

Marking Period	Unit Title	Recommended Instructional Days
1	Marking Period 1	1 Marking Period
Artistic Process:	Anchor Standard: <i>General Knowledge & Skills</i>	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSL-S-VPA within Unit
Creating Performing Responding Connecting	Standard #: 3 Description: Refining and completing products. Standard #: 6 Description: Conveying meaning through art. Standard #: 9 Description: Interpreting intent and meaning. Standard #: 10 Description: Synthesizing and relating knowledge and personal experiences to create products.	
Artistic Practice:	Performance Expectation/s:	
Creating <ul style="list-style-type: none"> ● Imagine ● Plan/Make ● Evaluate/Refine Performing <ul style="list-style-type: none"> ● Rehearse/Evaluate/Refine ● Select/Analyze/Interpret 	Proficient 1.3C.12prof.Cr3a: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes. 1.3C.12prof.Cr3b: Share personally	Activity Description: Interdisciplinary Connections: Content: ;NJSL-S#: Sample Band 1 Lesson Plan for Marking Period 1: Class: Band 1 - 40 minutes

<ul style="list-style-type: none"> ● Present <p>Responding</p> <ul style="list-style-type: none"> ● Select/Analyze ● Evaluate ● Interpret <p>Connecting</p> <ul style="list-style-type: none"> ● Interconnect 	<p>developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.</p> <p>Proficient 1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.</p> <p>Proficient 1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.</p> <p>Proficient 1.3B.12prof.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.</p>	<p>Suggested Activities:</p> <p>Developing Successful Practice Habits</p> <p>Discuss what it means to have a successful practice session: (10 minutes)</p> <ul style="list-style-type: none"> ● Begin with long tones, lip slurs/tonguing practice, major scales ● Technique work and passages using Rubank Books or John McAllister ensemble warm-ups ● Practice a solo piece and excerpts from ensemble repertoire ● Importance of using a tuner and metronome throughout ● Create & give students a “Practice Plan” to follow for each session <p>Students will learn and play John McAllister Ensemble Warm-Ups a class to establish these routines: (30 minutes)</p> <ul style="list-style-type: none"> ● Begin with Longtones 1 and 2, allowing students 5 minutes to practice on their own ● Move to Flexibility exercises 1 and 2, allowing students 5 minutes to practice on their own ● Play Chorale in Bb as an ensemble, allowing students 5 minutes to practice on their own ● Discuss ensemble tuning, one instrument at a time, then by section. <p>Students will continue to practice and refine over a two week period, then submit a practice sheet, logging their work for the week.</p>
<p>Enduring Understanding/s:</p>	<p>Essential Question/s:</p>	
<p>1. Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</p>	<p>1. How do musicians improve the quality of their creative work?</p> <p>2. When is a performance judged ready to present? How do context and the manner in which musical work is</p>	<p>Half Steps, Whole Steps & Enharmonics</p> <p>Review note reading in Treble & Bass Clefs: (10 minutes)</p> <ul style="list-style-type: none"> ● Using music theory.net Note Identification exercises and line/space mnemonics/sentences

<p>2. Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p> <p>3. Through their use of elements and structures of music, creators and performers.</p> <p>4. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>presented influence audience response?</p> <p>3. How do we discern the musical creators' and performers' expressive intent?</p> <p>4. How do musicians make meaningful connections to creating, performing, and responding?</p>	<p>Teach students the notes on the piano, teaching enharmonics for black keys and F/E#, E/Fb, C/B#, and B/Cb (10 minutes)</p> <ul style="list-style-type: none"> Using the Pop Up Piano at musictheory.net/piano Show students notes by marking them on the SMARTBoard If SMARTBoard/website unavailable, use a poster board of a piano keyboard <p>Explain to students the difference between Half Steps & Whole Steps using piano keys/markers (10 minutes)</p> <ul style="list-style-type: none"> Show students half steps are between 2 keys directly next to each other on the piano, whole steps equaling 2 half steps Allow students the individual chance to identify the note names, as well as the step between 2 notes. <p>Allow the students to identify Half Steps, Whole Steps, and Enharmonics with notes on the staff: (10 minutes)</p> <ul style="list-style-type: none"> Present 2 notes on the staff (alternating between treble & bass clefs) Call on students individually to identify the 2 notes presented and tell the class if it is a Half Step, Whole Step, or Enharmonic. Demonstrate using the keyboard to assist in the identification process <p>Students will continue to practice and refine over a week period, using teacher developed worksheets. Students will take an assessment.</p>
<p>Social and Emotional Learning: <i>Competencies</i></p>	<p>Social and Emotional Learning: <i>Sub-Competencies</i></p>	
<p>SEL/Create: (3) Refine and complete artistic ideas and work.</p> <p>SEL/Perform: (6) Convey meaning through the presentation of artistic work.</p> <p>SEL/Respond: (9) Perceive and analyze artistic work.</p> <p>SEL/Connect: (10) Synthesize and relate knowledge and personal experiences to make art.</p>	<p>SEL/Create: CONSOLIDATED EU: Refinement of artistic work is an iterative process that takes time, discipline, and collaboration.</p> <p>CONSOLIDATED EQ: How do artists use a critique process and reflection to refine a work and decide it's ready to be shared?</p> <p>SEL/Perform: CONSOLIDATED EU: Artists judge presentation/performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.</p>	

	<p>CONSOLIDATED EQ: When is a presentation/performance judged ready to present? How do context and the manner in which work is presented influence the audience's response?</p> <p><i>SEL/ Respond:</i> CONSOLIDATED EU: The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ: How does understanding an artists expressive intent help us comprehend, interpret, and personally relate to an artistic works.</p> <p><i>SEL/Connect:</i> CONSOLIDATED EU: Through the arts, personal experiences, ideas, knowledge, and contexts are integrated to make meaning, and synthesized to interpret meaning.</p> <p>CONSOLIDATED EQ: How does engaging in the arts deepen our understanding of ourselves, relate to other knowledge and events around us?</p>	
<p align="center">Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p align="center">Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>

<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Peer and self feedback in critical response format. 		<p><u>Benchmarks:</u></p> <ul style="list-style-type: none"> Performance Tests - Rubric Evaluations Recording assignments Written Tests/Quizzes <p><u>Summative Assessments:</u></p> <ul style="list-style-type: none"> In-class Performances School/community/festival performances 	
<p>Differentiated Student Access to Content: Teaching and Learning <i>Resources/Materials</i></p>			
<p>Core Resources</p>	<p>Alternate Core Resources <i>IEP/504/At-Risk/ESL</i></p>	<p>ELL Core Resources</p>	<p>Gifted & Talented Core Resources</p>
<ul style="list-style-type: none"> Musical Instruments Tuners and Metronomes Recording Equipment John McAllister, <i>Young Ensemble Warm-Ups</i> (johnmcallistermusic.com, (2014) John McAllister, <i>Folk Song Chorales</i> (2014) Claude T. Smith, Jensen Publications, <i>Symphonic Warm-Ups for Band</i> (1982) J. E. Skornicka and Robert Miller, <i>Rubank Intermediate Method</i>, Hal-Leonard Publications (1936) Carol Ann Tomlinson, <i>Responding to the Needs of All Learners</i>, (Alexandria, VA: Association for Supervision and 	<ul style="list-style-type: none"> Meet with the student's special education or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quizzes or test to their individual needs, as well as to discuss whether or not homework is appropriate. Provide access to an individual or classroom aide, when required by the student's IEP or 504, to improve student focus, comprehension and time on task. 	<ul style="list-style-type: none"> Allow access to supplemental materials, including the use of online bilingual dictionaries. Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs. 	<ul style="list-style-type: none"> Connect students to related talent development opportunities, often offered through area colleges and universities, with the assistance of guidance counselors.

<p>Curriculum Development, 1999).</p> <ul style="list-style-type: none"> • John McCarthy, <i>So All Can Learn: A Practical Guide to Differentiation</i>, Rowman & Littlefield Publishers (2017) • musictheory.net - Lessons & Exercises for Music Theory • musictheory.net/piano - Visual Piano • sightreadingfactory.com 			
Supplemental Resources			
<p>Technology:</p> <ul style="list-style-type: none"> • Assistive technology may be required for students with IEPs and 504s. Access to computers with screen readers, voice recognition software, and talking word processing applications may be beneficial. Some students with limited verbal abilities may require access to assistive communication devices and tablets that can be accessed through the school’s speech therapist. • SMARTBoard • Noteflight Notation Software • Music learning websites listed above <p>Other:</p> <ul style="list-style-type: none"> • N/A 			
Differentiated Student Access to Content: Recommended Strategies & Techniques			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core
<ul style="list-style-type: none"> • Offer resources to students in a variety of ways to accommodate for multiple learning styles. 	<ul style="list-style-type: none"> • Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed 	<ul style="list-style-type: none"> • Provide extended time to complete classwork and assessments as needed. 	<ul style="list-style-type: none"> • Offer pre-assessments to better understand students’ strengths, and create an enhanced set of

<ul style="list-style-type: none"> Engage all learners through implementation of various resources including visual, audio, and tactile materials. Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course. 	<p>during instruction to better engage all learners.</p> <ul style="list-style-type: none"> Provide alternate presentations of skills and steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc). Allow additional time to complete classwork as needed, when required according to students' IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed. Modify test content and/or format, allowing students additional time and preferential seating as needed, according to their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments. 	<p>Assignments and rubrics may need to be modified.</p> <ul style="list-style-type: none"> Provide access to preferred seating, when requested. Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<p>introductory activities accordingly.</p> <ul style="list-style-type: none"> Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically. Propose interest-based extension activities and opportunities for extra credit.
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NJSLs CAREER READINESS, LIFE LITERACIES & KEY SKILLS	Disciplinary Concept:	
	<ul style="list-style-type: none"> ● Career Awareness and Planning ● Creativity and Innovation ● Critical Thinking and Problem-solving ● Global and Cultural Awareness 	
	Core Ideas:	Provide students with the necessary skills to make informed career decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities in an interconnected global economy.
	Performance Expectation/s:	<ul style="list-style-type: none"> ● There are strategies an individual can use to increase his/her value and make him/herself more marketable in the job marketplace. ● Career planning requires purposeful planning based on research, self-knowledge, and informed choices. ● With a growth mindset, failure is an important part of success. ● Innovative ideas or innovation can lead to career opportunities. ● Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed. ● Solutions to the problems faced by a global society require the contribution of individuals with different points of view and experiences.
	Career Readiness, Life Literacies, & Key Skills Practices	
<p><input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee.</p> <p><input checked="" type="checkbox"/> CRP2. Apply appropriate academic and technical skills.</p> <p><input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being.</p> <p><input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively and with reason.</p> <p><input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions.</p> <p><input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation.</p> <p><input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies.</p> <p><input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p><input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership and effective management.</p> <p><input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals.</p> <p><input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity.</p>		

Content Area: Visual & Performing Arts (NJSLs-VPA 2.1 - 2.5)
Art: Band I
Grade: 9-12

Dev. Date:
2021-2022

	__X__CRP12 Work productively in teams while using cultural global competence.
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New Jersey Legislative Statutes and Administrative Code
(place an "X" before each law/statute if/when present within the curriculum map)

Amistad Law: <i>N.J.S.A. 18A 52:16A-88</i>		Holocaust Law: <i>N.J.S.A. 18A:35-28</i>		LGBT and Disabilities Law: <i>N.J.S.A. 18A:35- 4.35</i>		Diversity & Inclusion: <i>N.J.S.A. 18A:35-4.36a</i>		Standards in Action: <i>Climate Change</i>
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