

Marking Period	Unit Title	Recommended Instructional Days
2	Marking Period 2	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 #: 5 Description: Selecting, analyzing and interpreting work. Standard #: 7 Description: Perceiving and analyzing products. Standard #: 11 Description: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
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 2: 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.Pr4: Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</p> <p>Proficient 1.3C.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context. 1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.</p> <p>Proficient 1.3B.12prof.Cn11a: 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><u>Ensemble Rehearsal Techniques and Playing Together</u></p> <p>Ensemble Warm-Ups and Major Scales: (10 minutes)</p> <ul style="list-style-type: none"> ● Allow students individual practice time (5 minutes) to refresh their memory of major scales and longtone practice ● Warm-up together as an ensemble (major scales, long tone passages, chorales, etc.) <p>Play Dimensions by Ralph Ford and Discuss Ensemble Playing: (30 minutes)</p> <ul style="list-style-type: none"> ● Allow students 5 minutes to practice on their own a section of the music ● Teacher walks around the room, helping individuals where necessary ● Students play together as an ensemble ● Experiment with different dynamic levels for melody and non-melodic parts. Students identify others in the class with the same parts as them. ● Class discusses ensemble sound and balance. Discussion & playing examples about how parts work together to create music. <p>Students will continue to practice their parts and work together to achieve ensemble blend and balance. Students will complete a self assessment for themselves as individuals and as an ensemble.</p> <p><u>Playing & Constructing Major Scales and Identifying Key Signatures</u></p> <p>Have students take out their teacher made major scales sheet & play the</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>2. 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>3. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p>4. Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.</p>	<p>1. How do musicians improve the quality of their creative work?</p> <p>2. How do performers select repertoire?</p> <p>3. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</p> <p>4. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>concert C, F, and Bb major scales major scale as a class: (10 minutes)</p> <ul style="list-style-type: none"> • Allow students individual practice time (5 minutes) to refresh their memory of the above major scales • Play all 3 major scales as a class • If time allows, continue down the sheet of major scales in the Circle of Fourths <p>Students will learn how to identify all major key signatures & construct major scales: (20 minutes)</p> <ul style="list-style-type: none"> • Using musictheory.net, guide students through the key signature identification lesson. • Remind students of the step pattern for creating major scales (WWhWWWh) • Guide students through the scale construction process • Teach students how to identify flat and sharp key signatures quickly by sight. • Go around the room allowing students to individually identify key signatures <p>Allow students individual practice time with teacher assistance: (10 minutes)</p> <ul style="list-style-type: none"> • Using the "tools" section in musictheory.net, create a challenge for students to complete in the last 10 minutes of class for identifying key signatures. <p>Students will continue to practice and refine over a two week period, using musictheory.net to practice and play the major scales. Students will complete a written test for the identification of key signatures and a playing test for select major scales.</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/Create: CONSOLIDATED EU:</p>	

<p>SEL/Perform: (5) Analyze, interpret & select artistic work for presentation.</p> <p>SEL/Respond: (7) Perceive and analyze artistic work.</p> <p>SEL/Connect: (11) Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</p>	<p>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><i>SEL/Perform:</i> CONSOLIDATED EU: Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent.</p> <p>CONSOLIDATED EQ: How do artists select repertoire? How does understanding the structure and context of art works inform performance and presentation? How do artists interpret their works?</p> <p><i>SEL/ Respond:</i> CONSOLIDATED EU: Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works.</p> <p>CONSOLIDATED EQ: How do artists comprehend and process creative experiences in ways that impact one's perception and responses to personal life experiences?</p> <p><i>SEL/Connect:</i> CONSOLIDATED EU:</p>	
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	<p>People develop ideas, expand literacy, and gain perspectives about societal, cultural, historical, and community contexts through their interactions with an analysis of the arts.</p> <p>CONSOLIDATED EQ: What relationships are uncovered when people investigate the cultural, societal, historical, and theoretical aspects of an artistic work; and how does this knowledge connect us to the art around us and enhance literacy in the arts and connection to our communities?</p>		
<p>Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p>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 Resources/Materials</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 	<ul style="list-style-type: none"> Meet with the student's special education or inclusion teacher prior to 	<ul style="list-style-type: none"> Allow access to supplemental materials, including the use of online 	<ul style="list-style-type: none"> Connect students to related talent development opportunities, often offered

<ul style="list-style-type: none"> ● 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 Curriculum Development, 1999). ● John McCarthy, <i>So All Can Learn: A Practical Guide to Differentiation</i>, Rowman & Littlefield Publishers (2017) ● Ralph Ford, <i>Dimensions</i>, Alfred Music Publishing ● musictheory.net - Lessons & Exercises for Music Theory ● musictheory.net/piano - Visual Piano ● sightreadingfactory.com 	<p>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.</p> <ul style="list-style-type: none"> ● 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. 	<p>bilingual dictionaries.</p> <ul style="list-style-type: none"> ● 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. 	<p>through area colleges and universities, with the assistance of guidance counselors.</p>
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Supplemental Resources

Technology:

- 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

Other:

- 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. ● 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. 	<ul style="list-style-type: none"> ● Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners. ● 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’ 	<ul style="list-style-type: none"> ● Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified. ● Provide access to preferred seating, when requested. ● Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<ul style="list-style-type: none"> ● Offer pre-assessments to better understand students’ strengths, and create an enhanced set of introductory activities accordingly. ● 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.

	<p>IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.</p> <ul style="list-style-type: none"> • 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. 		
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<p>NJSLS CAREER READINESS, LIFE LITERACIES & KEY SKILLS</p>	<p>Disciplinary Concept:</p> <ul style="list-style-type: none"> • Career Awareness and Planning • Creativity and Innovation • Critical Thinking and Problem-solving • Global and Cultural Awareness 	
	<p>Core Ideas:</p>	<p>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.</p>
	<p>Performance Expectation/s:</p>	<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.

		<ul style="list-style-type: none"> 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. <input checked="" type="checkbox"/> CRP2. Apply appropriate academic and technical skills. <input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being. <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively and with reason. <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions. <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation. <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies. <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership and effective management. <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals. <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity. <input checked="" type="checkbox"/> CRP12 Work productively in teams while using cultural global competence. </p>	

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>