

Marking Period	Unit Title	Recommended Instructional Days
1-4	Music Ensembles	180
<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	<p><b>Standard #:</b> Anchor Standard 1  <b>Description:</b> Generating and conceptualizing ideas.</p> <p><b>Standard #:</b> Anchor Standard 2  <b>Description:</b> Organizing and developing ideas</p> <p><b>Standard #:</b> Anchor Standard 3  <b>Description:</b> Refining and completing products.</p> <p><b>Standard #:</b> Anchor Standard 4  <b>Description:</b> Selecting, analyzing, and interpreting work.</p> <p><b>Standard #:</b> Anchor Standard 5  <b>Description:</b> Developing and refining techniques and models or steps needed to create products.</p> <p><b>Standard #:</b> Anchor Standard 6</p>	

	<p><b>Description:</b> Conveying meaning through art.</p> <p><b>Standard #:</b> Anchor Standard 7  <b>Description:</b> Perceiving and analyzing products.</p> <p><b>Standard #:</b> Anchor Standard 8  <b>Description:</b> Interpreting intent and meaning.</p> <p><b>Standard #:</b> Anchor Standard 9  <b>Description:</b> Applying criteria to evaluate products.</p> <p><b>Standard #:</b> Anchor Standard 10  <b>Description:</b> Synthesizing and relating knowledge and personal experiences to create products.</p> <p><b>Standard #:</b> Anchor Standard 11  <b>Description:</b> Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p>	
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>	
<p><b>Creating</b>          Imagine</p>	<p><b>HS Accomplished</b>          1.3C.12acc.Cr1</p>	<p><b><u>Activity Description:</u></b>  <b><u>Musicianship, Warm Ups &amp; Exercises</u></b></p>

<p>Plan, Make                  Evaluate, Refine</p> <p><b>Performing</b>                  Rehearse, Evaluate, Refine                  Select, Analyze, Interpret                  Present</p> <p><b>Responding</b>                  Select, Analyze                  Evaluate                  Interpret</p> <p><b>Connecting</b>                  Interconnect</p>	<p>a. Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.</p> <p><b>HS Accomplished</b>                  1.3C.12acc.Cr2                  a. Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.</p> <p><b>HS Accomplished</b>                  1.3C.12acc.Cr3                  a. Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.</p> <p>b. Share personally developed melodies, rhythmic passages,</p>	<p>Students will practice specific exercises and etudes related to repertoire and designed to help improve musicianship including:</p> <ul style="list-style-type: none"> <li>● Diaphragmatic breathing</li> <li>● Tone placements exercises with focus on vowel sounds</li> <li>● Articulation exercises</li> <li>● Rhythmic exercises</li> <li>● Sight reading/singing exercises using solfeggio with increasing rhythmic/intervalic complexity and difficulty.</li> <li>● Intonation exercises</li> <li>● Chorale and chord exercises</li> <li>● Blend and balance exercises</li> </ul> <p><b><u>Repertoire</u></b></p> <p>Students will study repertoire from various genres, styles and cultural backgrounds. Students will be able to identify repertoire selections as Study Works (works meant for in depth study, historic/cultural influences), Performance Works (works meant for further development of musical skills and technical development); and Exposure Works (works not meant for performance, rehearsed or through listening to recordings.)</p>
---	--	--

and arrangements (individually or as an ensemble) that address identified purposes.

**HS Accomplished**

1.3C.12acc.Pr4

a. Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

b. Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

c. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and

Students will be able to identify various elements of the repertoire including:

- Basic form and sections of work.
- Performance principles needed for focused study and exemplary performance.
- Musical elements used within the work.
- Associated vocabulary, scales, rhythms, and formal elements.

**Principles of Performance**

Students will learn and practice to utilize and identify the principles of performance including:

- Tone quality
- Rhythmic and Note Accuracy
- Articulation
- Intonation
- Dynamic control
- Ensemble Blend & Balance
- Interpretation
- Expression and Phrasing

	<p>improvised performances as well as performers' technical skills to connect with the audience.</p> <p><b>HS Accomplished</b> 1.3C.12acc.Pr5 a. Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.</p> <p><b>HS Accomplished</b> 1.3C.12acc.Pr6 a. Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</p> <p>b. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.</p>	<p>Students will practice critiquing their own work, and the work of others, noting specific uses of the performance principles, musical elements, and overall quality.</p> <p><b><u>Critical Analysis</u></b></p> <p><i>Select – Select varied musical works to present based on interest, knowledge, technical skill, and context.</i></p> <p>Discuss and evaluate repertoire for elements of music and identify which elements are used in each musical work for Fall/Winter/Spring repertoire.</p> <p>Select works for performance based on ensemble preparedness, programming, and audience.</p> <p><i>Analyze – Analyze the structure and context of varied musical works and their implications for performance.</i></p> <p>Analyze selected works for performance, considering voicing, form, technique, genre, etc. (ELA)</p> <p>Analyze works for rehearsal, creating rehearsal plans, grading each section of piece using rubrics with teacher and student generated criteria. (ELA)</p>
--	--	---

	<p><b>HS Accomplished</b> 1.3C.12acc.Re7 a. Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.</p> <p>b. Explain how the analysis of structures and contexts inform the response to music.</p> <p><b>HS Accomplished</b> 1.3C.12acc.Re8 a. Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.</p> <p><b>HS Accomplished</b> 1.3C.12acc.Re9 a. Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure</p>	<p>Research and report on historical background, composer biographies and other relevant information for study repertoire selections. (SS, ELA, TECH)</p> <p>Analyze scores of prepared performance and study repertoire discussing musical elements including melody, harmony, rhythm, form and instrumentation.</p> <p><i><b>Interpret</b> – Develop personal interpretations that consider creators’ intent.</i></p> <p>Study the characteristics of different musical styles, genres and periods including Classical (and its individual periods), Folk, Jazz, Popular, etc.</p> <p>Discuss interpretation of score and experiment with different and various interpretations.</p> <p>Practice following conductor’s gestures and cues.</p> <p><i><b>Rehearse, Evaluate and Refine</b> – Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i></p> <p>Listen to rehearsal and performance recordings to analyze and critique ensemble and individual performances; writing</p>
--	--	--

	<p>and context.</p> <p><b>HS Accomplished</b>          1.3C.12acc.Cn10          a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><b>HS Accomplished</b>          1.3C.12acc.Cn11          a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	<p>critiques with specific references to musical elements and performance principles, proper use of music vocabulary, suggestions for revisions and practice plans, and connections between elements and principles. (ELA)</p> <p><i><b>Present</b> – Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i></p> <p>Perform at various venues, with and without teacher as leader onstage.</p>
<b>Enduring Understanding/s:</b>	<b>Essential Question/s:</b>	
<ol style="list-style-type: none"> <li>1. The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.</li> <li>2. Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</li> </ol>	<ol style="list-style-type: none"> <li>1. How do musicians generate creative ideas?</li> <li>2. How do musicians make creative decisions?</li> <li>3. How do musicians improve the</li> </ol>	

<p>3. Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>4. 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>5. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>6. Musicians judge performance based on criteria that vary across</p>	<p>quality of their creative work?</p> <p>4. How do performers select repertoire?</p> <p>5. How do musicians improve the quality of their performance?</p> <p>6. 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>7. How do individuals choose music to experience? How does understanding the</p>	
---	---	--



<p>time, place, and cultures. The context and how a work is presented influence the audience response.</p> <p>7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p>8. Through their use of elements and structures of music, creators and performers.</p> <p>9. The personal evaluation of musical work(s) and performance(s) is informed by analysis,</p>	<p>structure and context of music inform a response?</p> <p>8. How do we discern the musical creators' and performers' expressive intent?</p> <p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating,</p>	
---	--	--

<p>interpretation, and established criteria.</p> <p>10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>performing, and responding to music?</p>	
<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              - (2) Organize and develop artistic ideas and work.</p> <p>SEL/Perform              - (5) Develop &amp; refine artistic techniques &amp; work for presentation.</p> <p>SEL/Respond</p>	<p>SEL/Create              CONSOLIDATED EU              Artists organize and develop creative ideas by balancing what is known with what is new</p> <p>CONSOLIDATED EQ              How do artists make creative decisions?</p> <p>SEL/Perform</p>	

<p>- (7) Perceive and analyze artistic work.</p> <p>SEL/Connect</p> <p>- (10) Synthesize and relate knowledge and personal experiences to make art.</p>	<p>CONSOLIDATED EU Artists develop personal processes and skills. To express their ideas, artists analyze, evaluate, &amp; refine their presentation/ performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>CONSOLIDATED EQ How do artists improve the quality of their presentation/performance?</p> <p>SEL/Respond</p> <p>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>	
---	--	--

SEL/Connect CONSOLIDATED EU The recognition of one’s thoughts, feelings and their impact on one’s behavior are integrated to synthesize, make and interpret meaning in artistic works.  CONSOLIDATED EQ How does one’s feelings and thoughts connect to artistic works?			
<b>Assessments (Formative)</b> <i>To show evidence of meeting the standard/s, students will successfully engage within:</i>		<b>Assessments (Summative)</b> <i>To show evidence of meeting the standard/s, students will successfully complete:</i>	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>Peer and self feedback in critical response format</li> </ul>		<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>Rubric evaluations</li> <li>Tests/Quizzes</li> </ul> <b>Summative Assessments:</b> <ul style="list-style-type: none"> <li>Performances</li> <li>In-studio showings</li> </ul>	
<b>Differentiated Student Access to Content:                  Teaching and Learning Resources/Materials</b>			
<b>Core Resources</b>	<b>Alternate Core Resources                  IEP/504/At-Risk/ESL</b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core Resources</b>
Dewey, J. (1902). <i>The child and the curriculum</i> . Chicago: University of Chicago Press.	<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</li> </ul>	<ul style="list-style-type: none"> <li>Allow access to supplemental materials, including use of online bilingual dictionary.</li> </ul>	<ul style="list-style-type: none"> <li>Connect students to related talent development opportunities, often offered through area colleges, with the</li> </ul>

<p>Eisner, E. (2002). <i>The Educational Imagination 3<sup>rd</sup> ed.</i> Upper Saddle River, NJ: Prentice Hall</p> <p>Flinders, J. &amp; Thornton, S. (2004). <i>The Curriculum Studies Reader.</i> NY: Routledge.</p> <p>NJCCCS (2020). <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts.</i>  <a href="https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf">https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</a></p>	<p>of any classwork, quiz or test to their individual special needs, as well as to discuss whether or not homework is appropriate.</p> <ul style="list-style-type: none"> <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> <li>● Provide access to modified materials as needed to improve accessibility (slant boards, headphones for auditory processing disorders, gym mats for additional cushioning, active/sensory seating pads, helmets and body padding as required by physical therapist, etc.). Many can be borrowed from a student’s special education classroom, or the school’s Occupational or Physical Therapists.</li> </ul>	<ul style="list-style-type: none"> <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>	<p>assistance of guidance counselors.</p>
--	--	--	---

**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.

**Other:**

- N/A

**Differentiated Student Access to Content:  
 Recommended *Strategies & Techniques***

<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> <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>	<ul style="list-style-type: none"> <li>• Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners.</li> <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> </ul>	<ul style="list-style-type: none"> <li>• Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified.</li> <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>	<ul style="list-style-type: none"> <li>• Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly.</li> <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>

	<ul style="list-style-type: none"> <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>		
--	---	--	--

**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>	X	LGBT and Disabilities Law: <i>N.J.S.A. 18A:35-4.35</i>	Standards in Action: <i>Climate Change</i>
---	---	---	---	---

## Standard 9

**12 Career Ready Practices**

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP2. Apply appropriate academic and technical skills.
- CRP3. Attend to personal health and financial well-being.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9. Model integrity, ethical leadership and effective management.
- 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.
--	---

Content Area: 21st Century Life and Careers	
Strand C: Career Preparation	
<b>9.2 CAREER AWARENESS, EXPLORATION, AND PREPARATION</b>	
Number:	Standard Statement:
9.2.12.C.1	Review career goals and determine steps necessary for attainment.
9.2.12.C.2	Modify Personalized Student Learning Plans to support declared career goals.
9.2.12.C.3	Identify transferable career skills and design alternate career plans.
9.2.12.C.4	Analyze how economic conditions and societal changes influence employment trends and future education.
9.2.12.C.5	Research career opportunities in the United States and abroad that require knowledge of world languages and diverse cultures.
9.2.12.C.6	Investigate entrepreneurship opportunities as options for career planning and identify the knowledge, skills, abilities, and resources required for owning and managing a business.
9.2.12.C.7	Examine the professional, legal, and ethical responsibilities for both



	employers and employees in the global workplace.
9.2.12.C.8	Assess the impact of litigation and court decisions on employment laws and practices.
9.2.12.C.9	Analyze the correlation between personal and financial behavior and employability.

**9.3 CAREER & TECHNICAL EDUCATION (CTE)**

Content Area: Standard 9.3 Career and Technical Education

Strand: Arts, A/V Technology & COmmunications Career Cluster

Number:	Standard Statement:
9.3.12.AR-PRF.1	Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.
9.3.12.AR-PRF.2	Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.
9.3.12.AR-PRF.3	Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
9.3.12.AR-PRF.4	Demonstrate knowledge of music theory.
9.3.12.AR-PRF.5	Explain key issues affecting the creation of characters, acting skills and roles.

9.3.12.AR-PRF.6	Create stage, film, television or electronic media scripts in a variety of traditional and current formats.
9.3.12.AR-PRF.7	Describe how technology and technical support enhance performing arts productions.
9.3.12.AR-PRF.8	Analyze all facets of stage and performing arts production management.