

Rumson-Fair Haven Regional High School

Course: *Piano*

Staff Writers: Zach Lorelli

Supervisor: Seth Herman

Board Approval: August 2025

Section I: Course Description

Piano is a course designed to meet the music goals of each student by providing both individualized and group lessons and assignments. Since music journeys are often unique and unpredictable, students will be encouraged to practice songs and pieces that they themselves are interested in with guidance and instruction from the teacher. Sight reading practice will take place for everyone using the *Alfred's Basic Adult All-in-One Course* books or similar materials for end-of-unit assignments. Performance opportunities outside of class will be provided for students who would like to share their newfound skills with the public.

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. **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.

3. **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 sophistication of learning about history, economics, geography, and civics at all ages."

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 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.”
- 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 Islanders 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 *Piano* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, multilingual learners, gifted students, students not at grade level proficiency and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s Multilingual Learners (ML) 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 *Piano* 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>Piano</i>	Grade Level: 9-12
Unit I: Reading the Grand Staff	Weeks 1-5
Unit II: Scales and Intervals	Weeks 6-10
Unit III: Chords and Inversions	Weeks 11-15
Unit IV: Preparing to Perform	Weeks 16-20

Section VI: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed in *Piano*:

- *Alfred's Basic Adult All-in-One Course*
- Google Classroom
- *Common Sense Education* (www.commonsense.org)
- Noteflight <https://www.noteflight.com/>
- Teoria Music Theory Practice (Cloud-Based)
- Music Theory.net Practice (Cloud-Based)
- Logic

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 before the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *Piano* 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 *Piano* instructional team to inform future learning and to measure student growth.

Section VIII: Unit Templates

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

Unit I: Reading the Grand Staff

Unit Summary

In this unit, students will be placed into levels based on an evaluation of their performance. Each student will have assignments tailored to their assigned level. Level 2 and 3 students will skip over some of the following lessons based on their experience. Level 1 students will be introduced to the names of the notes on the piano. The students will then use this knowledge to begin reading basic music written out in the grand staff, which combines the treble and bass clefs. Level 2 and 3 students will have sheet music assignments based on their level. Grand staff reading is best accomplished when learning the right hand and left hand one at a time. This knowledge will serve as the foundation for all units going forward; therefore, students must receive frequent reading assessments and individual attention to guide them through the initial stages of music reading.

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 *Piano*:

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
 - *1.3C Music Ensembles Standards*
 - 1.3C.12 nov.Cr1a-3a, 1.3C.12nov.Cr3b, 1.3C.12int.Cr1a-3a, 1.3C.12int.Cr3b, 1.3C.12prof.Cr1a-3a, 1.3C.12prof.Cr3b , 1.3C.12acc.Cr1a-3a, 1.3C.12acc.Cr3b , 1.3Cadv.Cr1a-3a, 1.3C.12adv.Cr3b
 - 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-6a, 1.3C.12nov.Pr6b, 1.3C.12int.Pr5a-6a, 1.3C.12int.Pr-6b, 1.3C.12prof.Pr5a-6a, 1.3C.12prof.Pr6b , 1.3C.12acc.Pr5a-6a, 1.3C.12acc.Pr6b, 1.3C.12adv.Pr5a-6a, 1.3C.12adv.Pr6b
 - 1.3C.12nov.Re7a-8a, 1.3C.12nov.Re8b, 1.3C.12int.Re7a-8a, 1.3C.12int.Re8b, 1.3C.12prof.Re7a-8a, 1.3C.12prof.Re8b, 1.3C.12acc.Re7a-8a, 1.3C.12acc.Re8b, 1.3C.12adv.Re7a-8a, 1.3C.12adv.Re8b
 - 1.3C.12nov.Re9a-11a, 1.3C.12int.Re9a-11a, 1.3C.12prof.Re9a-11a, 1.3C.12acc.Re9a-11a, 1.3C.12adv.Re9a-11a
 - *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12 nov.Cr1a-3a, 1.3D.12nov.Cr3b, 1.3D.12int.Cr1a-3a, 1.3D.12int.Cr3b, 1.3D.12prof.Cr1a-3a, 1.3D.12prof.Cr3b , 1.3D.12acc.Cr1a-3a, 1.3D.12acc.Cr3b , 1.3Dadv.Cr1a-3a, 1.3D.12adv.Cr3b
 - 1.3D.12nov.Pr4a-c, 1.3D.12int.Pr4a-c, 1.3D.12prof.Pr4a-c, 1.3D.12acc.Pr4a-c, 1.3D.12adv.Pr4a-c, 1.3D.12nov.Pr5a-6a, 1.3D.12nov.Pr6b, 1.3D.12int.Pr5a-6a, 1.3D.12int.Pr-6b, 1.3D.12prof.Pr5a-6a, 1.3D.12prof.Pr6b , 1.3D.12acc.Pr5a-6a, 1.3D.12acc.Pr6b, 1.3D.12adv.Pr5a-6a, 1.3D.12adv.Pr6b
 - 1.3D.12nov.Re7a-8a, 1.3D.12nov.Re8b, 1.3D.12int.Re7a-8a, 1.3D.12int.Re8b, 1.3D.12prof.Re7a-8a, 1.3D.12prof.Re8b, 1.3D.12acc.Re7a-8a, 1.3D.12acc.Re8b, 1.3D.12adv.Re7a-8a, 1.3D.12adv.Re8b
 - 1.3D.12nov.Re9a-11a, 1.3D.12int.Re9a-11a, 1.3D.12prof.Re9a-11a, 1.3D.12acc.Re9a-11a, 1.3D.12adv.Re9a-11a
- *2020 New Jersey Student Learning Standards: Social Studies*
 - 6.1 U.S. History: America in the World
 - 6.1.12.HistoryCA.2.a
- *2023 New Jersey Student Learning Standards English Language Arts*
 - RI.CI.9-10.2
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - 9.4.2.CI.1-2, 9.4.12.CT.2

Unit Essential Questions

- What is the brief history of the piano, and which players are important to know about?
- What are some uniquely special aspects of the piano?
- What are the names of the notes on the piano?

Unit Enduring Understandings

- Keyboard instruments date back to the 3rd century BC. The modern piano was created in the early 1700s and was adopted by composers such as Mozart. The best players of all time are widely considered to be Martha Agerich, Art Tatum, and Chopin.
- The piano is special because it grants the player access to the entire range of the orchestra. One can play notes as low as a bass in the left hand and notes as high as a piccolo in the right and use this to arrange,

<ul style="list-style-type: none"> • What devices can be used to read the treble clef? • What devices can be used to read the bass clef? • What are some techniques to use when reading both clefs at the same time? • What is the grand staff? • Why is learning the grand staff an essential stage for any well-rounded musician? 	<p>perform, and teach.</p> <ul style="list-style-type: none"> • The musical alphabet goes from A-G, with each note having a flat or sharp option. • FACE is an acronym that can be used when reading the spaces of the treble clef, and (E)very (G)ood (B)oy (D)eserves (F)udge is the lines. • ACEG is an acronym to use when reading the spaces of the bass clef, (A)ll (C)ows (E)at (G)rass, and GBDF is an acronym for the lines, (G)ood (B)oy(s) (D)o (F)ine (A)lways. • Reading both clefs at the same time is notoriously challenging; however, it can be made easier by reading ahead when possible and practicing every day. • The grand staff is a combination of the treble and bass clefs. • For hundreds of years, piano arrangements have been written on the grand staff. Commonly, musical scores are even reduced to the grand staff. For a musician learning any instrument, understanding the grand staff is a must for this reason. 	
Evidence of Learning		
<p>Formative & Alternative Assessments:</p> <ul style="list-style-type: none"> • Practice Log • Scales check (Concert major C, F, G major scales, Concert a and d minor scales) • Individual student check-ins with teacher 	<p>Benchmark & Summative Assessments:</p> <ul style="list-style-type: none"> • * Week 1 piano skill evaluation rubric • Pg. 33 Brother John playing assignment • Own Choice song #1 	<p>Resources Needed:</p> <ul style="list-style-type: none"> • Keyboards • Headphones • Logic Pro • Alfred's Adult All-in-One Course

Unit II: Scales and Intervals
Unit Summary
<p>This unit will have an emphasis on scales and intervals. More specifically, students will become familiar with their C, G, and F major scales, as well as their “a” minor scale. Level 2 and 3 students will be assigned additional scales. In the rare case that the student is comfortable in all keys, they will be assigned scale patterns. Students will then be assigned pieces from the Alfred book or a similar text and a piece of their choice in these scales to practice and perform in class. Students will be asked to start on the “C” note and name every interval found in the 12-tone chromatic scale (m2, M2, m3, M3, etc.).</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>Piano</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"> ■ 1.3C.12 nov.Cr1a-3a, 1.3C.12nov.Cr3b, 1.3C.12int.Cr1a-3a, 1.3C.12int.Cr3b, 1.3C.12prof.Cr1a-3a, 1.3C.12prof.Cr3b , 1.3C.12acc.Cr1a-3a, 1.3C.12acc.Cr3b , 1.3Cadv.Cr1a-3a, 1.3C.12adv.Cr3b ■ 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-6a, 1.3C.12nov.Pr6b, 1.3C.12int.Pr5a-6a, 1.3C.12int.Pr-6b, 1.3C.12prof.Pr5a-6a, 1.3C.12prof.Pr6b , 1.3C.12acc.Pr5a-6a, 1.3C.12acc.Pr6b, 1.3C.12adv.Pr5a-6a, 1.3C.12adv.Pr6b ■ 1.3C.12nov.Re7a-8a, 1.3C.12nov.Re8b, 1.3C.12int.Re7a-8a, 1.3C.12int.Re8b, 1.3C.12prof.Re7a-8a, 1.3C.12prof.Re8b, 1.3C.12acc.Re7a-8a, 1.3C.12acc.Re8b, 1.3C.12adv.Re7a-8a, 1.3C.12adv.Re8b ■ 1.3C.12nov.Re9a-11a, 1.3C.12int.Re9a-11a, 1.3C.12prof.Re9a-11a, 1.3C.12acc.Re9a-11a, 1.3C.12adv.Re9a-11a ○ <i>1.3D Music Harmonizing Instruments Standards</i> <ul style="list-style-type: none"> ■ 1.3D.12 nov.Cr1a-3a, 1.3D.12nov.Cr3b, 1.3D.12int.Cr1a-3a, 1.3D.12int.Cr3b, 1.3D.12prof.Cr1a-3a, 1.3D.12prof.Cr3b , 1.3D.12acc.Cr1a-3a, 1.3D.12acc.Cr3b , 1.3Dadv.Cr1a-3a, 1.3D.12adv.Cr3b

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Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> ● What is a major scale? ● Why are major scales important? ● What are intervals? ● Why are intervals important? ● What intervals make up the major scale? ● What is the minor scale? ● What intervals make up the minor scale? ● How is the minor scale derived from the major scale? 	<ul style="list-style-type: none"> ● A major scale is a set of seven notes that complement each other when played in order or other creative ways. ● Major scales are important because the music we listen to is more often than not derived from them in some way. ● Intervals are the space between two notes. ● Intervals are important because music is based on the distance between notes (a note without any other notes is not music). ● The major scale is made up of major and perfect intervals (M2, M3, P4, P5, M6, M7). ● A minor scale is a seven-note scale commonly used that is similar to the major scale, except with a different aesthetic value and slight interval variations. ● If one plays seven notes in stepwise succession starting on the 6th note of a major scale, the result is a minor scale. For example, the C major scale is CDEFGAB. If one starts on A, the result is ABCDEFG. This is the A minor scale.

Evidence of Learning		
Formative & Alternative Assessments: <ul style="list-style-type: none"> ● Practice Logs ● Scales check (Concert D, Bb, and Eb major scales, Concert e and g minor scales) ● Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> ● La Bamba pg. 68 Alfred All in One Book #2, or similar exercise ● Own Choice song #2 	Resources Needed: <ul style="list-style-type: none"> ● Keyboards ● Headphones ● Logic Pro ● <i>Alfred's Adult All-in-One Course</i>

Unit III: Chords and Inversions

Unit Summary

In this unit, students will use their foundational knowledge of the basic major scales they have learned in Units I and II to finish their circle of fifths. The circle of fifths is a visual depiction of every major scale used for educational purposes. Students will be able to fill it out by the end of this unit and be able to play any scale that is asked of them. Students will also be introduced to diatonic chords and 7th chords, completing their piano foundational skills before their final performance piece in Unit IV. Level 2 and 3 students will be encouraged to play these chords in scales they are less comfortable with.

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 *Piano*:

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 - 1.3D.12nov.Re7a-8a, 1.3D.12nov.Re8b, 1.3D.12int.Re7a-8a, 1.3D.12int.Re8b, 1.3D.12prof.Re7a-8a, 1.3D.12prof.Re8b, 1.3D.12acc.Re7a-8a, 1.3D.12acc.Re8b, 1.3D.12adv.Re7a-8a, 1.3D.12adv.Re8b
 - 1.3D.12nov.Re9a-11a, 1.3D.12int.Re9a-11a, 1.3D.12prof.Re9a-11a, 1.3D.12acc.Re9a-11a, 1.3D.12adv.Re9a-11a
- *2023 New Jersey Student Learning Standards English Language Arts*
 - RI.CI.9-10.2
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - 9.4.2.CI.1-2, 9.4.12.CT.2

Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> ● What is the circle of fifths? ● Why is the circle of fifths important? ● What are diatonic triads? ● What are diatonic seventh chords? ● What is a diminished 7th chord? ● How is the pedal on a piano used? 	<ul style="list-style-type: none"> ● The circle of fifths is a visual representation of all twelve major scales used by music educators all around the world. ● The circle of fifths helps students digest the twelve major scales, as memorizing all of them can be difficult and time-consuming. ● Diatonic triads are all of the triads found within the major scale you are referencing. ● Diatonic seventh chords are all of the seventh chords found in a major scale that you are referencing. ● Diminished 7th chords are a type of 7th chord found by stacking minor thirds on top of each other. It is a famously eerie sound. ● Pianists should be able to use the pedal to alter the sound of the piano while playing to create different sonic effects.

Evidence of Learning		
Formative & Alternative Assessments: <ul style="list-style-type: none"> ● Practice Logs ● Scales check (Rest of the major scales to complete the circle of fifths) ● Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> ● Shenandoah pg. 75 ● Own Choice song #3 	Resources Needed: <ul style="list-style-type: none"> ● Keyboards ● Headphones ● Logic Pro ● <i>Alfred's Adult All-in-One Course</i>

Unit IV: Preparing to Perform
Unit Summary
<p>This unit will be primarily based on individual practice and an individual final performance. Students will pick two songs, one of them from the final section of the Alfred book or a similar resource, and one of them that they have chosen for themselves. They will then perform their final songs in front of the class as a summative assessment on a recital day.</p>
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 *Piano*:

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
 - *1.3C Music Ensembles Standards*
 - 1.3C.12 nov.Cr1a-3a, 1.3C.12nov.Cr3b, 1.3C.12int.Cr1a-3a, 1.3C.12int.Cr3b, 1.3C.12prof.Cr1a-3a, 1.3C.12prof.Cr3b , 1.3C.12acc.Cr1a-3a, 1.3C.12acc.Cr3b , 1.3Cadv.Cr1a-3a, 1.3C.12adv.Cr3b
 - 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-6a, 1.3C.12nov.Pr6b, 1.3C.12int.Pr5a-6a, 1.3C.12int.Pr-6b, 1.3C.12prof.Pr5a-6a, 1.3C.12prof.Pr6b , 1.3C.12acc.Pr5a-6a, 1.3C.12acc.Pr6b, 1.3C.12adv.Pr5a-6a, 1.3C.12adv.Pr6b
 - 1.3C.12nov.Re7a-8a, 1.3C.12nov.Re8b, 1.3C.12int.Re7a-8a, 1.3C.12int.Re8b, 1.3C.12prof.Re7a-8a, 1.3C.12prof.Re8b, 1.3C.12acc.Re7a-8a, 1.3C.12acc.Re8b, 1.3C.12adv.Re7a-8a, 1.3C.12adv.Re8b
 - 1.3C.12nov.Re9a-11a, 1.3C.12int.Re9a-11a, 1.3C.12prof.Re9a-11a, 1.3C.12acc.Re9a-11a, 1.3C.12adv.Re9a-11a
 - *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12 nov.Cr1a-3a, 1.3D.12nov.Cr3b, 1.3D.12int.Cr1a-3a, 1.3D.12int.Cr3b, 1.3D.12prof.Cr1a-3a, 1.3D.12prof.Cr3b , 1.3D.12acc.Cr1a-3a, 1.3D.12acc.Cr3b , 1.3Dadv.Cr1a-3a, 1.3D.12adv.Cr3b
 - 1.3D.12nov.Pr4a-c, 1.3D.12int.Pr4a-c, 1.3D.12prof.Pr4a-c, 1.3D.12acc.Pr4a-c, 1.3D.12adv.Pr4a-c, 1.3D.12nov.Pr5a-6a, 1.3D.12nov.Pr6b, 1.3D.12int.Pr5a-6a, 1.3D.12int.Pr-6b, 1.3D.12prof.Pr5a-6a, 1.3D.12prof.Pr6b , 1.3D.12acc.Pr5a-6a, 1.3D.12acc.Pr6b, 1.3D.12adv.Pr5a-6a, 1.3D.12adv.Pr6b
 - 1.3D.12nov.Re7a-8a, 1.3D.12nov.Re8b, 1.3D.12int.Re7a-8a, 1.3D.12int.Re8b, 1.3D.12prof.Re7a-8a, 1.3D.12prof.Re8b, 1.3D.12acc.Re7a-8a, 1.3D.12acc.Re8b, 1.3D.12adv.Re7a-8a, 1.3D.12adv.Re8b
 - 1.3D.12nov.Re9a-11a, 1.3D.12int.Re9a-11a, 1.3D.12prof.Re9a-11a, 1.3D.12acc.Re9a-11a, 1.3D.12adv.Re9a-11a
- *2020 New Jersey Student Learning Standards: Social Studies*
 - 6.1.12.HistoryCC.3.a, 6.1.12.HistoryCA.14.c
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - 9.4.2.CI.1-2, 9.4.12.CT.2

Unit Essential Questions		Unit Enduring Understandings	
<ul style="list-style-type: none"> ● What parts of earlier units are important to review before jumping into our final projects? ● How do artists choose the songs they perform? ● What are some common techniques to use when rehearsing for a recital? 		<ul style="list-style-type: none"> ● Scales, intervals, chords, and ear training should all be reviewed before choosing our songs for a piano recital. ● Artists commonly choose songs based not only on what they personally enjoy, but also based on what songs fit best to their strengths as performers and musicians. ● Common techniques that will be encouraged are metronome practice, practicing along with the song, and getting fully comfortable with the key that the song is in. 	
Evidence of Learning			
Formative & Alternative Assessments: <ul style="list-style-type: none"> ● Practice Logs ● Scales check (all diatonic chords in the scale of the songs that you chose to perform on your recital day) ● Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> ● Final piano recital day 	Resources Needed: <ul style="list-style-type: none"> ● Keyboards ● Headphones ● Logic Pro ● <i>Alfred's Adult All-in-One Course</i> 	

Section IX: Unit Reflection

The *Piano* instructional team must confer upon the completion of each instructional unit in the *Piano* curriculum and rate the degree 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 *Music Ensemble* curriculum.

Unit Reflection Form: <i>Piano</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 the 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)