

Marking Period	Unit Title	Recommended Instructional Days
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 Accomplished 1.3C.12acc.Cr1 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.	<u>Activity Description:</u> Unit Title: Celebrating Diversity through Music Unit Overview: This unit will explore how music from various cultures and historical periods reflects diversity and promotes inclusion. Students will engage in activities that involve composing, improvising, analyzing, and performing music from

<p>Responding Select, Analyze Evaluate Interpret</p>	<p>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 improvised performances as well as performers' technical skills to connect with the audience.</p>	<p>different traditions, with an emphasis on understanding the cultural context and significance of each piece.</p> <p>Session 1: Introduction to Diversity in Music</p> <ul style="list-style-type: none">● Objective: Introduce students to the concept of diversity in music and its importance in fostering inclusivity.● Activities:<ul style="list-style-type: none">● Class discussion on the significance of diversity in music.● Listening session: Play recordings of music from different cultures and historical periods.● Analyze the cultural context, instrumentation, and stylistic elements of each piece. <p>Sessions 2-3: Composing and Improvising Music</p> <ul style="list-style-type: none">● Objective: Develop students' skills in composing and improvising music that reflects characteristics of diverse cultures.● Activities:<ul style="list-style-type: none">● Study compositional devices and techniques used in various cultural traditions.● Guided composition and improvisation exercises based on elements learned.
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	<p>HS Accomplished 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. b. Explain how the analysis of structures and contexts inform the response to music.</p>	<ul style="list-style-type: none"> ● Small group or individual projects where students compose short pieces inspired by specific cultural elements. <p>Sessions 4-5: Selecting Repertoire and Performance Preparation</p> <ul style="list-style-type: none"> ● Objective: Apply criteria to select a varied repertoire for performance, considering cultural diversity and inclusivity. ● Activities: <ul style="list-style-type: none"> ● Discuss criteria for selecting repertoire, considering cultural representation, technical skill, and expressive challenges. ● Research and select a diverse repertoire of songs from different cultures and time periods. ● Rehearse and prepare selected pieces for performance, focusing on understanding the style, genre, and context of each.
<p>Enduring Understanding/s:</p>	<p>Essential Question/s:</p>	
<ol style="list-style-type: none"> 1. The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. 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. 	<ol style="list-style-type: none"> 1. How do musicians generate creative ideas? 2. How do performers select repertoire? 3. How do individuals choose music to experience? How does understanding the structure and context of music 	<p>Session 6: Culminating Performance and Reflection</p> <ul style="list-style-type: none"> ● Objective: Perform selected repertoire for an audience and reflect on the experience. ● Activities: <ul style="list-style-type: none"> ● Perform selected pieces for the school community or a public audience.

<p>3. 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>inform a response?</p>	<ul style="list-style-type: none"> • After the performance, facilitate a reflection session where students discuss their experiences, the challenges faced, and the impact of performing diverse repertoire. • Connect the performance experience to the unit objectives, emphasizing the importance of diversity and inclusion in music education. <p>Assessment:</p> <ul style="list-style-type: none"> • Performance assessments based on students' ability to interpret and perform music from diverse cultures authentically. • Composition and improvisation projects will be assessed based on creativity, technical skill, and cultural authenticity. • Written reflections on the significance of diversity in music and its impact on personal and collective experiences. (LA) <p>Connections to Standards:</p> <ul style="list-style-type: none"> • 1.3C.12acc.Cr1 • 1.3C.12acc.Pr4 • 1.3C.12acc.Re7
<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</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>CONSOLIDATED EU Artists develop personal processes and skills. To express their ideas, artists analyze, 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>This unit plan integrates standards-based learning with an exploration of diversity and inclusion in music, providing students with opportunities to engage deeply with different cultural traditions while developing their musical skills and understanding.</p> <p>Interdisciplinary Connections:</p> <p>Language Arts</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>	
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.

<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

<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: Choir
 Grade:9-12

Dev. Date:
 2020-2021

	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)

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.

		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.