

Marking Period	Unit Title	Recommended Instructional Days
4	Marking Period 4	1 Marking Period
Artistic Process:	Anchor Standard: <i>General Knowledge & Skills</i>	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSL-S-VPA within Unit
Creating Performing Responding Connecting	Standard #: 2 Organizing and developing ideas. Standard #: 4 Description: Developing and refining techniques and models or steps needed to create products. Standard #: 8 Description: Interpreting intent and meaning. Standard #: 10 Description: Synthesizing and relating knowledge and personal experiences to create products.	
Artistic Practice:	Performance Expectation/s:	
Creating <ul style="list-style-type: none"> ● Imagine ● Plan/Make ● Evaluate/Refine Performing <ul style="list-style-type: none"> ● Rehearse/Evaluate/Refine ● Select/Analyze/Interpret 	Proficient 1.3C.12prof.Cr2a: Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	Activity Description: Interdisciplinary Connections: Content: ;NJSL-S#: Sample Band 1 Lesson Plan for Marking Period 4: Class: Band 1 - 40 minutes

<ul style="list-style-type: none"> ● Present <p>Responding</p> <ul style="list-style-type: none"> ● Select/Analyze ● Evaluate ● Interpret <p>Connecting</p> <ul style="list-style-type: none"> ● Interconnect 	<p>Proficient 1.3C.12prof.Pr4: Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</p> <p>Proficient 1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.</p> <p>Proficient 1.3B.12prof.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.</p>	<p>Suggested Activities:</p> <p><u>Sight Reading as an Ensemble</u></p> <p>Review the process for preparing to sight read: (10 minutes)</p> <ul style="list-style-type: none"> ● Remind students to first check the key signature, then time signature, followed by accidentals, complex rhythms, articulations, and dynamics. ● Allow students 1 minute to practice the excerpt on their own <p>Play together a unison sight-reading example (10 minutes):</p> <ul style="list-style-type: none"> ● Present a sightreadingfactory.com example in unison concert band mode. ● As an ensemble, students will play the 8 measure passage to the best of their ability. (4/4 time with quarter, half, whole notes and rests) ● Upon completion, students will identify areas of complication and those that need improvement. ● Students will identify areas for improvement and as a class, they will separate rhythm from notes in the troublesome areas. ● Aloud, students will speak the rhythm on rhythm or neutral syllables ● Then, as a class, they will play again the example. <p>Play together and review as an ensemble: (20 minutes)</p> <ul style="list-style-type: none"> ● Present a sightreadingfactory.com example in multi-part concert band mode. ● Students will play as an ensemble to 8 measure passage to the best of their ability. ● Upon completion, students will identify areas of complication and those that need improvement. ● Students will review the rhythms/notes aloud for troublesome measures. As a class, the ensemble will read aloud any complex rhythms using rhythm syllables.
<p>Enduring Understanding/s:</p>	<p>Essential Question/s:</p>	
<p>1. Musicians’ creative choices are influenced by their expertise, context and expressive intent.</p> <p>2. To express their musical ideas, musicians analyze, evaluate and refine their performance over time</p>	<p>1. How do musicians make creative decisions?</p> <p>2. How do musicians improve the quality of their performance?</p>	

<p>through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>3. Through their use of elements and structures of music, creators and performers.</p> <p>4. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>3. How do we discern the musical creators' and performers' expressive intent?</p> <p>4. How do musicians make meaningful connections to creating, performing, and responding?</p>	<ul style="list-style-type: none"> • One measure at a time, students will improve their playing of the excerpt. • Students will play in small groups of their instruments to better break down the example. • As an ensemble, students will play the excerpt again. • Students will come up with a plan to improve their first read of future excerpts <p>Students will continue to practice sight reading as individuals. They will be assessed on sightreadingfactory.com individual assignments.</p> <p><u>Recording Music & Reflecting on Performance</u></p> <p>Perform & record a piece from the concert repertoire (eg. Dark Ride by Randall Standridge): (10 minutes)</p> <ul style="list-style-type: none"> • Students begin by warming up with the warm-up packet, chorales or major scales • Students practice their part for the piece for 1 minute alone, addressing any possible problem areas • Perform the entire piece without stopping while recording <p>Listen to the recording and complete an individual reflection: (10 minutes)</p> <ul style="list-style-type: none"> • Provide students with a reflection worksheet to complete as they listen. The worksheet should guide them through the active listening process, giving them the space to identify where the ensemble did well/could use improvement and where they as individuals did well/could use improvement. • Play the recording aloud for students, allowing them to complete the worksheet individually. • Play the recording a second time to give them the time to accurately complete the sheet <p>Discuss the recording as an ensemble and create a rehearsal plan: (10 minutes)</p>
<p>Social and Emotional Learning: <i>Competencies</i></p>	<p>Social and Emotional Learning: <i>Sub-Competencies</i></p>	
<p>SEL/Create: (2) Organize and develop artistic ideas and work.</p> <p>SEL/Perform: (4) Develop & refine artistic techniques & work for presentation.</p> <p>SEL/Respond: (8) Interpret intent and meaning in artistic work.</p> <p>SEL/Connect: (10) Synthesize and relate knowledge and personal experiences to make art.</p>	<p>SEL/Create: CONSOLIDATED EU: Artists organize and develop creative ideas by balancing what is known with what is new.</p> <p>CONSOLIDATED EQ: How do artists make creative decisions?</p> <p>SEL/Perform: CONSOLIDATED EU: Artists develop personal processes and skills. To express their ideas, artists analyze, evaluate, & refine their presentation/performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p>	

	<p>CONSOLIDATED EQ: How do artists improve the quality of their presentation/performance?</p> <p><i>SEL/ Respond:</i> CONSOLIDATED EU: The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ: How does understanding an artists expressive intent help us comprehend, interpret, and personally relate to an artistic works.</p> <p><i>SEL/Connect:</i> CONSOLIDATED EU: Through the arts, personal experiences, ideas, knowledge, and contexts are integrated to make meaning, and synthesized to interpret meaning.</p> <p>CONSOLIDATED EQ: How does engaging in the arts deepen our understanding of ourselves, relate to other knowledge and events around us?</p>	<ul style="list-style-type: none"> • Students will first share with a classmate and then with the class what they wrote for the ensemble and themselves as individuals. • As a class, we will find similarities between answers and write those sections on the board. • Students will come up with a rehearsal plan to improve the piece of music. <p>Rehearse the sections for improvement: (10 minutes)</p> <ul style="list-style-type: none"> • Using the class created rehearsal plan, begin to address areas for improvement. • Identify any new sections for improvement throughout the piece. <p>Students will be assessed on their reflection sheets and rehearsal plans.</p>
<p>Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p>Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>
<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> • Peer and self feedback in critical response format. 		<p><u>Benchmarks:</u></p> <ul style="list-style-type: none"> • Performance Tests - Rubric Evaluations • Recording assignments

		<ul style="list-style-type: none"> • Written Tests/Quizzes <p>Summative Assessments:</p> <ul style="list-style-type: none"> • In-class Performances • School/community/festival performances 	
<p>Differentiated Student Access to Content: Teaching and Learning Resources/Materials</p>			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
<ul style="list-style-type: none"> • Musical Instruments • Tuners and Metronomes • Recording Equipment • John McAllister, <i>Young Ensemble Warm-Ups</i> (johnmcallistermusic.com, (2014) • John McAllister, <i>Folk Song Chorales</i> (2014) • Claude T. Smith, Jensen Publications, <i>Symphonic Warm-Ups for Band</i> (1982) • J. E. Skornicka and Robert Miller, <i>Rubank Intermediate Method</i>, Hal-Leonard Publications (1936) • Carol Ann Tomlinson, <i>Responding to the Needs of All Learners</i>, (Alexandria, VA: Association for Supervision and Curriculum Development, 1999). • John McCarthy, <i>So All</i> 	<ul style="list-style-type: none"> • Meet with the student’s special education or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quizzes or test to their individual needs, as well as to discuss whether or not homework is appropriate. • Provide access to an individual or classroom aide, when required by the student’s IEP or 504, to improve student focus, comprehension and time on task. 	<ul style="list-style-type: none"> • Allow access to supplemental materials, including the use of online bilingual dictionaries. • Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs. 	<ul style="list-style-type: none"> • Connect students to related talent development opportunities, often offered through area colleges and universities, with the assistance of guidance counselors.

<p><i>Can Learn: A Practical Guide to Differentiation</i>, Rowman & Littlefield Publishers (2017)</p> <ul style="list-style-type: none"> musictheory.net - Lessons & Exercises for Music Theory musictheory.net/piano - Visual Piano sightreadingfactory.com 			
Supplemental Resources			
<p>Technology:</p> <ul style="list-style-type: none"> Assistive technology may be required for students with IEPs and 504s. Access to computers with screen readers, voice recognition software, and talking word processing applications may be beneficial. Some students with limited verbal abilities may require access to assistive communication devices and tablets that can be accessed through the school's speech therapist. SMARTBoard Noteflight Notation Software Music learning websites listed above <p>Other:</p> <ul style="list-style-type: none"> N/A 			
Differentiated Student Access to Content: Recommended <i>Strategies & Techniques</i>			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core
<ul style="list-style-type: none"> Offer resources to students in a variety of ways to accommodate for multiple learning styles. Engage all learners through implementation of various 	<ul style="list-style-type: none"> Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners. 	<ul style="list-style-type: none"> Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified. 	<ul style="list-style-type: none"> Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly.

<p>resources including visual, audio, and tactile materials.</p> <ul style="list-style-type: none"> ● Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course. 	<ul style="list-style-type: none"> ● Provide alternate presentations of skills and steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc). ● Allow additional time to complete classwork as needed, when required according to students' IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed. ● Modify test content and/or format, allowing students additional time and preferential seating as needed, according to their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments. 	<ul style="list-style-type: none"> ● Provide access to preferred seating, when requested. ● Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<ul style="list-style-type: none"> ● Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically. ● Propose interest-based extension activities and opportunities for extra credit.
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	<p>Disciplinary Concept:</p> <ul style="list-style-type: none"> ● Career Awareness and Planning ● Creativity and Innovation ● Critical Thinking and Problem-solving
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NJSLS CAREER READINESS, LIFE LITERACIES & KEY SKILLS	<ul style="list-style-type: none"> Global and Cultural Awareness 	
	<i>Core Ideas:</i>	Provide students with the necessary skills to make informed career decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities in an interconnected global economy.
	<i>Performance Expectation/s:</i>	<ul style="list-style-type: none"> There are strategies an individual can use to increase his/her value and make him/herself more marketable in the job marketplace. Career planning requires purposeful planning based on research, self-knowledge, and informed choices. With a growth mindset, failure is an important part of success. Innovative ideas or innovation can lead to career opportunities. Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed. Solutions to the problems faced by a global society require the contribution of individuals with different points of view and experiences.
	Career Readiness, Life Literacies, & Key Skills Practices	
	<p><input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee.</p> <p><input checked="" type="checkbox"/> CRP2. Apply appropriate academic and technical skills.</p> <p><input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being.</p> <p><input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively and with reason.</p> <p><input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions.</p> <p><input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation.</p> <p><input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies.</p> <p><input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p><input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership and effective management.</p> <p><input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals.</p> <p><input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity.</p> <p><input checked="" type="checkbox"/> CRP12 Work productively in teams while using cultural global competence.</p>	

Content Area: Visual & Performing Arts (NJSLs-VPA 2.1 - 2.5)
Art: Band I
Grade: 9-12

Dev. Date:
2021-2022

New Jersey Legislative Statutes and Administrative Code
(place an "X" before each law/statute if/when present within the curriculum map)

Amistad Law: <i>N.J.S.A. 18A 52:16A-88</i>		Holocaust Law: <i>N.J.S.A. 18A:35-28</i>		LGBT and Disabilities Law: <i>N.J.S.A. 18A:35- 4.35</i>		Diversity & Inclusion: <i>N.J.S.A. 18A:35-4.36a</i>		Standards in Action: <i>Climate Change</i>
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