

| Marking Period | Unit Title | Recommended Instructional Days |
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| 1 | Marking Period 1 | 45 days |
| 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 | Standard #: Anchor Standard 1 Description: Generating and conceptualizing ideas. Standard #: Anchor Standard 4 Description: Selecting, analyzing, and interpreting work. Standard #: Anchor Standard 7 Description: Perceiving and analyzing products. | |
| Artistic Practice: | Performance Expectation/s: | |
| Creating Imagine Plan, Make Evaluate, Refine Performing Rehearse, Evaluate, Refine Select, Analyze, Interpret Present | HS Advanced 1.3C.12adv.Cr1 a. Compose and improvise musical ideas for a variety of purposes and contexts. HS Advanced 1.3C.12adv.Pr4 a. Develop and apply criteria to select varied programs to study | Activity Description: Unit Title: Exploring Diversity and Inclusion in Music Composition and Performance Unit Overview: This unit aims to integrate diversity and inclusion into the study of AP Music Theory by focusing on composition, improvisation, and performance. Students will compose and improvise musical ideas for various purposes and contexts, |

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| <p>Responding Select, Analyze Evaluate Interpret</p> | <p>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.</p> <p>b. Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances.</p> <p>c. Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.</p> <p>HS Advanced 1.3C.12adv.Re7 a. Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and</p> | <p>while also examining how diversity and inclusion can be reflected in the selection of repertoire and the interpretation of musical works. Through the analysis of theoretical and structural characteristics, expressive challenges, and contextual influences, students will develop criteria for selecting varied programs of music and justify their choices based on research and understanding of individual and ensemble purpose and context. They will also evaluate and critique performances, considering how the structure and context of music impact and inform prepared and improvised performances.</p> <p>Learning Objectives:</p> <ol style="list-style-type: none"> 1. Students will compose and improvise musical ideas for a variety of purposes and contexts. 2. Students will develop and apply criteria to select varied programs of music for study and performance based on theoretical and structural characteristics, expressive challenges, technical skill, and purpose and context of the performance. 3. Students will examine, evaluate, and critique how the structure and context of music impact and inform prepared and improvised performances, using music reading skills where appropriate. 4. Students will demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances, as well as performers' technical skills to connect with the audience. 5. Students will use research and personally developed criteria to justify choices made when selecting music, |
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| | <p>ensemble purpose and context.</p> <p>b. Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.</p> | <p>citing knowledge of the music and individual and ensemble purpose and context.</p> <p>6. Students will demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.</p> <p>Sessions 1-2: Composing and Improvising for Diversity and Inclusion</p> |
| <p>Enduring Understanding/s:</p> | <p>Essential Question/s:</p> | |
| <p>1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</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</p> | <p>1. How do musicians generate creative ideas?</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> | <ul style="list-style-type: none"> ● Objective: Students will compose and improvise musical ideas that reflect diversity and inclusion. ● Activities: <ul style="list-style-type: none"> ● Explore examples of compositions and improvisations that address themes of diversity, inclusion, and social justice. (SS) ● Discuss the role of music in promoting diversity and inclusion. ● Engage in composition and improvisation exercises aimed at expressing diverse perspectives and experiences. <p>Sessions 3-4: Selecting Varied Programs of Music</p> <ul style="list-style-type: none"> ● Objective: Students will develop criteria for selecting and studying varied programs of music, considering diversity and inclusion. ● Activities: <ul style="list-style-type: none"> ● Analyze theoretical and structural characteristics, expressive challenges, and contextual influences of various pieces of music. ● Develop criteria for selecting repertoire based on |

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| <p>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>diversity, inclusion, and relevance to individual and ensemble purpose and context.</p> <ul style="list-style-type: none"> ● Research and select programs of music for study and performance, considering representation of diverse cultures, styles, genres, and voices. <p>Sessions 5-6: Evaluating and Critiquing Performances</p> <ul style="list-style-type: none"> ● Objective: Students will evaluate and critique performances, considering the impact of structure and context on musical interpretation. ● Activities: <ul style="list-style-type: none"> ● Attend live performances or watch recordings of diverse musical performances. ● Analyze performances, focusing on how the structure and context of music influence prepared and improvised performances. ● Write critiques and reflections on performances, justifying interpretations and analyzing the impact of diversity, inclusion, and contextual factors. (LA) <p>Assessment:</p> <ul style="list-style-type: none"> ● Composition and improvisation projects: Students will be assessed on their ability to compose and improvise musical ideas for a variety of purposes and contexts (1.3C.12adv.Cr1). ● Repertoire selection and performance assessments: Students will develop and apply criteria to select varied programs of music and demonstrate understanding of |
| <p>Social and Emotional Learning: <i>Competencies</i></p> | <p>Social and Emotional Learning: <i>Sub-Competencies</i></p> | |
| <p>SEL/Create - (2) Organize and develop artistic ideas and work.</p> <p>SEL/Perform - (5) Develop & refine artistic techniques & work for presentation.</p> <p>SEL/Respond - (7) Perceive and analyze artistic work.</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 CONSOLIDATED EU Artists develop personal processes and skills. To express their ideas, artists analyze,</p> | |

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| | <p>evaluate, & 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 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>how understanding the style, genre, and context of music informs prepared and improvised performances (1.3C.12adv.Pr4, 1.3C.12adv.Pr4c).</p> <ul style="list-style-type: none">● Performance critique assignments: Students will evaluate and critique performances, demonstrating how the analysis of structures, contexts, and performance decisions informs the response to music (1.3C.12adv.Re7b).● Reflection and justification tasks: Students will justify choices made when selecting music and analyze the impact of diversity, inclusion, and contextual factors on musical interpretation (1.3C.12adv.Re7a, 1.3C.12adv.Re7b). <p>Connections to Standards:</p> <ul style="list-style-type: none">● 1.3C.12adv.Cr1● 1.3C.12adv.Pr4● 1.3C.12adv.Re7 <p>Interdisciplinary Connections:</p> <p>Social Studies (SS)</p> <p>Language Arts (LA)</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> | |
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| Formative Assessments: <ul style="list-style-type: none"> Peer and self feedback in critical response format | | Benchmarks: <ul style="list-style-type: none"> Rubric evaluations Tests/Quizzes Summative Assessments: <ul style="list-style-type: none"> Performances In-studio showings | |
| 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 |
| Axford, E. C. (2004). <i>Music of Many Cultures</i> . Cengage Learning. Dewey, J. (1902). <i>The child and the curriculum</i> . Chicago: University of Chicago Press. Eisner, E. (2002). <i>The Educational Imagination 3rd ed.</i> Upper Saddle River, NJ: Prentice Hall Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i> . NY: Routledge. Lornell, K., & Rasmussen, A. K. (Eds.). (2013). <i>The Music of Multicultural America</i> : | <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, quiz or test to their individual special 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. Provide access to modified | <ul style="list-style-type: none"> Allow access to supplemental materials, including use of online bilingual dictionary. 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, with the assistance of guidance counselors. |

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| <p>Performance, Identity, and Community in the United States. University Press of Mississippi.</p> <p>Miller, T. E., & Shahriari, A. (2016). <i>World Music: A Global Journey</i>. Routledge.</p> <p>NJCCCS (2020). <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts</i>. https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</p> <p>Stone, R. M. (Ed.). (1998). <i>The Garland Encyclopedia of World Music</i>. Garland Publishing.</p> | <p>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.</p> | | |
| 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. <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 |

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| <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 | <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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Content Area: Visual & Performing Arts (NJSLS-VPA 9-12)
 Visual and Performing Arts: AP Music Theory
 Grade: 12

Dev. Date:
 2020-2021

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| | any formal or informal assessments. | | |
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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)

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| 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> | Standards in Action: <i>Climate Change</i> | X | Diversity and Inclusion <i>C.18A:35-4.36.A</i> |
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| NJSLS CAREER READINESS, LIFE LITERACIES & KEY SKILLS | <i>Disciplinary Concepts:</i> Career Awareness & Planning, Creativity & Innovation, Critical Thinking and Problem-Solving, Technology Literacy | |
| | <i>Core Ideas:</i> | Different types of jobs require different knowledge and skills. Brainstorming can create new, innovative ideas. Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem. Collaboration can simplify the work an individual has to do and sometimes produce a better product. |
| | <i>Performance Expectation/s:</i> | Make a list of different types of jobs and describe the skills associated with each job. Demonstrate openness to new ideas and perspectives. Demonstrate originality and inventiveness in work. Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem. |

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| | | Identify possible approaches and resources to execute a plan. Use a variety of types of thinking to solve problems. Describe the benefits of collaborating with others to complete digital tasks or develop digital artifacts. |
| | Career Readiness, Life Literacies, & Key Skills Practices | |
| | | Demonstrate creativity and innovation. Utilize critical thinking to make sense of problems and persevere in solving them. Use technology to enhance productivity, increase collaboration and communicate effectively. Work productively in teams while using cultural/global competence. |