

Marking Period	Unit Title	Recommended Instructional Days
1	Marking Period 1	1 Marking Period
<b>Artistic Process:</b>	<b>Anchor Standard:</b> <i>General Knowledge &amp; Skills</i>	<b>Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLs-VPA within Unit</b>
Creating Performing Responding Connecting	<b>Standard #: 1</b> <b>Generating and conceptualizing ideas.</b>  <b>Standard #: 5</b> <b>Description: Selecting, analyzing and interpreting work.</b>  <b>Standard #: 9</b> <b>Description: Interpreting intent and meaning.</b>  <b>Standard #: 10</b> <b>Description: Synthesizing and relating knowledge and personal experiences to create products.</b>	
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>	
<b>Creating</b> <ul style="list-style-type: none"> <li>● Imagine</li> <li>● Plan/Make</li> <li>● Evaluate/Refine</li> </ul> <b>Performing</b> <ul style="list-style-type: none"> <li>● Rehearse/Evaluate/Refine</li> <li>● Select/Analyze/Interpret</li> </ul>	<b>Proficient</b> 1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.	<b>Activity Description:</b> <b>Interdisciplinary Connections: Content: ;NJSLs#:</b>  <b>Sample Band 2 Lesson Plan for Marking Period 1:</b>  <b>Class: Band 2 - 40 minutes</b>

<ul style="list-style-type: none"> <li>● Present</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>● Select/Analyze</li> <li>● Evaluate</li> <li>● Interpret</li> </ul> <p><b>Connecting</b></p> <ul style="list-style-type: none"> <li>● Interconnect</li> </ul>	<p>1.3C.12prof.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.</p> <p><b>Proficient</b> 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><b>Proficient</b> 1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.</p> <p><b>Proficient</b> 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><b>Suggested Activities:</b></p> <p><b><u>Sight Reading as an Ensemble</u></b></p> <p>Review the process for preparing to sight read: (10 minutes)</p> <ul style="list-style-type: none"> <li>● Remind students to first check the key signature, then time signature, followed by accidentals, complex rhythms, articulations, and dynamics.</li> <li>● Allow students 1 minute to practice the excerpt on their own</li> </ul> <p>Play together a unison sight-reading example (10 minutes):</p> <ul style="list-style-type: none"> <li>● Present a sightreadingfactory.com example in unison concert band mode.</li> <li>● As an ensemble, students will play the 8 measure passage to the best of their ability. (4/4 time with quarter, half, eighth, notes, rests and ties)</li> <li>● Upon completion, students will identify areas of complication and those that need improvement.</li> <li>● Students will identify areas for improvement and as a class, they will separate rhythm from notes in the troublesome areas.</li> <li>● Aloud, students will speak the rhythm on rhythm or neutral syllables</li> <li>● Then, as a class, they will play the example again.</li> </ul> <p>Play together and review as an ensemble: (20 minutes)</p> <ul style="list-style-type: none"> <li>● Present a sightreadingfactory.com example in multi-part concert band mode.</li> <li>● Students will play as an ensemble to 8 measure passage to the best of their ability.</li> <li>● Upon completion, students will identify areas of complication and those that need improvement.</li> <li>● Students will review the rhythms/notes aloud for troublesome measures. As a class, the ensemble will read aloud any complex rhythms using rhythm syllables.</li> </ul>
<p><b>Enduring Understanding/s:</b></p>	<p><b>Essential Question/s:</b></p>	
<p>1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p>	<p>1. How do musicians generate creative ideas?</p> <p>2. How do performers select 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. 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>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>	<ul style="list-style-type: none"> <li>• One measure at a time, students will improve their playing of the excerpt.</li> <li>• Students will play in small groups of their instruments to better break down the example.</li> <li>• As an ensemble, students will play the excerpt again.</li> <li>• Students will come up with a plan to improve their first read of future excerpts</li> </ul> <p>Students will continue to practice sight reading as individuals. They will be assessed on sightreadingfactory.com individual assignments.</p> <p><b><u>Identifying Major Intervals by Sight and Ear</u></b></p> <p>Review constructing key signatures: (5 minutes)</p> <ul style="list-style-type: none"> <li>• Remind students of the process to construct key signatures &amp; the order of flats and sharps</li> </ul> <p>Identifying major intervals by sight: (20 minutes)</p> <ul style="list-style-type: none"> <li>• Using musictheory.net, present the specific interval identification lesson. Talk through it with students</li> <li>• Show students the process for identifying the generic interval (number) and then specific (major, minor, etc.)</li> <li>• Remind students to identify the key signature of the bottom note</li> <li>• Present the interval identification exercise</li> <li>• Allow students to individually answer the prompts</li> <li>• If time allows, go through the interval construction exercise</li> </ul> <p>Identifying major intervals by ear: (15 minutes)</p> <ul style="list-style-type: none"> <li>• Students sing a major scale using solfege</li> <li>• Begin by singing reference songs for intervals (M2, M3, and P4).</li> <li>• Play one interval at a time and have students raise hands to individually identify the intervals</li> <li>• Begin adding more intervals and reference songs until all intervals are being practiced.</li> </ul>
<p><b>Social and Emotional Learning:</b> <i>Competencies</i></p>	<p><b>Social and Emotional Learning:</b> <i>Sub-Competencies</i></p>	
<p>SEL/Create: (1) Generate and conceptualize artistic ideas and work.</p> <p>SEL/Perform: (5) Analyze, interpret &amp; select artistic work for presentation.</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><b>SEL/Create:</b> CONSOLIDATED EU: Creative ideas and inspiration can emerge from a variety of sources. Creativity is a life skill that can be developed</p> <p>CONSOLIDATED EQ: How do artists generate creative ideas?</p> <p><b>SEL/Perform:</b> CONSOLIDATED EU: Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent.</p>	

	<p><b>CONSOLIDATED EQ:</b> 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><b><i>SEL/ Respond:</i></b> <b>CONSOLIDATED EU:</b> The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p><b>CONSOLIDATED EQ:</b> How does understanding an artists expressive intent help us comprehend, interpret, and personally relate to an artistic works.</p> <p><b><i>SEL/Connect:</i></b> <b>CONSOLIDATED EU:</b> Through the arts, personal experiences, ideas, knowledge, and contexts are integrated to make meaning, and synthesized to interpret meaning.</p> <p><b>CONSOLIDATED EQ:</b> How does engaging in the arts deepen our understanding of ourselves, relate to other knowledge and events around us?</p>	<p>Students will practice and refine using musictheory.net and teoria.com identify intervals by sight and ear for one week. They will be assessed with a written test.</p>
<p align="center"><b>Assessments (Formative)</b> <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>	<p align="center"><b>Assessments (Summative)</b> <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>	

<p><b><u>Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>Peer and self feedback in critical response format.</li> </ul>		<p><b><u>Benchmarks:</u></b></p> <ul style="list-style-type: none"> <li>Performance Tests - Rubric Evaluations</li> <li>Recording assignments</li> <li>Written Tests/Quizzes</li> </ul> <p><b><u>Summative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>In-class Performances</li> <li>School/community/festival performances</li> </ul>	
<p><b>Differentiated Student Access to Content: Teaching and Learning <i>Resources/Materials</i></b></p>			
<p><b>Core Resources</b></p>	<p><b>Alternate Core Resources <i>IEP/504/At-Risk/ESL</i></b></p>	<p><b>ELL Core Resources</b></p>	<p><b>Gifted &amp; Talented Core Resources</b></p>
<ul style="list-style-type: none"> <li>Musical Instruments</li> <li>Tuners and Metronomes</li> <li>Recording Equipment</li> <li>John McAllister, <i>Comprehensive Warm-Ups</i> (johnmcallisttermusic.com, (2019)</li> <li>John McAllister, <i>Folk Song Chorales</i> (2014)</li> <li>Claude T. Smith, Jensen Publications, <i>Symphonic Warm-Ups for Band</i> (1982)</li> <li>J. E. Skornicka and Robert Miller, <i>Rubank Intermediate Method</i>, Hal-Leonard Publications (1936)</li> <li>Carol Ann Tomlinson, <i>Responding to the Needs of All Learners</i>, (Alexandria, VA: Association for Supervision and</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>Allow access to supplemental materials, including the use of online bilingual dictionaries.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>Connect students to related talent development opportunities, often offered through area colleges and universities, with the assistance of guidance counselors.</li> </ul>

<p>Curriculum Development, 1999).</p> <ul style="list-style-type: none"> <li>• John McCarthy, <i>So All Can Learn: A Practical Guide to Differentiation</i>, Rowman &amp; Littlefield Publishers (2017)</li> <li>• musictheory.net - Lessons &amp; Exercises for Music Theory</li> <li>• musictheory.net/piano - Visual Piano</li> <li>• sightreadingfactory.com</li> </ul>			
<b>Supplemental Resources</b>			
<p><b>Technology:</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• SMARTBoard</li> <li>• Noteflight Notation Software</li> <li>• Music learning websites listed above</li> </ul> <p><b>Other:</b></p> <ul style="list-style-type: none"> <li>• N/A</li> </ul>			
<b>Differentiated Student Access to Content: Recommended Strategies &amp; Techniques</b>			
<b>Core Resources</b>	<b>Alternate Core Resources <i>IEP/504/At-Risk/ESL</i></b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core</b>
<ul style="list-style-type: none"> <li>• Offer resources to students in a variety of ways to accommodate for multiple learning styles.</li> </ul>	<ul style="list-style-type: none"> <li>• Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed</li> </ul>	<ul style="list-style-type: none"> <li>• Provide extended time to complete classwork and assessments as needed.</li> </ul>	<ul style="list-style-type: none"> <li>• Offer pre-assessments to better understand students’ strengths, and create an enhanced set of</li> </ul>

<ul style="list-style-type: none"> <li>Engage all learners through implementation of various resources including visual, audio, and tactile materials.</li> <li>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.</li> </ul>	<p>during instruction to better engage all learners.</p> <ul style="list-style-type: none"> <li>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).</li> <li>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.</li> <li>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.</li> </ul>	<p>Assignments and rubrics may need to be modified.</p> <ul style="list-style-type: none"> <li>Provide access to preferred seating, when requested.</li> <li>Check often for understanding, and review as needed, providing oral and visual prompts when necessary.</li> </ul>	<p>introductory activities accordingly.</p> <ul style="list-style-type: none"> <li>Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.</li> <li>Propose interest-based extension activities and opportunities for extra credit.</li> </ul>
---	--	--	---

<b>NJSLs CAREER READINESS, LIFE LITERACIES &amp; KEY SKILLS</b>	<b>Disciplinary Concept:</b>	
	<ul style="list-style-type: none"> <li>● Career Awareness and Planning</li> <li>● Creativity and Innovation</li> <li>● Critical Thinking and Problem-solving</li> <li>● Global and Cultural Awareness</li> </ul>	
	<b>Core Ideas:</b>	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.
	<b>Performance Expectation/s:</b>	<ul style="list-style-type: none"> <li>● There are strategies an individual can use to increase his/her value and make him/herself more marketable in the job marketplace.</li> <li>● Career planning requires purposeful planning based on research, self-knowledge, and informed choices.</li> <li>● With a growth mindset, failure is an important part of success.</li> <li>● Innovative ideas or innovation can lead to career opportunities.</li> <li>● Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.</li> <li>● Solutions to the problems faced by a global society require the contribution of individuals with different points of view and experiences.</li> </ul>
	<b>Career Readiness, Life Literacies, &amp; Key Skills Practices</b>	
<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>		



	__X__CRP12 Work productively in teams while using cultural global competence.
--	---

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>