

Marking Period	Unit Title	Recommended Instructional Days
4	Marking Period 4	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
Performing Responding Connecting	<p>Standard #: Anchor Standard 4 Description: Selecting, analyzing, and interpreting work.</p> <p>Standard #: Anchor Standard 9 Description: Applying criteria to evaluate products.</p> <p>Standard #: Anchor Standard 11 Description: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p>	
Artistic Practice:	Performance Expectation/s:	
<p>Performing Rehearse, Evaluate, Refine Select, Analyze, Interpret Present</p> <p>Responding Select, Analyze Evaluate</p>	<p>HS Proficient 1.3C.12prof.Pr4 a. Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual</p>	<p>Activity Description: Unit Title: Exploring Musical Contexts- Selecting and Performing Piano Repertoire</p> <p>Unit Overview: This unit focuses on developing students' ability to select and perform piano repertoire effectively by considering theoretical and structural characteristics, technical skills, and contextual relevance. Students will learn to explain criteria for</p>

<p>Interpret</p> <p>Connecting Interconnect</p>	<p>or ensemble, and the purpose or context of the performance.</p> <p>b. Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</p> <p>c. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.</p> <p>HS Proficient 1.3C.12prof.Re9 a. Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.</p> <p>HS Proficient 1.3C.12prof.Cn11 a. Demonstrate understanding of relationships between music and the other arts, other disciplines,</p>	<p>selecting varied repertoire, demonstrate how compositional devices and theoretical aspects impact performances, and understand the context of music through prepared and improvised performances. Additionally, they will evaluate works and performances based on personally or collaboratively developed criteria, analyze structure and context, and explore the relationships between music and other arts, disciplines, contexts, and daily life.</p> <p>Session 1: Introduction to Selecting Repertoire</p> <ul style="list-style-type: none">● Objective: Introduce students to the criteria used to select piano repertoire.● Activities:<ul style="list-style-type: none">● Discussion on the importance of considering theoretical, structural, and contextual aspects when selecting repertoire.● Analysis of selected piano pieces, focusing on theoretical and structural characteristics.● Introduction to the unit's goals and expectations. <p>Sessions 2-3: Exploring Compositional Devices</p> <ul style="list-style-type: none">● Objective: Demonstrate how compositional devices impact performances.● Activities:<ul style="list-style-type: none">● Study of compositional devices commonly used in piano music, such as motifs, themes, and harmonic progressions.
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	varied contexts, and daily life.	
Enduring Understanding/s:	Essential Question/s:	
<p>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.</p> <p>2. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>3. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>1. How do performers select repertoire?</p> <p>2. How do we judge the quality of musical work(s) and performance(s)?</p> <p>3. 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"> ● Analysis of how these devices are employed in selected repertoire and their impact on performance. ● Practical exercises where students apply compositional devices in their own compositions or improvisations. <p>Sessions 4-5: Understanding Musical Context</p> <ul style="list-style-type: none"> ● Objective: Understand the context of piano repertoire through performances. ● Activities: <ul style="list-style-type: none"> ● Discussion on the importance of understanding the context of music, including historical, cultural, and stylistic contexts. ● Performance of selected repertoire, with emphasis on conveying the intended context through interpretation and expression. ● Research projects where students explore the historical and cultural background of selected pieces and present their findings to the class. (SS) <p>Sessions 6-7: Evaluating Works and Performances</p> <ul style="list-style-type: none"> ● Objective: Evaluate works and performances based on personally or collaboratively developed criteria. ● Activities: <ul style="list-style-type: none"> ● Development of criteria for evaluating piano repertoire, considering both musical and contextual factors.
Social and Emotional Learning: <i>Competencies</i>	Social and Emotional Learning: <i>Sub-Competencies</i>	

<p>SEL/Perform</p> <ul style="list-style-type: none"> - (5) Develop & refine artistic techniques & work for presentation. <p>SEL/Respond</p> <ul style="list-style-type: none"> - (7) Perceive and analyze artistic work. <p>SEL/Connect</p> <ul style="list-style-type: none"> - (10) Synthesize and relate knowledge and personal experiences to make art. 	<p>SEL/Perform</p> <p>CONSOLIDATED EU</p> <p>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</p> <p>How do artists improve the quality of their presentation/performance?</p> <p>SEL/Respond</p> <p>CONSOLIDATED EU</p> <p>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</p> <p>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"> ● Peer evaluation sessions where students assess each other's performances based on the established criteria. ● Written reflection and discussion on the evaluation process and the role of feedback in improving performances. (LA) <p>Session 8: Exploring Interdisciplinary Connections</p> <ul style="list-style-type: none"> ● Objective: Demonstrate understanding of relationships between music and other arts, disciplines, contexts, and daily life. ● Activities: <ul style="list-style-type: none"> ● Exploration of interdisciplinary connections between music and other arts, such as literature, visual arts, and dance. ● Discussion on how music reflects and interacts with social, cultural, and historical contexts. ● Creative projects where students explore and express connections between music and other aspects of life, such as writing compositions inspired by literature or creating visual representations of musical concepts. <p>Assessment:</p> <ul style="list-style-type: none"> ● Evaluation of students' ability to explain criteria for selecting varied repertoire, demonstrate how compositional devices impact performances, and understand the context of music through prepared and improvised performances.
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	<p>SEL/Connect CONSOLIDATED EU 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.</p> <p>CONSOLIDATED EQ How does one’s feelings and thoughts connect to artistic works?</p>	<ul style="list-style-type: none"> ● Assessment of students' evaluation of works and performances based on personally or collaboratively developed criteria, including analysis of structure and context. ● Reflections and discussions on interdisciplinary connections between music and other arts, disciplines, contexts, and daily life. <p>Connections to Standards:</p> <ul style="list-style-type: none"> ● 1.3C.12prof.Pr4 ● 1.3C.12prof.Re9 ● 1.3C.12prof.Cn11 ● <p>Interdisciplinary Connections: Language Arts (LA) Social Studies (SS)</p>
<p>Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p>Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>
<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> ● Peer and self feedback in critical response format 	<p><u>Benchmarks:</u></p> <ul style="list-style-type: none"> ● Rubric evaluations ● Tests/Quizzes <p><u>Summative Assessments:</u></p> <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
<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 3rd ed.</i> Upper Saddle River, NJ: Prentice Hall</p> <p>Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i>. NY: Routledge.</p> <p>Lornell, K., & 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> <p>Miller, T. E., & Shahriari, A. (2016). <i>World Music: A Global Journey</i>. Routledge.</p> <p>NJCCCS (2020). <i>2020 New Jersey</i></p>	<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 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 	<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><i>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>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"> ● 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. 	<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 	<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. 	<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

<ul style="list-style-type: none"> • 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. 	<p>completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc).</p> <ul style="list-style-type: none"> • 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 any formal or informal assessments. 	<ul style="list-style-type: none"> • Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<p>opportunities, including grouping gifted students together to push each other academically.</p> <ul style="list-style-type: none"> • Propose interest-based extension activities and opportunities for extra credit.
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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. 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.	

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

Dev. Date:
2020-2021

	<p>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.</p>
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