

Rumson-Fair Haven Regional High School

Course: *Music Appreciation*

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Section I: Course Description

Music Appreciation will enrich students' lives by providing them with different outlooks on music (music literacy). Students will leave the class with a richer understanding of what it means to listen. They will be able to use this skill their entire lives, whether they are hearing music in movies or the grocery store. This course will also offer students a look at other cultures and historical perspectives, ultimately providing them with a better relationship with people around the world and our artistic past.

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

1. **2020 New Jersey Student Learning Standards – Visual and Performing Arts**
 - o The NJSLs-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:**
 - o “...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 (NJSLs-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.”
3. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLs:**
 - o “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.”
4. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLs:**
 - o “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.”
5. ***Amistad Law: N.J.S.A. 18A 52:16A-88:**
 - o 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.”
6. ***Holocaust Law: N.J.S.A. 18A 35-28:**

- o 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.”
- 7. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
 - o 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.”
- 8. ***Asian American and Pacific Islanders Legislation: N.J.S.A 4021/A6100:**
 - o 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.”
- 9. Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives*

Section III: Curriculum Modifications

The *Music Appreciation* 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

Instruction in *Music Appreciation* 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>Music Appreciation</i>	Grade Level: 9-12
Unit I: Fundamentals of Music	Weeks 1-3
Unit II: Modern Decades (1950s - Current Day)	Weeks 4-7

Unit III: Music in the Media	Weeks 8-11
Unit IV: Music Around the World	Weeks 12-15
Unit V: Music Going Forward	Weeks 16-20

Section VII: Primary Texts and Year Long Instructional Resources

The following texts and instructional resources are employed for all students in *Music Appreciation*:

- Google Classroom
- *Common Sense Education* (www.commonsense.org)
- *Turnitin.com* (<https://www.turnitin.com/>)
- Logic Pro
- iMac Computers
- Microphones
- Guitars

Section VIII: Grading Formula and Assessment Modes

Marking period grades in *Music Appreciation* 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.

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

Section IX: Unit Templates

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

Unit I: Fundamentals of Music
Unit Summary
Fundamental music terms will be outlined in order to provide students a way of talking and reading about music. The essential terms in question will be pitch, dynamics, tone color, voices, instruments, rhythm, melody, harmony, texture, and form. Students will be expected to apply this vocabulary when talking and writing about music in both this and upcoming units. Students must understand the sounds of all major instruments, and in the 21st century this list of major instruments should absolutely include different types of synthesizers. Students will be asked to design their own synthesizer from scratch in Logic Pro.
Standards/Core Ideas/Performance Expectations/Progress Indicators
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Music Appreciation</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</i> <ul style="list-style-type: none"> ■ 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a ■ 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a ○ <i>1.3E-Music Technology</i> <ul style="list-style-type: none"> ■ 1.3E.12prof.Cr1a, 1.3E.12acc.Cr1a, 1.3E.12adv.Cr1a ■ 1.3E.12prof.Cr2a, 1.3E.12acc.Cr2a, 1.3E.12adv.Cr2a ■ 1.3E.12prof.Pr4a-4c, 1.3E.12acc.Pr4a-4c, 1.3E.12adv.Pr4a-4c ■ 1.3E.12prof.Pr5a, 1.3E.12acc.Pr5a, 1.3E.12adv.Pr5a ■ 1.3E.12prof.Pr6a-6b, 1.3E.12acc.Pr6a-6b, 1.3E.12adv.Pr6a-6b

<ul style="list-style-type: none"> ■ 1.3E.12prof.Re7a-7b, 1.3E.12acc.Re7a-7b, 1.3E.12adv.Re7a-7b ■ 1.3E.12prof.Re8a, 1.3E.12acc.Re8a, 1.3E.12adv.Re8a ■ 1.3E.12prof.Re9a, 1.3E.12acc.Re9a, 1.3E.12adv.Re9a <ul style="list-style-type: none"> ● <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 various ways that musicians read and write music? ● What are the fundamental music terms musicians use in their everyday professional careers? ● How can students learn the different sounds of instruments? ● What is a synthesizer? ● What are the different types of synthesizers? 	<ul style="list-style-type: none"> ● Musicians have developed many ways of reading and writing music. Traditionally, musicians read and wrote music using something called the “grand staff”. Now, musicians increasingly read and write music using digital resources like phone recordings and laptop applications. ● Pitch, dynamics, tone color, voices, instruments, rhythm, melody, harmony, texture, and form are fundamental music terms musicians must understand in order to navigate the professional music sphere. ● Students can learn the different sounds of instruments by learning the instrumentation of a variety of songs from different genres. ● A synthesizer is an electronic instrument that allows the user to manipulate sound waves. The study of synthesizers can be complex and is taught into higher education. ● Musicians use either analog, digital, or software synthesizers. Some of these synthesizers are physical objects, while others are digitally recreated in an application. 	
Evidence of Learning		
Formative & Alternative Assessments: <ul style="list-style-type: none"> ● Music vocabulary writing ● Instrument listening quiz ● Do nows ● Exit Slips ● Individual check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> ● “Build Your Own Synth using Logic Pro” Benchmark Assessment 	Resources Needed: <ul style="list-style-type: none"> ● MIDI Keyboards ● Computers ● Audio Interface ● Pro Tools ● Microphones

Unit II: Modern Decades (1950s - Current Day)		
Unit Summary		
<p>Understanding music as it corresponds to the modern decades is an important process in music literacy. Starting in the 1950s, students will discuss the genres and stars of each decade in chronological order. Students will explore the new technology that helped create these genres, and the social conditions that created pop stars of the decade. A focus will also be put on how the artists of these decades influenced the artists of today. A spotlight will be put on certain artists in particular such as Frank Sinatra, John Lennon, Robert Plant, Michael Jackson, Whitney Houston, and Taylor Swift.</p>		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Music Appreciation</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</i> <ul style="list-style-type: none"> ■ 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a ■ 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a ○ <i>1.3E-Music Technology</i> <ul style="list-style-type: none"> ■ 1.3E.12prof.Cr1a, 1.3E.12acc.Cr1a, 1.3E.12adv.Cr1a ■ 1.3E.12prof.Cr2a, 1.3E.12acc.Cr2a, 1.3E.12adv.Cr2a ■ 1.3E.12prof.Pr4a-4c, 1.3E.12acc.Pr4a-4c, 1.3E.12adv.Pr4a-4c ■ 1.3E.12prof.Pr5a, 1.3E.12acc.Pr5a, 1.3E.12adv.Pr5a ■ 1.3E.12prof.Pr6a-6b, 1.3E.12acc.Pr6a-6b, 1.3E.12adv.Pr6a-6b ■ 1.3E.12prof.Re7a-7b, 1.3E.12acc.Re7a-7b, 1.3E.12adv.Re7a-7b ■ 1.3E.12prof.Re8a, 1.3E.12acc.Re8a, 1.3E.12adv.Re8a ■ 1.3E.12prof.Re9a, 1.3E.12acc.Re9a, 1.3E.12adv.Re9a ● <i>2020 New Jersey Student Learning Standards: Social Studies</i> 		

<ul style="list-style-type: none"> ○ 6.1.12.HistoryUP.13.a, 6.1.12.HistoryCA.14.c, 6.2.12.EconET.3.a ● 2020 <i>New Jersey Student Learning Standards: Computer Science and Design Thinking</i> <ul style="list-style-type: none"> ○ 8.2.12.ITH.3 ● 2020 <i>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"> ● Who were the top selling artists of each decade starting from the 1950s to current day and how did they influence the evolution of popular music? ● How does technology directly affect the music of each decade? ● *How did social unrest affect the music of different time periods? 	<ul style="list-style-type: none"> ● The 1950s, 60s, and 70s saw an explosion of popularity for Rock music. Top selling artists included Elvis, The Beatles, and Led Zeppelin. From the 1980s to current day, a genre of pop music evolved using electronic inspired vocals, synthesizers, and drums. ● Each decade for the past 50 years saw unprecedented technological innovation. Recording, video, audio, and production technologies all helped spawn new and exciting genres for younger generations. ● *Social unrest affected many genres of music, however pop music tends to remain unscathed by politics and other contentious subjects. Other genres of music provide lenses into the various cultures in American society and often serve as vehicles for social activism. 	
Evidence of Learning		
Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
<ul style="list-style-type: none"> ● “Make Your Own Decade” Slideshow ● “Create Your Own Decade” Playlist ● Do Nows ● Exit Slips ● Individuals student check-ins with teacher 	<ul style="list-style-type: none"> ● Lyric Creation Project-Write lyrics in the style of a decade of your choice 	<ul style="list-style-type: none"> ● Computers ● MIDI Keyboards ● Audio Interface ● Pro Tools ● Microphones ● Sample 80s Mashup

Unit III: Music in the Media
Unit Summary
<p>Social Media, Television, Movies, Theater, Visual Art, and other notable forms of media are greatly enhanced because of their relationship with music. Students will explore this relationship and describe it using music vocabulary from Unit I, as well as a historical perspective from Unit II. An introduction to film scoring will be provided, along with a spotlight on musical theater and social media platforms such as Tik-Tok, Youtube, and popular music videos.</p>
Standards/Core Ideas/Performance Expectations/Progress Indicators
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Music Appreciation</i>:</p> <ul style="list-style-type: none"> ● 2020 <i>New Jersey Student Learning Standards in Visual and Performing Arts: 9-12</i> <ul style="list-style-type: none"> ○ 1.3B-Music Composition and Theory <ul style="list-style-type: none"> ■ 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a ■ 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a ○ 1.3E-Music Technology <ul style="list-style-type: none"> ■ 1.3E.12prof.Cr1a, 1.3E.12acc.Cr1a, 1.3E.12adv.Cr1a ■ 1.3E.12prof.Cr2a, 1.3E.12acc.Cr2a, 1.3E.12adv.Cr2a ■ 1.3E.12prof.Pr4a-4c, 1.3E.12acc.Pr4a-4c, 1.3E.12adv.Pr4a-4c ■ 1.3E.12prof.Pr5a, 1.3E.12acc.Pr5a, 1.3E.12adv.Pr5a ■ 1.3E.12prof.Pr6a-6b, 1.3E.12acc.Pr6a-6b, 1.3E.12adv.Pr6a-6b ■ 1.3E.12prof.Re7a-7b, 1.3E.12acc.Re7a-7b, 1.3E.12adv.Re7a-7b ■ 1.3E.12prof.Re8a, 1.3E.12acc.Re8a, 1.3E.12adv.Re8a ■ 1.3E.12prof.Re9a, 1.3E.12acc.Re9a, 1.3E.12adv.Re9a ○ 1.2-Media Arts <ul style="list-style-type: none"> ■ 1.2.12prof.Re7a, 1.2.12acc.Re7a, 1.2.12adv.Re7a ■ 1.2.12prof.Re7b, 1.2.12acc.Re7b, 1.2.12adv.Re7b ■ 1.2.12prof.Re8a, 1.2.12acc.Re8a, 1.2.12adv.Re8a ■ 1.2.12prof.Cn11a, 1.2.12acc.Cn11a, 1.2.12adv.Cn11a ■ 1.2.12prof.Cn11b, 1.2.12acc.Cn11b, 1.2.12adv.Cn11b

<ul style="list-style-type: none"> 2020 New Jersey Student Learning Standards: <i>Social Studies</i> <ul style="list-style-type: none"> 6.2.12.HistoryCC.5.d 2020 New Jersey Student Learning Standards: <i>Computer Science and Design Thinking</i> <ul style="list-style-type: none"> 8.2.12.ITH.3 2020 New Jersey Student Learning Standards: <i>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 has social media impacted the music industry? What are the common techniques used in television and movie scoring? What are the common techniques in writing for musical theater? 	<ul style="list-style-type: none"> Social media applications, Tik-Tok in particular, have directly contributed to certain songs topping charts. This can be attributed to algorithms that social media sites use to promote material that is engaging. There are certain music theory and arranging techniques specific to movie and television scoring. Some of these include using music modes and ambient arranging. There are also specific Logic Pro features created for media scoring that allow you to precisely pick moments in your chosen media to insert sounds and music. Musical theater has certain musical cliches that have lasted for decades. These include “I Want” or “I Wish” songs, music based on a feeling of longing. 	
Evidence of Learning		
Formative & Alternative Assessments: <ul style="list-style-type: none"> “Speed and Slow Down” a song of your choice using Logic Pro Create a sample of your choice using Logic Pro’s Sampler Do Nows Exit Slips Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> Movie Trailer Editing Project-Add sound effects to an empty movie trailer 	Resources Needed: <ul style="list-style-type: none"> Computers MIDI Keyboards Audio Interface Pro Tools Microphones

Unit IV: Music Around the World
Unit Summary
<p>The “American Way” of perceiving and performing music is only a small part of music understanding. Students will be introduced to different worldviews of music, and be given a crash course on the fields of musicology and ethnomusicology (the study of music through different cultural and social spheres, combining musicology with anthropology). Students will participate in recreating indigenous forms of music and explore the vast field of ethnomusicology by doing their own research and writing.</p>
Standards/Core Ideas/Performance Expectations/Progress Indicators
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Music Appreciation</i>:</p> <ul style="list-style-type: none"> 2020 New Jersey Student Learning Standards in <i>Visual and Performing Arts: 9-12</i> <ul style="list-style-type: none"> 1.3B-Music Composition and Theory <ul style="list-style-type: none"> 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a 1.3E-Music Technology <ul style="list-style-type: none"> 1.3E.12prof.Cr1a, 1.3E.12acc.Cr1a, 1.3E.12adv.Cr1a 1.3E.12prof.Cr2a, 1.3E.12acc.Cr2a, 1.3E.12adv.Cr2a 1.3E.12prof.Pr4a-4c, 1.3E.12acc.Pr4a-4c, 1.3E.12adv.Pr4a-4c 1.3E.12prof.Pr5a, 1.3E.12acc.Pr5a, 1.3E.12adv.Pr5a 1.3E.12prof.Pr6a-6b, 1.3E.12acc.Pr6a-6b, 1.3E.12adv.Pr6a-6b 1.3E.12prof.Re7a-7b, 1.3E.12acc.Re7a-7b, 1.3E.12adv.Re7a-7b 1.3E.12prof.Re8a, 1.3E.12acc.Re8a, 1.3E.12adv.Re8a 1.3E.12prof.Re9a, 1.3E.12acc.Re9a, 1.3E.12adv.Re9a 2020 New Jersey Student Learning Standards: <i>Social Studies</i> <ul style="list-style-type: none"> 6.1.12.HistoryCC.1.a, 6.1.12.HistoryCC.3.a, 6.2.12.HistoryCC.1.b, 6.2.12.HistoryCC.1.f-g

- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
 - 8.2.12.ITH.3
- *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 do people mean when they say “World Music” and why can this title be misleading? ● What is meant by the term “indigenous music”? ● *How did the sounds of Latin America affect our Northern American music landscape and why? ● *How do African values and environments shape the sound of their native music? 	<ul style="list-style-type: none"> ● The phrase “World Music” is meant to describe music that is not European or Northern American. The term can be misleading because the definition is not universally agreed upon, and some find the term “insincere” due to its marketing techniques. ● The phrase indigenous people is used to describe a group of people native to a certain area, or the “original” people. The term “indigenous music” refers to the music produced by these groups of people. ● The Atlantic Slave Trade significantly affected the sound of Latin America, and in turn North America. The majority of slaves were brought to Brazil and the Caribbean Islands, causing African sounds to mix with native Latin American sounds. ● African music tends to be rhythmically complex in comparison to European and North African music. This could be due to African music being primarily developed outdoors, as opposed to European Music being developed indoors. 	
Evidence of Learning		
Formative & Alternative Assessment: <ul style="list-style-type: none"> ● “Performing in a Drum Ensemble” classwork check ● “Create Your Own Drum” ensemble piece ● Do Nows ● Exit Slips ● Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> ● “Create Your Own Instrument” Assessment 	Resources Needed: <ul style="list-style-type: none"> ● Computers ● MIDI Keyboards ● Audio Interface ● Pro Tools ● Microphones

Unit V: Music Going Forward

Unit Summary

Music has evolved fast with the emergence of social media and A.I. Many artists talk about the incorporation of A.I. into their music, while some artists reject this notion. Contemporary art will always be somehow intertwined with what has come before it, and also the current technology available. Students will research the most current emerging genres and talk about their relationship with past and present styles of music. Students will also be encouraged to make music using the most current music technology.

Standards/Core Ideas/Performance Expectations/Progress Indicators

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

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
 - *1.3B-Music Composition and Theory*
 - 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a
 - 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a
 - *1.3E-Music Technology*
 - 1.3E.12prof.Cr1a, 1.3E.12acc.Cr1a, 1.3E.12adv.Cr1a
 - 1.3E.12prof.Cr2a, 1.3E.12acc.Cr2a, 1.3E.12adv.Cr2a
 - 1.3E.12prof.Pr4a-4c, 1.3E.12acc.Pr4a-4c, 1.3E.12adv.Pr4a-4c
 - 1.3E.12prof.Pr5a, 1.3E.12acc.Pr5a, 1.3E.12adv.Pr5a
 - 1.3E.12prof.Pr6a-6b, 1.3E.12acc.Pr6a-6b, 1.3E.12adv.Pr6a-6b
 - 1.3E.12prof.Re7a-7b, 1.3E.12acc.Re7a-7b, 1.3E.12adv.Re7a-7b
 - 1.3E.12prof.Re8a, 1.3E.12acc.Re8a, 1.3E.12adv.Re8a
 - 1.3E.12prof.Re9a, 1.3E.12acc.Re9a, 1.3E.12adv.Re9a
- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*

<ul style="list-style-type: none"> ○ 8.1.12.IC.1, 8.1.12.IC.3, 8.2.12.ITH.3, 8.2.12.EC.1 ● 2020 New Jersey Student Learning Standards: <i>Career Readiness, Life Literacies and Key Skills</i> ○ 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 A.I. music? ● How will music's past likely affect music's future? ● How will technology continue to influence our musical choices? ● What are the newest emerging genres of music? ● How can we create music using A.I.? 		<ul style="list-style-type: none"> ● A.I. music is a broad category of musical styles created by artificial intelligence. ● Music characteristics of this past decade, including vocal styles, drum programming, and song form is likely to influence music's upcoming future. ● Technology has always played a role in innovating music making. It is likely that music applications such as Logic and Pro Tools will start incorporating more and more user friendly A.I. features. ● New genres and trends are always emerging and are important to keep track of as a working musician. ● Free A.I. music generation is readily available to students.
Evidence of Learning		
Formative & Alternative Assessments: <ul style="list-style-type: none"> ● "A.I. Music Opinion" class response and discussion ● "Year in Review" classwork ● Do Nows ● Exit Slips ● Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> ● Create your own AI created song using Logic Pro-Course Wrap Up Assessment 	Resources Needed: <ul style="list-style-type: none"> ● Computers ● MIDI Keyboards ● Audio Interface ● Pro Tools ● Microphones

Section X: Unit Reflection

The *Music Appreciation* instructional team must confer upon the completion of each instructional unit in the *Music Appreciation* 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 *Music Appreciation* curriculum.

Unit Reflection Form: Music Appreciation			
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 foci 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)