

Marking Period	Unit Title	Recommended Instructional Days
1	Marking Period 1	45 days
<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	<b>Standard #:</b> Anchor Standard 1 <b>Description:</b> Generating and conceptualizing ideas.  <b>Standard #:</b> Anchor Standard 4 <b>Description:</b> Selecting, analyzing, and interpreting work.  <b>Standard #:</b> Anchor Standard 7 <b>Description:</b> Perceiving and analyzing products.	
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>	
<b>Creating</b> Imagine Plan, Make Evaluate, Refine  <b>Performing</b> Rehearse, Evaluate, Refine Select, Analyze, Interpret Present	<b>HS Accomplished</b> 1.3E.12acc.Cr1 a. Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools and resources.  <b>HS Accomplished</b> 1.3E.12acc.Pr4 a. Develop and apply criteria to	<b>Activity Description:</b>  Unit Title: Exploring Diversity Through Music  Objective:  Students will explore how various musical genres and styles reflect cultural diversity, and how digital tools can be used to

<p><b>Responding</b> Select, Analyze Evaluate Interpret</p>	<p>select sound resources to study and perform based on interest, an understanding of musical characteristics of the music, and the performer's musical skill using digital tools and resources.</p> <p>b. Describe and provide examples of how context, musical aspects of the composition and digital media/tools inform prepared and improvised performances.</p> <p>c. Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers' ability to connect with audiences.</p> <p><b>HS Accomplished</b> 1.3E.12acc.Re7 a. Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the</p>	<p>compose, perform, and analyze music with a focus on diversity and inclusion.</p> <p>Standards:</p> <ul style="list-style-type: none"><li>● 1.3E.12acc.Cr1</li><li>● 1.3E.12acc.Pr4</li><li>● 1.3E.12acc.Re7</li></ul> <p>Week 1-2: Introduction to Diversity in Music</p> <ul style="list-style-type: none"><li>● Activities:<ul style="list-style-type: none"><li>● Introduction to the concept of diversity and inclusion in music.</li><li>● Listening sessions featuring music from different cultures and backgrounds.</li><li>● Class discussions on the importance of diversity in music.</li></ul></li><li>● Assessment:<ul style="list-style-type: none"><li>● Students will select a piece of music from a culture different from their own and write a reflection on its cultural significance.</li></ul></li></ul> <p>Week 3-4: Composition and Improvisation with Digital Tools</p> <ul style="list-style-type: none"><li>● Activities:<ul style="list-style-type: none"><li>● Introduction to digital composition tools (e.g., digital audio workstations).</li><li>● Guided exercises on generating melodic, rhythmic, and harmonic ideas using digital tools.</li></ul></li></ul>
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	<p>purpose and context of the works.</p> <p>b. Explain how an analysis of the structure, context, and technological aspects of the music informs the response.</p>	<ul style="list-style-type: none"> <li>● Group improvisation sessions using digital tools.</li> <li>● Assessment:             <ul style="list-style-type: none"> <li>● Students will compose or improvise a piece of music using digital tools, incorporating elements from diverse musical traditions.</li> </ul> </li> </ul> <p>Week 5-6: Selecting and Performing Diverse Repertoire</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. 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.</li> <li>3. Individuals' selection of musical works is influenced by their</li> </ol>	<ol style="list-style-type: none"> <li>1. How do musicians generate creative ideas?</li> <li>2. How do performers select repertoire?</li> <li>3. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> </ol>	<ul style="list-style-type: none"> <li>● Activities:             <ul style="list-style-type: none"> <li>● Analyzing diverse musical works to identify key elements and characteristics.</li> <li>● Developing criteria for selecting sound resources for performance.</li> <li>● Practicing and performing selected pieces, considering context and musical aspects.</li> </ul> </li> <li>● Assessment:             <ul style="list-style-type: none"> <li>● Students will perform a selected piece of music, explaining their choice and how context and musical characteristics informed their performance.</li> </ul> </li> </ul> <p>Week 7-8: Critiquing Contrasting Musical Works</p> <ul style="list-style-type: none"> <li>● Activities:             <ul style="list-style-type: none"> <li>● Analyzing contrasting musical works from different cultures and genres.</li> <li>● Defending opinions on musical works based on manipulations of musical elements and context.</li> <li>● Using digital tools for deeper analysis of structure, context, and technological aspects.</li> </ul> </li> <li>● Assessment:</li> </ul>

<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>		<ul style="list-style-type: none"> <li>● Students will write a critique comparing and contrasting two diverse musical works, utilizing digital tools for analysis.</li> </ul> <p>Week 9-10: Culminating Project and Reflection</p> <ul style="list-style-type: none"> <li>● Activities:             <ul style="list-style-type: none"> <li>● Culminating project: Students will create a multimedia presentation that explores diversity and inclusion in music, incorporating compositions, performances, and analyses from the unit.</li> <li>● Class presentations and peer feedback.</li> <li>● Reflective writing on personal growth and understanding of diversity in music.</li> </ul> </li> <li>● Assessment:             <ul style="list-style-type: none"> <li>● Presentation rubric assessing content, creativity, and reflection.</li> <li>● Reflective writing assessing personal insights and growth throughout the unit.</li> </ul> </li> </ul> <p>Additional Resources:</p> <ul style="list-style-type: none"> <li>● Guest speakers from diverse musical backgrounds.</li> <li>● Virtual field trips to cultural institutions or performances.</li> <li>● Online resources for exploring diverse music traditions.</li> </ul> <p>Interdisciplinary Connections:              History:</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              - (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>	

	<p>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                  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>	<ul style="list-style-type: none"> <li>● Explore the historical and cultural contexts of the music studied, connecting musical traditions to historical events, social movements, and cultural exchanges.</li> <li>● Analyze how music reflects societal values, traditions, and identity within different cultures and historical periods.</li> </ul>
<p><b>Assessments (Formative)</b>  <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>	<p><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>Rubric evaluations</li> <li>Tests/Quizzes</li> </ul> <p><b>Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>Performances</li> <li>In-studio showings</li> </ul>	
<p><b>Differentiated Student Access to Content:                  Teaching and Learning Resources/Materials</b></p>			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
<p>Axford, E. C. (2004). <i>Music of Many Cultures</i>. Cengage Learning.</p> <p>Dewey, J. (1902). <i>The child and the curriculum</i>. Chicago: University of Chicago Press.</p> <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>Lornell, K., &amp; Rasmussen, A. K. (Eds.). (2013). <i>The Music of Multicultural America: Performance, Identity, and Community in the United States</i>. University Press of Mississippi.</p>	<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, quiz or test to their individual special needs, as well as to discuss whether or not homework is appropriate.</li> <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</li> </ul>	<ul style="list-style-type: none"> <li>Allow access to supplemental materials, including use of online bilingual dictionary.</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, with the assistance of guidance counselors.</li> </ul>

<p>Miller, T. E., &amp; 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>.  <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>Stone, R. M. (Ed.). (1998). <i>The Garland Encyclopedia of World Music</i>. Garland Publishing.</p>	<p>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>		
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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.

**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> </ul>	<ul style="list-style-type: none"> <li>Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed</li> </ul>	<ul style="list-style-type: none"> <li>Provide extended time to complete classwork and assessments as needed.</li> </ul>	<ul style="list-style-type: none"> <li>Offer pre-assessments to better understand students' strengths, and create an enhanced set of</li> </ul>

<ul style="list-style-type: none"> <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>	<p>during instruction to better engage all learners.</p> <ul style="list-style-type: none"> <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 their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.</li> </ul>	<p>Assignments and rubrics may need to be modified.</p> <ul style="list-style-type: none"> <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>	<p>introductory activities accordingly.</p> <ul style="list-style-type: none"> <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>
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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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<b>NJSLS CAREER READINESS, LIFE LITERACIES &amp; KEY SKILLS</b>	<b><i>Disciplinary Concepts:</i></b> Career Awareness & Planning, Creativity & Innovation, Critical Thinking and Problem-Solving, Technology Literacy	
	<b><i>Core Ideas:</i></b>	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.
	<b><i>Performance Expectation/s:</i></b>	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.