

Marking Period	Unit Title	Recommended Instructional Days
3	Marking Period 3	1 Marking Period
Artistic Process:	Anchor Standard: <i>General Knowledge & Skills</i>	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLs-VPA within Unit
Creating Performing Responding Connecting	Standard #: 3 Description: Refining and completing products. Standard #: 6 Description: Conveying meaning through art. Standard #: 7 Description: Perceiving and analyzing products. Standard #: 10 Description: Synthesizing and relating knowledge and personal experiences to create products.	
	Artistic Practice:	
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 ● Present 	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. Proficient	Activity Description: Interdisciplinary Connections: Content: ;NJSLs#: Sample Band 2 Lesson Plan for Marking Period 3: Class: Band 2 - 40 minutes

<p>Responding</p> <ul style="list-style-type: none"> ● Select/Analyze ● Evaluate ● Interpret <p>Connecting</p> <ul style="list-style-type: none"> ● Interconnect 	<p>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</p> <p>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.</p> <p>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</p> <p>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><u>Performing a March</u></p> <p>Ensemble Warm-Up: (5 minutes)</p> <ul style="list-style-type: none"> ● Students warm up individually then as a class (Comprehensive Warm Ups - McAllister, scales at random, chorale) <p>Sight-Read <i>The Stars and Stripes Forever March</i> by John Philip Sousa: (15 minutes)</p> <ul style="list-style-type: none"> ● Remind the students the method to successful sight reading (checking key signature, time signature, complex rhythms, accidentals, dynamics and articulation). ● Students are allowed 3-5 minutes to practice on their own with teacher help where needed. ● Once students have familiarized themselves with the music, they play together as a class. ● Upon first read, the ensemble plays all the way to the end to the best of their ability. <p>Reflect on the sight reading and rehearse specific sections: (15 minutes)</p> <ul style="list-style-type: none"> ● Students individually assess the sight reading of <i>The Stars and Stripes Forever March</i>. ● As a class, students discuss the successes of the read and the areas for improvement. ● Teacher leads a discussion of the important elements for a march (space between dotted rhythms, articulations, drastic dynamic changes in repeated sections, etc.) ● Students select small sections for improvement and work together as a class to establish an appropriate ensemble sound for the work. <p>Listen to a recording of <i>The Stars and Stripes Forever March</i>: (10 minutes)</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 presented influence audience response?</p>	

<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. 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>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 musicians make meaningful connections to creating, performing, and responding?</p>	<ul style="list-style-type: none"> • Teacher plays a recording of <i>The Stars and Stripes Forever March</i>. • Students listen to the recording and compare their performance to that of the video. • Students identify sections in the piece that reflect elements of a march. • Students play the piece again with an accurate goal in mind. <p>Students continue to practice and refine their playing of <i>The Stars and Stripes Forever March</i>. They are assessed during a playing test using a rubric.</p> <p><u>Essential Listening</u></p> <p>Describe how to actively listen to music: (10 minutes)</p> <ul style="list-style-type: none"> • Describe the difference between active and passive listening • Present students with a worksheet to fill out while listening to a piece of music in class. • Discuss the musical vocabulary to be used for each section (dynamics, melody/harmony, breakdown of instrumentation, style, articulation, etc.) <p>Provide information on the composer/piece and play a piece of music for the class to listen to & write about (eg. <i>First Suite in Eb</i> by Gustav Holst): (15 minutes)</p> <p>Class discussion about elements heard: (15 minutes)</p> <ul style="list-style-type: none"> • When students have completed the worksheet, allow them to share with a partner some of their observations about the work. • Students discuss the difference between movements and how their titles describe the music. • Students then share with the class important factors of the music contributing to melody, harmony, ensemble sound, etc. • Students discuss the different sections of the piece (beginning, middle, end) and how they contribute to the story they may have imagine
<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: (7) Perceive and analyze artistic work.</p> <p>SEL/Connect: (10) Synthesize and relate knowledge and personal experiences to make art.</p>	<p><i>SEL/Create:</i> 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><i>SEL/Perform:</i> CONSOLIDATED EU:</p>	

	<p>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: 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: 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>	<ul style="list-style-type: none"> ● The class comes up with a few sentences to describe the music to someone who may have never heard it before ● As an ensemble, discuss how we can achieve some of these qualities when we play together. <p>Students will be assessed on their musician vocabulary used in the worksheet while listening to the piece of music.</p>
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Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i>		Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i>	
<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 	
Differentiated Student Access to Content: Teaching and Learning Resources/Materials			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
<ul style="list-style-type: none"> Musical Instruments Tuners and Metronomes Recording Equipment John McAllister, <i>Comprehensive Warm-Ups</i> (johnmcallisttermusic.com, (2019) 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, 	<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><i>Responding to the Needs of All Learners</i>, (Alexandria, VA: Association for Supervision and 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 <i>Strategies & Techniques</i>			
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' 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 	<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.
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	formal or informal assessments.		
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NJSLA 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		
	__X__ CRP1. Act as a responsible and contributing citizen and employee. __X__ CRP2. Apply appropriate academic and technical skills. __X__ CRP3. Attend to personal health and financial well-being. __X__ CRP4. Communicate clearly and effectively and with reason. __X__ CRP5. Consider the environmental, social and economic impacts of decisions. __X__ CRP6. Demonstrate creativity and innovation. __X__ CRP7. Employ valid and reliable research strategies. __X__ CRP8. Utilize critical thinking to make sense of problems and		

	<p>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> <p><input checked="" type="checkbox"/> CRP12 Work productively in teams while using cultural global competence.</p>
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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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