| Marking Period | Unit Title | Recommended Instructional Days |
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| 4 | Marking Period 4 | 45 days |

| Artistic *Process*: | Anchor Standard: *General Knowledge & Skills* | Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit |
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| Performing<br>Responding<br>Connecting | **Standard #:** Anchor Standard 4<br>**Description:** Selecting, analyzing, and interpreting work.<br><br>**Standard #:** Anchor Standard 9<br>**Description:** Applying criteria to evaluate products.<br><br>**Standard #:** Anchor Standard 11<br>**Description:** Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. | |
| **Artistic *Practice*:** | **Performance Expectation/s:** | |
| **Performing**<br>Rehearse, Evaluate, Refine<br>Select, Analyze, Interpret<br>Present<br><br>**Responding**<br>Select, Analyze<br>Evaluate | **HS Accomplished**<br>1.3E.12acc.Pr4<br>a. Develop and apply criteria to select sound resources to study and perform based on interest, an understanding of musical characteristics of the music, and the performer's musical skill | **Activity Description**:<br><br>Unit Title: Exploring Music Through Context and Critique<br><br>Duration: 1 Marking Period (approximately 9-10 weeks)<br><br>Objective: |

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| Interpret<br><br>**Connecting**<br>Interconnect | using digital tools and resources.<br><br>b. Describe and provide examples of how context, musical aspects of the composition and digital media/tools inform prepared and improvised performances.<br><br>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.<br><br>**HS Accomplished**<br>1.3E.12acc.Re9<br>aa. Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities.<br><br>**HS Accomplished**<br>1.3E.12acc.Cn11<br>a. Demonstrate understanding of relationships between music and | Students will develop critical listening skills and analytical abilities by examining how context, musical characteristics, and digital tools influence performances and interpretations of music. They will also explore the connections between music and other arts, disciplines, contexts, and daily life.<br><br>Standards:<br><br>● 1.3E.12acc.Pr4<br>● 1.3E.12acc.Re9<br>● 1.3E.12acc.Cn11<br><br>Week 1-2: Introduction to Context and Criteria for Selection<br><br>● Activities:<br>  ● Introduction to the concept of musical context, including historical, cultural, and stylistic influences.<br>  ● Discussion on developing criteria for selecting sound resources for study and performance, considering musical characteristics, performer skill, and personal interest.<br>  ● Listening sessions featuring music from different historical periods, cultures, and genres, with a focus on analyzing context and musical aspects.<br>● Assessment:<br>  ● Students will create a list of criteria for selecting sound resources and apply them to analyze a piece of music, discussing how context and |

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| | the other arts, other disciplines, varied contexts, and daily life. | musical characteristics inform performance choices.<br><br>Week 3-4: Exploring Musical Context and Digital Tools<br><br>● Activities:<br>● Analysis of musical works in various contexts, including historical, cultural, and technological influences.<br>● Exploration of how digital media and tools enhance performances and interpretations of music.<br>● Group discussions and presentations on the influence of context and digital tools on prepared and improvised performances.<br>● Assessment:<br>● Students will analyze a musical work using digital tools and present their findings, highlighting the impact of context and digital media on performance choices.<br><br>Week 5-6: Critiquing Musical Works<br><br>● Activities:<br>● Application of criteria to evaluate music based on analysis, interpretation, artistic intent, and musical qualities.<br>● Critique of contrasting musical works, defending opinions based on analysis of digital, electronic, and analog features. |
| **Enduring Understanding/s:** | **Essential Question/s:** | |
| 1. 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.<br><br>2. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.<br><br>3. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. | 1. How do performers select repertoire?<br><br>2. How do we judge the quality of musical work(s) and performance(s)?<br><br>3. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? | |

| **Social and Emotional Learning:** ***Competencies*** | **Social and Emotional Learning:** ***Sub-Competencies*** | |
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| SEL/Perform<br>- (5) Develop & refine artistic techniques & work for presentation.<br><br>SEL/Respond<br>- (7) Perceive and analyze artistic work.<br><br>SEL/Connect<br>- (10) Synthesize and relate knowledge and personal experiences to make art. | SEL/Perform<br>CONSOLIDATED EU<br>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.<br><br>CONSOLIDATED EQ<br>How do artists improve the quality of their presentation/performance?<br><br>SEL/Respond<br>CONSOLIDATED EU<br>Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works<br><br>CONSOLIDATED EQ<br>How do artists comprehend and process creative experiences in | ● Group debates and discussions on the appropriateness of selected musical works to their context, citing evidence from the music itself.<br>● Assessment:<br>● Students will write critiques comparing and contrasting two contrasting musical works, applying criteria and evidence from their analysis.<br><br>Week 7-8: Exploring Interdisciplinary Connections<br><br>● Activities:<br>● Investigation of relationships between music and other arts, disciplines, contexts, and daily life.<br>● Discussion on how music reflects and influences broader cultural, social, and historical phenomena.<br>● Collaborative projects exploring interdisciplinary connections through research, presentations, or creative projects.<br>● Assessment:<br>● Students will create multimedia presentations or written reports exploring relationships between music and other arts, disciplines, contexts, or daily life, citing examples and evidence from their research.<br><br>Week 9-10: Culminating Project and Reflection<br><br>● Activities: |

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| | ways that impact one's perception and responses to personal life experiences?<br><br>SEL/Connect<br>CONSOLIDATED EU<br>The recognition of one's thoughts, feelings and their impact on one's behavior are integrated to synthesize, make and interpret meaning in artistic works.<br><br>CONSOLIDATED EQ<br>How does one's feelings and thoughts connect to artistic works? | ● Culminating project: Students will conduct an in-depth analysis of a musical work, applying criteria and evidence from their study of context, musical characteristics, and digital tools.<br>● Class presentations and discussions on the significance of context and critique in understanding and appreciating music.<br>● Reflective writing on personal growth, insights gained, and future applications of the concepts learned.<br>● Assessment:<br>● Presentation or written report assessing students' ability to apply criteria and evidence to evaluate music, analyze context and musical characteristics, and communicate their findings effectively.<br>●<br><br>Interdisciplinary Connections:<br><br>English/Literature:<br>● Analyze song lyrics and poetry related to the musical repertoire, discussing themes, symbolism, and literary devices.<br>● Read and discuss literary works inspired by or connected to the music studied, exploring connections between music and literature in conveying narrative, emotion, and meaning. |

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| **Assessments (Formative)**<br>***To show evidence of meeting the standard/s, students will successfully engage within:*** | | **Assessments (Summative)**<br>***To show evidence of meeting the standard/s, students will successfully complete:*** |
| **Formative Assessments:**<br>● Peer and self feedback in critical response format | | **Benchmarks:**<br>● Rubric evaluations<br>● Tests/Quizzes<br><br>**Summative Assessments:**<br>● Performances<br>● In-studio showings |

| **Differentiated Student Access to Content:**<br>**Teaching and Learning *Resources/Materials*** | | | |
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| **Core Resources** | **Alternate Core Resources**<br>***IEP/504/At-Risk/ESL*** | **ELL Core Resources** | **Gifted & Talented Core Resources** |
| Axford, E. C. (2004). Music of Many Cultures. Cengage Learning.<br><br>Dewey, J. (1902). *The child and the curriculum.* Chicago: University of Chicago Press.<br><br>Eisner, E. (2002). *The Educational Imagination 3rd ed.* Upper Saddle River, NJ: Prentice Hall<br><br>Flinders, J. & Thornton, S. (2004). *The Curriculum Studies Reader.* NY: Routledge.<br><br>Lornell, K., & Rasmussen, A. K. | ● 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.<br><br>● 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. | ● Allow access to supplemental materials, including use of online bilingual dictionary.<br><br>● 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. | ● Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors. |

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| (Eds.). (2013). The Music of Multicultural America: Performance, Identity, and Community in the United States. University Press of Mississippi.<br><br>Miller, T. E., & Shahriari, A. (2016). World Music: A Global Journey. Routledge.<br><br>NJCCCS (2020). *2020 New Jersey Student Learning Standards for Visual and Performing Arts.* https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf<br><br>Stone, R. M. (Ed.). (1998). The Garland Encyclopedia of World Music. Garland Publishing. | • Provide access to modified 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. | | |

**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***

Content Area: Visual & Performing Arts (NJSLS-VPA 9-12)
Visual and Performing Arts: Music History
Grade:9-12

Dev. Date:
2020-2021

| **Core Resources** | **Alternate Core Resources** ***IEP/504/At-Risk/ESL*** | **ELL Core Resources** | **Gifted & Talented Core** |
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| • Offer resources to students in a variety of ways to accommodate for multiple learning styles.<br><br>• Engage all learners through implementation of various resources including visual, audio, and tactile materials.<br><br>• 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. | • Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners.<br><br>• 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).<br><br>• 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.<br><br>• Modify test content and/or format, allowing students additional time and preferential seating as needed, according to | • Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified.<br><br>• Provide access to preferred seating, when requested.<br><br>• Check often for understanding, and review as needed, providing oral and visual prompts when necessary. | • Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly.<br><br>• Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.<br><br>• Propose interest-based extension activities and opportunities for extra credit. |

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

| 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: *N.J.S.A. 18A 52:16A-88* | | Holocaust Law: *N.J.S.A. 18A:35-28* | | LGBT and Disabilities Law: *N.J.S.A. 18A:35-4.35* | | Standards in Action: *Climate Change* | X | Diversity and Inclusion *C.18A:35-4.36.A* |

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| **NJSLS CAREER READINESS, LIFE LITERACIES & KEY SKILLS** | ***Disciplinary Concepts:*** Career Awareness & Planning, Creativity & Innovation, Critical Thinking and Problem-Solving, Technology Literacy | |
| | ***Core Ideas:*** | Different types of jobs require different knowledge and skills.<br>Brainstorming can create new, innovative ideas.<br>Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.<br>Collaboration can simplify the work an individual has to do and sometimes produce a better product. |
| | ***Performance Expectation/s:*** | Make a list of different types of jobs and describe the skills associated with each job.<br>Demonstrate openness to new ideas and perspectives. |

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| | | Demonstrate originality and inventiveness in work.<br>Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem.<br>Identify possible approaches and resources to execute a plan.<br>Use a variety of types of thinking to solve problems.<br>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.<br>Utilize critical thinking to make sense of problems and persevere in solving them.<br>Use technology to enhance productivity, increase collaboration and communicate effectively.<br>Work productively in teams while using cultural/global competence. | |