Vocal Seminar

Unit 1 Title: Freedom to Sing

Stage 1: Desired Results

Standards & Indicators:

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.

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.

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 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:1.2 Media Arts Standards
1.2.12prof.Cr1b: Organize and design artistic ideas for media arts productions.
1.2.12prof.Cr1d: Apply aesthetic criteria in developing, refining and proposing media arts artwork.

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:	Essential/Guiding Question:
- Musicians' creative choices are influenced by their expertise, context and expressive intent - 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. - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.	- How do musicians make creative decisions? - How do musicians improve the quality of their performance? - How do we judge the quality of musical work(s) and performance(s)? - How do musicians make meaningful connections to creating, performing, and responding? - Why is it necessary to take care of my voice?

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● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. ● The voice is an instrument with a broad spectrum of tone color depending on the register placement of pitch within the voice. Everyone has a head voice and a chest voice. ● Each voice has a range called a tessitura which places it into a specific category when singing within a choir. ● The amount of air we use with the relaxed utilization of our vocal chords determines the quality of sound that comes out. ● Our intercostal muscles control our air intake and output. ● Proper singing posture enhances proper tone production, alertness, and appearance. ● Correct vocal technique requires skills that will enable the singer to participate in choral groups for a lifetime of enjoyment. It is important not to push your voice, and listen to your body for signs of overuse and/or improper use.	● What are the positive outcomes of utilizing proper singing posture? ● Why is it necessary to warm up the voice daily before singing? ● What are the classifications of voice parts? ● What are some of the vocal timbres within the voice and where do they live within the vocal range?
Content: Stretching Singing Posture Head Alignment The breathing mechanism Theories of Breath Support Interaction between posture and breath action Free Tone Changing Resonance	**Skills(Objectives):** ● Execute correct breathing ● Manipulate musculature in the face and the abdomen ● Stand or sit with good posture ● Begin to self assess vocal technique ● Identify best resonance ● Maintain Resonance
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): • Becoming more comfortable and confident in singing ability • Understand the physiology of vocal sound production • Work cooperatively to enhance vocal skills • Implement proper vocal techniques while singing • Daily rehearsals • Written responses to academic prompts • Oral performances • Experimentations • Student Demonstrations	**Other Evidence:** ● Class-Work Review ● Teacher Observation ● Group & Cooperative Work ● Singing Performance

Stage 3: Learning Plan

Learning Opportunities/Strategies: ● Human/vocal anatomy	**Resources:** ● *"Foundations in Singing"* John Glenn Paton

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- Breath and the body
- Free Tone
- Changing resonance in the Voice
- Experiment with Exercises
- Teacher/Peer Coaching
- Student self critique
- Teacher Critique
- Peer Critique

- Audio Recordings
- Music Journal
- Video Recorders
- Highlighters
- You Tube Selections
- Lux vux

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
Identify vocal range: Soprano, Alto, Tenor, Bass Solo Work Small ensemble Teacher Model singing Students lead and model vocal exercises Variety of Repertoire college level selections Music learned by sight reading Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...) Major/Minor Scale packets	Identify Vocal range: Soprano, Alto, Tenor, Bass Solo Work Small Ensemble 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,hearfones, gadgets (mirrors, rubber bands, mints, etc...) Major/Minor Scale packets	Identify Vocal range: Soprano, Alto, Tenor, Bass Solo Work Teacher model singing Variety of Repertoire Sheet Music in Hand Music taught through by rote Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...) Major/Minor Scale packets Rhythm Packet	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 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

Rhythm Packet Use of Technology: google classroom, cell phones, Chromebook, recording devices Assignments written on board. Composer/ Song research – individual work Audition for All State or South Jersey Choir	Rhythm Packet Use of Technology: Google classroom, cell phones, Chromebook, recording devices Assignments written on board Composer/ song research –group/ individual work Audition for South Jersey Choir	Use of Technology: google classroom cell phones, Chromebook, recording devices Assignments written on board Composer /song research as a class	

Unit 2 Title: Preparing to Sing

Stage 1: Desired Results

Standards & Indicators:
Music Ensembles Standards: Creating
- Anchor Standard 2: Organizing and developing ideas.
  - Performance Expectations
    - 1.3C.12prof.Cr2a: Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
  - Performance Expectations
    - 1.3C.12acc.Cr3a: Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.

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.

Music Ensembles Standards: Responding
- Anchor Standard 7: Perceiving and analyzing products.
  - Performance Expectations
    - Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a
  - Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
    - Performance Expectations
      - 1.3B.12acc.Cn11a: 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:1.2 Media Arts Standards
1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.

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1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts productions **1.2.12adv.Cr1c:** Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations. **1.2.12acc.Cr1a:** Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.	

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:	Essential/Guiding Question:
● Musicians' creative choices are influenced by their expertise, context and expressive intent ● 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. ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria. ● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. ● The voice is an instrument with a broad spectrum of tone color depending on the register placement of pitch within the voice. Everyone has a head voice and a chest voice. ● Each voice has a range called a tessitura which places it into a specific category when singing within a choir. ● The amount of air we use with the relaxed utilization of our vocal chords determines the quality of sound that comes out. ● Our intercostal muscles control our air intake and output. ● Proper singing posture enhances proper tone production, alertness, and appearance. ● Correct vocal technique requires skills that will enable the singer to participate in choral groups for a lifetime of enjoyment. It is important not to push your voice, and listen to your body for signs of overuse and/or improper use.	● Do I need to pay attention to words when I sing? ● Are vowels the same in singing as in speaking? ● How many vowels are there and are there written symbols for them? ● How can I sing so that all vowels are equally easy and strong, so that I always use a good tone quality and still have variety? ● Why is it necessary to sing pure and undistorted vowel sounds? ● How are consonants a necessary component of good diction? ● Will consonants help or get in the way? ● What if several consonants come together? ● Will they make my singing sound choppy?
Content: Stretching Singing Posture Head Alignment The breathing mechanism Breath Support	**Skills(Objectives):** • Execute correct breathing • Manipulate musculature in the face and the abdomen • Stand or sit with good posture • Shape vowels in a variety of styles and languages • Execute articulation skills and use specific vocabulary

Free Tone Anatomy of Vowels: Vowel Quadrilateral Vowels and Vocal Color Consonants and Clarity Double and Triple vowels Learning words Phrasing	related to vocal pedagogy • Begin to self assess their own vocal technique

Interdisciplinary Connections:
Students will combine learning from multiple disciplines to come up with new ways to think about creativity, preparations in singing, and perspectives.

Stage 2: Assessment Evidence

Performance Task(s): • Understand the physiology of vocal sound production • Work cooperatively to enhance vocal skills • Implement proper vocal techniques while singing • Daily rehearsals • Written responses to academic prompts • Oral performances • Experimentations • Student Demonstrations	**Other Evidence:** ● Class-Work Review ● Teacher Observation ● Group & Cooperative Work ● Singing Performance

Stage 3: Learning Plan

Learning Opportunities/Strategies: ● Human/vocal anatomy (tongue/jaw) ● Vowel quadrilateral ● Use of Vocal tools (Straws, hearfones, bean bags,lollipops, mints, etc…) ● Peer Coaching ● Diaphragmatic breathing exercises ● IPA exercises ● Vocal Exercises ● Student self critique ● Teacher Critique ● Class Critique	**Resources:** ● *"Foundations in Singing"* John Glenn Paton ● *"The anatomy of Tone"* James Jordan, sena McCarther, Kathy Kessler Price ● "IPAlphabet" by Cristian Grases ● Audio Recordings ● Music Journal ● Video Recorders ● Highlighters ● You Tube Selections ● Lux vux ● Hearfones 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.*

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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
Identify vocal range: Soprano, Alto, Tenor, Bass Solo Work Small ensemble Teacher Model singing Students lead and model vocal exercises Variety of Repertoire college level selections Music learned by sight reading Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...) Major/Minor Scale packets Rhythm Packet Use of Technology: google classroom, cell phones, Chromebook, recording devices Assignments written on board. Composer/ Song research – individual work Audition for All State or South Jersey Choir	Identify Vocal range: Soprano, Alto, Tenor, Bass Solo Work Small Ensemble 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, hearfones, gadgets (mirrors, rubber bands, mints, etc...) Major/Minor Scale packets Rhythm Packet Use of Technology: Google classroom, cell phones, Chromebook, recording devices Assignments written on board Composer/ song research –group/ individual work Audition for South Jersey Choir	Identify Vocal range: Soprano, Alto, Tenor, Bass Solo Work Teacher model singing Variety of Repertoire Sheet Music in Hand Music taught through by rote Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...) Major/Minor Scale packets Rhythm Packet Use of Technology: google classroom cell phones, Chromebook, recording devices Assignments written on board Composer /song research as a class	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 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

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Unit 3 Title:	Music Literacy

Stage 1: Desired Results

Standards & Indicators:
Visual and Performing Arts: Music:
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.

1.3C 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.

1.3C 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.

1.3C 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:1.2 Media Arts Standards
1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.
1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts productions
1.2.12adv.Cr1c: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.
1.2.12acc.Cr1a: Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.

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.

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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:	**Essential/Guiding Question:**
- 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 (i.e., 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. - There is a hierarchy of note values that remain consistent regardless of meter - Each pitch correlates with a distinct solfege syllable and hand sign. - The central tone can be discovered by analyzing the pitch relationships within a melodic line. - Through the use of movable "do", the interval names and sound recognition remain the same from one key to another. - Rhythmic flow is a key component to the production of music. Rhythm can exist outside of music in the form of patterns that exist in nature and our daily lives. - Rhythm in music plays a large part in the physical energy of a composition - Rhythmic values are indicated by a series of representative symbols that indicate duration in time - Music has an underlying pulse that creates a sense of motion within a score - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. - Musicians connect their personal interests, experiences, ideas and knowledge to create, perform and respond.	- 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? - What elements of music must be identified prior to sight reading a new piece of music? - How does each hand signal represent the change in pitch for the voice? - How do you determine the tonality of a piece of music? - How does the ability to hear and read music result in improved musicianship? - How is the flow of music in time articulated? - How does rhythm influence movement? - How can we improve music literacy? - How is the flow of music in time articulated?
Content: - Sight reading - Pitch-Location - Pitch Notation (Corresponding Solfege Syllables)	**Skills(Objectives):** Demonstrate their prior knowledge and ability to interpret symbols and traditional terms referring to

● Solo Score Analysis ● Rhythm ● Musicianship: Diction, Dynamics and articulation	rhythm, pitch, dynamics, tempo, articulation, and expression. ● Demonstrate the ability to read an instrumental and vocal score of up to four staves. ● Explain how the symbols and markings of the composer help communicate his/her intent to the performer. ● Use knowledge of music terminology when describing, evaluating and performing musical pieces. ● Demonstrate knowledge of form in repertoire.

Interdisciplinary Connections:
Students will combine learning from multiple disciplines to come up with new ways to think about creativity and perspectives as it relates to music literacy.

Stage 2: Assessment Evidence

Performance Task(s):	**Other Evidence:**
● Formative Assessment ● Rhythmic Accuracy ● Performance ● Self-Assessment ● Pitch Awareness ● Participation ● End-of-Marking Period Assessment	● Class-Work Review ● Teacher Observation ● Group & Cooperative Work ● Singing Performance

Stage 3: Learning Plan

Learning Opportunities/Strategies:	**Resources:**
● How to analyze and mark music ● Individual vocal plan ● Individual repertoire ● Group repertoire ● Class Discussion ● Individual rehearsal ● Individual lessons ● Student self critique ● Teacher Critique ● Class Critique	● *"Foundations in Singing"* John Glenn Paton ● *"The anatomy of Tone"* James Jordan, sena McCarther, Kathy Kessler Price ● *"Folk Songs for Solo Singers, Vol2"* Jay Althouse ● *"Italian Art Songs"* John Glenn Paton ● *"Spirituals for Solo Singers"* Vol. 2 Andy Beck ● *American art songs for the progressing Soprano, Alto, Tenor and Bass* ● "IPAlphabet" by Cristian Grases ● Audio Recordings ● Music Journal ● Video Recorders ● Highlighters ● You Tube Selections ● Lux vux ● Hearfones ● Cups ● Beanbags Social Studies Resources: ● The New Jersey Amistad Commission Interactive Curriculum ● NJ Commission on Holocaust Education

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	● [Learning for Justice](#) LGBT and Disabilities Law Resources: ● [GLSEN Educator Resources](#) ● [Supporting LGBTQIA Youth Resource List](#) ● [Respect Ability: Fighting Stigmas, Advancing Opportunitie](#)s *Be sure to only include applicable resources.*		

Differentiation
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| Composer/ Song research – individual work

Audition for All State or South Jersey Choir			

Unit 4 Title: Performance and Critique

Stage 1: Desired Results

Standards & Indicators:
Visual and Performing Arts: Music:
Music Ensembles Standards: Creating
- Anchor Standard 3: Refining and completing products.
    - Performance Expectations
        - 1.3C.12acc.Cr3a: Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.

Music Ensembles Standards: Performing
- Anchor Standard 4: Selecting, analyzing and interpreting work.
    - Performance Expectations
        - 1.3C.12prof.Pr4a: Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
- 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

Music Ensembles Standards: Responding
- Anchor Standard 7: Perceiving and analyzing products.
    - Performance Expectations
        - 1.3C.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
- 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.

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
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
    - Performance Expectations
        - 1.3B.12acc.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance

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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:1.2 Media Arts Standards

1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.

1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts productions

1.2.12adv.Cr1c: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.

1.2.12acc.Cr1a: Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.

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' creative choices are influenced by their expertise, context and expressive intent.
- 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.
- 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.
- 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.
- Through their use of elements and structures of music, creators and performers.
- 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.
- 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

Essential/Guiding Question:
- How do musicians make creative decisions?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- How do musicians make meaningful connections to creating, performing, and responding?
- 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 we discern the musical creators' and performers' expressive intent?
- 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 creative work?
- How do musicians improve the quality of their performance?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

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over time through openness to new ideas, persistence and the application of appropriate criteria. • 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.	
Content: • Guidelines for interpretation • Extending the Voice • Vocal strength • Improving Breath Control • Flexibility • Range • Guidelines for Critique	**Skills(Objectives):** • Dress professionally for in-class/out of class performances • Execute professional rehearsal etiquette • Execute professional performance etiquette • Behave in a respectful way towards all others in a rehearsal and execute excellent audience Skills • Learn vocabulary to discuss principles and elements of music in a performance • Critique other students based on teacher and student created rubrics • Critique themselves based on a self-evaluation rubric • Provide feedback through group discussion sessions

Interdisciplinary Connections:
Students will combine learning from multiple disciplines to come up with new ways to think about creativity and perspectives as it relates to performance and critiques.

Stage 2: Assessment Evidence

Performance Task(s): ● Daily warm-ups ● Daily rehearsals ● Extended written products ● Written responses to academic prompts ● Oral performances ● Experimentations ● Student Demonstrations ● Written responses to visual presentations	**Other Evidence:** ● Class-Work Review ● Teacher Observation ● Group & Cooperative Work ● Singing Performance

Stage 3: Learning Plan

Learning Opportunities/Strategies: ● 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 ● Vocal vocation to workshop students on solo repertoire	**Resources:** ● *"Foundations in Singing" John Glenn Paton* ● *"The anatomy of Tone" James Jordan, sena McCarther, Kathy Kessler Price* ● *"Folk Songs for Solo Singers, Vol2" Jay Althouse* ● *"Italian Art Songs" John Glenn Paton* ● *"Spirituals for Solo Singers" Vol. 2 Andy Beck* ● *American Art Songs for the progressing Soprano, Alto, Tenor and Bass* ● "IPAlphabet" by Cristian Grases ● Audio Recordings ● Music Journal

Vocal Seminar

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- Peer evaluations and written and oral feedback after performances
- Critical Listening
- Self reflections regarding development and progress
- Viewing performance assessment

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- Video Recorders
- Highlighters
- You Tube Selections
- Lux vux
- Hearfones
- Cups
- Beanbags

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 Opportunitie](#)s

Be sure to only include applicable resources.

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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
Identify vocal range: Soprano, Alto, Tenor, Bass Solo Work Small ensemble Teacher Model singing Students lead and model vocal exercises Variety of Repertoire college level selections Music learned by sight reading Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...)	Identify Vocal range: Soprano, Alto, Tenor, Bass Solo Work Small Ensemble 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, hearfones, gadgets (mirrors, rubber bands, mints, etc...) Major/Minor Scale packets Rhythm Packet Use of Technology:	Identify Vocal range: Soprano, Alto, Tenor, Bass Solo Work Teacher model singing Variety of Repertoire Sheet Music in Hand Music taught through by rote Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...) Major/Minor Scale packets Rhythm Packet	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 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

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Major/Minor Scale packets Rhythm Packet Use of Technology: google classroom, cell phones, Chromebook, recording devices Assignments written on board. Composer/ Song research – individual work Audition for All State or South Jersey Choir	Google classroom, cell phones, Chromebook, recording devices Assignments written on board Composer/ song research –group/ individual work Audition for South Jersey Choir	Use of Technology: google classroom cell phones, Chromebook, recording devices Assignments written on board Composer /song research as a class	

Pacing Guide

Course Name	Resource	Standards
MP 1		
UNIT 1 Freedom to sing	**CHAPTERS** Physical Freedom:Understanding your instrument Breath and Body Free Tone Changing Resonances in Your Voice	1.3C.12prof.Cr3b:. 1.3C.12prof.Pr5a: 1.3B.12prof.Cn10a: This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a
MP 1 & 2		
UNIT 2 Preparing a Song	**CHAPTERS** Vowels and Vocal Color Consonants and Clarity Double and Triple Vowels	1.3C.12prof.Cr2a: 1.3C.12acc.Cr3a: Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a
MP 2& 3		
UNIT 3 Music Literacy	**CHAPTERS** Sight reading Score Analysis Musicianship	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: 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
MP 3 & 4		
UNIT 4 Performance & Critique	**CHAPTERS** Guidelines for Interpretation Performing a song Extending Your Voice Guidelines for Critique	1.3C.12acc.Cr3a: 1.3C.12prof.Pr4a: 1.3C.12adv.Pr5a: 1.3C.12acc.Re7a: 1.3C.12acc.Re8a: 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