

Choraliers

Unit 1 Title: Musicianship

Stage 1: Desired Results

Standards & Indicators:

2020 Visual and Performing Arts: Music:

1.3 Music Ensembles Standards Creating

- **Anchor Standard 1: Generating and conceptualizing ideas.**
 - **Performance Expectation**
 - Accomplished 1.3.C.1acc.Cr1a: Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
 - Advanced 1.3C.12adv.Cr2a: Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

1.3 Music Ensembles Standards Performing

- **Anchor Standard 4: Selecting, analyzing and interpreting work.**
 - **Performance Expectation**
 - 1.3C.12adv.Pr4b: Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances.

1.3 Music Ensembles Standards Responding

- **Anchor Standard 7: Perceiving and analyzing products.**
 - **Performance Expectation**
 - 1.3C.12adv.Re7a: Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
 - 1.3C.12adv.Re7b: Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.

1.3 Music Ensembles Standards Connecting

- **Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.**
 - **Performance Expectations**
 - 1.3B.12adv.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.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

2020 Visual and Performing Arts: Media:

1.2 Media Arts Standards Creating

- **Anchor Standard 1: Generating and conceptualizing ideas.**
 - **Performance Expectations**
 - 1.2.12prof.Cr1a: Formulate multiple ideas using generative methods to develop artistic goals and solve problems in media arts creation processes.
 - 1.2.12prof.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent.
- **Anchor Standard 4: Selecting, analyzing and interpreting work.**
 - **Performance Expectations**
 - 1.2.12prof.Pr4a: Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.

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Career Readiness, Life Literacies and Key Skills		
Standard	Performance Expectations	Core Ideas
9.4.2.CI.1	Demonstrate openness to new ideas and perspectives	Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.
9.4.12.CI.3:	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).	Innovative ideas or innovation can lead to career opportunities.
Central Idea/Enduring Understanding: <ul style="list-style-type: none"> The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources 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. 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. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. 		Essential/Guiding Question: <ul style="list-style-type: none"> How do musicians generate creative ideas? How do performers select repertoire? How do individuals choose music to experience? How does understanding the structure and context of music inform a response? How do musicians make meaningful connections to creating, performing, and responding?
Content: Welcome Classroom Procedures/Grading Policy Sight Reading <ul style="list-style-type: none"> Curwen Hand Signs Pitch-Location Pitch Notation (Corresponding Solfege Syllables) Choral Score Analysis Rhythm Musicianship: Dynamics and articulation Repertoire Guidelines for choosing repertoire 		Skills(Objectives): Collaborate with others Understand the essential aspects of the Kodaly Method (solfege syllable and Curwen hand signs). <ul style="list-style-type: none"> Read pitches on the appropriate clef. Audiate and match each tone with its correlating solfege syllable. Write the solfege syllable under each note to discover the central tone and key. Sing solfege syllables as the teacher demonstrates each Curwen hand sign. Perform scales with correct intonation Perform selected passages with proper intonation Understand that rhythm is the arrangement of successive sounds and silences that are grouped by relative accent and duration Be able to produce a physical response to rhythm through movement Recognize standard symbols that are used to designate relative duration of sounds and silences Recognize that the flow of time in music is articulated with pulse Identify and perform dynamic and articulation symbols

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		● Vocalize	
Interdisciplinary Connections: Students will combine learning from multiple disciplines to come up with new ways to think about creativity and perspectives.			
Stage 2: Assessment Evidence			
Performance Task(s): <ul style="list-style-type: none">Independently or in groups sing their voice part's melodic line within a four part harmony using solfege syllables.Imitate rhythmic patterns and identify pulse within the musicWill move in a manner appropriate to the given feel of rhythmic patternIdentify whole, half, quarter, eighth, sixteenth and dots notes and restsIdentify ppp,pp,p,mp,mf,f,ff,fff		Other Evidence: <ul style="list-style-type: none">Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.Recordings	
Stage 3: Learning Plan			
Learning Opportunities/Strategies: <ul style="list-style-type: none">Welcome students/discuss expectations and performance plan for the semester/yearThe teacher will model and sing the individual Curwen hand signs and solfege syllables.The teacher will discuss the historical and musical importance of the Kodaly method.Students will observe the conductor's modeling Curwen hand signs and sing the correlating pitches.Students will analyze a melody from choral literature by finding "do" and write the solfege syllable names under each note.Students will break into groups and learn a teacher selected song together.		Resources: Handouts/worksheets on proper vocal hygiene Choral scores Pencils "Group Vocal Technique" by James Jordan Lux-Vox Hearphones Social Studies Resources: <ul style="list-style-type: none">The New Jersey Amistad Commission Interactive CurriculumNJ Commission on Holocaust EducationLearning for Justice LGBT and Disabilities Law Resources: <ul style="list-style-type: none">GLSEN Educator ResourcesSupporting LGBTQIA Youth Resource ListRespect Ability: Fighting Stigmas, Advancing Opportunities <i>*Be sure to only include applicable resources.</i>	
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">Auditioned ClassDivided into Vocal sections: Soprano 1, Soprano 2, Alto 1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone	<ul style="list-style-type: none">Auditioned ClassDivided into Vocal sections: Soprano 1, Soprano 2, Alto1, Alto 2, Tenor 1,	<ul style="list-style-type: none">Auditioned ClassDivided into Vocal sections: Soprano 1, Soprano 2, Alto1, Alto 2,	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

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<ul style="list-style-type: none"> • Work in Large and Small groups • Student conducted • Work in Quartets • Teacher Model singing • Students lead and model vocal exercises • Variety of Repertoire: 3-5 extra song selections above and beyond expectation for non-auditioned class., College level selection • Music learned by sight reading • Use of manipulatives: Piano, Highlighters, Colored Pencils, Binders, MP3 rehearsal recordings and accompaniments, gadgets (mirrors, rubber bands, mints, bean bags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chromebook, recording devices • Assignments written on board. • Composer/ Song research – individual work 	<p>Tenor 2, Bariton, Bass</p> <ul style="list-style-type: none"> • Work in large and Small groups • Teacher Model singing • Variety of Repertoire • Sheet music in Hand • Music taught through solfege and by rote • Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chromebook, recording devices • Assignments written on board • Composer/ song research –group/ individual work 	<p>Tenor 1, Tenor 2, Bariton, Bass</p> <ul style="list-style-type: none"> • Work in large and small groups • Peer mentors • Teacher model singing • Variety of Repertoire • Sheet Music in Hand • Music taught through solfege and by rote • Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir Website cell phones, chrome books, recording devices • Assignments written on board • Composer /song research as a class 	<p>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</p> <p>Provide visual aids</p> <p>Repeated directions</p> <p>Differentiate based on proficiency</p> <p>Provide word banks</p> <p>Allow for translators, dictionaries</p>
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Unit 2 Title: Front-Loading

Stage 1: Desired Results

Standards & Indicators:

VISUAL AND PERFORMING ARTS: MUSIC

Music Ensembles Standards: Creating

- **Anchor Standard 2: Organizing and developing ideas.**
 - Performance expectations
 - 1.3C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
 - 1.3C.12adv.Cr2a: Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

Music Ensembles Standards: Performing

- Anchor Standard 4: Selecting, analyzing and interpreting work.
 - Performance expectations
 - 1.3C.12acc.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create product
 - Performance Expectations
 - Advanced 1.3C.12adv.Pr5a: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

Music Ensembles Standards: Responding

- Anchor Standard 7: Perceiving and analyzing product
 - Performance Expectations
 - .3C.12adv.Re7a: Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.

Music Ensembles Standards: Connecting

- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding
 - Performance Expectations
 - This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a

2020 Visual and Performing Arts: Media:

1.2 Media Arts Standards Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - Performance Expectations
 - 1.2.12prof.Re7a: Analyze the qualities of and relationships between the components, style and preferences communicated by media artworks and artists.
 - 1.2.12acc.Re7a: Analyze and synthesize the qualities and relationships of the components in a variety of media artworks and how they impact an audience.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
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9.4.2.CI.1	Demonstrate openness to new ideas and perspectives	Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.
9.4.12.CI.3:	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).	Innovative ideas or innovation can lead to career opportunities.
<u>Central Idea/Enduring Understanding:</u> <ul style="list-style-type: none"> 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 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. 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. Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding 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. 		<u>Essential/Guiding Question:</u> <ul style="list-style-type: none"> How do musicians improve the quality of their performance? How do musicians generate creative ideas? How do performers select repertoire? How do individuals choose music to experience? How does understanding the structure and context of music inform a response? How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How do musicians improve the quality of their performance?
<u>Content:</u> Warm-ups <ul style="list-style-type: none"> Purpose Criteria Develop Health-Vocal Hygiene Technique-Breath Support Technique-Posture Timbre-Register and color Technique-Vowel Placement Diction, Dynamics, Articulation Conducting 		<u>Skills(Objectives):</u> <ul style="list-style-type: none"> Understand and practice habits of proper vocal hygiene. Utilize proper breath support while singing. Stand in a posture that allows them to breathe properly and sing properly; each vertebrae will be stacked on top of each other to ensure the student can take in a full, relaxed breath and sing without straining. Understand that within each voice exists different registers-chest and head voice. Utilize proper vowel placement while singing Clearly articulate beginning and ending consonants Demonstrate understanding of Dynamics and Articulation symbols Recognize and follow standard gestures used by the conductor
<u>Interdisciplinary Connections:</u> Students will combine learning from multiple disciplines to come up with new ways to think about creativity and perspectives.		

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Stage 2: Assessment Evidence

Performance Task(s):

- Independently or in groups sing their voice part's melodic line within a four part harmony using solfege syllables.
- Imitate rhythmic patterns and identify pulse within the music
- Will move in a manner appropriate to the given feel of rhythmic pattern
- Identify and articulate the musicality in each choral score

Other Evidence:

- Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.
- Recordings

Stage 3: Learning Plan

Learning Opportunities/Strategies:

- Students will analyze a melody from choral literature by finding "do" and write the solfege syllable names under each note.
- Students will break into groups and learn a teacher selected song together.
- Written, oral, and demonstration assessments.
- Students will practice a variety of breathing exercises during warm ups. Students will mark scores for correct phrasing and breathe accordingly.
- Perform selected warm-ups and music using appropriate head, chest or blended tone.

Resources:

Handouts/worksheets on proper vocal hygiene

Choral scores

Pencils

"Front loading" choral techniques by Christine Bass

Lux-Vox

Hearphones

Social Studies Resources:

- [The New Jersey Amistad Commission Interactive Curriculum](#)
- [NJ Commission on Holocaust Education](#)
- [Learning for Justice](#)

LGBT and Disabilities Law Resources:

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

**Be sure to only include applicable resources.*

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"> • Auditioned Class • Divided into Vocal sections: Soprano 1, Soprano 2, Alto 1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone • Work in Large and Small groups • Student conducted 	<ul style="list-style-type: none"> • Auditioned Class • Divided into Vocal sections: Soprano 1, Soprano 2, Alto 1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone 	<ul style="list-style-type: none"> • Auditioned Class • Divided into Vocal sections: Soprano 1, Soprano 2, Alto 1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone • Work in large and small groups 	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,

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<ul style="list-style-type: none"> • Work in Quartets • Teacher Model singing • Students lead and model vocal exercises • Variety of Repertoire: 3-5 extra song selections above and beyond expectation for non-auditioned class., College level selection • Music learned by sight reading • Use of manipulatives: Piano, Highlighters, Colored Pencils, Binders, MP3 rehearsal recordings and accompaniments, gadgets (mirrors, rubber bands, mints, bean bags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chrome books, recording devices • Assignments written on board. • Composer/ Song research – individual work 	<ul style="list-style-type: none"> • Work in large and Small groups • Teacher Model singing • Variety of Repertoire • Sheet music in Hand • Music taught through solfege and by rote • Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, MP3 rehearsal recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phone, chromebook, recording devices • Assignments written on board • Composer/ song research –group/ individual work 	<ul style="list-style-type: none"> • Peer mentors • Teacher model singing • Variety of Repertoire • Sheet Music in Hand • Music taught through solfege and by rote • Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, MP3 rehearsal recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir Website cell phone, chromebook, recording devices • Assignments written on board • Composer /song research as a class 	<p>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</p> <p>Provide visual aids</p> <p>Repeated directions</p> <p>Differentiate based on proficiency</p> <p>Provide word banks</p> <p>Allow for translators, dictionaries</p>
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Unit 3 Title: Performance

Stage 1: Desired Results

Standards & Indicators:

VISUAL AND PERFORMING ARTS: MUSIC

Music Ensembles Standards: Creating

- Anchor Standard 2: Organizing and developing ideas.
 - Performance Expectations
 - 1.3C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
 - Performance Expectations
 - 1.3C.12adv.Cr3a: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.

Music Ensembles Standards: Performing

- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
 - Performance Expectations
 - 1.3C.12adv.Pr5a: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
- Anchor Standard 6: Conveying meaning through art.
 - Performance Expectations
 - 1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.

Music Ensembles Standards: Responding

- Anchor Standard 8: Interpreting intent and meaning.
 - Performance Expectations
 - 1.3C.12acc.Re8a: 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 varied researched sources
 - 1.3C.12adv.Re8a: Develop and Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms

Music Ensembles Standards: Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - Performance Expectations
 - 1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

2020 Visual and Performing Arts: Media:

1.2 Media Arts Standards Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - Performance Expectations
 - 1.2.12prof.Cn10a: Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.
 - 1.2.12adv.Cn10a: Independently and proactively access relevant and qualitative resources to inform the creation of impactful media artworks.

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Career Readiness, Life Literacies and Key Skills		
Standard	Performance Expectations	Core Ideas
9.4.2.CI.1	Demonstrate openness to new ideas and perspectives	Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.
9.4.12.CI.3:	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).	Innovative ideas or innovation can lead to career opportunities.
Central Idea/Enduring Understanding: <ul style="list-style-type: none"> • Interpretation allows for the freedom of musical expression within the confines of the composer's intent. • Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • 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 • Through their use of elements and structures of music, creators and performers. • Musicians' creative choices are influenced by their expertise, context and expressive intent. • Structure and format are inherent in all aspects of the creation of music • Art exists for the purpose of human expression • 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/Guiding Question: <ul style="list-style-type: none"> • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? • How does the performer have a responsibility to his/her audience? • How do musicians improve the quality of their performance? • How do musicians make meaningful connections to creating, performing, and responding? • When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
Content: <ul style="list-style-type: none"> • Interpretation and Musical Expression • Performance-audience communication • Concert Protocol • Performance Etiquette 		Skills(Objectives): <ul style="list-style-type: none"> • Properly deliver the appropriate elements of music (Pitch, Rhythm, Phrasing, Timbre) of select choral repertoire. • Understand the rules of stage etiquette in school related performances. This includes behaving as a member of the audience attending a Choral concert. • Understand the value of audience communication and showmanship in performance. • Students and parents will understand the grading policy for both class rehearsals and final performances. <p>Will perform in the community</p>

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Interdisciplinary Connections:

Students will combine learning from multiple disciplines to come up with new ways to think about creativity and perspectives.

Stage 2: Assessment Evidence

Performance Task(s):

- Analyze a musical score to interpret the text allowing the story to be told through musical expression
- Make a plan to rehearse each song
- Execute Rehearsals in sectionals
- Evaluate, through recordings, what needs to be Refined
- Distinguish the characteristics of music that define the various genres and musical periods.

Other Evidence:

- Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.
- Recordings
- Perform 2-3 extra High School level/College level songs
- Perform each song as a large ensemble or in trios/quartets for class review
- Live Performances as large ensemble

Stage 3: Learning Plan

Learning Opportunities/Strategies:

- Students will watch and discuss videos of other choirs demonstrating the proper and/or improper use of performance etiquette.
- Students will work in teacher/student led sectionals to improve the rhythmic and musical accuracy of a piece of music.
- Students will participate in choral festivals, competitions, and choir tours.
- Students will perform for District events, school ceremonies, and community events.
- Designate a group of students to demonstrate improper performance etiquette. The rest of the choir will observe the performance and list the improper behaviors being demonstrated. Groups will discuss the observation and the same group will perform again correcting the discussed behavior.
- Students will be given a song and asked to give an aural or written response of their interpretation of the piece.
- Live performances have both a visual and aural impact on the audience
- Attending live performances in an enjoyable leisure time activity with expected behavioral norms

Resources:

- Handouts/worksheets on proper vocal hygiene
Choral scores
Pencils
“Front loading” choral techniques by Christine Bass
Lux-Vox
Hearphones
Social Studies Resources:
- [The New Jersey Amistad Commission Interactive Curriculum](#)
 - [NJ Commission on Holocaust Education](#)
 - [Learning for Justice](#)
- LGBT and Disabilities Law Resources:
- [GLSEN Educator Resources](#)
 - [Supporting LGBTQIA Youth Resource List](#)
 - [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

**Be sure to only include applicable resources.*

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"> • Auditioned Class • Divided into Vocal sections: Soprano 1, Soprano 2, Alto 1, 	<ul style="list-style-type: none"> • Auditioned Class • Divided into Vocal sections: Soprano 1, 	<ul style="list-style-type: none"> • Audition Class • Divided into Vocal sections: Soprano 1, Soprano 2, Alto 	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might

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<p>Alto 2 Tenor 1, Tenor 2, Bass and Baritone</p> <ul style="list-style-type: none"> • Work in Large and Small groups • Student conducted • Work in Quartets • Teacher Model singing • Students lead and model vocal exercises • Variety of Repertoire: 3-5 extra song selections above and beyond expectation for non-auditioned class., College level selection • Music learned by sight reading • Use of manipulatives: Piano, Highlighters, Colored Pencils, Binders,MP3 rehearsal recordings and accompaniments, gadgets (mirrors, rubber bands, mints, bean bags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chrome books, recording devices • Assignments written on board. • Composer/ Song research – individual work 	<p>Soprano 2, Alto 1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone</p> <ul style="list-style-type: none"> • Work in large and Small groups • Teacher Model singing • Variety of Repertoire • Sheet music in Hand • Music taught through solfege and by rote • Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders,MP3 rehearsal recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phone, chromebook, recording devices • Assignments written on board • Composer/ song research –group/ individual work 	<p>1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone</p> <ul style="list-style-type: none"> • Work in large and small groups • Peer mentors • Teacher model singing • Variety of Repertoire • Sheet Music in Hand • Music taught through solfege and by rote • Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders,MP3 rehearsal recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir Website cell phone, chromebook, recording devices • Assignments written on board • Composer /song research as a class 	<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::</p> <p>Extended time</p> <p>Provide visual aids</p> <p>Repeated directions</p> <p>Differentiate based on proficiency</p> <p>Provide word banks</p> <p>Allow for translators, dictionaries</p>
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Unit 4 Title: CRITIQUE

Stage 1: Desired Results

Standards & Indicators:

VISUAL AND PERFORMING ARTS: MUSIC

Music Ensembles Standards: Creating

- Anchor Standard 2: Organizing and developing ideas.
 - Performance Expectations
 - 1.3C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
 - Performance Expectations
 - 1.3C.12adv.Cr3a: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts

Music Ensembles Standards: Performing

- Anchor Standard 6: Conveying meaning through art.
 - Performance Expectations
 - 1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.

Music Ensembles Standards: Responding

- Anchor Standard 9: Applying criteria to evaluate products.
 - Performance Expectations
 - 1.3C.12adv.Re9a: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

Music Ensembles Standards: Connecting

- **Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.**
 - **Performance Expectations**
 - 1.3B.12adv.Cn11a: 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.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

2020 Visual and Performing Arts: Media:

1.2C Media Arts Standards Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - Performance Expectations
 - 1.2.12prof.Cn10a: Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.
 - 1.2.12adv.Cn10a: Independently and proactively access relevant and qualitative resources to inform the creation of impactful media artworks.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.
 - Performance Expectations
 - 1.2.12prof.Cn11a: Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (e.g., social trends, power, equality, personal/cultural identity).

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- 1.2.12acc.Cn11b: Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.2.CI.1	Demonstrate openness to new ideas and perspectives	Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.
9.4.12.CI.3:	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).	Innovative ideas or innovation can lead to career opportunities.

Central Idea/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.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.
- By listening to and evaluating the performance of other choirs, they will recognize the elements of music that are required to produce a quality sound

Essential/Guiding Question:

- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do we judge the quality of musical work(s) and performance(s)?
- What qualities make music “great”?
- What qualities produce a unified choral sound?
- What factors influence musical expression?
- How do you utilize the elements of music to produce an expressive performance?
- How does performing in a musical group provide opportunities to grow on an individual basis?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Content:

- Complete a rubric with numeral values and provide constructive criticism with appropriate terminology.
- Listen analytically.
- Compare and contrast qualities of various performances.

Skills(Objectives):

- Identify elements of music, including dynamics, articulation, rhythm, tone, and interpretation.
- Demonstrate and analyze performance etiquette.
- Be introduced to aural models of superior choral singing.
- Identify the techniques involved in blending and how to recognize a blended sound.

Interdisciplinary Connections:

Students will combine learning from multiple disciplines to come up with new ways to think about creativity and perspectives.

Stage 2: Assessment Evidence

Performance Task(s):

- Evaluate, through recordings, what needs to be Refined
- Distinguish the characteristics of music that define the various genres and musical periods.
- Present

Other Evidence:

- Self-assessment, Observations, Dialogues, etc.
- Recordings

Stage 3: Learning Plan

Learning Opportunities/Strategies:

Resources:

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<ul style="list-style-type: none"> Guidelines for Interpretation of musical performance Musical styles Beginning, Middle, End The Accompanist Confidence and Stage Fright On Stage Alumni/outside speaker with expertise in repertoire and vocal techniques Outside vocalist to workshop students on solo repertoire Peer evaluations and written and oral feedback after performances Critical Listening Self reflections regarding development and progress Viewing performance assessment 	<p>Choral scores</p> <p>Risers</p> <p>Mics</p> <p>Stage</p> <p>Social Studies Resources:</p> <ul style="list-style-type: none"> The New Jersey Amistad Commission Interactive Curriculum NJ Commission on Holocaust Education Learning for Justice <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> GLSEN Educator Resources Supporting LGBTQIA Youth Resource List Respect Ability: Fighting Stigmas, Advancing Opportunities <p><i>*Be sure to only include applicable resources.</i></p>
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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

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> Auditioned Class Divided into Vocal sections: Soprano 1, Soprano 2, Alto 1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone Work in Large and Small groups Student conducted Work in Quartets Teacher Model singing Students lead and model vocal exercises Variety of Repertoire: 3-5 extra song selections above and beyond expectation for non-auditioned class., College level selection Music learned by sight reading Use of manipulatives: Piano, Highlighters, Colored Pencils, Binders,MP3 rehearsal recordings and accompaniments, 	<ul style="list-style-type: none"> Auditioned Class Divided into Vocal sections: Soprano 1, Soprano 2, Alto 1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone Work in large and Small groups Teacher Model singing Variety of Repertoire Sheet music in Hand Music taught through solfege and by rote Use of manipulatives: Piano, Highlighters, Colored Pencils, FoldersMP3 rehearsal recordings and accompaniments, gadgets (mirrors, 	<ul style="list-style-type: none"> Audition Class Divided into Vocal sections: Soprano 1, Soprano 2, Alto 1, Alto 2 Tenor 1, Tenor 2, Bass and Baritone Work in large and small groups Peer mentors Teacher model singing Variety of Repertoire Sheet Music in Hand Music taught through solfege and by rote Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders,MP3 rehearsal recordings and accompaniments, gadgets (mirrors, 	<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</p> <p>Provide visual aids</p> <p>Repeated directions</p> <p>Differentiate based on proficiency</p> <p>Provide word banks</p> <p>Allow for translators, dictionaries</p>

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gadgets (mirrors, rubber bands, mints, bean bags, etc...) <ul style="list-style-type: none"> • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chrome books, recording devices • Assignments written on board. • Composer/ Song research – individual work 	rubber bands, mints, beanbags, etc...) <ul style="list-style-type: none"> • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phone, chromebook, recording devices • Assignments written on board • Composer/ song research –group/ individual work 	rubber bands, mints, beanbags, etc...) <ul style="list-style-type: none"> • Solfege scale worksheet exercises • Use of Technology: Choir Website cell phone, chromebook, recording devices • Assignments written on board • Composer /song research as a class 	
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Pacing Guide

Course Name	Resource	Standards
MP 1& 3		
UNIT 1 Musicianship September/January/February	CHAPTERS Welcome/Expectations Basic Foundations of Singing Review Build and reinforce teamwork in ensemble singing. Review basic notation. Analyze scores for solfege on each part Sight-reading: Solfege	1.3.C.1acc.Cr1a: 1.3C.12adv.Cr2a: 1..3C.12adv.Pr4b: 1.3C.12adv.Re7a: 1.3C.12adv.Re7b: 1.3B.12adv.Cn10a: This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a
MP 2, 3, & 4		
UNIT 2 Front-Loading November/December/March	CHAPTERS The Vocal Instrument Analyze scores Choose repertoire Discuss the historical background of literature. Solfege on each part Musicianship Diction: Vocal Production Expand vowel unification for ensemble blend and balance. Consonants Dynamics	1.3.C.1acc.Cr1a: 1.3Cadv.Cr1a: 1.3C.12acc.Cr2a: 1.3C.12adv.Cr2a: 1.3C.12acc.Pr4b:. 1.3C.12acc.Pr4c: 1.3C.12nov.Re7a:. 1.3C.12acc.Re7b: 1.3C.12adv.Re7a: Anchor Standard 11:Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a

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	Articulation	
MP 2, 3, & 4		
UNIT 3 Performance December/January/March/April	CHAPTERS Begin to refine/memorize Concert Literature. Create recordings of rehearsals for class evaluation, critique and discussion. Invite students to share observations about their performance as well as the performance of others.	1.3C.12acc.Cr2a: 1.3C.12adv.Cr3a: 1.3C.12adv.Pr5a: 1.3C.12adv.Pr6b: 1.3C.12acc.Re8a: 1.3C.12adv.Re8a: 1.3B.12acc.Cn10a: This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a 1.3D.12acc.Pr6a: 1.3D.12adv.Pr6a:
MP 2, 3, & 4		
UNIT 4 Critique December/January/April/May	CHAPTERS Focus on the memorization of Concert Literature. Discuss and reinforce Performance Etiquette and expectations. Attendance and participation in Full Choir and additional after school Choraliers rehearsals Concert Performance Assist with breakdown and cleanup of Concert hall and classroom Analysis of Concert performance.	1.3C.12acc.Cr2a: 1.3C.12adv.Cr3a: 1.3C.12adv.Pr6b: 1.3C.12adv.Re9a: