

Rumson-Fair Haven Regional High School

Course: *Jazz Band*

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Approved: September 2023

Section I: Course Description

Jazz Band 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.

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. **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.”
3. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSL:**
 - “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.”
4. ***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.”
5. ***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.”
6. ***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.”

7. [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.”
8. 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* 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.

Section IV: Preparation for Standardized Testing

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

Section V: Curriculum Pacing Guide

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

Section VI: Primary Texts and Year Long Instructional Resources

The following texts and instructional resources are employed in *Instrumental Music*:

- *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 this course are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined prior to the start of each academic year and will be published in the posted/distributed course syllabi.

Section VIII: Unit Templates

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

Unit I: Elements of Jazz
Unit Summary
Students will be introduced to the five main elements of Jazz (improvisation, rhythm and swing feel, instruments associated with jazz, harmony, and form). There will also be a focus on the history of Jazz and why it is commonly called America's only true original art form. Students will begin improvising on their instruments for the first time, first by only improvising rhythms and then by improvising melodic ideas. 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 and Bb by the end of the quarter. Other improv techniques such as using patterns, call and response, motives, and quoting will also be introduced.
Standards/Core Ideas/Performance Expectations
The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in <i>Jazz Band</i> : <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.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3Cadv.Cr1a ■ 1.3C.12nov.Cr2a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a ■ 1.3C.12nov.Cr3a-b, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b ■ 1.3C.12nov.Pr4a-c, 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c ■ 1.3C.12nov.Pr5a, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a ■ 1.3C.12nov.Pr6a-b, 1.3C.12int.CPr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b ■ 1.3C.12nov.Re7a-b, 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b ■ 1.3C.12nov.Re8a, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a ■ 1.3C.12nov.Re9a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a, ■ 1.3C.12nov.Cn10a, 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a, ■ 1.3C.12nov.Cn11a, 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.12nov.Cr1a, 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a ■ 1.3D.12nov.Cr2a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a ■ 1.3D.12nov.Cr3a-3b, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b ■ 1.3D.12nov.Pr4a-4c, 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c ■ 1.3D.12nov.Pr5a, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a ■ 1.3D.12nov.Pr6a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a ■ 1.3D.12nov.Re7a-7b, 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b

<ul style="list-style-type: none"> ■ 1.3D.12nov.Re8a, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a ■ 1.3D.12nov.Re9a, 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 is Improvisation? ● What is Call and Response? ● What is “swing feel”? ● What instruments are associated with Jazz? ● What is Melody ● What is Harmony? ● What is Form? ● What is the circle of fifths? 	<ul style="list-style-type: none"> ● Improvisation (or simply “improv”) is inventing something on the spot. When we have conversations with people, we are improvising because what is said is not planned ahead of time. This is similar to how we play our instrument in Jazz. ● Call and response is a technique commonly used in Jazz. ● Swing feel describes the rhythmic concept that Jazz musicians use. Straight 8th notes and swung 8th notes differ from each other drastically. ● A Jazz band consists of saxophones, trumpets, trombones, guitar, bass, piano, and drums. ● Melody is a singable single line of music. ● Harmony is a combination of different notes played (or implied) at one time. ● Song form describes the template in which a Jazz improviser will be soloing. ● 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. 	
Evidence of Learning		
Formative Assessment: <ul style="list-style-type: none"> ● Listening Journal ● Practice Logs 	Summative Assessment: <ul style="list-style-type: none"> ● Beginner Scale Assessment Part I ● Beginner Scales Assessment Part II 	Resources Needed: <ul style="list-style-type: none"> ● Instruments ● Speakers ● Tuners ● Chairs ● Music Stands ● Sheet Music

Unit II: Winter Concert
Unit Summary
<p>Ensemble playing and improvisation will be focused on in 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 students that they can improvise fluently in front of an audience by practicing with an instructor and by themselves at home. Using other 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.</p>
Standards/Core Ideas/Performance Expectations
<p>The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in <i>Jazz Band</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.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.1prof.Cr1a, 1.3.C.1acc.Cr1a, 1.3Cadv.Cr1a ■ 1.3C.12nov.Cr2a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a ■ 1.3C.12nov.Cr3a-b, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b ■ 1.3C.12nov.Pr4a-c, 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c ■ 1.3C.12nov.Pr5a, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a

- 1.3C.12nov.Pr6a-b, 1.3C.12int.CPr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b
- 1.3C.12nov.Re7a-b, 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b
- 1.3C.12nov.Re8a, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a
- 1.3C.12nov.Re9a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a,
- 1.3C.12nov.Cn10a, 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a,
- 1.3C.12nov.Cn11a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a
- *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12nov.Cr1a, 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a
 - 1.3D.12nov.Cr2a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a
 - 1.3D.12nov.Cr3a-3b, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b
 - 1.3D.12nov.Pr4a-4c, 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c
 - 1.3D.12nov.Pr5a, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a
 - 1.3D.12nov.Re7a-7b, 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b
 - 1.3D.12nov.Re8a, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a
 - 1.3D.12nov.Re9a, 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	Unit Enduring Understandings
<ul style="list-style-type: none"> ● What/who do musicians want to emulate during a performance? ● What is an “ensemble blend”? ● What is our proper concert etiquette in this setting? ● What is the solo order in Jazz, and why? 	<ul style="list-style-type: none"> ● 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 in 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 unbecoming and generally discouraged. ● Jazz performers generally perform improvisational solos in a specific order.

Evidence of Learning		
Formative Assessment: <ul style="list-style-type: none"> ● Practice Logs 	Summative Assessment: <ul style="list-style-type: none"> ● Intermediate Scales Assessment Part I ● Intermediate Scales Assessment Part II 	Resources Needed: <ul style="list-style-type: none"> ● Instruments ● Speakers ● Tuners ● Chairs ● Music Stands ● Sheet Music

Unit III: Jazz History/ Festival Season

Unit Summary

Unit III allows students to look back on their progress so far as they begin 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 of these eras allows students to shape their own sound. Students will be required to complete a transcription (playing and or writing

another great jazz musician's solo) as a project for this unit.

Standards/Core Ideas/Performance Expectations

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

- 2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12
 - 1.3C Music Ensembles Standards
 - 1.3.C.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3Cadv.Cr1a
 - 1.3C.12nov.Cr2a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a
 - 1.3C.12nov.Cr3a-b, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b
 - 1.3C.12nov.Pr4a-c, 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c
 - 1.3C.12nov.Pr5a, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a
 - 1.3C.12nov.Pr6a-b, 1.3C.12int.Pr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b
 - 1.3C.12nov.Re7a-b, 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b
 - 1.3C.12nov.Re8a, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a
 - 1.3C.12nov.Re9a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a,
 - 1.3C.12nov.Cn10a, 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a,
 - 1.3C.12nov.Cn11a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a
 - 1.3D Music Harmonizing Instruments Standards
 - 1.3D.12nov.Cr1a, 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a
 - 1.3D.12nov.Cr2a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a
 - 1.3D.12nov.Cr3a-3b, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b
 - 1.3D.12nov.Pr4a-4c, 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c
 - 1.3D.12nov.Pr5a, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a
 - 1.3D.12nov.Re7a-7b, 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b
 - 1.3D.12nov.Re8a, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a
 - 1.3D.12nov.Re9a, 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	Unit Enduring Understandings
<ul style="list-style-type: none"> ● How do musicians critique their performances? ● How do musicians prepare for music festivals? ● What are the eras of Jazz? ● How does knowing the eras of Jazz help inform our own playing? ● What is a transcription, and why have they been one of the cornerstones of Jazz education since Jazz's inception? 	<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. ● High School Jazz Band festival season requires students to think in the eyes of the judges. ● Jazz evolved through several crucial eras. ● Jazz eras are essential to study for any aspiring Jazz musician because they allow students to build their vocabulary and readiness for collaboration. ● Since Jazz's beginnings, musicians have transcribed others' solos. Transcribing is the act of copying another person's solo and writing it down, even though writing it down is optional in some teaching methods.

Evidence of Learning

Formative Assessment: ● Practice Logs	Summative Assessment: ● Advanced Scale Assessment Part I	Resources Needed: ● Instruments
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	<ul style="list-style-type: none"> • Advanced Scale Assessment Part II • Transcription 	<ul style="list-style-type: none"> • Speakers • Tuners • Chairs • Music Stands • Sheet Music
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Unit IV: Spring Concert

Unit Summary

Unit IV marks the last quarter of *Jazz Band*. 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 Jazz will be introduced like chord extensions, altered scales, and ii-V-I substitutions. 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.

Standards/Core Ideas/Performance Expectations

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

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
 - *1.3C Music Ensembles Standards*
 - 1.3.C.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3Cadv.Cr1a
 - 1.3.C.12nov.Cr2a, 1.3.C.12int.Cr2a, 1.3.C.12prof.Cr2a, 1.3.C.12acc.Cr2a, 1.3.C.12adv.Cr2a
 - 1.3.C.12nov.Cr3a-b, 1.3.C.12int.Cr3a-b, 1.3.C.12prof.Cr3a-b, 1.3.C.12acc.Cr3a-b, 1.3.C.12adv.Cr3a-b
 - 1.3.C.12nov.Pr4a-c, 1.3.C.12int.Pr4a-c, 1.3.C.12prof.Pr4a-c, 1.3.C.12acc.Pr4a-c, 1.3.C.12adv.Pr4a-c
 - 1.3.C.12nov.Pr5a, 1.3.C.12int.Pr5a, 1.3.C.12prof.Pr5a, 1.3.C.12acc.Pr5a, 1.3.C.12adv.Pr5a
 - 1.3.C.12nov.Pr6a-b, 1.3.C.12int.Pr6a-b, 1.3.C.12prof.Pr6a-b, 1.3.C.12acc.Pr6a-b, 1.3.C.12adv.Pr6a-b
 - 1.3.C.12nov.Re7a-b, 1.3.C.12int.Re7a-b, 1.3.C.12prof.Re7a-b, 1.3.C.12acc.Re7a-b, 1.3.C.12adv.Re7a-b
 - 1.3.C.12nov.Re8a, 1.3.C.12int.Re8a, 1.3.C.12prof.Re8a, 1.3.C.12acc.Re8a, 1.3.C.12adv.Re8a
 - 1.3.C.12nov.Re9a, 1.3.C.12int.Re9a, 1.3.C.12prof.Re9a, 1.3.C.12acc.Re9a, 1.3.C.12adv.Re9a,
 - 1.3.C.12nov.Cn10a, 1.3.C.12int.Cn10a, 1.3.C.12prof.Cn10a, 1.3.C.12acc.Cn10a, 1.3.C.12adv.Cn10a,
 - 1.3.C.12nov.Cn11a, 1.3.C.12int.Cn11a, 1.3.C.12prof.Cn11a, 1.3.C.12acc.Cn11a, 1.3.C.12adv.Cn11a
 - *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12nov.Cr1a, 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a
 - 1.3D.12nov.Cr2a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a
 - 1.3D.12nov.Cr3a-3b, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b
 - 1.3D.12nov.Pr4a-4c, 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c
 - 1.3D.12nov.Pr5a, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a
 - 1.3D.12nov.Re7a-7b, 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b
 - 1.3D.12nov.Re8a, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a
 - 1.3D.12nov.Re9a, 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 were the most essential topics of Jazz to review?

Unit Enduring Understandings

- Fundamental music theory from the year is essential to review and continue growing with. This includes majors scales, minor scales, and arpeggios.

<ul style="list-style-type: none"> • 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"> • 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 Assessment: <ul style="list-style-type: none"> • Practice Logs 	Summative Assessment: <ul style="list-style-type: none"> • Section Leader Assessment Part I • Section Leader Assessment Part II
Resources Needed: <ul style="list-style-type: none"> • Instruments • Speakers • Tuners • Chairs • Music Stands • Sheet Music 	

Section IX: Unit Reflection

The *Jazz Band* 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* curriculum.

Unit Reflection Form: <i>Jazz Band</i>			
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.			
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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)