

Marking Period	Unit Title	Recommended Instructional Days
3	Marking Period 3	45 days
<b>Artistic Process:</b>	<b>Anchor Standard: General Knowledge &amp; Skills</b>	<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 #: 6</b> <b>Description: Conveying meaning through art.</b>  <b>Standard #: 8</b> <b>Description: Interpreting intent and meaning.</b>  <b>Standard #: 11</b> <b>Description: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</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> <li>● Present</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> Unit Title: Celebrating Diversity- Exploring LGBT and Disability Representation in Music  Unit Overview:  In this unit, students will explore the themes of LGBT representation and disability awareness through the creation and performance of music. They will learn to compose melodies, rhythmic passages, and arrangements that

<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><b>Proficient</b>                  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><b>Proficient</b>                  1.3C.12prof.Re8a: Explain and 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 personal research.</p> <p><b>Proficient</b>                  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>reflect the diverse experiences and perspectives of LGBT individuals and people with disabilities. Through collaborative discussions and reflective activities, students will gain a deeper understanding of the role of music in promoting diversity, inclusion, and social justice.</p> <p>Unit Duration: One marking period (approximately 9-10 weeks)</p> <p>Unit Objectives:</p> <ol style="list-style-type: none"> <li>1. Students will compose and improvise ideas for melodies, rhythmic passages, and arrangements that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal, with a focus on LGBT and disability representation.</li> <li>2. Students will develop strategies to address expressive challenges in a varied repertoire of music related to LGBT and disability themes, evaluating their success using feedback from peers and other sources to refine performances.</li> <li>3. Students will explain and support interpretations of the expressive intent and meaning of musical works related to LGBT and disability representation, citing evidence from the treatment of musical elements, contexts, and personal research.</li> <li>4. Students will demonstrate how their interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music with a focus on LGBT and disability themes.</li> </ol>
<p><b>Enduring Understanding/s:</b></p>	<p><b>Essential Question/s:</b></p>	<p>Sessions 1-2: Introduction to LGBT and Disability Representation in Music</p>
<p>1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p>2. Musicians judge performance based on criteria that vary across time, place, and cultures. The context</p>	<p>1. How do musicians generate creative ideas?</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>	<ul style="list-style-type: none"> <li>• Introduce the concepts of LGBT representation and disability awareness in music.</li> <li>• Listen to and analyze music by LGBT and disabled composers, exploring how their identities and experiences influence their compositions.</li> <li>• Discuss the importance of representation and inclusion in music, highlighting the contributions of LGBT and disabled musicians to the musical canon.</li> </ul>

<p>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>3. How do we discern the musical creators' and performers' expressive intent?</p> <p>4. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>Sessions 3-4: Composing Melodies and Rhythmic Passages</p> <ul style="list-style-type: none"> <li>● Guide students in composing melodies and rhythmic passages that reflect the experiences and perspectives of LGBT individuals and people with disabilities.</li> <li>● Provide opportunities for students to explore different musical styles and genres that have been historically associated with LGBT and disability communities.</li> <li>● Encourage students to incorporate compositional devices and techniques from diverse cultural traditions studied in rehearsal into their compositions, emphasizing authenticity and cultural sensitivity.</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>Sessions 5-6: Arranging Music for Ensemble Performance</p>
<p>SEL/Create: (1) Generate and conceptualize artistic ideas and work</p> <p>SEL/Perform: (6) Convey meaning through the presentation of artistic work.</p> <p>SEL/Respond: (8) Interpret intent and meaning in artistic work.</p> <p>SEL/Connect: (11) Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</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 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>Sessions 7-8: Rehearsal and Performance</p> <ul style="list-style-type: none"> <li>● Teach students the fundamentals of arranging music for ensemble performance, with a focus on repertoire that addresses LGBT and disability themes.</li> <li>● Assign students to small groups and task them with arranging a piece of music or composing an original piece inspired by LGBT or disability experiences.</li> <li>● Facilitate rehearsals and peer feedback sessions to refine the arrangements and address expressive challenges related to conveying LGBT and disability themes through music.</li> </ul> <ul style="list-style-type: none"> <li>● Rehearse and polish student arrangements and compositions for ensemble performance.</li> <li>● Encourage students to reflect on the emotional and thematic elements of their music and how they contribute to LGBT and disability representation.</li> <li>● Provide opportunities for students to perform their compositions for the class, emphasizing the connection between music and social justice advocacy.</li> </ul>

	<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><b>SEL/ Respond:</b> 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><b>SEL/Connect:</b> CONSOLIDATED EU: 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>Sessions 9-10: Reflection and Evaluation</p> <ul style="list-style-type: none"><li>• Lead discussions on the role of music in promoting diversity, inclusion, and social justice, particularly in relation to LGBT and disability representation.</li><li>• Have students reflect on their learning experience and personal growth throughout the unit, considering how their interests, knowledge, and skills have influenced their choices and intentions in creating, performing, and responding to music with a focus on LGBT and disability themes.</li><li>• Evaluate student compositions, performances, and reflections based on established criteria, emphasizing the connections between music, identity, and social justice.</li></ul> <p>Assessment:</p> <ul style="list-style-type: none"><li>• Composition portfolios: Assess students' compositions based on their creativity, effectiveness in reflecting LGBT and disability themes, and incorporation of compositional devices and techniques from diverse cultural traditions.</li><li>• Performance evaluations: Evaluate students' ensemble performances based on their ability to convey messages about LGBT and disability representation through music and their understanding of how expressive elements impact and inform performances.</li><li>• Reflective journals: Have students write reflective journals to document their learning process, personal connections to the material, and growth in understanding the role of music in promoting diversity and social justice.</li></ul> <p>Additional Resources:</p> <ul style="list-style-type: none"><li>• Guest speakers: Invite LGBT and disabled musicians, composers, or activists to speak to the class and share their experiences with music and identity.</li><li>• Multimedia presentations: Incorporate videos, documentaries, and multimedia presentations about LGBT and disability representation</li></ul>
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		<p>in music into classroom discussions and activities to provide additional context and inspiration.</p> <ul style="list-style-type: none"><li>• Collaborative projects: Encourage students to collaborate with other departments or community organizations on projects related to LGBT and disability awareness, such as composing music for advocacy campaigns or performing at LGBT pride events or disability awareness workshops.</li></ul> <p>By incorporating LGBT and disability representation into the curriculum, students will not only develop their musical skills but also gain a deeper appreciation for the diversity of human experiences and the role of music in promoting social justice and inclusion.</p> <p>Interdisciplinary Connections:</p> <p>1. Social Studies/History:</p> <ul style="list-style-type: none"><li>• Explore the historical context of LGBT rights movements and disability rights advocacy, discussing key events, figures, and milestones.</li><li>• Analyze how music has been used as a form of protest and expression within LGBT and disability communities throughout history.</li><li>• Examine the intersectionality of identity and social justice, considering how factors such as race, gender, and socioeconomic status intersect with LGBT and disability experiences.</li></ul> <p>2. English/Language Arts:</p> <ul style="list-style-type: none"><li>• Integrate language arts skills into music composition by having students write lyrics or poetry that reflect the experiences of LGBT individuals and people with disabilities.</li><li>• Analyze literary works related to LGBT and disability themes, such as novels, short stories, and memoirs, and discuss how they can inspire and inform musical compositions.</li></ul>
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<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>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>Peer and self feedback in critical response format.</li> </ul>		<p><b>Benchmarks:</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>Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>In-class Performances</li> <li>School/community/festival performances</li> </ul>	
<p align="center"><b>Differentiated Student Access to Content:          Teaching and Learning Resources/Materials</b></p>			
<p align="center"><b>Core Resources</b></p>	<p align="center"><b>Alternate Core Resources          IEP/504/At-Risk/ESL</b></p>	<p align="center"><b>ELL Core Resources</b></p>	<p align="center"><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>Young Ensemble Warm-Ups</i> (johnmcallistermusic.com, (2014)</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> </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</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>

<ul style="list-style-type: none"> <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 Curriculum Development, 1999).</li> <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>	<p>aide, when required by the student's IEP or 504, to improve student focus, comprehension and time on task.</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"> <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> <li>• Modify test content and/or format, allowing students additional time and preferential seating as needed, according to</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>

	their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.		
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<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>		
	___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.		

	<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> <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>	X	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>