

# 8th Grade Music Enrichment

## **Unit Title: Rhythm and Melody**

### **Stage 1: Desired Results**

#### **Standards & Indicators:**

#### **2020 New Jersey Student Learning Standards - Visual and Performing Arts**

Anchor Standard 1: Generating and conceptualizing ideas.

- 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).
- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

Anchor Standard 2: Organizing and developing ideas.

- 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.
- 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).

Anchor Standard 3: Refining and completing products.

- 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.
- 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

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

- 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.

#### **2020 1.2 Media Arts Standards**

- **1.2.8.Cr2a:** Organize and design artistic ideas for media arts productions.
- **1.2.8.Cr1a:** Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.
- **1.2.8.Cr1b:** Organize and design artistic ideas for media arts productions.
- **1.2.8.Cr1c:** Critique plans, prototypes and production processes considering purposeful and expressive intent.

#### **NJSLS Career Readiness, Life Literacies, and Key Skills:**

- 9.1.8.CR.1: Compare and contrast the role of philanthropy, volunteer service, and charities in community development and the quality of life in a variety of cultures.
- 9.2.8.CAP.1: Identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support career or occupational areas of interest.
- 9.2.8.CAP.3: Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
- 9.2.8.CAP.4: Explain how an individual's online behavior (e.g., social networking, photo exchanges, video postings) may impact opportunities for employment or advancement.
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas.
- 9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use.
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products.

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- 9.4.8.DC.4: Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
- 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect.

<p><b><u>Central Idea/Enduring Understanding:</u></b></p> <ul style="list-style-type: none"> <li>● Music is embedded in the celebrations and storytelling of all cultures.</li> <li>● Historical periods can be defined by musical style and genre.</li> <li>● Music has structure.</li> <li>● Music can be performed at any time using various methods to create sound.</li> <li>● The elements of music are combined in unlimited and various ways to create meaning and emotion.</li> <li>● Effective writers, listeners and performers of music use knowledge of musical language to develop informed judgments (aesthetics).</li> <li>● Technology impacts the creation and performance of music.</li> </ul>	<p><b><u>Essential/Guiding Question:</u></b></p> <ul style="list-style-type: none"> <li>● What is the beat in music?</li> <li>● How do different meters and time signatures change the sound and performance of music?</li> <li>● Why is it important to understand the elements of music?</li> <li>● Why is it important to understand the elements of music?</li> <li>● Why is it important to have a system for recording music?</li> <li>● How are musical symbols derived and what are their functions?</li> <li>● How does technology assist in the writing and recording of music?</li> </ul>
<p><b><u>Content:</u></b></p> <ul style="list-style-type: none"> <li>● Rhythm</li> <li>● Rhythmic Notes</li> <li>● Beat</li> <li>● Metronome</li> <li>● Sequence</li> <li>● Pitch</li> <li>● Pitched Notes</li> <li>● High and Low</li> <li>● 4/4 time signature</li> <li>● Harmony</li> <li>● Tempo</li> </ul>	<p><b><u>Skills(Objectives):</u></b></p> <ul style="list-style-type: none"> <li>● Analyze and define what a time signature is and its purpose.</li> <li>● Define the mathematical components of Whole, Half, Quarter, Eighth, Sixteenth, Dotted Quarter, Dotted Half, Triplet notes and Corresponding Rests.</li> <li>● Define, label and perform patterns including Whole, Half, Quarter, Eighth, and Sixteenth Notes and Rests.</li> <li>● Accurately perform rhythmic patterns.</li> <li>● Accurately read and perform melodic patterns.</li> <li>● Demonstrate the 2/4, 3/4, 4/4, and 6/8 meters through the use of strong beat.</li> <li>● Notate simple rhythms from dictated examples.</li> <li>● Properly perform dynamic and tempo changes within musical examples</li> <li>● Pronounce, label and define Dynamic and Tempo markings.</li> </ul>
<p><b><u>Interdisciplinary Connections:</u></b></p> <p>Computer Science and Design Thinking: 8.1.5.NI.1: Develop models that successfully transmit and receive information using both wired and wireless methods.</p> <p>English Language Arts: NJSLA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p>NJSLA.L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>Comprehensive Health and Physical Education 2.2.5.MSC.1: Demonstrate body management skills and control when moving in relation to others, objects, and boundaries in personal and general space (e.g., coordination, balance, flexibility, agility).</p> <p>2.2.5.PF.2: Accept and respect others of all skill levels and abilities during participation</p> <p>2.2.5.MSC.6: Execute appropriate behaviors and etiquette while participating as a player and viewing as an observer during physical activity, games, and other events, contributes to a safe environment.</p>	

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### Stage 2: Assessment Evidence

#### Performance Task(s):

- Formative Assessment
- Rhythmic Accuracy
- Performance
- Self-Assessment
- Pitch Awareness
- Participation
- End-of-Marking Period Assessment

#### Other Evidence:

- Class-Work Review
- Teacher Observation
- Group & Cooperative Work
- Instrument Performance
- Digital Music Performance

### Stage 3: Learning Plan

#### Learning Opportunities/Strategies:

- Participation in class discussions and meter identification exercises.
- Accuracy of note and rhythm identification on written examples.
- Accuracy of written rhythmic dictation exercises.
- Accuracy of Digital Music creation.
- Teacher evaluation of in-class performances.
- Self-evaluation of in-class performances.

#### Resources:

- Sheet Music
- Music Recordings
- Optional Drums, boomwhackers, or other unpitched instruments
- Websites: Chrome Music Lab; Edu.BandLab.com

#### LGBT and Disabilities Resources:

- [LGBTQ-Inclusive Lesson & Resources by Garden State Equality and Make it Better for Youth](#)
- [LGBTQ+ Books](#)

#### DEI Resources:

- [Learning for Justice](#)
- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)
- [NJDOE Diversity, Equity & Inclusion Educational Resources](#)
- [Diversity Calendar](#)

#### Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> <li>• Pitched instruments</li> <li>• Two part harmony</li> <li>• Visual Presentation</li> <li>• Opportunity to Assist Peers</li> <li>• Solo Demonstrations for Class</li> <li>• Independent Study</li> <li>• Accelerated Study</li> </ul>	<ul style="list-style-type: none"> <li>• Two part harmony</li> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> <li>• Mnemonics</li> </ul>	<ul style="list-style-type: none"> <li>• Unpitched instruments</li> <li>• Speak-Sing</li> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> </ul>	<ul style="list-style-type: none"> <li>• Unpitched instruments</li> <li>• Speak Sing</li> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> <li>• Mnemonics</li> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> <li>• Highlighting key points</li> <li>• Chunking</li> <li>• Additional Rhythm Games</li> </ul>

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<ul style="list-style-type: none"> <li>• Use of technology</li> <li>• Student Choice</li> </ul>	<ul style="list-style-type: none"> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> <li>• Guided Practice</li> </ul>	<ul style="list-style-type: none"> <li>• Mnemonics</li> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> <li>• Highlighting key points</li> <li>• Chunking</li> <li>• Rhythm Games</li> <li>• Word Banks</li> </ul>	<ul style="list-style-type: none"> <li>• Extra Teacher Assistance</li> <li>• Reduced Workload</li> </ul> <p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <p>Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries</p>
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### **Unit Title: Critique/Evaluation**

#### **Stage 1: Desired Results**

##### **Standards & Indicators:**

##### **2020 New Jersey Student Learning Standards - Visual and Performing Arts**

Anchor Standard 1: Generating and conceptualizing ideas.

- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

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

- 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 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.

Anchor Standard 7: Perceiving and analyzing products.

- 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.
- 1.3C.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
- 1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
- 1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.

Anchor Standard 8: Applying criteria to evaluate products.

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

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- 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
- 1.3E.12prof.Re8a: Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.

Anchor Standard 9: Interpreting intent and meaning.

- 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 convey expressive intent.
- 1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
- 1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

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

- 1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.
- 1.3B.12prof.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

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

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

### **2020 1.2 Media Arts Standards**

- **1.2.8.Cr2b:** Critique plans, prototypes and production processes considering purposeful and expressive intent.
- **1.2.8.Cr3b:** Communicate an intentional purpose and meaning utilizing varying point of view and perspective.
- **1.2.8.Cr3c:** Refine and modify artistic choices to reflect an understanding of purpose, narrative structures, composition, audience, and context.
- **1.2.8.Pr4a:** Experiment with and integrate multiple forms, approaches and content to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects, multimedia theatre).

### **NJSLS Career Readiness, Life Literacies, and Key Skills:**

- 9.1.8.FP.6: Compare and contrast advertising messages to understand what they are trying to accomplish.
- 9.2.5.CAP.1 - Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
- 9.2.5.CAP.3 - Identify qualifications needed to pursue traditional and non-traditional careers and occupations.
- 9.2.5.CAP.4 - Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements.
- 9.4.5.CI.3 - Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity.
- 9.4.5.CI.4 - Research the development process of a product and identify the role of failure as a part of the creative process.
- 9.4.5.DC.1 - Explain the need for and use of copyrights.
- 9.4.5.DC.2 - Provide attribution according to intellectual property rights guidelines using public domain or creative commons media.
- 9.4.5.DC.4 - Model safe, legal, and ethical behavior when using online or offline technology.
- 9.4.5.GCA.1 - Analyze how culture shapes individual and community perspectives and points of view.

### **Central Idea/Enduring Understanding:**

- There are many different reasons why music is written and performed.
- Developing musicianship skills requires ongoing self-reflection and critique.
- Music is embedded in the celebrations and storytelling of all cultures.

### **Essential/Guiding Question:**

- What are the criteria for a successful musical performance?
- What musical and non-musical elements contribute to the perception of a performance?
- In what ways can musical work be structurally similar to a literary work?

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<ul style="list-style-type: none"> <li>• The elements of music are combined in unlimited and various ways to express meaning and emotion.</li> <li>• Effective writers, listeners and performers of music use knowledge of musical language to develop informed judgments.</li> <li>• Every individual contributes to the quality of an ensemble performance.</li> <li>• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</li> <li>• Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</li> <li>• The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> <li>• Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding</li> </ul>	<ul style="list-style-type: none"> <li>• How do dynamics, tempo and phrasing impact the way a listener experiences a performance?</li> <li>• What are the similarities and differences between scholastic performance music and popular music?</li> <li>• How can developing critical listening skills increase your enjoyment of a performance?</li> <li>• How can developing critical listening skills impact your perception of a musical performance?</li> <li>• How do individuals choose music to experience?</li> <li>• How do we judge the quality of musical work(s) and performance(s)?</li> <li>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> </ul>
<p><b><u>Content:</u></b></p> <ul style="list-style-type: none"> <li>• Beat</li> <li>• Rhythm</li> <li>• Ensemble</li> <li>• Vocal Quality</li> <li>• Instrument Families</li> <li>• Timbre</li> <li>• Careers in music: singer, director, composer, arranger, conductor, instrumentalists, costumer, lighting and technical designer, sound technician, cameraman, editor</li> </ul>	<p><b><u>Skills(Objectives):</u></b></p> <ul style="list-style-type: none"> <li>• Model constructive criticism when making judgments about music and performances.</li> <li>• Evaluate music performances based upon the elements of music.</li> <li>• Justify opinions of performances using appropriate music terminology.</li> <li>• Aurally identify pitch and rhythm mistakes in recorded music or live performances.</li> <li>• Compare and contrast original works with correlating covers/remixes of the same work.</li> <li>• Evaluate how visual aspects of a performance can impact the listener's judgment.</li> <li>• Appropriately respond to the performances of others.</li> </ul>
<p><b><u>Interdisciplinary Connections:</u></b></p> <p>Computer Science and Design Thinking        8.1.8.IC.1: Compare the trade-offs associated with computing technologies that affect individual's everyday activities and career options.</p> <p>Literacy        NJSLA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.        NJSLA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally        NJSLA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.        NJSLA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</p>	



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### Stage 2: Assessment Evidence

#### Performance Task(s):

- Written and aural evaluations of live and recorded performances.
- Teacher and student observation of correct performance technique.
- Teacher evaluation of in class, video, and concert performances.
- Student reflection of in class, video, and concert performances.

#### Other Evidence:

- Class-Work Review
- Teacher Observation
- Group & Cooperative Work
- Performance

### Stage 3: Learning Plan

#### Learning Opportunities/Strategies:

- Participation in class discussions.
- Reflections given after listening and observing modern works shared verbally or through projects.

#### Resources:

- Sheet music
- Music Recordings
- Websites: youtube.com, Google forms, Google slides

#### LGBT and Disabilities Resources:

- [LGBTQ-Inclusive Lesson & Resources by Garden State Equality and Make it Better for Youth](#)
- [LGBTQ+ Books](#)

#### DEI Resources:

- [Learning for Justice](#)
- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)
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- [Diversity Calendar](#)

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<ul style="list-style-type: none"> <li>Accelerated Study</li> <li>Use of technology</li> <li>Student Choice</li> </ul>	<ul style="list-style-type: none"> <li>Kinesthetic activity</li> <li>Mnemonics</li> <li>Feedback</li> <li>Use of technology</li> <li>Student Choice</li> <li>Guided Practice</li> </ul>	<ul style="list-style-type: none"> <li>Kinesthetic activity</li> <li>Mnemonics</li> <li>Feedback</li> <li>Use of technology</li> <li>Student Choice</li> <li>Highlighting key points</li> <li>Chunking</li> <li>Rhythm Games</li> <li>Word Banks</li> </ul>	<ul style="list-style-type: none"> <li>Chunking</li> <li>Additional Rhythm Games</li> <li>Extra Teacher Assistance</li> <li>Reduced Workload</li> </ul> <p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following:  Extended time  Provide visual aids  Repeated directions  Differentiate based on proficiency  Provide word banks  Allow for translators, dictionaries</p>
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### Unit Title: Introduction to Music Technology

#### Stage 1: Desired Results

#### Standards & Indicators:

#### 2020 New Jersey Student Learning Standards - Visual and Performing Arts

Anchor Standard 1: Generating and conceptualizing ideas.

- 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).
- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
- 1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.

Anchor Standard 2: Organizing and developing ideas.

- 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.
- 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
- 1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.

Anchor Standard 3: Refining and completing products.



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- 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.
- 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.
- 1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.

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

- 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.
- 1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.
- 1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.
- 1.3E.12prof.Pr4c: Identify the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.

### **2020 1.2 Media Arts Standards**

- **1.2.8.Pr5b:** Develop and demonstrate creativity and adaptability, through processes such as testing constraints and divergent solutions, within and through media arts productions.
- **1.2.8.Pr5c:** Develop and demonstrate creativity and adaptability in standard and experimental ways, to construct, achieve assigned purpose, and communicate intent in media artworks.
- **1.2.8.Pr6a:** Analyze and design various presentation formats and tasks in the presentation and/or distribution of media artworks.
- **1.2.8.Pr6b:** Analyze benefits and impacts from presenting media artworks.

### **NJSLS Career Readiness, Life Literacies, and Key Skills:**

- 9.1.8.CR.1: Compare and contrast the role of philanthropy, volunteer service, and charities in community development and the quality of life in a variety of cultures.
- 9.2.8.CAP.1: Identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support career or occupational areas of interest.
- 9.2.8.CAP.3: Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
- 9.2.8.CAP.4: Explain how an individual's online behavior (e.g., social networking, photo exchanges, video postings) may impact opportunities for employment or advancement.
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas.
- 9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use.
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products.
- 9.4.8.DC.4: Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
- 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect.

#### **Central Idea/Enduring Understanding:**

- Importance of learning and following the rules of using technology devices (use of technology agreement) in the classroom.
- Technology impacts the creation and performance of music.

#### **Essential/Guiding Question:**

- How are students expected to behave when using school technology?
- What is a soundscape?
- What makes up the soundscape in the room?
- What is gain?
- What is compression?

## 8th Grade Music Enrichment

<ul style="list-style-type: none"> <li>• Soundscapes are a synthesis of music creation and sound technologies.</li> <li>• Soundscapes can be employed in a wide variety of circumstances.</li> <li>• Express work flow ideation by learning terms related to digital audio editing.</li> <li>• Audio loops and multi-track recording/mixing are a tenet of modern digital audio creation.</li> </ul>	<ul style="list-style-type: none"> <li>• What is panning?</li> <li>• What is clipping?</li> <li>• What is pitch?</li> <li>• What is a synthesizer?</li> <li>• What is a microphone?</li> <li>• What are headphones?</li> <li>• What is audacity?</li> <li>• What is a loop?</li> <li>• What is a waveform?</li> <li>• What is multi-tracking?</li> </ul>
<p><b><u>Content:</u></b></p> <ul style="list-style-type: none"> <li>• Rhythm</li> <li>• Rhythmic Notes</li> <li>• Beat</li> <li>• Metronome</li> <li>• Sequence</li> <li>• Midi</li> <li>• Pitch</li> <li>• Pitched Notes</li> <li>• High and Low</li> <li>• Hertz</li> <li>• 4/4 time signature</li> <li>• Diatonic</li> <li>• Chromatic</li> <li>• Harmony</li> <li>• Tempo</li> <li>• Gain</li> <li>• Microphone</li> <li>• Headphones</li> <li>• Synthesizer</li> <li>• Multi-track recording</li> <li>• Waveform</li> <li>• Clipping</li> <li>• Compression</li> </ul>	<p><b><u>Skills(Objectives):</u></b></p> <ul style="list-style-type: none"> <li>• Understand that a soundscape is a collection of the sounds heard in a particular location, considered as a whole.</li> <li>• Adjust gain to measure how much a signal is amplified.</li> <li>• Adjust compression to even out the overall volume level.</li> <li>• Spread of a sound signal in speakers or headphones with pan.</li> <li>• Avoid clipping, a distortion of sound, usually due to the audio being too loud.</li> <li>• Adjust pitch, the frequency of a note.</li> <li>• Use a synthesizer, an electric instrument capable of producing a wide range of sounds.</li> <li>• Utilize a microphone to convert sound into an electrical signal.</li> <li>• Use Headphones to hear and make fine adjustments to audio creations.</li> <li>• Use loops in a digital audio creation.</li> <li>• Manipulate the waveform of sound.</li> <li>• Use multi-track recording software to edit and enhance music creations.</li> </ul>
<p><b><u>Interdisciplinary Connections:</u></b></p> <p>Computer Science and Design Thinking: 8.1.5.NI.1: Develop models that successfully transmit and receive information using both wired and wireless methods.</p> <p>English Language Arts: NJSLA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p>NJSLA.L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>Comprehensive Health and Physical Education 2.2.5.MSC.1: Demonstrate body management skills and control when moving in relation to others, objects, and boundaries in personal and general space (e.g., coordination, balance, flexibility, agility).</p> <p>2.2.5.PF.2: Accept and respect others of all skill levels and abilities during participation</p> <p>2.2.5.MSC.6: Execute appropriate behaviors and etiquette while participating as a player and viewing as an observer during physical activity, games, and other events, contributes to a safe environment.</p>	
<p style="text-align: center;"><b>Stage 2: Assessment Evidence</b></p>	
<p><b><u>Performance Task(s):</u></b></p> <ul style="list-style-type: none"> <li>• Formative Assessment</li> <li>• Rhythmic Accuracy</li> <li>• Performance</li> </ul>	<p><b><u>Other Evidence:</u></b></p> <ul style="list-style-type: none"> <li>• Class-Work Review</li> <li>• Teacher Observation</li> <li>• Group &amp; Cooperative Work</li> </ul>

## 8th Grade Music Enrichment

<ul style="list-style-type: none"> <li>• Self-Assessment</li> <li>• Pitch Awareness</li> <li>• Participation</li> <li>• End-of-Marking Period Assessment</li> </ul>	<ul style="list-style-type: none"> <li>• Instrument Performance</li> <li>• Digital Music Performance</li> </ul>
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### Stage 3: Learning Plan

<p><b><u>Learning Opportunities/Strategies:</u></b></p> <p>Discussion, demonstration, viewing of videos, digital music creation, direct instruction:</p> <ul style="list-style-type: none"> <li>• Song Maker songs on Chrome Music Lab</li> <li>• Chrome Music Lab exploration</li> <li>• Drum Machine on Edu.BandLab.com</li> <li>• LoFi with loops</li> </ul>	<p><b><u>Resources:</u></b></p> <ul style="list-style-type: none"> <li>• Music books</li> <li>• Music Recordings</li> <li>• Optional Drums, or other unpitched instruments</li> <li>• Websites: Chrome Music Lab; Edu.BandLab.com</li> </ul> <p>LGBT and Disabilities Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">LGBTQ-Inclusive Lesson &amp; Resources by Garden State Equality and Make it Better for Youth</a></li> <li>• <a href="#">LGBTQ+ Books</a></li> </ul> <p>DEI Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">Learning for Justice</a></li> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> <li>• <a href="#">NJDOE Diversity, Equity &amp; Inclusion Educational Resources</a></li> <li>• <a href="#">Diversity Calendar</a></li> </ul>
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### **Differentiation**

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

<b>High-Achieving Students</b>	<b>On Grade Level Students</b>	<b>Struggling Students</b>	<b>Special Needs/ELL</b>
<ul style="list-style-type: none"> <li>• Pitched instruments</li> <li>• Two part harmony</li> <li>• Visual Presentation</li> <li>• Opportunity to Assist Peers</li> <li>• Solo Demonstrations for Class</li> <li>• Independent Study</li> <li>• Accelerated Study</li> <li>• Use of technology</li> <li>• Student Choice</li> </ul>	<ul style="list-style-type: none"> <li>• Two part harmony</li> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> <li>• Mnemonics</li> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> <li>• Guided Practice</li> </ul>	<ul style="list-style-type: none"> <li>• Unpitched instruments</li> <li>• Speak-Sing</li> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> <li>• Mnemonics</li> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> </ul>	<ul style="list-style-type: none"> <li>• Unpitched instruments</li> <li>• Speak Sing</li> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> <li>• Mnemonics</li> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> <li>• Highlighting key points</li> <li>• Chunking</li> <li>• Additional Rhythm Games</li> <li>• Extra Teacher Assistance</li> <li>• Reduced Workload</li> </ul> <p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might</p>

## 8th Grade Music Enrichment

		<ul style="list-style-type: none"> <li>• Highlighting key points</li> <li>• Chunking</li> <li>• Rhythm Games</li> <li>• Word Banks</li> </ul>	<p>include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries</p>
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### Unit Title: Legal and Ethical Issues in Digital Music

#### Stage 1: Desired Results

#### Standards & Indicators:

#### **2020 New Jersey Student Learning Standards - Visual and Performing Arts**

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

- 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.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.
- 1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.

Anchor Standard 7: Perceiving and analyzing products.

- 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.
- 1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.

Anchor Standard 8: Applying criteria to evaluate products.

- 1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.
- 1.3E.12prof.Re8a: Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.

Anchor Standard 9: Interpreting intent and meaning.

- 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 convey expressive intent.
- 1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

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

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

## 8th Grade Music Enrichment

<p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</p> <ul style="list-style-type: none"> <li>1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul> <p><b>2020 1.2 Media Arts Standards</b></p> <ul style="list-style-type: none"> <li><b>1.2.8.Re7a:</b> Compare, contrast and analyze the qualities of and relationships between the components and style in media artworks.</li> <li><b>1.2.8.Re7b:</b> Compare, contrast and analyze how various forms, methods and styles in media artworks affect and manage audience experience and create intention when addressing global issues including climate change.</li> <li><b>1.2.8.Cn11a:</b> Access, evaluate and use internal and external resources and context to inform the creation of media artworks (e.g., cultural and societal knowledge, research, exemplary works).</li> <li><b>1.2.8.Cn11b:</b> Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (e.g., via local and global events considering fair use and copyright, ethics, media literacy).</li> </ul> <p><b><u>NJSLS Career Readiness, Life Literacies, and Key Skills:</u></b></p> <ul style="list-style-type: none"> <li>9.2.8.CAP.3: Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.</li> <li>9.2.8.CAP.4: Explain how an individual's online behavior (e.g., social networking, photo exchanges, video postings) may impact opportunities for employment or advancement.</li> <li>9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas.</li> <li>9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.</li> <li>9.4.8.DC.1: Analyze the resource citations in online materials for proper use.</li> <li>9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products.</li> <li>9.4.8.DC.4: Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.</li> <li>9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect.</li> </ul>	
<p><b><u>Central Idea/Enduring Understanding:</u></b></p> <ul style="list-style-type: none"> <li>Responsible sharing of digital music.</li> <li>Fair use allows limited use of copyrighting work without the copyright holder's permission.</li> <li>Copyright and public domain media have proper use cases.</li> <li>Copyrighting music is done in a specific process.</li> <li>Digital music distribution has far outpaced traditional sales.</li> <li>Intellectual Property is a broad framework of rights in law that protect "creations of the mind".</li> <li>Digital music commerce has numerous stakeholders including creators, artists and corporations.</li> <li>Music sharing and copyright have limitations.</li> </ul>	<p><b><u>Essential/Guiding Question:</u></b></p> <ul style="list-style-type: none"> <li>What is fair use?</li> <li>How is music distributed digitally?</li> <li>Why is it important to share digital music responsibly?</li> <li>What is intellectual property?</li> <li>What is a sample?</li> <li>What are the legal/ethical rights and responsibilities associated with the creation, production, and consumption of music?</li> <li>What is my role in the use of music in a legal and ethical manner?</li> <li>How does the study of music provide essential ways to understand and express life experiences?</li> <li>What is the correct use of copyrighted and public domain material?</li> <li>What are the documents and process to copyright material?</li> <li>What is intellectual property's importance not only for musicians and the music business, but our entire form of economy?</li> </ul>
<p><b><u>Content:</u></b></p> <ul style="list-style-type: none"> <li>Digital music</li> <li>Distribution</li> <li>Intellectual property</li> <li>Copyright</li> </ul>	<p><b><u>Skills(Objectives):</u></b></p> <ul style="list-style-type: none"> <li>Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</li> <li>How to share music responsibly, legally and ethically.</li> </ul>

## 8th Grade Music Enrichment

<ul style="list-style-type: none"> <li>• Fair use</li> <li>• Music commerce</li> <li>• Creation</li> <li>• Rights</li> <li>• Sampling</li> <li>• Capitalistic economy</li> </ul>	<ul style="list-style-type: none"> <li>• How to comply with Fair Use guidelines and all intellectual property law.</li> <li>• How to articulate what intellectual property is and also its importance not only for musicians and the music business, but our capitalistic form of economy.</li> <li>• Presentation of facts regarding declining record sales</li> <li>• Illustration of funding and capital expenditures on “new” artists when record companies thrive.</li> <li>• Presentation of specific cases in which digital music caused legal disputes.</li> <li>• Class discussion on ethical considerations regarding taking what is not freely given.</li> <li>• How to take a critical and informed stance on the use and commerce of digital music.</li> </ul>
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### Interdisciplinary Connections:

Computer Science and Design Thinking: 8.1.5.NI.1: Develop models that successfully transmit and receive information using both wired and wireless methods.

English Language Arts: NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

NJSLSA.L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Comprehensive Health and Physical Education 2.2.5.MSC.1: Demonstrate body management skills and control when moving in relation to others, objects, and boundaries in personal and general space (e.g., coordination, balance, flexibility, agility).

2.2.5.PF.2: Accept and respect others of all skill levels and abilities during participation

2.2.5.MSC.6: Execute appropriate behaviors and etiquette while participating as a player and viewing as an observer during physical activity, games, and other events, contributes to a safe environment.

### Stage 2: Assessment Evidence

<b><u>Performance Task(s):</u></b> <ul style="list-style-type: none"> <li>• Formative Assessment</li> <li>• Self-Assessment</li> <li>• Participation</li> <li>• Position paper on legal and ethical issues related to the music industry.</li> </ul>	<b><u>Other Evidence:</u></b> <ul style="list-style-type: none"> <li>• Class-Work Review</li> <li>• Teacher Observation</li> <li>• Group &amp; Cooperative Work</li> <li>• Instrument Performance</li> <li>• Digital Music Performance</li> </ul>
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### Stage 3: Learning Plan

<b><u>Learning Opportunities/Strategies:</u></b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• demonstration</li> <li>• viewing of videos</li> <li>• direct instruction</li> <li>• Outline of position paper on legal and ethical issues related to the music industry</li> <li>• First draft of paper</li> <li>• Revision and or final</li> <li>• draft of position paper</li> </ul>	<b><u>Resources:</u></b> <ul style="list-style-type: none"> <li>• Music books</li> <li>• Music Recordings</li> <li>• US Copyright office <a href="http://www.copyright.gov/">http://www.copyright.gov/</a></li> <li>• ASCAP <a href="http://www.ascap.com/">http://www.ascap.com/</a></li> <li>• BMI <a href="http://www.bmi.com/">http://www.bmi.com/</a></li> <li>• Billboard Charts <a href="http://www.billboard.com/">http://www.billboard.com/</a></li> <li>• Songfile (Harry Fox Agency) <a href="http://songfile.com">songfile.com</a>.</li> </ul> <p>LGBT and Disabilities Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">LGBTQ-Inclusive Lesson &amp; Resources by Garden State Equality and Make it Better for Youth</a></li> <li>• <a href="#">LGBTQ+ Books</a></li> </ul>
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## 8th Grade Music Enrichment

				DEI Resources: <ul style="list-style-type: none"> <li>• <a href="#">Learning for Justice</a></li> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> <li>• <a href="#">NJDOE Diversity, Equity &amp; Inclusion Educational Resources</a></li> <li>• <a href="#">Diversity Calendar</a></li> </ul>
<b>Differentiation</b> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation				
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL	
<ul style="list-style-type: none"> <li>• Visual Presentation</li> <li>• Opportunity to Assist Peers</li> <li>• Independent Study</li> <li>• Accelerated Study</li> <li>• Use of technology</li> <li>• Student Choice</li> </ul>	<ul style="list-style-type: none"> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> <li>• Mnemonics</li> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> <li>• Guided Practice</li> </ul>	<ul style="list-style-type: none"> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> <li>• Mnemonics</li> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> <li>• Highlighting key points</li> <li>• Chunking</li> <li>• Word Banks</li> </ul>	<ul style="list-style-type: none"> <li>• Visual Presentation</li> <li>• Use of a Variety of Media to Present Information</li> <li>• Flexible grouping</li> <li>• Kinesthetic activity</li> <li>• Mnemonics</li> <li>• Feedback</li> <li>• Use of technology</li> <li>• Student Choice</li> <li>• Highlighting key points</li> <li>• Chunking</li> <li>• Extra Teacher Assistance</li> <li>• Reduced Workload</li> </ul> <p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::            Extended time            Provide visual aids            Repeated directions            Differentiate based on proficiency            Provide word banks            Allow for translators, dictionaries</p>	

# 8th Grade Music Enrichment

## Pacing Guide

Course Sections	Resource	Standards
<b>Rhythm and Melody</b>	<b>Websites; Media; Text Books</b>	<b>2020 NJSLs – Visual and Performing Arts</b>
5 Class Sessions	<ul style="list-style-type: none"> <li>Edu.BandLab.com</li> <li>Musiclab.chromeexperiments.com</li> <li>Kjos Excellence in Theory</li> <li>Alfred's Essentials of Music Theory</li> <li>Littlekidsrock.org</li> </ul>	1.3A.8.Cr1a 1.3B.12prof.Cr1a 1.3A.8.Cr2a 1.3A.8.Cr2b 1.3B.12prof.Cr2b 1.3A.8.Cr3b 1.3B.12prof.Cr3b 1.3A.8.Pr4b 1.3A.8.Pr4c
<b>Critique/Evaluation</b>		
5 Class Sessions	<ul style="list-style-type: none"> <li>Edu.BandLab.com</li> <li>Musiclab.chromeexperiments.com</li> <li>"Music Tech 101" textbook by Brian Laakso</li> <li>YouTube.com</li> </ul>	1.3B.12prof.Cr1a 1.3B.12prof.Pr4b 1.3A.8.Pr4b 1.3A.8.Re7a 1.3A.8.Re7b 1.3A.8.Re7c 1.3C.12prof.Re7a 1.3C.12prof.Re7b 1.3E.12prof.Re7b 1.3A.8.Re8a 1.3B.12prof.Re8a 1.3E.12prof.Re8a 1.3A.8.Re9a 1.3B.12prof.Re9b 1.3E.12prof.Re9a 1.3A.8.Cn10a 1.3B.12prof.Cn10a 1.3A.8.Cn11a
<b>Intro to Music Technology</b>		
6 Class Sessions	<ul style="list-style-type: none"> <li>Edu.BandLab.com</li> <li>Musiclab.chromeexperiments.com</li> <li>"Music Mosaic" by Anna Wendland</li> <li>YouTube.com</li> <li>TeachRock.org</li> </ul>	1.3A.8.Pr4b 1.3A.8.P4d 1.3A.8.Pr4e 1.3E.12prof.Pr4a 1.3B.12prof.Pr6a 1.3B.12prof.Pr6b 1.3B.12prof.Pr6a 1.3B.12prof.Pr6b 1.3E.12prof.Pr6a 1.3A.8.Re7a 1.3A.8.Re7b 1.3A.8.Re7c

## 8th Grade Music Enrichment

		1.3E.12prof.Re7a 1.3E.12prof.Re9a 1.3A.8.Cn10a 1.3A.8.Cn11a
<b>Legal and Ethical Issues in Music</b>		
6 Class Sessions	<ul style="list-style-type: none"> <li>• “Music Tech 101” textbook by Brian Laakso</li> <li>• YouTube.com</li> <li>• “Music Mosaic” by Anna Wendland</li> <li>• TeachRock.org</li> </ul>	1.3A.8.Pr4b 1.3A.8.P4d 1.3E.12prof.Pr4b 1.3A.8.Re7b 1.3A.8.Re7c 1.3E.12prof.Re7b 1.3A.8.Re8a 1.3E.12prof.Re8a 1.3A.8.Re9a 1.3E.12prof.Re9a 1.3A.8.Cn10a 1.3A.8.Cn11a