

Marking Period	Unit Title	Recommended Instructional Days
3	Marking Period 3	45 days
Artistic Process:	Anchor Standard: General Knowledge & Skills	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSL-S-VPA within Unit
Creating Performing Responding Connecting	Standard #: 1 Generating and conceptualizing ideas. Standard #: 6 Description: Conveying meaning through art. Standard #: 8 Description: Interpreting intent and meaning. Standard #: 11 Description: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
Artistic Practice:	Performance Expectation/s:	
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 	HS Accomplished 1.3C12acc.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. HS Accomplished	Activity Description: Unit Title: Guitar II and Inclusive Musical Expression Unit Objectives: 1. Students will compose and improvise ideas for arrangements, sections, and short compositions for specific purposes, reflecting

<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.12acc.Pr6</p> <p>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>HS Accomplished</p> <p>1.3C.12acc.Re8</p> <p>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>HS Accomplished</p> <p>1.3C.12acc.Cn11</p> <p>a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	<p>characteristics of music from diverse historical periods or cultures, with a focus on LGBT and disabilities themes.</p> <ol style="list-style-type: none"> 2. Students will demonstrate mastery of the technical demands and expressive qualities of music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods, incorporating LGBT and disabilities themes. 3. Students will demonstrate an understanding of intent as a means for connecting with an audience through both prepared and improvised performances, fostering empathy and understanding of LGBT and disabilities experiences. 4. Students will support interpretations of the expressive intent and meaning of musical works related to LGBT and disabilities themes, citing evidence from the treatment of musical elements, contexts, and varied researched sources. 5. Students will demonstrate understanding of relationships between music and other arts, disciplines, contexts, and daily life, exploring the intersection of music with LGBT and disabilities representation. <p>Week 1-2: Introduction to LGBT and Disabilities Representation in Music</p> <ul style="list-style-type: none"> ● Discussion on the importance of diversity and inclusion in music education, with a focus on LGBT and disabilities representation. ● Exploration of music by LGBT and disabled artists, highlighting their contributions to the music industry and the representation of their experiences in their work. ● Listening activities and analysis of music with LGBT and disabilities themes, identifying expressive elements and emotional resonance. <p>Week 3-4: Composition and Improvisation</p> <ul style="list-style-type: none"> ● Introduction to compositional techniques and strategies for addressing LGBT and disabilities themes in music. ● In-class composition exercises focusing on creating arrangements, sections, and short compositions inspired by LGBT and disabilities experiences, incorporating diverse musical styles and genres.
<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>1. How do musicians generate creative ideas?</p> <p>2. When is a performance judged ready to present? How do context and</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. 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>the manner in which musical work is presented influence audience response?</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>	<ul style="list-style-type: none"> Peer feedback sessions and collaborative workshopping to refine compositions based on established criteria. <p>Week 5-6: Performance Preparation</p> <ul style="list-style-type: none"> Selection of repertoire with LGBT and disabilities themes to study and perform, considering technical demands, expressive qualities, and the purpose and context of the performance. Rehearsals of selected repertoire, focusing on expressive interpretations, stylistic nuances, and connections with the audience, emphasizing empathy and understanding of LGBT and disabilities experiences. Documentation of compositional devices and expressive qualities that inform prepared and improvised performances, incorporating LGBT and disabilities themes.
<p>Social and Emotional Learning: <i>Competencies</i></p>	<p>Social and Emotional Learning: <i>Sub-Competencies</i></p>	<p>Week 7-8: Interpretation and Analysis</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>SEL/Create: 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>SEL/Perform: 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>	<ul style="list-style-type: none"> Group discussions on the expressive intent and meaning of selected musical works related to LGBT and disabilities representation, citing evidence from the treatment of musical elements, contexts, and varied researched sources. Research projects where students explore the cultural and historical contexts of music with LGBT and disabilities themes, presenting their findings to the class. Reflection on how relationships between music and other arts, disciplines, contexts, and daily life inform perspectives and choices as musicians and advocates for diversity and inclusion. <p>Week 9-10: Culminating Project and Reflection</p> <ul style="list-style-type: none"> Culminating project: Students create a multimedia presentation or performance showcasing their understanding of LGBT and disabilities representation in music, incorporating original compositions, arrangements, and interpretations.

	<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: 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><i>SEL/Connect:</i> 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</p>	<ul style="list-style-type: none">● Reflection on personal growth and learning experiences throughout the unit, considering how relationships between music and other arts, disciplines, contexts, and daily life have influenced perspectives and choices as musicians and advocates for diversity and inclusion. <p>Assessment:</p> <ul style="list-style-type: none">● Formative assessments: Composition exercises, performance evaluations, peer feedback sessions.● Summative assessments: Culminating project presentations or performances, research presentations, reflective essays. <p>Interdisciplinary Connections:</p> <p>1. Social Studies:</p> <ul style="list-style-type: none">● Collaborate with social studies teachers to explore the historical and cultural contexts of LGBTQ+ rights movements and disability activism.● Analyze how music has been used as a form of protest and expression within these social movements, connecting historical events to the themes explored in the unit.
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	us and enhance literacy in the arts and connection to our communities?		
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>	
<u>Formative Assessments:</u> <ul style="list-style-type: none"> Peer and self feedback in critical response format. 		<u>Benchmarks:</u> <ul style="list-style-type: none"> Performance Tests - Rubric Evaluations Recording assignments Written Tests/Quizzes <u>Summative Assessments:</u> <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 IEP/504/At-Risk/ESL	ELL Core Resources	Gifted & Talented Core Resources
<ul style="list-style-type: none"> Musical Instruments Tuners and Metronomes Recording Equipment John McAllister, <i>Young Ensemble Warm-Ups</i> (johnmcallistermusic.com, (2014) 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>, 	<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, 	<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>Hal-Leonard Publications (1936)</p> <ul style="list-style-type: none"> • Carol Ann Tomlinson, <i>Responding to the Needs of All Learners</i>, (Alexandria, VA: Association for Supervision and Curriculum Development, 1999). • 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 	<p>comprehension and time on task.</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. • 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 Strategies & Techniques			
Core Resources	Alternate Core Resources	ELL Core Resources	Gifted & Talented Core

	<i>IEP/504/At-Risk/ESL</i>		
<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 	<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.

	repeat directions during any formal or informal assessments.		
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NJSLS 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>	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>