify elements and principles; students take digital photographs and work in small groups to organize them into specific categories based on elements and principles; groups prepare a slide show of their representative choices and orally justify each choice.</p>	<p>--teacher demonstration and modeling;  --student hands on exploration;  --student modeling;  --visual aid, internet, artifacts, video, audio;  --whole class and/or small group discussion/activities;  --graphic organizer;  --student response sheet;  --ART-a-Fact Magazine;  --Scholastic Art Magazine;  --scanner/digital camera;  --presentation software.</p>	<p>--teacher mediation;  --scaffolding;  --manipulatives;  --modified media;  --hand-over-hand;  --modified response sheet;  --modified checklist/rating scale;  --modified presentation rubric;  --modified process.</p>	<p>--teacher observation;  --student product;  --checklist/rating scale/and/or rubric for student self-assessment and/or teacher evaluation;  --graphic organizer;  --student response sheet;  --critique checklist;  --Presentation rubric.</p>
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  --discuss the role of socially oriented muralists such as Diego Rivera, Siquieros, or Thomas Hart Benton and their choice of subject matter; focus on how different aesthetic theories such as representationalism, abstraction, formalism, etc., affect the viewer's</p>	<p>--teacher demonstration, modeling and facilitation;  --student hands-on exploration/creation;  --student modeling specific to intro techniques;  --graphic organizer;  --student response/reflection sheet;  --whole class/small group</p>	<p>--teacher mediation;  --scaffolding;  --modified media;  --hand-over-hand;  --manipulatives;  --modified response sheet;  --peer assistance;  --guided independent study;  --modified checklist/rating scale/rubric;</p>	<p>--teacher observation;  --student product;  --teacher- or student/teacher-generated checklist, rating scale, and/or rubric for student assessment and/or teacher evaluation;  --student response/reflection sheet.</p>

<p>response to the piece; create a cooperative group mural focusing on a contemporary or historical issue; individually select effective media from a compiled list; analyze the finished work using the elements and design principles as major criteria.</p> <p>--define and describe vocabulary terms associated with the elements of art and organizational principles.</p> <p>--discuss the use of patterns taken from nature in historical art and craft forms and the related symbolism of those patterns; relate the artists' use and choice of pattern to natural biological patterns and functions; utilize a pattern taken from nature to create a design for a Japanese kimono or other garment; evaluate changes or similarities in shape and composition between original natural pattern and chosen composition.</p> <p>--explore artwork based on the repetition of a visual motif or symbol throughout a design system such as a grid or radial pattern (i.e., Tantric art, M.C. Ecsher, Chuck Close, Judy Chicago, etc.) where each unit focuses on a specific art element or organizational principle (i.e., one unit may demonstrate a complimentary color scheme, another visual texture, etc.); create such a repeating visual motif or symbol within a design; self-evaluate using a rubric.</p> <p>--use elements and principles as criteria to evaluate a project in progress; isolate one element or</p>	<p>discussion/activity;</p> <p>--student response/reflection sheet;</p> <p>--visual aids, internet, artifacts, video;</p> <p>--Scholastic Art Magazine;</p> <p>--scanner/digital camera;</p> <p>--graphics software.</p>	<p>--modified process.</p>	
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<p>principle that could improve the piece and present this information in a mid-point critique; upon completion, reflect on and justify this choice.</p>			
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:  --study abstract art and representative artists (i.e., Jackson Pollock, Piet Mondrian, Willem de Kooning, Franz Kline, Amedeo Modigliani, etc.); compare and contrast with realistic art; identify common elements and design principles; given realistic depictions (i.e., photos, pictures, models), students create abstract representations in media of choice; analyze using elements and principles as major criteria.  --analyze studies done by varied artists and how these studies are incorporated into the final artwork (i.e., da Vinci, Rembrandt, Monet, etc.); discuss why the artist focused on these particular details and how they influence the work as a whole; students review past and current artwork to select one piece to improve; create a study of a specific focal point in the composition; revise the work by incorporating this study; self-evaluate by comparing first and second versions.  --compare primitive, realistic, abstract and stylized versions of the same subject matter; discuss how each composition addresses art elements and organizational principles differently; discuss aesthetics – of the artist, of the artwork, and of the viewer.</p>	<ul style="list-style-type: none"> <li>--teacher demonstration, modeling and facilitation;</li> <li>--student hands-on exploration/creation;</li> <li>--student modeling specific to introduced techniques;</li> <li>--student response/reflection sheet;</li> <li>--whole class/small group discussion/activity;</li> <li>--student response/reflection sheet;</li> <li>--visual aids, internet, artifacts, video;</li> <li>--Scholastic Art Magazine;</li> <li>--scanner/digital camera;</li> <li>--graphics software.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--modified media;</li> <li>--hand-over-hand;</li> <li>--manipulatives;</li> <li>--modified response sheet;</li> <li>--peer assistance;</li> <li>--guided independent study;</li> <li>--modified checklist/rating scale/rubric;</li> <li>--modified process.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student product;</li> <li>--teacher- and/or student/teacher-generated checklist, rating scale, and/or rubric for student assessment and/or teacher evaluation;</li> <li>--student response/reflection sheet.</li> </ul>

<p>--define and describe vocabulary terms associated with the elements of art and organizational principles.</p>			
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  --compare and contrast propaganda posters of different cultures/countries during WWII and Cold War era; analyze design decisions and psychological and interpretive effects of these decisions including color, shape, emphasis, etc.; create a persuasive poster meant to convey a current political idea or position; analyze and justify decisions made in the process; select a current example of visual propaganda and explain its use of elements and principles in the intent to persuade.  --compare and contrast the organizational principles in two different cultures in contemporary time periods; discuss how advances in trade, travel and cultural interaction facilitated the sharing of artistic ideas, symbols, principles and techniques; distinguish 5 shared elements, principles or sources of content between the two cultures' artworks; based on this criteria, create an artwork using all 5 characteristics; use a checklist to assess the finished piece.  --study and reproduce a selected realistic sculpture into an abstract form focusing on compositional elements; use a graphics program to help generate initial sketches of selected sculpture.</p>	<p>--teacher demonstration, modeling and facilitation;  --student hands-on exploration/creation;  --student modeling specific to introduced techniques;  --student response/reflection sheet;  --whole class/small group discussion/activity;  --student response/reflection sheet;  --visual aids, internet, artifacts, video;  --Scholastic Art Magazine;  --scanner/digital camera;  --graphics software.</p>	<p>--teacher mediation;  --scaffolding;  --modified media;  --hand-over-hand;  --manipulatives;  --modified response sheet;  --peer assistance;  --guided independent study;  --modified checklist/rating scale/rubric;  --modified process.</p>	<p>--teacher observation;  --student product;  --teacher- and/or student/teacher-generated checklist, rating scale, and/or rubric for student assessment and/or teacher evaluation;  --student response/reflection sheet.</p>

<b>Standard 3: Students will consider, select and apply a range of subject matter, symbols and ideas.</b>			
<b>Performance Standards: Students will</b>			
Grades K – 4 <sup>th</sup> : <ul style="list-style-type: none"> <li>• discuss a variety of sources for art content.</li> <li>• select and use subject matter, symbols and ideas to communicate meaning.</li> </ul> Grades 5 <sup>th</sup> – 8 <sup>th</sup> : <ul style="list-style-type: none"> <li>• consider, select from and apply a variety of sources for art content to communicate intended meaning.</li> <li>• consider and compare the sources for subject matter, symbols and ideas in their own and others' work.</li> </ul>			
<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --using book illustrations, posters, artwork, etc., discuss various subjects of art and the artists' possible inspirations. --create artwork based on children's literature, music, personal experience and natural phenomena.	--exploration activities followed by instruction; --teacher demonstration and facilitation; --whole class discussion; --age-appropriate literature; --visual aids, internet, artifacts, audio; --multiple modalities of instruction.	--teacher mediation; --scaffolding; --modified media; --hand-over-hand; --manipulatives.	See Prek Curriculum
By the end of <b>kindergarten</b> , the student will: --using book illustrations, posters, artwork, etc., discuss various subjects of art and the artists' possible inspirations. --create artwork based on children's literature, music, personal experience and natural phenomena.	--teacher modeling; --student exploration; --whole class discussion; --visual aids, internet, artifacts, audio; --multiple modalities of instruction; --age appropriate literature; --scanner/digital camera.	--teacher mediation; --scaffolding; --oral/visual/prompts and/or cues; --modified media; --hand-over-hand; --manipulatives.	--teacher observation; --student product.
By the end of <b>1<sup>st</sup> grade</b> , the student will: --examine cultural and historical representations of animals (i.e., cave drawings of horses, Egyptian cat, Chinese dragons, Native American buffalo, etc.); discuss possible reasons why these artists chose to represent these animals and creatures; create a drawing or clay sculpture of an animal or creature and explain its significance.	--teacher modeling; --student exploration; --whole class discussion; --visual aids, internet, artifacts, audio; --multiple modalities of instruction; --age appropriate literature; --scanner/digital camera.	--teacher mediation; --scaffolding; --oral/visual/prompts and/or cues; --modified media; --hand-over-hand; --manipulatives.	--teacher observation; --student product.



<p>--examine varied still life pieces and domestic scenes that celebrate ordinary life; discuss how the ordinary can become significant in artwork; create a work of art that treats an ordinary subject in a special way.</p>			
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:  --view early abstract art for connections to music (i.e., Kandinsky, Gorky, etc.); associate a particular color with a specific note or musical passage; while listening to a piece of music, respond by using color on paper to portray a visual structure of the music.  --create a journal of visual images that reflect the student's interests and tastes.  --discuss works of art in which objects are hidden or disguised (i.e., Rousseau's jungle paintings, Silverstein's portraits, M.C. Escher's prints, Bev Doolittle's paintings, etc.); brainstorm with classmates what objects could be hidden in their imaginative environments; create artwork that utilizes hidden or disguised objects.  --look at and analyze a series of artwork in which artists (i.e., Faith Ringgold, Romare Beardon, Marc Chagall, etc.) use events in their own lives as subject matter to create an artwork (i.e., memory box, painting, collage, etc.) that reflects events in their own life.  --review maps, charts, etc. to see how designers and cartographers use symbols to depict various elements within that map or chart;</p>	<p>--teacher modeling;  --student creation;  --whole class/small group discussion;  --visual aids, internet, artifacts, audio;  --ART-a-Fact Magazine;  --multiple modalities of instruction;  --age-appropriate literature;  --student journal.</p>	<p>--teacher mediation;  --scaffolding;  --oral/visual/prompts and/or cues;  --modified media;  --hand-over-hand;  --manipulatives.</p>	<p>--teacher observation;  --student product;  --student journals.</p>

<p>design a map that depicts one's neighborhood or route to school using symbols that the student designs.</p>			
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:  --discuss and analyze sources of object illusions (i.e., clouds, marbled surfaces, doubled images, etc.) and how these images "trick" the eye; discuss why artists would incorporate illusions into their work and give examples (i.e., trompe l'oeil); students create artwork that includes an illusory image.  --view whole quilts and quilt blocks and discuss the symbolism of specific block designs (i.e., trip around the world, log cabin, bridal path, flock of geese, etc.); students design and create paper quilts blocks symbolizing a significant event in their lives.  --create a journal of visual images that reflect the student's interests and tastes.</p>	<ul style="list-style-type: none"> <li>--teacher modeling;</li> <li>--student creation;</li> <li>--whole class/small group discussion;</li> <li>--visual aids, internet, artifacts, audio;</li> <li>--ART-a-Fact Magazine;</li> <li>--multiple modalities of instruction;</li> <li>--student journal.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--oral/visual/prompts and/or cues;</li> <li>--modified media;</li> <li>--hand-over-hand;</li> <li>--manipulatives.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student product;</li> <li>--student journals.</li> </ul>
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --discuss the history of figurative pottery (i.e., Pueblo story teller dolls &amp; Kachinas, Peruvian stirrup vessels, etc.); describe the role of the dolls in the context of the story; review materials, techniques and processes used in creating a three-dimensional ceramic piece; after listening to an original Native American legend, write their own story based on a cultural event and create a figurative bowl in clay; evaluate how well the piece symbolizes the main idea of the story.</p>	<ul style="list-style-type: none"> <li>--teacher modeling and demonstration;</li> <li>--student creation;</li> <li>--whole class/small group discussion/activity;</li> <li>--visual aids, internet, artifacts/audio;</li> <li>--ART-a-Fact Magazine</li> <li>--multiple modalities of instruction</li> <li>--student journal</li> <li>--student response sheet</li> <li>--Native American Legends</li> <li>--Digital camera/scanner</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation</li> <li>--scaffolding</li> <li>--oral/visual/prompts and/or cues</li> <li>--modified media</li> <li>--hand over hand</li> <li>--manipulatives</li> <li>--modified response sheet</li> <li>--modified checklist/rating scale/rubric</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Observation</li> <li>Student Product</li> <li>Checklist/Rating Scale and/or rubric for teacher and or student use</li> <li>Student Response Sheet</li> <li>Student Journal</li> </ul>

<p>--view the works of various architects (i.e., Frank Lloyd Wright, LeCorbusier, Gaudi, etc.), discuss how architects design buildings with specific environments in mind; choose one specific environment (i.e., desert, underwater, north pole, etc.) and create a three-dimensional building from found objects which reflects the chosen environment. --keep a journal of favorite colors motifs, shapes, etc. and describe how they might be used.</p>			
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will: --view and discuss varied examples of graphic design (i.e., cartoons, graphic novels, animation, etc.); discuss the subject matter and why the artist chose graphic design as the specific communication method; create a cartoon or animated flip book; explain why the subject matter works well in a graphic format. --discuss the importance of visualization when learning new information (i.e., demonstrations when teaching, mental images when reading or listening, etc.); compare a sample of only expository text with one including drawings, pictures or other visual enhancements; write a simple set of directions or how-to paragraph; translate into a sequence of detailed visuals that include all required steps/information, using a graphics program as necessary; evaluate using written steps to ensure clarity and completeness. --keep a journal of favorite colors</p>	<p>--teacher modeling and demonstration; --student creation; --whole class/small group discussion/activity; --visual aids, internet, artifacts/audio; --ART-a-Fact Magazine; --Scholastic Art Magazine; --multiple modalities of instruction; --student journal; --student response sheet; --graphics software; --digital camera/scanner.</p>	<p>--teacher mediation; --scaffolding; --oral/visual/prompts and/or cues; --modified media; --hand-over-hand; --manipulatives; --modified response sheet.</p>	<p>--teacher observation; --student product; --checklist/rating scale and/or rubric for student self-assessment and/or teacher evaluation; --student response sheet; --student journal.</p>

<p>motifs, shapes, etc. and describe how they might be used.</p>			
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  --study the symbols and meanings behind traditional Western playing cards; examine a non-Western culture for symbols used in governmental hierarchy and pageantry; create a new set of playing cards using technology incorporating symbols from the chosen culture; compare to traditional Western or American playing cards and evaluate changes or similarities in composition, emphasis, pattern, etc.  --examine a variety of logos currently used; discuss which are most easily recognized and what elements and principles are clearly evident in these designs; discuss the physiological and psychological properties of color, shape, etc. which affect the viewer and how designers incorporate this knowledge with design principles to create a intended image and viewer reaction; create a new product or service and design a logo that will be reflective of the particular product's or service's integrity, quality, recognizability etc. and use peer evaluation for critique of logo's effectiveness on selected groups.  --discuss the universal meaning of various facial expressions across different cultures; study artworks from different cultures to determine which visual cues and subtle variations are recognizable on a global basis for meaning,</p>	<ul style="list-style-type: none"> <li>--teacher modeling, demonstration and facilitation;</li> <li>--student creation;</li> <li>--whole class/small group discussion/activity;</li> <li>--visual aids, internet, artifacts/audio;</li> <li>--Scholastic Art Magazine;</li> <li>--multiple modalities of instruction;</li> <li>--student journal;</li> <li>--student response sheet;</li> <li>--graphics/presentation software;</li> <li>--digital camera/scanner.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--peer assistance;</li> <li>--modified media;</li> <li>--hand-over-hand;</li> <li>--manipulatives;</li> <li>--modified response sheet;</li> <li>--guided independent study;</li> <li>--modified process;</li> <li>--modified checklist/rating scale/rubric.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student product;</li> <li>--teacher- and/or teacher/student-generated checklist/rating scale/rubric for student self – assessment, peer evaluation and/or teacher evaluation;</li> <li>--student response sheet;</li> <li>--student journal.</li> </ul>

<p>design and subject matter; study specific techniques and styles used by a particular culture (i.e., Northwest Pacific totem masks, Japanese Kabuki theatre masks, Munch's expressive paintings and prints, etc.); use this information to create three faces with unique expressions; assemble work for display and have group participation in evaluating the effectiveness of the artworks in conveying meaning.</p>			
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:  --after viewing and discussing various pieces of Western artwork across 18<sup>th</sup> – 20<sup>th</sup> century time periods, students develop criteria for evaluating the effectiveness of an artwork in conveying meaning (i.e., clear content, emotional focal point, elicits viewer response, etc.); students use criteria to prepare individual slide shows of artwork that successfully communicates meaning with written explanation of how the artist communicates meaning through subject matter, symbols or visual ideas in each work.  --compare visual representations of social ideas (i.e., freedom, bravery, equality, etc.); discuss how these artists convey ideas; design a composition based on a social-moral idea using organizational principles, subject matter and symbols/icons to convey meaning; evaluate according to effectiveness criteria established above.  --examine district, town and state icons; design an icon/emblem for</p>	<ul style="list-style-type: none"> <li>--teacher modeling, demonstration and facilitation;</li> <li>--student creation;</li> <li>--whole class/small group discussion/activity;</li> <li>--visual aids, internet, artifacts/audio;</li> <li>--Scholastic Art Magazine;</li> <li>--multiple modalities of instruction;</li> <li>--student journal;</li> <li>--student response sheet;</li> <li>--graphics/presentation software;</li> <li>--Digital camera/scanner.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--peer assistance;</li> <li>--modified media;</li> <li>--hand-over-hand;</li> <li>--manipulatives;</li> <li>--modified response sheet;</li> <li>--guided independent study;</li> <li>--modified process;</li> <li>--modified checklist/rating scale/rubric.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student product;</li> <li>--teacher- and/or teacher/student-generated checklist/rating scale/rubric for student self-assessment, peer evaluation and/or teacher evaluation;</li> <li>--student response sheet;</li> <li>--student journal.</li> </ul>

<p>the school that best represents its population, structure and purpose.</p>			
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  --given a theme such as “The Horrors of War”, select six artworks from a variety of cultures and time periods for an art exhibit using photographs, prints, paintings, sculpture and/or examples of children’s artwork; discuss universal meanings in art that cross over cultures and time, reflect on the effect of media and technology on society’s reaction to the theme; discuss how each medium has had an effect on audiences and society.  --discuss the role of value and contrast using drawing media and have students use proportion to enlarge a small square section of a reproduction (i.e., Picasso’s “Guernica”, Kathe Kollwiz prints, etc.); view the finished grid project and the original reproduction in whole to discuss the role of content vs. basic abstract elements; analyze how the artists convey particular feelings, emotions and ideas, evaluate the aesthetic approach and role of content in this context.  --design a personal symbol such as Chinese-inspired calligraphy or Egyptian cartouche that represents his/her name and incorporate that symbol into a self-portrait.</p>	<ul style="list-style-type: none"> <li>--teacher modeling, demonstration and facilitation;</li> <li>--student creation;</li> <li>--whole class/small group discussion/activity;</li> <li>--visual aids, internet, artifacts/audio;</li> <li>--Scholastic Art Magazine;</li> <li>--multiple modalities of instruction;</li> <li>--student journal;</li> <li>--student response sheet;</li> <li>--graphics/presentation software;</li> <li>--digital camera/scanner.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--peer assistance;</li> <li>--modified media;</li> <li>--hand-over-hand;</li> <li>--manipulatives;</li> <li>--modified response sheet;</li> <li>--guided independent study;</li> <li>--modified process;</li> <li>--modified checklist/rating scale/rubric.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student product;</li> <li>--teacher- and/or teacher/student-generated checklist/rating scale/rubric for student self-assessment, peer evaluation and/or teacher evaluation;</li> <li>--student response sheet;</li> <li>--student journal.</li> </ul>

<b>Standard 4: Students will understand the visual arts in relation to history and cultures.</b>			
<b>Performance Standards: Students will</b>			
Grades K – 4 <sup>th</sup> : <ul style="list-style-type: none"> <li>• recognize that the visual arts have history and different cultural purposes and meanings.</li> <li>• identify specific works of art as belonging to particular styles, cultures, times and places.</li> <li>• create artwork that demonstrates understanding of how history or culture can influence visual art.</li> </ul> Grades 5 <sup>th</sup> – 8 <sup>th</sup> : <ul style="list-style-type: none"> <li>• know and compare the characteristics and purposes of works of art representing various cultures, historical periods and artists.</li> <li>• describe and place a variety of specific, significant art objects by artist, style and historical and cultural context.</li> <li>• analyze, describe and demonstrate how factors of time and place (such as climate, natural resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art.</li> </ul>			
<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --identify art observed in daily life. --describe pictorial objects that appear in works of art. --discuss art objects from various places and times; replicate images of and motifs from these objects.	--exploration activities followed by instruction; --teacher demonstration and facilitation; --whole class discussion; --visual aids, internet, artifacts; --digital recorder.	--teacher mediation; --scaffolding; --modified media; --hand-over-hand; --manipulatives.	See Prek Curriculum
By the end of <b>kindergarten</b> , the student will: --describe functional and non-utilitarian art seen in daily life. --identify and describe works of art that show people doing things together. --view and discuss works of art from a variety of times and places; replicate images of and motifs from these objects.	--teacher demonstration and modeling; --visual aids/internet/artifacts; --student modeling; --whole class discussion; --digital recorder.	--teacher mediation; --scaffolding; --manipulatives; --modified media; --hand-over-hand.	--teacher observation; --student product; --oral assessment based on discussion contribution.
By the end of <b>1<sup>st</sup> grade</b> , the student will: --view and discuss the design of everyday objects from various time periods and cultures. --identify and describe various subject matter in art (e.g., landscapes, seascapes, portraits, still life).	--teacher demonstration and modeling; --visual aids/internet/artifacts; --student modeling; --whole class discussion; --digital recorder.	--teacher mediation; --scaffolding; --manipulatives; --modified media; --hand-over-hand.	--teacher observation; --student product; --oral assessment based on discussion contribution.

<p>--view and describe art from various cultures.  --identify art objects from various cultures (e.g., Japanese screen painting, Mexican tin art, African masks, etc.) and describe what they have in common and how they differ; replicate images of and motifs from these objects.</p>			
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:  --explain how artists use their work to share experiences and communicate ideas.  --recognize and use the vocabulary of art to describe art objects from various cultures and time periods.  --identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives; replicate examples.</p>	<p>--teacher demonstration and modeling;  --visual aids/internet/artifacts;  --student modeling/creation;  --whole class discussion;  --digital recorder.</p>	<p>--teacher mediation;  --scaffolding;  --manipulatives;  --modified media;  --hand-over-hand.</p>	<p>--teacher observation;  --student product;  --oral assessment based on discussion contribution, appropriate use of vocabulary and accurateness of description.</p>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:  --compare and describe various works of art that have a similar theme and were created at different time periods.  --identify artists from his/her community, county or state and discuss local or regional art traditions.  --distinguish and describe representational, abstract and nonrepresentational works of art.  --identify and describe objects of art from different parts of the world observed in visits (real or virtual) to a museum or gallery (e.g., puppets, masks, containers, etc.).  --replicate or write about a work of art that reflects a student's own cultural background.</p>	<p>--teacher demonstration and modeling;  --student modeling/creation;  --visual aids/internet/artifacts;  --student modeling/creation;  --whole class and/or small group discussion;  --graphic organizer;  --student response sheet;  --ART-a-Fact Magazine;  --digital recorder.</p>	<p>--teacher mediation;  --scaffolding;  --manipulatives;  --modified media;  --hand-over-hand;  --modified response sheet.</p>	<p>--teacher observation;  --student product;  --written/oral assessment based on discussion, contribution, appropriateness of description, and developing interpretation of artist's intent.  --graphic organizer;  --student response sheet.</p>



<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --describe how art plays a role in reflecting life (e.g., photography, quilts, architecture).  --identify and discuss the content of works of art in the past and present, focusing on the different cultures that have contributed to Connecticut's history and art heritage; replicate examples.</p>	--teacher demonstration and modeling; --student modeling/creation; --visual aids/internet/artifacts; --student modeling/creation; --whole class and/or small group discussion/activities; --graphic organizer; --student response sheet; --ART-a-Fact Magazine; --digital recorder.	--teacher mediation; --scaffolding; --manipulatives; --modified media; --hand-over-hand; --modified response sheet.	--teacher observation; --student product; --written/oral assessment based on description and analysis of content and interpretation of artist's intent for work(s) of art. --graphic organizer; --student response sheet.
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  --describe how local and national art galleries and museums contribute to the conservation of art.  --identify and describe various fine, traditional and folk arts from historical periods worldwide.  --identify and compare works of art from various regions of the United States.  --view selected works of art from a major culture and observe changes in materials and styles over a period of time.</p>	--teacher demonstration, modeling and facilitation; --student modeling/creation; --visual aids/internet/artifacts; --student modeling/creation; --whole class and/or small group discussion/activities; --graphic organizer; --student response sheet; --ART-a-Fact Magazine; --Scholastic Art Magazine; --digital recorder.	--teacher mediation; --scaffolding; --manipulatives; --modified media; --hand-over-hand; --modified response sheet.	--teacher observation; --student product; --written/oral assessment based on appropriate use of vocabulary, accuracy of description and analysis of content for work(s) of art. --graphic organizer; --student response sheet.
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  --research and discuss the role of the visual arts in selected periods of history, using a variety of resources.  --view selected works of art from a culture and describe how they have changed or not changed in theme and content over a period of time.  --compare, in oral and written form, representative images or designs from at least two selected cultures.</p>	--teacher demonstration, modeling and facilitation; --student modeling/creation; --visual aids/internet/artifacts; --student modeling/creation; --whole class and/or small group discussion/activities; --graphic organizer; --student response sheet; --Scholastic Art Magazine; --digital recorder.	--teacher mediation; --scaffolding; --manipulatives; --modified media; --hand-over-hand; --modified response sheet.	--teacher observation; --student product; --written/oral assessment based on description and analysis of content and interpretation of artist's intent for work(s) of art. --graphic organizer; --student response sheet.

<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:  --research and describe how art reflects cultural values in various traditions throughout the world.  --compare and contrast works of art from various periods, styles and cultures and explain how those works reflect the society in which they were made.</p>	--teacher demonstration, modeling and facilitation; --student modeling/creation; --visual aids/internet/artifacts; --student modeling/creation; --whole class and/or small group discussion/activities; --graphic organizer; --student response sheet; --Scholastic Art Magazine; --digital recorder.	--teacher mediation; --scaffolding; --manipulatives; --modified media; --hand-over-hand; --modified response sheet --peer assistance; --guided independent study.	--teacher observation; --student product; --written/oral assessment based on description and analysis of content, interpretation of artist's intent and evidence of aesthetic judgment for work(s) of art. --graphic organizer; --student response sheet.
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  --examine and describe or report on the role of a work of art created to make a social comment or protest social conditions.  --identify major works of art created by women and describe the impact of those works on society at that time.  --discuss the contributions of various immigrant cultures to the art of a particular society.</p>	--teacher demonstration, modeling and facilitation; --student modeling/creation; --visual aids/internet/artifacts; --student modeling/creation; --whole class and/or small group discussion/activities; --graphic organizer; --student response sheet; --Scholastic Art Magazine; --digital recorder.	--teacher mediation; --scaffolding; --manipulatives; --modified media; --hand-over-hand; --modified response sheet --peer assistance; --independent study.	--teacher observation; --student product; --written/oral assessment based on description and analysis of content, interpretation of artist's intent and evidence of aesthetic judgment for work(s) of art. --graphic organizer; --student response sheet.

<p><b>Standard 5:</b> Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.</p> <p><b>Performance Standards:</b> Students will</p> <p>Grades K – 4<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• identify various purposes for creating works of art.</li> <li>• describe visual characteristics of works of art using visual art terminology.</li> <li>• recognize that there are different responses to specific works of art.</li> <li>• describe their personal responses to specific works of art using visual art terminology.</li> <li>• identify possible improvements in the process of creating their own work.</li> </ul> <p>Grades 5<sup>th</sup> – 8<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• compare and contrast purposes for creating works of art.</li> <li>• describe and analyze visual characteristics of works of art using visual art terminology.</li> <li>• compare a variety of individual responses to and interpretations of their own works of art and those from various eras and cultures.</li> <li>• describe their own responses to and interpretations of specific works of art.</li> <li>• reflect on and evaluate the quality and effectiveness of their own and others' work using specific criteria.</li> <li>• describe/analyze their own growth over time in relation to specific criteria.</li> </ul>
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<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
By the end of <b>prekindergarten</b> , the student will: --discuss what is seen in works of art. --ask questions about works of art. --discuss what they like about their own works of art. --select works of art by others and tell what they like about them.	--exploration activities followed by instruction/discussion; --teacher modeling and facilitation; --whole class discussion; --visual aids, internet, artifacts; --digital recorder.	--teacher mediation; --scaffolding.	See Prek Curriculum
By the end of <b>kindergarten</b> , the student will: --discuss their own and others' works of art using appropriate art vocabulary (i.e., color, shape/form, texture). --describe what is seen (including both literal and expressive content) in selected works of art. --discuss how and why they made a specific work of art. --give reasons why they like a particular work of art they made using appropriate art vocabulary.	--teacher modeling; --whole class critique using post-it notes; --whole class discussion; --teacher/student conference; --visual aids/internet/artifacts; --digital recorder.	--teacher mediation; --scaffolding.	--teacher observation; --oral assessment based on discussion/critique contribution; --simplified self-assessment.
By the end of <b>1<sup>st</sup> grade</b> , the student will: --discuss works of art created in the classroom, focusing on selected elements (e.g., shape/form, texture, line, color, etc.). --identify and describe various reasons for making art. --describe how and why they made a selected work of art, focusing on the media and technique. --select something they like about their work of art and something they would change.	--teacher modeling; --whole class critique using post-it notes; --whole class discussion; --teacher/student conference; --visual aids/internet/artifacts; --digital recorder.	--teacher mediation; --scaffolding.	--teacher observation; --oral assessment based on discussion/critique contribution; --simplified self-assessment.
By the end of <b>2<sup>nd</sup> grade</b> , the student will:	--teacher modeling; --whole class/small group critique	--teacher mediation; --scaffolding;	--teacher observation; --oral assessment based on

<p>--compare ideas expressed through their own works of art with ideas expressed in the work of others.  --compare different responses to the same work of art.  --use the vocabulary of art to talk about what they wanted to do in their own works of art and how they succeeded.  --use appropriate vocabulary of art to describe the successful use of an element of art in a work of art.</p>	<p>and/or discussion;  --teacher/student conference;  --student self-reflection sheet;  --graphic organizer;  --visual aids/internet/artifacts;  --digital recorder.</p>	<p>--modified self-reflection sheet.</p>	<p>critique/discussion contribution, appropriate use of vocabulary and accuracy of description;  --student self-reflection sheet.</p>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:  --compare and contrast selected works of art and describe them using appropriate art vocabulary.  --identify successful and less than successful compositional and expressive qualities in their own works of art and describe what might be done to improve them.  --select an artist's work and, using appropriate art vocabulary, explain its successful compositional and communicative qualities.</p>	<p>--teacher modeling;  --whole class/small group critique and/or discussion;  --teacher/student conference;  --peer conference;  --student self-reflection sheet;  --graphic organizer;  --visual aids/internet/artifacts;  --digital recorder;  --ART-a-Fact Magazine.</p>	<p>--teacher mediation;  --scaffolding;  --modified self-reflection sheet;  --modified checklist/rating scale/rubric.</p>	<p>--teacher observation;  --checklist/rating scale/rubric for student self-reflection and/or teacher evaluation;  --oral assessment based on critique/discussion contribution, appropriate use of vocabulary, accuracy of description and development of interpretation of artist's intent;  --student self-reflection sheet.</p>
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --identify and describe how a person's own cultural context influences individual responses to works of art.  --discuss how the subject and selection of media relate to the meaning and purpose of a work of art.  --identify and describe how various cultures define and value art differently.  --describe how the individual experiences of an artist may influence the development of specific works of art.</p>	<p>--teacher modeling;  --whole class/small group critique and/or discussion;  --teacher/student conference;  --peer conference;  --student self-reflection sheet;  --student response sheet;  --graphic organizer;  --visual aids/internet/artifacts;  --digital recorder;  --ART-a-Fact Magazine.</p>	<p>--teacher mediation;  --scaffolding;  --modified self-reflection sheet;  --modified student response sheet;  --modified checklist/rating scale/rubric.</p>	<p>--teacher observation;  --checklist/rating scale/rubric for student self-reflection and/or teacher evaluation;  --written/oral assessment showing evidence of proper use of vocabulary, accuracy of description and developing interpretation of artist's intent;  --student self-reflection sheet.</p>

<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--identify how selected principles of design are used in works of art and how they affect personal responses to and evaluation of the work of art.</li> <li>--compare the different purposes of a specific culture for creating art.</li> <li>--develop and use specific criteria as individuals and groups to assess works of art.</li> <li>--assess their own works of art, using specific criteria, and describe what changes they would make for improvement.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling;</li> <li>--whole class/small group critique and/or discussion;</li> <li>--teacher/student conference;</li> <li>--peer conference;</li> <li>--student self-reflection sheet;</li> <li>--student response sheet;</li> <li>--graphic organizer;</li> <li>--visual aids/internet/artifacts;</li> <li>--digital recorder;</li> <li>--ART-a-Fact Magazine;</li> <li>--Scholastic Art Magazine.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--modified self-reflection sheet;</li> <li>--modified student response sheet;</li> <li>--modified checklist/rating scale/rubric.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--checklist/rating scale/rubric for student self-reflection and/or teacher evaluation;</li> <li>--written/oral assessment showing evidence of proper use of vocabulary, accurate description and analysis of content, interpretation of artist's intent and developing aesthetic judgment;</li> <li>--student self-reflection sheet.</li> </ul>
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--construct and describe interpretations of what they perceive in works of art; compare with documented critiques from earlier time periods.</li> <li>--identify and describe ways in which their culture is being reflected in current works of art.</li> <li>--develop specific criteria as individuals or in groups to assess and critique works of art.</li> <li>--edit and revise their works of art after a critique, articulating reasons for their changes.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and facilitation;</li> <li>--whole class/small group critique and/or discussion;</li> <li>--teacher/student conference;</li> <li>--peer conference;</li> <li>--student self-reflection sheet;</li> <li>--student response sheet;</li> <li>--graphic organizer;</li> <li>--visual aids/internet/artifacts (i.e. images from visual culture);</li> <li>--digital recorder;</li> <li>--Scholastic Art Magazine.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--modified self-reflection sheet;</li> <li>--modified student response sheet;</li> <li>--modified checklist/rating scale/rubric;</li> <li>--guided independent study;</li> <li>--peer assistance.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--checklist/rating scale/rubric for student self-reflection and/or teacher evaluation;</li> <li>--written/oral assessment showing evidence of proper use of vocabulary, accurate description and analysis of content, interpretation of artist's intent and developing aesthetic judgment;</li> <li>--student self-reflection sheet;</li> <li>--student response sheet.</li> </ul>
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--explain the intent of a personal work of art and draw possible parallels between it and the work of a recognized artist.</li> <li>--analyze the form and content of works of art; relate to time period and culture.</li> <li>--take an active part in small group discussions about the artistic</li> </ul>	<ul style="list-style-type: none"> <li>--teacher modeling and facilitation;</li> <li>--whole class/small group critique and/or discussion (i.e. aesthetic debate);</li> <li>--teacher/student conference;</li> <li>--peer conference;</li> <li>--student self-reflection sheet;</li> <li>--student response sheet;</li> <li>--graphic organizer;</li> <li>--visual aids/internet/artifacts;</li> <li>--digital recorder;</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--modified self-reflection sheet;</li> <li>--modified student response sheet;</li> <li>--modified checklist/rating scale/rubric;</li> <li>--guided independent study;</li> <li>--peer assistance.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--checklist/rating scale/rubric for student self-reflection and/or teacher evaluation;</li> <li>--written/oral assessment showing evidence of proper use of vocabulary, accurate description and analysis of content, interpretation of artist's intent and aesthetic judgment;</li> <li>--student self-reflection sheet;</li> </ul>

<p>value of specific works of art, with a wide range of viewpoints of peers being considered.  --develop and apply specific and appropriate criteria individually or in small groups to assess and critique works of art.  --identify what was done when a personal work of art was reworked and explain how those changes improved the work.</p>	<p>--digital camera;  --presentation software;  --portfolio presentation and evaluation;  --Scholastic Art Magazine.</p>		<p>--student response sheet.</p>
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  --develop theory about artist's intent in a series of works of art, using reasoned statements to support personal opinions.  --construct an interpretation of a work of art based on the form and content of the work, time period and culture.  --develop and apply a set of criteria as individuals or in groups to assess and critique works of art.  --present a reasoned argument about the artistic value of a work of art and respond to the arguments put forward by others within a classroom setting.  --select a grouping of their own works of art that reflects growth over time and describe the progression.</p>	<p>--teacher modeling and facilitation;  --whole class/small group critique and/or discussion (i.e. aesthetic debate);  --teacher/student conference;  --peer conference;  --student self-reflection sheet;  --student response sheet;  --graphic organizer;  --visual aids/internet/artifacts;  --digital recorder;  --digital camera;  --presentation software;  --portfolio presentation and evaluation;  --Scholastic Art Magazine.</p>	<p>--teacher mediation;  --scaffolding;  --modified self-reflection sheet;  --modified student response sheet;  --modified checklist/rating scale/rubric;  --independent study;  --peer assistance.</p>	<p>--teacher observation;  --checklist/rating scale/rubric for student self-reflection and/or teacher evaluation;  --written/oral assessment showing evidence of proper use of vocabulary, accurate description and analysis of content, interpretation of artist's intent and aesthetic judgment;  --student self-reflection sheet;  --student response sheet;  --student portfolio review.</p>

<p><b>Standard 6:</b> Students will make connections between the visual arts, other disciplines and daily life.</p>
<p><b>Performance Standards:</b> Students will:  Grades K – 4<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>• identify connections between characteristics of the visual arts and other art disciplines.</li> <li>• identify connections between the visual arts and other disciplines in the curriculum.</li> <li>• describe how the visual arts are combined with other arts in multimedia work.</li> <li>• demonstrate understanding of how the visual arts are used in the world around us.</li> <li>• Identify and recognize that visual works of art are produced by artisans and artists working in different cultures, times and places.</li> </ul>

<p>Grades 5<sup>th</sup> – 8<sup>th</sup>:</p> <ul style="list-style-type: none"> <li>compare the characteristics of works in the visual arts and other art forms that share similar subject matter, themes, purposes, historical periods or cultural context.</li> <li>describe ways in which the principles and subject matter of other disciplines taught in school are interrelated with the visual arts.</li> <li>combine the visual arts with another art form to create coherent multimedia work.</li> <li>apply visual arts knowledge and skills to solve problems common in daily life.</li> <li>Identify various careers that are available to artists.</li> </ul>			
<b>Performance Indicators:</b>	<b>Instructional Strategies and Resources:</b>	<b>Differentiation Strategies:</b>	<b>Assessment:</b>
<p>By the end of <b>prekindergarten</b>, the student will:</p> <ul style="list-style-type: none"> <li>--create visual patterns to match rhythms made by clapping or drumming the beat found in selected poems or songs.</li> <li>--name colors; draw an object using named colors.</li> <li>--identify images of self, friend and family (including snapshots and the students own works of art).</li> <li>--discuss how art is used to illustrate stories.</li> </ul>	<ul style="list-style-type: none"> <li>--exploration activities followed by instruction/discussion;</li> <li>--teacher demonstration and modeling;</li> <li>--whole class discussion;</li> <li>--visual aids, internet, artifacts;</li> <li>--auditory aids;</li> <li>--age-appropriate children's literature.</li> <li>--digital recorder.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding.</li> </ul>	<p>See Prek Curriculum</p>
<p>By the end of <b>kindergarten</b>, the student will:</p> <ul style="list-style-type: none"> <li>--draw geometric shapes/forms (e.g., circles, squares, triangles) and repeat them in dance/movement sequences.</li> <li>--look at and draw something used every day and describe how the object is used.</li> <li>--point out images and symbols found at home, in school and in the community, including national and state symbols and icons.</li> <li>--discuss the various works of art (e.g., paintings, sculpture, ceramics, etc.) that artists create and the type of media used.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration and modeling;</li> <li>--multi-modalities of instruction;</li> <li>--student creation/performance;</li> <li>--whole class discussion;</li> <li>--audio-visual aids/internet/artifacts;</li> <li>--digital camera;</li> <li>--digital recorder.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--oral/visual prompts/cues;</li> <li>--manipulatives;</li> <li>--modified media;</li> <li>--hand-over-hand.</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student product/performance.</li> </ul>
<p>By the end of <b>1<sup>st</sup> grade</b>, the student will:</p> <ul style="list-style-type: none"> <li>--clap out rhythmic patterns found in the lyrics of music and use</li> </ul>	<ul style="list-style-type: none"> <li>--teacher demonstration and modeling;</li> <li>--multiple modalities of instruction;</li> <li>--student creation/performance;</li> </ul>	<ul style="list-style-type: none"> <li>--teacher mediation;</li> <li>--scaffolding;</li> <li>--oral/visual prompts/cues;</li> <li>--manipulatives;</li> </ul>	<ul style="list-style-type: none"> <li>--teacher observation;</li> <li>--student product/performance.</li> </ul>

<p>symbols to create representations of the patterns.  --compare and contrast objects of folk art from various time periods and cultures.  --identify and sort pictures into categories according to the elements of art emphasized in the works (i.e., color, line, shape/form, texture).  --describe objects designed by artists (e.g., furniture, appliances, cars, etc.) that are used at home and at school.</p>	<p>--whole class discussion;  --audio-visual aids/internet/artifacts;  --digital camera;  --digital recorder.</p>	<p>--modified media;  --hand-over-hand.</p>	
<p>By the end of <b>2<sup>nd</sup> grade</b>, the student will:  --use placement, overlapping and size differences to show opposites (e.g., up/down, in/out, over/under, together/apart, fast/slow, stop/go).  --select and use expressive colors to create mood and show personality within portraits from long ago or the recent past.  --identify pictures and sort them into categories according to expressive qualities (e.g., theme and mood).  --discuss artists in the community who create different kinds of art (e.g., prints, photographs, ceramics, paintings, etc.).</p>	<p>--teacher demonstration and modeling;  --multiple modalities of instruction;  --student creation;  --whole class/small group discussion/activities;  --audio-visual aids/internet/artifacts;  --digital camera;  --digital recorder.</p>	<p>--teacher mediation;  --scaffolding;  --oral/visual prompts/cues;  --manipulatives;  --modified media;  --hand-over-hand.</p>	<p>--teacher observation;  --student product.</p>
<p>By the end of <b>3<sup>rd</sup> grade</b>, the student will:  --describe how costumes contribute to the meaning of a dance.  --write a poem or story inspired by their own works of art.  --look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.</p>	<p>--teacher demonstration and modeling;  --multiple modalities of instruction;  --student modeling/creation;  --whole class/small group discussion/activities;  --audio-visual aids/internet/artifacts;  --student response sheet;  --graphic organizer;  --digital camera;  --digital recorder.</p>	<p>--teacher mediation;  --scaffolding;  --oral/visual prompts/cues;  --manipulatives;  --modified media;  --hand-over-hand;  --modified response sheet.</p>	<p>--teacher observation;  --student product;  --graphic organizer;  --student response sheet.</p>



<p>--describe how artists (i.e., architects, book illustrators, muralists, industrial designers) have affected people's lives.</p>			
<p>By the end of <b>4<sup>th</sup> grade</b>, the student will:  --identify through research 20<sup>th</sup> century artists who have incorporated symmetry as a part of their work and then create a work of art using bilateral or radial symmetry.  --construct diagrams, maps, graphs, timelines or illustrations to communicate ideas or tell a story about a historical event.  --read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture.</p>	<p>--teacher demonstration and modeling;  --multiple modalities of instruction;  --student modeling/creation;  --whole class/small group discussion/activities;  --audio-visual aids/internet/artifacts;  --student response sheet;  --age-appropriate literature;  --graphic organizer;  --digital camera;  --digital recorder;  --graphics software;  --presentation software.</p>	<p>--teacher mediation;  --scaffolding;  --oral/visual prompts/cues;  --manipulatives;  --modified media;  --hand-over-hand;  --modified response sheet;  --modified tasks/process;  --modified checklist/rubric.</p>	<p>--teacher observation;  --student product;  --graphic organizer;  --student response sheet;  --checklist/rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>5<sup>th</sup> grade</b>, the student will:  --use linear perspective to depict geometric objects in space.  --identify and design icons, logos and other graphic devices as symbols for ideas and information.  --research and report on what various types of artists (e.g., architects, designers, graphic artists, animators) produce and how their works play a role in our everyday environment.</p>	<p>--teacher demonstration and modeling;  --multiple modalities of instruction;  --student modeling/creation;  --whole class/small group discussion/activities;  --audio-visual aids/internet/artifacts;  --student response sheet;  --age-appropriate literature;  --graphic organizer;  --digital camera;  --digital recorder;  --software applications to support diagrams, maps, graphs and timelines.</p>	<p>--teacher mediation;  --scaffolding;  --oral/visual prompts/cues;  --manipulatives;  --modified media;  --hand-over-hand;  --modified response sheet;  --modified tasks/process;  --modified checklist/rating scale/rubric.</p>	<p>--teacher observation;  --student product;  --graphic organizer;  --student response sheet;  --checklist/rating scale/rubric for student self-assessment and/or teacher evaluation.</p>
<p>By the end of <b>6<sup>th</sup> grade</b>, the student will:  --research how art is used in theatrical productions in the past and present.  --create artwork containing visual</p>	<p>--teacher demonstration, modeling and facilitation;  --multiple modalities of instruction;  --student modeling/creation;  --whole class/small group discussion/activities;</p>	<p>--teacher mediation;  --scaffolding;  --oral/visual prompts/cues;  --manipulatives;  --modified media;  --hand-over-hand;</p>	<p>--teacher observation;  --student product;  --student response sheet;  --checklist/rating scale/rubric for student self-assessment and/or teacher evaluation.</p>

<p>metaphors that express the traditions and myths of selected cultures.  --describe tactics employed by advertising to sway the viewer's thinking and provide examples.  --establish criteria to use in selecting works of art for a specific type of art exhibition.</p>	--audio-visual aids/internet/artifacts; --student response sheet; --digital camera; --digital scanner; --digital recorder; --graphics software; --presentation software.	--peer assistance; --guided independent study; --modified response sheet; --modified tasks/process; --modified checklist/rating scale/rubric.	
<p>By the end of <b>7<sup>th</sup> grade</b>, the student will:  --study the music and art of a selected historical era and create a multimedia presentation that reflects that time and culture.  --examine art, photography and other two- and three-dimensional images, comparing how different visual representations of the same object lead to different interpretations of its meaning; describe or illustrate results.  --identify professions in or related to the visual arts and some of the specific skills needed for those professions.</p>	--teacher demonstration, modeling and facilitation; --multiple modalities of instruction; --student modeling/creation; --whole class/small group discussion/activities; --audio-visual aids/internet/artifacts; --student response sheet; --digital camera; --digital scanner; --digital recorder; --graphics software; --presentation software.	--teacher mediation; --scaffolding; --oral/visual prompts/cues; --manipulatives; --modified media; --hand-over-hand; --peer assistance; --guided independent study; --modified response sheet; --modified tasks/process; --modified checklist/rating scale/rubric.	--teacher observation; --student product; --student response sheet; --checklist/rating scale/rubric for student self-assessment and/or teacher evaluation.
<p>By the end of <b>8<sup>th</sup> grade</b>, the student will:  --create a painting, satirical drawing or editorial cartoon that expresses personal opinions about current social or political issues.  --demonstrate understanding of the effects of visual communication media (e.g., television, music videos, film, internet) on all aspects of society.</p>	--teacher demonstration, modeling and facilitation; --multiple modalities of instruction; --student modeling/creation; --whole class/small group discussion/activities; --audio-visual aids/internet/artifacts; --student response sheet; --digital camera; --digital scanner; --digital recorder; --graphics software; --presentation software.	--teacher mediation; --scaffolding; --oral/visual prompts/cues; --manipulatives; --modified media; --hand-over-hand; --peer assistance; --independent study; --modified response sheet; --modified tasks/process; --modified checklist/rating scale/rubric.	--teacher observation; --student product; --student response sheet; --checklist/rating scale/rubric for student self-assessment and/or teacher evaluation.