

Rumson-Fair Haven Regional High School

Course: *Jazz Band Honors*

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Section I: Course Description

Jazz Band Honors provides students with a fundamental understanding of America's indigenous art form, Jazz. Jazz is a genre of music with a rich history of innovation, trendsetting, and instrumental virtuosity. Students will work to become well-rounded musicians while learning to improvise in the style of not only jazz but in other musical situations as well. *Jazz Band Honors* expands upon concepts discussed in *Jazz Band* by requiring students to complete assignments in additional music keys, write more expansive solos, and take leadership positions within the ensemble.

Section II: NJSL: New Jersey Student Learning Standards/Learning Objectives

1. **2020 New Jersey Student Learning Standards – Visual and Performing Arts**
 - The NJSL-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.
2. **2020 New Jersey State Learning Standards-Social Studies:**
 - "...Today's challenges are complex, have global implications, and are connected to people, places, and events of the past. The study of social studies focuses on deep understanding of concepts that enable students to think critically and systematically about local, regional, national, and global issues. Authentic learning experiences that enable students to apply content knowledge, develop social studies skills, and collaborate with students from around the world prepare New Jersey students for college, careers, and civic life. The natural integration of technology in social studies education allows students to overcome geographic borders, apply scientific and mathematical analysis to historical questions and contemporary issues, appreciate cultural diversity, and experience events through the examination of primary sources. The 2020 New Jersey Student Learning Standards – Social Studies (NJSL-2020) are informed by national and state standards and other documents such as the College, Career, and Civic Life (C3) Framework for Social Studies State Standards, as well as those published by the National Center for History Education, National Council for Social Studies, National Council for Geographic Education, Center for Civic Education, National Council on Economic Education, National Assessment of Educational Progress, and the Partnership for 21st Century Skills. Social studies instruction occurs throughout the K-12 spectrum, building in the sophistication of learning about history, economics, geography, and civics at all ages."
3. **2023 New Jersey Student Learning Standards English Language Arts:**
 - A New Jersey education in English Language Arts builds readers, writers, and communicators prepared to meet the demands of college and career and to engage as productive American citizens with global responsibilities. ...Students will [d]evelop the necessary skills in reading, writing, speaking, and listening that are the foundations for creative and purposeful expression in language[; r]ead rich, challenging texts that build their knowledge of the world, grow their confidence and identities as readers, and develop critical thinking skills and vocabulary necessary for long-term success[; e]ngage in regular, meaningful, writing authentic tasks, exploring valued topics, writing for impact and expression, and sharing their work with others (including authentic audiences)[; l]everage complex texts and digital media to develop comprehension, active listening, and discussion skills[; g]round daily writing and discussion in evidence, fostering an ability to read critically, build arguments, cite evidence, and communicate ideas to contribute meaningfully as productive citizens[; e]valuate the reliability, credibility, and perspective of authors and speakers across all forms of media[; e]xpress ideas and knowledge through a variety of modalities and media, and serve as effective communicators who purposefully read, write, and speak across multiple disciplines [and l]earn to persist in reading complex texts, establishing lifelong habits to read voluntarily for pleasure, for further education, for information on public policy, and for advancement in the workplace.
4. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSL:**

- “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”
- 5. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLs:**
 - “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy* that are critical for students to develop to live and work in an interconnected global economy.”
 - **Climate Change:** The state of New Jersey has mandated instruction in, “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs.”
- 6. ***Amistad Law: N.J.S.A. 18A 52:16A-88:**
 - The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.”
- 7. ***Holocaust Law: N.J.S.A. 18A 35-28:**
 - The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.”
- 8. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
 - A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”
- 9. **Asian American and Pacific Legislation: N.J.S.A 4021/A6100:**
 - The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey’s schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: “A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district’s implementation of the New Jersey Student Learning Standards in Social Studies.”
- 10. Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives*

Section III: Curriculum Modifications

This *Jazz Band Honors* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to those outlined on the [Modifications/Accommodations for Visual and Performing Arts](#) Courses chart.

Section IV: Preparation for Standardized Testing

This *Jazz Band Honors* curriculum is aligned with the requirements of state and national standardized assessments, including the *NJGPA*, *NJSLA*, the *ACT*, the *PSAT* and the *SAT*.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: <i>Jazz Band Honors</i>	Grade Level: 11-12
Unit I: Advanced Elements of Jazz	Weeks 1-9
Unit II: Honors Winter Concert	Weeks 10-19
Unit III: Advanced Jazz History	Weeks 20-29
Unit IV: Honors Spring Concert	Weeks 30-40

Section VI: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed in *Jazz Band Honors*:

- Google Classroom
- *Common Sense Education* (www.commonsense.org)
- Noteflight <https://www.noteflight.com/>
- *Tonal Harmony* - Stefan Kostka and Dorothy Payne - McGraw Hill 2009
- Tonal Harmony Supplemental Workbook
- Teoria Music Theory Practice (Cloud Based)
- Music Theory.net Practice (Cloud Based)

Section VII: Grading Formula and Assessment Modes

Marking period grades in *Jazz Band Honors* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined before the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *Jazz Band Honors* vary greatly in format, scope/content/skills assessed, and alternative assessments, differentiation in assessments and choice will be incorporated as appropriate. Preliminary assessments of each format will be used as benchmarks and summative assessments will be created/revised collaboratively each year and planned by members of the *Jazz Band Honors* instructional team to inform future learning and to measure student growth.

Section VIII: Unit Templates

The following unit templates have been established for the *Jazz Band* curriculum by the *Jazz Band* instructional team:

Unit I: Advanced Elements of Jazz		
Unit Summary		
<p>The five main elements of Jazz (improvisation, rhythm, swing feel, instruments associated with jazz, harmony, and form) discussed in <i>Jazz Band</i> will be expanded upon for honors students. Students will be required to study jazz legends who play their chosen instrument in depth. Honors students should already be comfortable improvising, therefore they will be required to utilize new scales and concepts in their solos. Chord substitutions for the twelve-bar blues will be discussed in detail, as well as Modal Jazz tunes. The first five notes of each scale will be rehearsed every class, and students will be expected to play beginner improvisational patterns on a twelve-bar blues form in F, Bb, Eb, and Ab by the end of the quarter. Other improv techniques such as using patterns, call and response, motives, and quoting will also be expanded upon.</p>		
Standards/Core Ideas/Performance Expectations		
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Jazz Band Honors</i>:</p> <ul style="list-style-type: none"> ● <i>2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12</i> <ul style="list-style-type: none"> ○ <i>1.3B Music Composition and Theory Standards</i> <ul style="list-style-type: none"> ■ 1.3B.12adv.C1a ○ <i>1.3C Music Ensembles Standards</i> <ul style="list-style-type: none"> ■ 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3Cadv.Cr1a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b ■ 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a ■ 1.3C.12int.CPr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b ■ 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a ■ 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a ○ <i>1.3D Music Harmonizing Instruments Standards</i> <ul style="list-style-type: none"> ■ 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b ■ 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a ■ 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a ● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> ○ 9.4.2.CI.1-2, 9.4.12.CT.2, etc. 		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> ● What are advanced improvisation techniques? ● What is a polyrhythm? ● What are odd song forms? ● What is the circle of fifths/fourths (review)? 	<ul style="list-style-type: none"> ● Honors advanced improvisation will include the appliance of symmetrical scales and techniques such as the diminished and whole tone scales. ● Polyrhythms occur when two rhythms are being implied at the same time, as is common in West African music. ● Odd song forms differ from 12 bar 32 bar song forms by consisting of 14 or 36 bars. ● The circle of fifths is an essential music building block for all musicians. It is a teaching tool for learning the order of keys and 4th and 5th intervals (review). 	
Evidence of Learning		
Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
<ul style="list-style-type: none"> ● Unit 1 Honors Listening 	<ul style="list-style-type: none"> ● Advanced Scale Assessment 	<ul style="list-style-type: none"> ● Instruments ● Speakers

Journal <ul style="list-style-type: none"> • Unit 1 Honors Practice Logs • Individual student check-ins with teacher 	Part I (Benchmark) <ul style="list-style-type: none"> • Advanced Scales Assessment Part II	<ul style="list-style-type: none"> • Tuners • Chairs • Music Stands • Sheet Music
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Unit II: Honors Winter Concert

Unit Summary

Advanced ensemble playing and improvisation will be the focus of this Unit. Students will be preparing for the Winter Concert by rehearsing their “improv” patterns and studying classic Jazz standards. This unit is designed to show honors students that they can improvise fluently while respecting the chord changes of a song in front of an audience by practicing with an instructor and by themselves at home. Using big names in Jazz as visual and conceptual models, students will focus on rehearsal and concert etiquette. Students will also now be encouraged to compete for leadership positions such as “section leader”. Since the final goal of this Unit is to prepare for a concert, ensemble skills are imperative. These skills include attack, sustain and release of notes, ensemble blend, rhythmic accuracy, and artistic interpretation. Honors students are expected to help less experienced students prepare for concerts by leading woodwind, brass, and rhythm sectionals.

Standards/Core Ideas/Performance Expectations

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Jazz Band Honors*:

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
 - *1.3C Music Ensembles Standards*
 - 1.3.C.12int.Cr1a, 1.3.C.1prof.Cr1a, 1.3.C.1acc.Cr1a, 1.3.Cadv.Cr1a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b
 - 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a
 - 1.3C.12int.CPr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b
 - 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a
 - 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a
 - *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b
 - 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a
 - 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - 9.4.2.CI.1-2, 9.4.12.CT.2, etc

Unit Essential Questions

- What/who do musicians want to emulate during a performance (review)?
- What is an “ensemble blend” (review)?
- How do professional jazz musicians conduct themselves on stage?
- What is the solo order in Jazz, and why?

Unit Enduring Understandings

- Many Jazz musicians aspire to sound like their idols. Using professionals as a model for our group sound, students will be able to sound together as a band.
- Ensemble blend refers to the overall sound of a band working as a team. A nice blend implies that the ensemble is playing together and not separately. Blend is commonly judged in competitions and an essential part of sounding good.
- Behavior on stage is part of any performer's focus. Performers' stage presence can be unique and individuality is encouraged, however, showing your audience that you do not care is

	<p>unbecoming and generally discouraged.</p> <ul style="list-style-type: none"> Jazz performers generally perform improvisational solos in a specific order. Honors students will be required to follow that order.
Evidence of Learning	
<p>Formative & Alternative Assessments:</p> <ul style="list-style-type: none"> Unit 2 Honors Listening Journals Unit 2 Honors Practice Logs Individual student check-ins with teacher Concert Performance 	<p>Benchmark & Summative Assessments:</p> <ul style="list-style-type: none"> Advanced Scales Assessment Part III Advanced Scales Assessment Part IV Rehearsal Assessments (Benchmark)
	<p>Resources Needed:</p> <ul style="list-style-type: none"> Instruments Speakers Tuners Chairs Music Stands Sheet Music

Unit III: Jazz History/ Festival Season	
Unit Summary	
<p>Unit III allows students to look back on their progress so far as they begin the festival season and discuss their Winter Concert performance. Unit III will also include a focus on history. Jazz is defined by specific eras loosely defined by the 1900-1930s New Orleans Traditional Jazz, 1930s-1940s Big Band Swing, 1940s-1950s Bebop, 1950s-1960s Modal Jazz, 1960s-1970s Electric Jazz, and 1970s-current Jazz Fusion Eras. Understanding these eras can enable students to shape their own sound. Honors students will be responsible for completing a 32-bar transcription of a famous jazz solo, as well as more extensive research into jazz history and the current implications for the shape of jazz's future.</p>	
Standards/Core Ideas/Performance Expectations	
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Jazz Band Honors</i>:</p> <ul style="list-style-type: none"> <i>2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12</i> <ul style="list-style-type: none"> <i>1.3C Music Ensembles Standards</i> <ul style="list-style-type: none"> 1.3.C.12int.Cr1a, 1.3.C.1prof.Cr1a, 1.3.C.1acc.Cr1a, 1.3Cadv.Cr1a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a, 1.3C.12int.CPr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a <i>1.3D Music Harmonizing Instruments Standards</i> <ul style="list-style-type: none"> 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a <i>2020 New Jersey Student Learning Standards: Social Studies</i> <ul style="list-style-type: none"> 6.1.12.HistoryCC.3.a, 6.1.12.HistoryCA.14.c, 6.1.12.HistoryCC.8.c <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> <ul style="list-style-type: none"> 9.4.2.CI.1-2, 9.4.12.CT.2, etc 	
Unit Essential Questions	Unit Enduring Understandings

<ul style="list-style-type: none"> • How do musicians critique their performances on an advanced level? • How do jazz musicians effectively apply symmetrical scales to their live performances? • How does knowing the eras of Jazz help inform our own playing (review)? • What is a transcription, and why have they been one of the cornerstones of Jazz education since Jazz's inception? • *What role has jazz played in shaping contemporary American culture over different time periods? • *What conditions gave rise to the Harlem Renaissance and what was the impact of jazz musicians on American culture? 	<ul style="list-style-type: none"> • Listening to yourself play is one of the best ways to improve. Students should always be identifying weaknesses, whether it is their tone, intonation, rhythm, or style. Even the most advanced players do this, so honors students are no exception. • High School Jazz Band Festivals look for the correct scale usage of advanced students. Students should be ready to apply their symmetrical scales. • Jazz eras are essential to study for any aspiring Jazz musician because they allow students to build their vocabulary and readiness for collaboration. • Advanced honors students will be required to transcribe a 32-bar solo and review their 12-bar transcription from the previous Jazz Band semester. • *Multicultural beliefs and styles have shaped contemporary American culture in a variety of ways. • *African Americans were invigorated by freedom garnered during the WWI period and the post-war boom that the economy experienced; their popularity and the music they produced helped spur a wave of Civil Rights activism in the United States. 	
Evidence of Learning		
Formative & Alternative Assessments: <ul style="list-style-type: none"> • Unit 3 Honors Listening Journals • Unit 3 Honors Practice Logs • Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> • 32 Bar Transcription 	Resources Needed: <ul style="list-style-type: none"> • Instruments • Speakers • Tuners • Chairs • Music Stands • Sheet Music

Unit IV: Honors Spring Concert
Unit Summary
<p>Unit IV marks the last quarter of <i>Jazz Band Honors</i>. Students will review materials they have gone over in Units I, II, and III as they prepare and pick their repertoire for the Spring Concert. New music theory concepts that are mostly specific to the Jazz genre will be introduced like chord extensions, altered scales, and ii-V-I substitutions. Honors students will be required to incorporate these concepts into a written solo. The year will culminate in the final Spring Concert, where students are expected to apply what they have learned throughout the year. Students will also practice routines to help them improve outside of school and over the summer. Honors students will be required to participate in leadership roles for the concert.</p>
Standards/Core Ideas/Performance Expectations
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Jazz Band</i>:</p> <ul style="list-style-type: none"> • 2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12 <ul style="list-style-type: none"> ○ 1.3C Music Ensembles Standards <ul style="list-style-type: none"> ■ 1.3.C.12int.Cr1a, 1.3.C.1prof.Cr1a, 1.3.C.1acc.Cr1a, 1.3.Cadv.Cr1a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b ■ 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a ■ 1.3C.12int.CPr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b ■ 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a, ■ 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a

<ul style="list-style-type: none"> ○ <i>1.3D Music Harmonizing Instruments Standards</i> <ul style="list-style-type: none"> ■ 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b ■ 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a ■ 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a ● <i>2023 New Jersey Student Learning Standards: English Language Arts 11-12</i> <ul style="list-style-type: none"> ○ W. SE.11-12.6, W.WR.11-12.5 ● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> ○ 9.4.2.CI.1-2, 9.4.12.CT.2, etc 		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> ● What are the most essential topics of Jazz to review for honors students? ● What separates “Jazz Theory” from other music theory? ● What are chord extensions? ● What are altered scales? ● What are ii-V substitutions? 	<ul style="list-style-type: none"> ● Fundamental music theory from the year is essential to review and honors students should review their research into their chosen musician from Unit 1 with a research paper. ● Jazz theory expands upon classical theory by focussing on different notes of the scale. ● Extensions of the major scale and their sounds when applied to chords are crucial in Jazz. These are the notes not usually found in our 1-3-5-7 arpeggios. ● The altered scale is a scale used to solo over dominant 7th chords commonly utilized in Jazz. ● ii-V-I progressions are essential in Jazz, and so is substituting them for other chord progressions. These can be simpler or more complex chord progressions. 	
Evidence of Learning		
Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
<ul style="list-style-type: none"> ● Unit 4 Honors Listening Journals ● Unit 4 Honors Practice Logs ● Individual student check-ins with teacher ● Spring Concert Performance 	<ul style="list-style-type: none"> ● Rehearsal Assessments ● Instrumentalist Research Paper ● Written Solo 	<ul style="list-style-type: none"> ● Instruments ● Speakers ● Tuners ● Chairs ● Music Stands ● Sheet Music

Section IX: Unit Reflection

The *Jazz Band Honors* instructional team must confer upon the completion of each instructional unit in the *Jazz Band* curriculum and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the Unit Reflection Form. Completed unit reflection forms must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *Jazz Band Honors* curriculum.

Unit Reflection Form: Jazz Band Honors			
Lesson Activities:	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity, and innovation skills;			
Are challenging and require higher-order thinking and problem-solving skills;			
Allow for student choice;			

Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			
Integrate 21 st century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

Appendix
Writing Instruction and the RFH Community

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex

sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

What types of writing situations should RFH students engage in?

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core focus of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)