PASCACK VALLEY REGIONAL HIGH SCHOOL DISTRICT

Pascack Hills High School, Montvale, New Jersey
Pascack Valley High School, Hillsdale, New Jersey

Course Name: History of American Popular Music

Full-year, 5-credit course

Born On: August, 2020
Previous Revision: August, 2025
Current Revision: October, 2026
Board Approval: October 26, 2026

COURSE DESCRIPTION: History of American Popular Music

This course is offered to all interested students, grades 9-12.

This course is designed for students who seek the opportunity to extend their musical understanding, heighten their music listening skills, and increase their ability to respond more fully to music by tracing the development of American Music to the present. Experiences will include opportunities to analyze famous compositions representative of many styles and inquire into musical connections to contemporary life, history, and culture.

Music of significant historical time periods will be explored (from the early twentieth century until the present).

Rock and Roll: An American Story is rooted in a teaching philosophy that believes students learn best when they truly connect with the material to which they're introduced. Obviously, popular music is one such point of connection. This course is devoted to bringing music into the classroom as a gateway to the substantive and meaningful exploration of a wide range of topics in Social Studies, English Language Arts, Humanities, Music and other subject areas.

This curriculum is not simply about allowing students to listen to and enjoy music in school, but about empowering them to become more critical listeners and thinkers. One of the most effective ways to do this is by regularly using the material in the classroom for which students have a natural and deep affection, by making the classroom a place students look forward to entering, and by teaching in a way that makes the classroom an engaging, enjoyable and exciting place for students to be.

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, Career Readiness, Life Literacies and Key Skills, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence. Career readiness, life literacies and key skills education provide students with the skills needed to make informed career and financial decisions, engage as responsible community members in a digital society, and successfully meet the challenges and opportunities in an interconnected global economy.

Descriptors for High School Proficiency Levels Sources: **NJ Department of Education 2020 NJSLS-VPA** (see below) and **NJ Department of Education 9.3 – Career & Technical Education (CTE) Content Area: 21st Century Life and Careers**

Standard 9: Career Readiness, Life Literacies and Key Skills
9.3 is composed of the following Career Ready Practices (source: NJ Department of Education 9.3 – Career & Technical Education (CTE), Content Area: Arts, A/V Technology & Communications Career Cluster and Pathway: Performing Arts (AR-PRF) are used:

9.3 – Career & Technical Education (CTE)
Content Area: 21st Century Life and Careers

CONTENT AREA:	*STANDARD 9.3 CAREER AND TECHNICAL EDUCATION*
ARTS, A/V TECHNOLOGY & COMMUNICATIONS CAREER CLUSTER®	
Number	**Standard Statement**
PATHWAY:	***PERFORMING ARTS (AR-PRF)***
9.3.12.AR-PRF.1	**Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.**
9.3.12.AR-PRF.2	**Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.**
9.3.12.AR-PRF.3	**Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.**
9.3.12.AR PRF.4	**Demonstrate knowledge of music theory.**
9.3.12.AR-PRF.5	**Explain key issues affecting the creation of characters, acting skills and roles.**
9.3.12.AR-PRF.6	**Create stage, film, television or electronic media scripts in a variety of traditional and current formats.**
9.3.12.AR-PRF.7	**Describe how technology and technical support enhance performing arts productions.**
9.3.12.AR-PRF.8	**Analyze all facets of stage and performing arts production management.**

The Arts as Creative Personal Realization

Philosophical Foundation	Lifelong Goals
Participation in the arts as creators, performers/presenters/producers and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one art discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Philosophical Foundation	Lifelong Goals
Throughout history, the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals but approaches them through distinct approaches and techniques. Understanding works of art provides insights into an individual's own culture and society, as well as those of others, while also providing opportunities to access, express and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand works of art from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other content.

Descriptors for High School Proficiency Levels

(Source: NJ Department of Education 2020 NJSLS-VPA)

At the high school level (grades 9–12), all students are required to complete five credits in Visual and Performing Arts as part of the course requirements to receive a high school diploma (N.J.A.C. 6A:8-5.1). Because students' experiences and course offerings at the middle and high school levels may vary, the new grade 9–12 standards are described in three levels of proficiency. The three levels—proficient, accomplished, and advanced—are flexible enough to accommodate varying degrees of achievement by students during high school, including those who build on their K–8 foundation by pursuing more profound engagement in one art discipline, as well as those who explore a wide range of artistic pursuits and experiences at the high school level.

Proficient	Accomplished	Advanced
Students at the proficient level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare an assigned repertoire for presentation, make appropriate choices with some support, and may be prepared for active engagement in their community. They understand the art form to be an essential form of personal realization and well-being, and make connections between the art form, history, culture and other learning.	Students at the accomplished level are, with minimal assistance, able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts performances, products, or presentations that demonstrate technical proficiency and personal communication and expression. They use the art form for personal realization and well-being, and have the necessary skills for and interest in participation in arts activity beyond the school environment.	Students at the advanced level independently identify challenging arts problems based on their interests or for specific purposes, and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college-level work. As arts learners, they exploit their personal strengths and apply strategies to overcome personal challenges. They are capable of taking a leadership role in arts activities within and beyond the school environment.
A level of achievement attainable by most students who complete a high school level course in the arts (or equivalent) beyond the foundation of quality K–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the proficient level.	A level and scope of achievement that significantly exceeds the accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and

		understandings beyond the expectations articulated for accomplished achievement.

Anchor Standard 1: Generating and conceptualizing ideas.

Enduring Understanding: The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources

Essential Question: How do musicians generate creative ideas?

Practice: Imagine

Performance Expectations:

1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical).

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 2: Organizing and developing ideas.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context and expressive intent.

Essential Question: How do musicians make creative decisions?

Practices: Plan, Make

Performance Expectations:

- 1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent.
- 1.3A.8.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences.

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9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

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Anchor Standard 3: Refining and completing products.

Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work?

Practices: Evaluate, Refine

- 1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources.

- 1.3A.8.Cr3b: Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.

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9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Performing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Practices: Select, Analyze, Interpret

Performance Expectations:

- 1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices.
- 1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- 1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.
- 1.3A.8.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.

- 1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).

  9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

  9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

  9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

  9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

  9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their performance?

Practices: Rehearse, Evaluate, Refine

Performance Expectations:

1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 6: Conveying meaning through art.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.

Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Practice: Present

Performance Expectations:

- 1.3A.8.Pr6a: Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.
- 1.3A.8.Pr6b: Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Responding

Anchor Standard 7: Perceiving and analyzing products.

Enduring Understandings: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

Practices: Select, Analyze

Performance Expectations:

- 1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.
- 1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance).
- 1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 8: Applying criteria to evaluate products.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Practices: Evaluate

Performance Expectations:

1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 9: Interpreting intent and meaning.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent? **Practice:** Interpret

Performance Expectations:

1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods, conveys expressive intent.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing and responding.

Essential Question: How do musicians make meaningful connections to creating, performing and responding?

Practice: Interconnection

Performance Expectations:

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Practice: Interconnection

Performance Expectations:

1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

21st Century Themes & Skills

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9. Model integrity, ethical leadership and effective management.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence

Career Ready Practices

- *Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media.*
- *Communicate information and ideas to multiple audiences using a variety of media and formats.*
- *Develop cultural understanding and global awareness by engaging with learners of other cultures.*
- *Contribute to project teams to produce original works or solve problems.*
- *Advocate and practice safe, legal, and responsible use of information and technology.*
- *Demonstrate personal responsibility for lifelong learning.*
- *Exhibit leadership for digital citizenship.*
- *Plan strategies to guide inquiry.*
- *Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.*
- *Evaluate and select information sources and digital tools based on their appropriateness for specific tasks.*
- *Process data and report results.*
- *Identify and define authentic problems and significant questions for investigation.*
- *Plan and manage activities to develop a solution or complete a project.*
- *Collect and analyze data to identify solutions and/or make informed decisions.*
- *Use multiple processes and diverse perspectives to explore alternative solutions.*

Interdisciplinary Connections

Music encompasses a broad multidisciplinary field within its own academic area, including the teaching of creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. The NJSLS are designed to integrate four core music standards related to creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. These interdisciplinary connections, as a result, are present within the current standards. Interdisciplinary connections in this document expand outside the distinct field of music into science, social studies, mathematics, technology, and literacy/language arts.

- **Math:** Using songs and poems in instruction to determine patterns and rhythm.
- **ELA:** Listening to regular beats, alliteration, rhymes and repeated lines to determine the meaning in a story, poem or song.
- **Social Studies:** Identify common, recognizable musical forms and characteristics related to specific cultural traditions. Identifying compositional techniques used in different styles and genres of music vary according to prescribed sets of rules. Identify stylistic considerations that vary across genres, cultures, and historical eras.
- **Technology:** Comparing the same work in different media. Compare and contrast the text to an audio, video, or multimedia version while analyzing each medium's portrayal of the subject.
- **Science:** Deepen student understanding of the scientific method and the elements of music. Students will develop a basic understanding of core concepts related to musical terms based in science: pitch, tempo, timbre, interval, chord, harmony, melody, and rhythm. Students will conduct scientific experiments to explore and understand the properties of sound.

Assessments

Music assessments, like other content area assessments, should be a natural and ongoing part of the teaching and learning process. The more authentic the assessment process is, the better the chance that students will see the interdisciplinary connections between music and other areas of study, as well as the role of music in their lives as citizens.

1. What factors should be considered in planning for assessment?
    - Content mastery (which standards are being assessed)
    - Analysis of content
    - Skills development
    - Connections between and among essential learnings
    - Connections between the past, present, and the future
    - Interdisciplinary connections
    - Diversity in student learning styles and needs
    - Opportunities for democratic participation

2. How are goals of instruction and assessment related?
    - Are the goals for learning actually being assessed?
    - To what degree are we asking students to extend learning?
    - Can students transfer their learning to a new situation?
    - Does the assessment reflect what is valued instructionally?
    - Does the assessment benefit the learner by informing teaching practices?
    - Does the assessment allow for a variety of learners to demonstrate their understanding?

3. What should you consider as you develop criteria for scoring?
    - How many ways can students demonstrate they have learned the material?
    - How will students be scored?
    - How will the needs of a variety of learners be addressed with this assessment?
    - Does the scoring tool reflect the learning goals?

4. What are the most constructive assessment designs and methods for music educators?
    - Performance assessment
    - Authentic assessment
    - Authentic instruction
    - Portfolio assessment

Helpful links:
Authentic Assessments: Working definitions of AA, Muller Toolbox, NEA Toolbox, 21st Century Assessments,

Authentic assessment can include (but are not limited to) the following:
- Observation
- Portfolios
- Journals
- Self- and peer-evaluation
- Project-Based Learning: EduTopia
- Test and/or quizzes
- http://www.edutopia.org/blog/project-based-learning-music-andrew-miller
- Blogs, Vlogs, other Web tools to extend beyond classroom walls

Music and Technology K-12 Indicators

As teaching, learning and curriculum across New Jersey evolves to better meet student needs, teachers, when addressing standards in music, are expected to integrate the adopted 8.1 Educational Technology, 8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming, and 21st Century Skills into their classroom practice. To that end, teachers will be expected to apply the following anchor standards to their classroom practice.

The following content statements can be integrated into any of the adopted Music strands methodologies).

8.1 Educational Technology

- Understand and use technology systems.
- Select and use applications effectively and productively.
- Apply existing knowledge to generate new ideas, products, or processes
- Create original works as a means of personal or group expression.

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- The characteristics and scope of technology.
- The core concepts of technology.
- The relationships among technologies and the connections between technology and other fields of study.
- The cultural, social, economic and political effects of technology.
- The effects of technology on the environment

Digital Resources/Technology

Many instructional resources are available to educators to teach music with students' diverse interests and needs in mind. The below list represents current and prominent instructional resources that are referenced often in classrooms. Digital sources are hyperlinked.

The Arts and the New Jersey Student Learning Standards: A Review of Connections between New Jersey Student Learning Standards and the National Core Arts Standards Conceptual Framework.
http://nccas.wikispaces.com/file/view/Arts%20and%20Common%20Core%20-%20final%20report1.pdf/404993792/Arts%20and%20Common%20Core%20-%20final%20report1.pdf

Music Education Standards and Assessment: A resource for music educators across the United States.
http://musicstandards.org/states/national/

Differentiation/Modifications

Curriculum Differentiation is a process teachers use to increase achievement by improving the match between the learner's unique characteristics: prior knowledge, cognitive level, learning style, motivation, strength or interest and various curriculum components: Nature of the objective, teaching activities, learning activities, resources and products. This broad notion applies to learners from a diverse range of abilities, including: Gifted and Talented, English Language Learners, Students with Disabilities, and Students at Risk of School Failure. Music is a field of education that provides educators with a wealth of opportunities for differentiation, but also real challenges of meeting the needs of diverse learners. This addendum reveals pathways for music differentiation specific to four distinct student populations.

Teachers can differentiate

- Content: What we teach and how we give students access to the information and ideas that matter
- Process: How students come to understand and "own" the knowledge, understanding, and skills essential to a topic
- Product: How a student demonstrates what he or she has come to know, understand and be able to do as a result of a segment of study

According to students'

- Readiness-The current knowledge, understanding, and skill level a student has related to a particular sequence of learning
- Interest - What a student enjoys learning about, thinking about, and doing
- Learning StyleA - A student's preferred mode of learning. It is influenced by learning style, intelligence preference, gender and culture

Gifted and Talented (content, process, product and learning environment)	**English Language Learners**	**Students with Disabilities (appropriate accommodations, instructional adaptations, and/or modifications as determined by the IEP or 504 team)**	**Students at Risk of School Failure**
N.J.A.C. 6A:8-3.1 Curriculum and instruction District boards of education shall develop appropriate curricular and instructional modifications	The purpose of adaptations is to reduce the complexity of the language, not the depth of the subject content. By lowering the language barrier and making the lessons as comprehensible as	Participation in and benefit from Visual and Performing Arts: Students with disabilities demonstrate a broad range of learning, cognitive, communication, physical,	Districts are required to administer grade-level benchmark and/or interim assessments in Music.. After each administration, districts should analyze the data

used for gifted and talented students, indicating content, process, products, and learning environment. ***Sample Differentiation Strategies and Techniques that apply to Music*** **Acceleration:** Involves grade-skipping or changing the rate of presentation of the general curriculum to enable the student to complete the program in less time than usual. Acceleration can occur in any subject area. Middle school students should be able to take high school courses; high school students take college courses with appropriate credit accrued. Some provision must be made for continued acceleration or high-level enrichment. Unless the student has a pre-identified problem, social or emotional development should not inhibit acceleration. Acceleration can be achieved through the following: ● flexible pacing ● content acceleration ● early entrance to school ● multi-age classes ● compacting	possibly, the students' ability to understand is increased. Two factors will influence the student's ability: (1) the level of familiarity the student has with the content; and (2) the degree to which the content is given meaning through visuals such as pictures, charts, and diagrams. Nonlinguistic cues enable the student to comprehend the material and the teacher's messages. The aim is to lower the language barrier by making the classroom communication simple, clear, and meaningful to the student. Students may sound "fluent" in a social setting, but have difficulty with "academic" language. Students will go through stages of silence, then mimicking the language before using the language spontaneously. **Prepare for the Student** ● Work with an ESL/Bilingual teacher to identify key objectives, skills, and concepts before introducing a unit. ● Have students retell in their own words before attempting the task.	sensory, and social/emotional differences that may necessitate adaptations to the general education program. Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes. Dance, music, theater, and visual arts require different forms of participation. The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students' learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. **Classroom Organization:** Students with disabilities may require specific adaptations in the classroom for them to participate. Participation is	to identify which students are at-risk in this content area. **Classroom Organization:** Students with disabilities may require specific adaptations in the classroom for them to participate. Participation is enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility. Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment. **Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster

● college course work ● early college admission ● advanced placement **Sample Resource:** 'http://www.nagc.org/sites/default/files/Advocacy/Acceleration%20Policy%20Guidelines.pdf http://www.psikiyatr.com/other/learninghandbook.pdf **Enrichment**-way to meet the differentiated needs of exceptionally able students. Well-articulated assignments that require higher cognitive processing, in-depth content, and alternate modes of communication can be effective and stimulating. Acceleration can be achieved by: ● alternate learning activities/units ● independent study ● advanced thinking processes ● guest speakers ● mentors/internships ● alternate resources ● exchange programs	● Allow bilingual teacher to reiterate key concepts in simple English or student's language. **Preparing students for the lesson:** ● *Building Background Information* through brainstorming, semantic webbing, use of visual aids and other comprehension strategies. ● *Simplifying Language for Presentation* by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech. ● *Developing Content Area Vocabulary* through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in music. ● *Concept Development*-Students will be learning about instruments, rhythm, and many new concepts.	enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility. Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment. **Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Applications) **Preparation** ·Preview materials to increase interest ·Use organizing tools highlight key ideas	understanding of new concepts and processes (Instructional Applications) **Preparation** · Preview materials to increase interest · Use organizing tools highlight key ideas · Use questioning techniques to elicit prior knowledge Prompts · Mnemonics · Repeat and clarify directions · Segment techniques and task analysis **Application** · Dramatization · Props/manipulatives to relate to experience · Simulations · Games/puzzles to generalize information **Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to

Sample resource: *http://www.kidsguidenj.com/enrichment/music.html* *http://www.njschoolofmusic.com/* **Grouping:** involves placing students of like ability together in homogeneous arrangements, such as special classes or clustering in the same classroom. Grouping allows for more appropriate, rapid, and advanced instruction and challenges students without isolating them. Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible grouping creates temporary groups that can last an hour, a week, or even a month. Different Types of Grouping: ● Self-contained class ● Pullout program ● Cluster grouping in the regular classroom ● Honors and enriched classes ● Seminars ● Resource centers	● *Giving Directions*-Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP students understand the task. In addition, students should be provided with/or have access to directional words such as circle, write, draw, cut, underline, etc. **Prepare Instruction** ● Eliminate peripheral information. ● Translate abstract to concrete. ● Build background information with brainstorming, semantic webbing, and maps/graphics, photos, illustrations, and videos. ● Use KWL Charts ● Slowly expand the amount of material being learned. ● Maintain consistent classroom procedures/routines for prediction and comfort level. ● Share routine expectations.	·Use questioning techniques to elicit prior knowledge Prompts ·Mnemonics ·Repeat and clarify directions ·Segment techniques and task analysis **Application** ·Dramatization ·Props/manipulatives to relate to experience ·Simulations ·Games/puzzles to generalize information **Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides supports to promote student development. Equally important is student self-monitoring,	participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides support to promote student development. Equally important is student self-monitoring, self-evaluation, and self-management to promote student self-reflection and self-direction regarding task demands, goal attainment, and performance accuracy. · Goal Setting · Anecdotal records · Portfolios · Videos · Audio Tapes · Student Contracts **Student Motivation**: Expanding student motivation to learn content in music can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities. **Student Response:** Students with disabilities may require specific adaptations in

Pacing Guide

Analyze musical examples	**7 weeks (209 minutes/week)**
Evaluate musical products	**7 weeks (209 minutes/week)**
Interpreting intent and meaning of the musical composition	**8 weeks (209 minutes/week)**
Music connects us to history, culture, heritage, community and develops a lifelong appreciation	**7 weeks (209 minutes/week)**
Students will find avenues of understanding and communication through connecting music to personal growth, the joy of living, traditions, culture, and history	**7 weeks (209 minutes/week)**

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?
Practice: Interconnection

LEARNING OBJECTIVES	SUGGESTED ACTIVITIES	MATERIALS	ASSESSMENT	
Content Theme: Analyze musical examples **Students will be able to:** • Describe specific music events in a given aural example, using appropriate terminology • Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music • Analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices • Describe music events/changes as they occur in recorded or live excerpts; e.g., tempo, meter, harmony, dynamics, texture, form, instrumentation. • Describe the emotions and thoughts the music communicates and analyze how it does so.	• Large and Small group Instruction • Classroom discussions • Group investigations • Performance-based activities • Computer-Assisted Instruction • Demonstrations • Listening Activities • Watching Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context) • Analysis of song lyrics as a form of poetry • Writing activities	• teachrock.org • Handouts • Computer-Assisted Instruction • Audio/Video Recordings • Still images (such as maps, photographs, graphs, paintings) • Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context)	**Formative (F)** **Summative (S)** • Class Discussion (F) • Timestamped listening notes (F) • Music Projects & other assignments (S) • Individual and/or group reflections (verbal or written) (S) • Cross-cultural influence analysis (S) **Benchmark:** At the end of the unit, students analyze two contrasting excerpts using a shared listening guide and contextual sources. They identify musical elements and changes, explain expressive effects, compare styles, and	**New Jersey Student Learning Standards (NJSLS)** 2020 NJSLS-VPA Anchor Standard 6 Anchor Standard 7 Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11

• Compare and contrast music styles from a variety of cultures and time periods, including non-western music, and describe their effect on American Music. • Analyze the difference between expressing personal preferences in music and critiquing a music composition or music performance.	• Student Reflections • Research Projects		distinguish preference from critique. **Alternative Assessment:** Annotated Listening Podcast: Students create a short audio or video presentation analyzing two contrasting musical selections, including one American popular music example and one from a different cultural tradition. Using timestamps, students identify musical events and changes in rhythm, meter, harmony, dynamics, texture, form, and instrumentation and explain how these elements communicate emotions or ideas.	

Content Theme: Evaluate musical products **Students will be able to:** ● Evaluate a musical work(s) and performance(s) through analysis of established criteria. ● Evaluate the difference between expressing personal preferences in music and critiquing a music composition or music performance. ● Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models. ● Evaluate a musical work through personal interpretation.	● Large and Small group Instruction ● Classroom discussions ● Group investigations ● Performance-based activities ● Computer Assisted Instruction ● Demonstrations ● Listening Activities ● Watching Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context) ● Analysis of song lyrics as a form of poetry ● Writing activities ● Student Reflections ● Research Projects	● teachrock.org ● Handouts ● Computer Assisted Instruction ● Audio/Video Recordings ● Still images (such as maps, photographs, graphs, paintings) ● Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context)	● Criteria-based critique practice (F) ● Comparative evaluation discussion (F) ● Written musical review (S) ● Model comparison project (S) **Benchmark:** At the end of the unit, students independently evaluate two versions of a selection using a shared rubric. They apply established criteria, support judgments with musical evidence, and distinguish preference from evaluation	**New Jersey Student Learning Standards (NJSLS)** 2020 NJSLS-VPA Anchor Standard 6 Anchor Standard 7 Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11

Content Theme: **Interpreting intent and meaning of the musical composition** **Students will be able to:** • Discern the musical performers' expressive intent through their use of elements and structures of music. • Describe the emotions and thoughts communicated through music. • Interpret and analyze the composer's intended meaning of a musical composition. • Analyze differences between students' interpreted intent and the creators' or artists' intent as described through interviews and other historical records.	• Large and Small group Instruction • Classroom discussions • Group investigations • Performance-based activities • Computer Assisted Instruction • Demonstrations • Listening Activities • Watching Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context) • Analysis of song lyrics as a form of poetry • Writing activities • Student Reflections • Research Projects	• teachrock.org • Handouts • Computer Assisted Instruction • Audio/Video Recordings • Still images (such as maps, photographs, graphs, paintings) • Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context)	• Interpretation listening responses (F) • Artist-intent comparison (F) • Expressive intent analysis (S) • Listener interpretation and documented intent project (S) **Benchmark:** At the end of the unit, students analyze a shared selection before and after reviewing a source describing the creator's or performer's intent.	**New Jersey Student Learning Standards (NJSLS)** 2020 NJSLS-VPA Anchor Standard 6 Anchor Standard 7 Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11

Content Theme: **Music connects us to history, culture, heritage, and community and develops a lifelong appreciation** **The student will be able to:** • Describe the distinguishing characteristics of representative American musical genres and styles • Compare the functions music serves, the roles of musicians, and the conditions under which music is typically performed • Classify by genre or style and by historical period aural examples of American music, and explain the reasoning behind their classifications • Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them • Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements • Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context	• Large and Small group Instruction • Class work • Computer Assisted Instruction • Demonstrations • Performances • Listening Activities • Watching Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context) • Analysis of song lyrics as a form of poetry • Writing activities • Student Reflections • Research Projects	• teachrock.org • Handouts • Computer Assisted Instruction • Audio/Video Recordings • Still images (such as maps, photographs, graphs, paintings) • Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context)	• Genre classification listening checks (F) • Genre evolution and musician-role mapping (F) • American genre research exhibit (S) • Cultural synthesis and community project (S) **Benchmark:** At the end of the unit, students classify three excerpts with supporting reasons and complete a source-supported analysis tracing one genre's cultural influences, historical development, musician roles, and social functions. A brief reflection addresses interdisciplinary connections and personal or collaborative learning.	**New Jersey Student Learning Standards (NJSLS)** 2020 NJSLS-VPA Anchor Standard 6 Anchor Standard 7 Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11

• Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences • Examine how music relates to personal development and enjoyment of life. • Evaluate how the study of music expands the ability to communicate with and understand others. • Demonstrate how people celebrate, mourn, create, communicate ideas, help others, express feelings, come together, and/or enjoy themselves through music. • Evaluate how the study of music expands the ability to communicate with and understand others. • Describe how making music together helps develop skills and success in working with others. • Explain how participation in music can become a lifetime pursuit and/or develop analytical and creative thinking skills. • Tell how music connects to other disciplines.				

Content Theme: **Students will find avenues of understanding and communication through connecting music to personal growth, the joy of living, traditions, culture, and history** **The student will be able to:** • Examine how music relates to personal development and enjoyment of life. • Evaluate how the study of music expands the ability to communicate with and understand others. • Demonstrate how people celebrate, mourn, create, communicate ideas, help others, express feelings, come together, and/or enjoy themselves through music. • Evaluate how the study of music expands the ability to communicate with and understand others. • Describe how making music together helps develop skills and success in working with others. • Explain how participation in music can become a lifetime pursuit and/or develop analytical and creative thinking skills. • Tell how music connects to other disciplines.	• Large and Small group Instruction • Class work • Computer Assisted Instruction • Demonstrations • Performances • Listening Activities • Watching Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context) • Analysis of song lyrics as a form of poetry • Writing activities • Student Reflections • Research Projects	• teachrock.org • Handouts • Computer Assisted Instruction • Audio/Video Recordings • Still images (such as maps, photographs, graphs, paintings) • Videos (such as Interviews with artists and historical figures, historical footage that helps better understand the social and political context)	• Music connections journal (F) • Collaborative music activity and reflection (F) • Music and personal development portfolio (S) • Music for community project (S) **Benchmark:** At the end of the unit, students explain the social purposes of two musical examples, reflect on one collaborative music-making experience, and identify one interdisciplinary connection and one pathway for lifelong participation.	**New Jersey Student Learning Standards (NJSLS)** 2020 NJSLS-VPA Anchor Standard 6 Anchor Standard 7 Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11