

Rumson-Fair Haven Regional High School

Course: *Chorus*

Staff Writers: Zach Lorelli and Jessica Olszewski

Supervisor: Seth Herman

Board Approval: August 2026

Section I: Course Description

Chorus offers a comprehensive, multi-faceted study of vocal music, beginning with the foundational physiology and technical mechanics of the human voice. Students master essential skills such as breath management, posture, and vocal health, establishing the physical basis required for optimal choral performance. As the curriculum progresses, learners bridge the gap between music theory and artistic execution, developing music literacy, effective rehearsal strategies, and professional performance etiquette. The program further expands into cultural synthesis and creative composition, where students explore global perspectives and utilize digital technology to arrange and analyze their own vocal work. The course will culminate with in-school public showcases that synthesize these technical and expressive skills, followed by reflective evaluations of individual and collective growth. This holistic approach empowers students to evolve into independent musicians who are prepared to contribute meaningfully to the choral arts.

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 develop the necessary skills in reading, writing, speaking, and listening that are the foundations for creative and purposeful expression in language; read 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 engage in regular, meaningful, writing authentic tasks, exploring valued topics, writing for impact and expression, and sharing their work with others (including authentic audiences) leverage complex texts and digital media to develop comprehension, active listening, and discussion skills ground 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; evaluate the reliability, credibility, and perspective of authors and speakers across all forms of media; express 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 learn 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. **2026 New Jersey Student Learning Standards - Science:**
 - “Scientific and technological advances have proliferated and now permeate most aspects of life in the 21st century. It is increasingly important that all members of our society develop an understanding of scientific and engineering concepts and processes. Learning how to construct scientific explanations and how to design evidence-based solutions provides students with tools to think critically about personal and societal issues and needs. Students can then contribute meaningfully to decision-making processes, such as discussions about climate change, new approaches to health care, and innovative solutions to local and global problems.”
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

The *Chorus* 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 Multi-Language Learners (MLL) 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](#).

Section IV: Preparation for Standardized Testing

Instruction in *Chorus* 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>Chorus</i>		Grade Level: 9-12
Unit I: Foundations of Vocals		Weeks 1-9
Unit II: Music Literacy, Choral Literature, and Artistry in Performance		Weeks 10-19
Unit III: Cultural Synthesis, Creative Composition, and Reflective Artistry		Weeks 20-29
Unit IV: Production Technology, Culminating Performance, and Course Evaluation		Weeks 30-40

Section VI: Primary Texts and Year-Long Instructional Resources

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

- Google Classroom
- *Common Sense Education* (www.commonsense.org)
- Logic Pro
- Microphones
- Interfaces
- MIDI Keyboards

Section VII: Grading Formula and Assessment Modes

Marking period grades in *Chorus* 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 *Chorus* 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 *Chorus* instructional team to inform future learning and to measure student growth.

Section VIII: Unit Templates

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

Unit I: Foundations of Vocals
Unit Summary
In this foundational unit, students will examine the biological and anatomical structures of the human body as a living musical instrument. Singers will develop proper choral posture and master breath management techniques necessary for optimal acoustic projection, tone quality, and vocal health. Through a highly structured, progressive routine of physical and vocal warm-ups, students will gain the technical dexterity and vocal agility required for ensemble blending. Additionally, students will engage in close reading and independent research of premier vocal role models to evaluate how lifestyle choices, physical wellness, and vocal hygiene directly impact long-term vocal production and sustainability.
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>Chorus</i> : • 2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12 ○ 1.3C Music Ensemble Standards ■ 1.3.C.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3.C.12adv.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

- 1.3C.12nov.Cr3a-b, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b
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- 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.Cn11
- *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 , 1.3D.12adv.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, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12prof.Pr6b , 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a-b, 1.3D.12int.Pr6a-b, 1.3D.12prof.Pr6a-b, 1.3D.12acc.Pr6a-b, 1.3D.12adv.Pr6a-b
 - 1.3D.12nov.Re7a, 1.3D.12int.Re7a, 1.3D.12prof.Re7a, 1.3D.12acc.Re7a, 1.3D.12adv.Re7a
 - 1.3D.12nov.Re8a-b, 1.3D.12int.Re8a-b, 1.3D.12prof.Re8a-b, 1.3D.12acc.Re8a-b, 1.3D.12adv.Re8-b
 - 1.3D.12nov.Re9a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a
 - 1.3D.12nov.Re10a, 1.3D.12int.Re10a, 1.3D.12prof.Re10a, 1.3D.12acc.Re10a, 1.3D.12adv.Re10a
 - 1.3D.12nov.Re11a, 1.3D.12int.Re11a, 1.3D.12prof.Re11a, 1.3D.12acc.Re11a, 1.3D.12adv.Re11a
- *2023 New Jersey Student Learning Standards: English Language Arts*
 - RI.CR.11-12.1, RI.CL.11-12.2, W.IW.11-12.2, W.WR.11-12.5, W.SE.11-12.6, SL.PE.11-12.1-2, SL.PE.11-12.4-5
- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
 - 8.1.12.IC.1, 8.2.12.ITH.1-3, 8.2.12.ETW.1
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
 - 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2

Unit Essential Questions	Unit Enduring Understandings
● How does an understanding of internal respiratory and laryngeal anatomy transform a singer's control over vocal production? ● In what ways do physical alignment and posture directly dictate the acoustic quality of a choral ensemble's sound? ● Why is a structured vocal warm-up regimen essential to performance and long-term vocal longevity and health? ● How do an individual's daily lifestyle habits, hydration, and wellness choices impact the baseline efficiency of the vocal mechanism? ● How does the critical analysis and close reading of established vocal role models inform a student's own technical benchmarks and artistic claims? ● What are the daily procedures of this class?	● The human body functions as a living wind instrument; conceptualizing internal biological structures allows singers to intentionally manipulate tone, resonance, and projection. ● Proper skeletal and muscular alignment eliminates vocal tension, maximizes lung capacity, and is the physical foundation for a unified ensemble blend. ● Targeted warm-ups prepare the vocal folds for the rigors of singing, extend vocal range, and build the technical agility required to navigate diverse musical genres. ● High-level vocal performance is inextricably linked to personal health; proactive choices in hydration, rest, and vocal hygiene prevent acute and chronic physiological strain. ● Investigating domain-specific texts and professional artistic role models provides clear performance benchmarks and diagnostic frameworks for an artist's own growth and self-assessment. ● Students will walk in and grab their folders first thing every class period. They will then sit in their seats and be prepared for warm-ups.

Evidence of Learning		
Formative & Alternative Assessments: • Posture and Alignment Checks • Anatomical Mapping Quick-Quizzes • Class Participation Grades • Performance Critiques • Individual student check-ins with teacher	Benchmark & Summative Assessments: • Vocal Technique and Breath Support Evaluation (Benchmark) • Vocal Role Model Research Project (Summative Analysis)	Resources Needed: • Sheet music of warmups and repertoire (Updated yearly) • Logic Pro • Microphones • Interfaces • MIDI Keyboards

Unit II: Music Literacy, Choral Literature, and Artistry in Performance
Unit Summary
In this unit, students will bridge the gap between seemingly abstract music theory and practical, artistic vocal execution. Singers will study and master basic score notation, time signatures, dynamics, and structural choral literature while developing highly effective individual and ensemble rehearsal strategies. Through the lens of critical listening, students will begin to evaluate outside performances, using discipline-specific terminology to analyze blend, diction, and artistic intent. Finally, this unit will emphasize the visual and behavioral packaging of a performance, training students in stage presence, concert decorum, and the professional etiquette required of both gracious performers and audience members.
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>Chorus</i>: • <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12</i> ○ <i>1.3C Music Ensemble Standards</i> ■ 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, 1.3C.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.Cn11 ○ <i>1.3D Music Harmonizing Instruments Standards</i> ■ 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, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12prof.Pr6b , 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a ■ 1.3D.12nov.Pr6a-b, 1.3D.12int.Pr6a-b, 1.3D.12prof.Pr6a-b, 1.3D.12acc.Pr6a-b, 1.3D.12adv.Pr6a-b ■ 1.3D.12nov.Re7a, 1.3D.12int.Re7a, 1.3D.12prof.Re7a, 1.3D.12acc.Re7a, 1.3D.12adv.Re7a ■ 1.3D.12nov.Re8a-b, 1.3D.12int.Re8a-b, 1.3D.12prof.Re8a-b, 1.3D.12acc.Re8a-b, 1.3D.12adv.Re8-b ■ 1.3D.12nov.Re9a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a ■ 1.3D.12nov.Re10a, 1.3D.12int.Re10a, 1.3D.12prof.Re10a, 1.3D.12acc.Re10a, 1.3D.12adv.Re10a ■ 1.3D.12nov.Re11a, 1.3D.12int.Re11a, 1.3D.12prof.Re11a, 1.3D.12acc.Re11a, 1.3D.12adv.Re11a • <i>2023 New Jersey Student Learning Standards: English Language Arts</i>

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Unit Essential Questions		Unit Enduring Understandings
● How does a functional mastery of music notation, symbols, and structural score literacy impact an ensemble singer's independence? ● Why are dynamic markings, tempo variations, and text-specific articulations so vital to conveying the emotional arc of a piece of music? ● How does deliberate, goal-oriented individual and group practice technique accelerate the mastery of a varied repertoire? ● In what ways does objective critical listening and peer critique inform a musician's own technical proficiency? ● How do performance etiquette, concert dress, and visual stage presence alter an audience's aesthetic perception of a performance?		● Fluent music reading transforms a singer from a passive, rote-imitative learner into an independent musician capable of interpreting a composer's intent and analyzing complex scores. ● Expressive qualities like dynamics, tempo, and articulation are the structural tools used to manipulate tension and communicate abstract thematic concepts directly to an audience. ● Developing focused rehearsal strategies, such as score marking, targeted text drills, and isolation of pitch intervals, directly overcomes technical demands and ensures performance readiness. ● Formulating constructive, terminology-grounded critiques of one's own ensemble and outside performers highlights mechanical strengths and diagnoses areas needing immediate refinement. ● The holistic "packaging" of a performance, including precise stage decorum, uniform appearance, and gracious audience engagement, bridges the gap between technical execution and authentic artistic communication.
Evidence of Learning		
Formative & Alternative Assessments: ● Basics of Music Theory quiz ● Class participation grades ● Posture and Alignment Checks ● Performance Critiques ● Individual student check-ins with teacher	Benchmark & Summative Assessments: ● Repertoire Review ● Technical Recording Check (Benchmark) ● First Concert Repertoire Critique (Summative Analysis) ● Winter Concert	Resources Needed: ● YouTube recorded concerts (other schools) ● Sheet music of warmups and repertoire (Updated yearly) ● Logic Pro ● Microphones ● Interfaces ● MIDI Keyboards

Unit III: Cultural Synthesis, Creative Composition, and Reflective Artistry

Unit Summary

In this unit, students will explore the foundational question of why we sing by investigating the profound intersection of artistic intent, historical context, and global cultural connections. Singers will expand their musical independence by shifting from performance execution to music composition, using music theory to write and arrange original vocal lines. Utilizing digital audio technology, students will record their ensemble and individual voices to engage in rigorous, evidence-based self-critique and introspection. Ultimately, this unit develops a singer's metacognitive awareness, transforming technical performance into a deeply personal vehicle for creative expression and global citizenship.

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 *Chorus*:

- *2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12*
 - *1.3C Music Ensemble Standards*
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 - 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, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12prof.Pr6b , 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a-b, 1.3D.12int.Pr6a-b, 1.3D.12prof.Pr6a-b, 1.3D.12acc.Pr6a-b, 1.3D.12adv.Pr6a-b
 - 1.3D.12nov.Re7a, 1.3D.12int.Re7a, 1.3D.12prof.Re7a, 1.3D.12acc.Re7a, 1.3D.12adv.Re7a
 - 1.3D.12nov.Re8a-b, 1.3D.12int.Re8a-b, 1.3D.12prof.Re8a-b, 1.3D.12acc.Re8a-b, 1.3D.12adv.Re8-b
 - 1.3D.12nov.Re9a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a
 - 1.3D.12nov.Re10a, 1.3D.12int.Re10a, 1.3D.12prof.Re10a, 1.3D.12acc.Re10a, 1.3D.12adv.Re10a
 - 1.3D.12nov.Re11a, 1.3D.12int.Re11a, 1.3D.12prof.Re11a, 1.3D.12acc.Re11a, 1.3D.12adv.Re11a
- *2023 New Jersey Student Learning Standards: English Language Arts*
 - RI.CR.11-12.1, RI.CL.11-12.2, W.IW.11-12.2, W.WR.11-12.5, W.SE.11-12.6, SL.PE.11-12.1-2, SL.PE.11-12.4-5
- *2026 New Jersey Student Learning Standards: Science*
 - HS-PS4-1
- *2020 New Jersey Student Learning Standards: Computer Science and Design Thinking*
 - 8.1.12.CS.1, 8.1.12.TC.1, 8.2.12.ITH.1-3, 8.2.12.ETW.1
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
 - 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2, 9.4.12.GCA.1

Unit Essential Questions	Unit Enduring Understandings
● How does an ensemble discover and communicate a composer's underlying artistic intent, and why does humanity use singing as a primary medium for expression? ● In what ways does exploring the historical, social, and cultural contexts of global choral literature transform a musician's performance delivery? ● How does the process of music composition and original vocal arranging deepen a singer's understanding of choral scores? ● Why is the capture of digital audio recordings an invaluable tool for individual vocal growth and group introspection? ● How does structured, text-supported self-critique alter a student's long-term artistic habits and personal accountability?	● Vocal music transcends spoken language, serving as a universal human impulse to convey deep emotion, tell compelling stories, and express abstract concepts that words alone cannot capture. ● Choral repertoire serves as a historical artifact; understanding the diverse cultures, traditions, and global struggles behind a piece of music fosters empathy and authentic, respectful interpretation. ● Creating original musical works requires the practical application of voice-leading, phrase shaping, and harmonic structures, shifting a student's perspective from a consumer of music to an active creator. ● Digital recording technology provides an objective, static mirror of a live performance, allowing musicians to step away from the physical act of singing to neutrally analyze acoustic accuracy. ● Continuous, evidence-based self-reflection fosters metacognition, empowering student musicians to diagnose their own technical flaws, take ownership of their vocal growth, and construct original artistic claims.
Evidence of Learning	

Formative & Alternative Assessments: • Posture and Alignment Checks • Performance Critiques • Class participation grades • Hot-key Quiz • Individual student check-ins with teacher	Benchmark & Summative Assessments: • Repertoire Review • Required Performance • Technical Recording Check	Resources Needed: • Sheet music of warmups and repertoire (Updated yearly) • Logic Pro • Microphones • Interfaces • MIDI Keyboards
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Unit IV: Production Technology, Culminating Performance, and Course Evaluation

Unit Summary

In this final, capstone unit, students will synthesize their vocal skills, music literacy, and technical knowledge through a four-part vocal harmony composition project and a final public showcase. Singers will collaborate on the digital backend of vocal production, exploring audio files and music mixing to finalize ensemble tracks and recorded performances. The unit culminates in the execution of the final live choral performances, where students will manifest their stage presence, visual packaging, and vocal blend for an authentic community audience. Finally, students will engage in a comprehensive, retrospective course evaluation, reflecting on their individual vocal trajectory over the year and analyzing the holistic success of the choral collective.

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 *Chorus*:

- *2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12*
 - *1.3C Music Ensemble 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, 1.3C.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.Cn11
 - *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, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12prof.Pr6b , 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a-b, 1.3D.12int.Pr6a-b, 1.3D.12prof.Pr6a-b, 1.3D.12acc.Pr6a-b, 1.3D.12adv.Pr6a-b
 - 1.3D.12nov.Re7a, 1.3D.12int.Re7a, 1.3D.12prof.Re7a, 1.3D.12acc.Re7a, 1.3D.12adv.Re7a
 - 1.3D.12nov.Re8a-b, 1.3D.12int.Re8a-b, 1.3D.12prof.Re8a-b, 1.3D.12acc.Re8a-b, 1.3D.12adv.Re8-b
 - 1.3D.12nov.Re9a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a
 - 1.3D.12nov.Re10a, 1.3D.12int.Re10a, 1.3D.12prof.Re10a, 1.3D.12acc.Re10a, 1.3D.12adv.Re10a
 - 1.3D.12nov.Re11a, 1.3D.12int.Re11a, 1.3D.12prof.Re11a, 1.3D.12acc.Re11a, 1.3D.12adv.Re11a
 - *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-c, 1.3E.12acc.Pr4a-c, 1.3E.12adv.Pr4a-c ■ 1.3E.12prof.Pr5a, 1.3E.12acc.Pr5a, 1.3E.12adv.Pr5a ■ 1.3E.12prof.Pr6a-b, 1.3E.12acc.Pr6a-b, 1.3E.12adv.Pr6a-b ■ 1.3E.12prof.Re7a-b, 1.3E.12acc.Re7a-b, 1.3E.12adv.Re7a-b ■ 1.3E.12prof.Re8a, 1.3E.12acc.Re8a, 1.3E.12adv.Re8a ■ 1.3E.12prof.Re9a, 1.3E.12acc.Re9a, 1.3E.12adv.Re9a ● 2023 New Jersey Student Learning Standards: English Language Arts ○ RI.CR.11-12.1, RI.CL.11-12.2, W.IW.11-12.2, W.WR.11-12.5, W.SE.11-12.6, SL.PE.11-12.1-2, SL.PE.11-12.4-5 ● 2020 New Jersey Student Learning Standards: Computer Science and Design Thinking ○ 8.1.12.CS.1, 8.1.12.TC.1, 8.2.12.ITH.1-3, 8.2.12.ETW.1 ● 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills ○ 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2, 9.4.12.GCA.1		
Unit Essential Questions		Unit Enduring Understandings
● How do the technical processes of audio engineering, tracking, and music mixing alter the acoustic delivery of a vocal performance? ● Why is a live, public final performance considered the ultimate synthesis of a musician's technical, behavioral, and emotional preparation? ● How does a student's visual stage packaging and artistic vulnerability during a final showcase create a shared aesthetic experience with a live audience? ● What is the value of a comprehensive, year-end course evaluation for both the individual singer and the long-term health of the choral program? ● How does a singer translate the collaborative, self-reflective, and technical skills mastered in the choral studio into future academic, career, and life situations?		● Utilizing digital sound production tools allows musicians to intentionally balance harmonies, adjust acoustic environments, and polish recorded audio files into a professional, commercial-grade product. ● A culminating concert is the authentic realization of months of structured rehearsal; it requires simultaneous coordination of physical health, score literacy, performance etiquette, and expressive communication in real-time. ● Live music is a reciprocal communicative act; the visual presence, focus, and artistic conviction of the performers directly manipulate the room's energy and emotional response. ● Honest retrospective evaluation allows musicians to track growth metrics from their baseline benchmarks, celebrate collective milestones, and provide structured feedback to shape future curricular pathways. ● The core competencies of choral artistry - including group synchronization, precise audio tracking, emotional resilience, and constructive self-critique - build universal life literacies critical for success in an interconnected global economy.
Evidence of Learning		
Formative & Alternative Assessments: ● Posture and Alignment Checks ● Performance Critiques ● Class participation grades ● Individual student check-ins with teacher	Benchmark & Summative Assessments: ● Repertoire Review ● Four-Part Harmony Composition ● Second Concert Repertoire Check (Summative Analysis) ● Spring Concert	Resources Needed: ● Sheet music of warmups and repertoire (Updated yearly) ● Logic Pro ● Microphones ● Interfaces ● MIDI Keyboards

Section IX: Unit Reflection

The *Chorus* instructional team must confer upon the completion of each instructional unit in the *Chorus* 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 should be used by the instructional team for future modifications within the *Chorus* curriculum.

Unit Reflection Form: <i>Chorus</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 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)