

Vocal Techniques II

Unit 1 Title: Understanding Your Vocal Instrument

Stage 1: Desired Results

Standards & Indicators:

Music Ensembles Standards: Creating

- Anchor Standard 2: Organizing and developing ideas
 - Performance Expectations
 - ● 1.3C.12int.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that 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.12int.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate

Music Ensembles Standards: Responding

- Anchor Standard 9: Applying criteria to evaluate products
 - Performance expectations
 - 1.3C.12int.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.12int.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.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

2020 Visual and Performing Arts:1.2 Media Arts Standards

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.2.Cl.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.Cl.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
- 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.

Essential/Guiding Question:

- 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?
- 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?

Vocal Techniques II

<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • What are some of the vocal timbres within the voice and where do they live within the vocal range?
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<u>Content:</u> Introduction Phonation Resonators Articulators Stretching and Relaxation Exercises Singing Posture Head Alignment	<u>Skills(Objectives):</u> <ul style="list-style-type: none"> • 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
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<u>Interdisciplinary Connections:</u> Students will combine learning from multiple disciplines to come up with new ways to think about creativity and the voice as an instrument.

Stage 2: Assessment Evidence

<u>Performance Task(s):</u> <ul style="list-style-type: none"> • 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 Vocalizing • Written responses to academic prompts • Oral performances • Experimentations • Student Demonstrations 	<u>Other Evidence:</u> <ul style="list-style-type: none"> • Class-Work Review • Teacher Observation • Group & Cooperative Work • Singing Performance
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Stage 3: Learning Plan

<u>Learning Opportunities/Strategies:</u> <ul style="list-style-type: none"> • Human/vocal anatomy • Breath and the body • Experiment with Exercises • Teacher/Peer Coaching • Student self critique • Teacher Critique 	<u>Resources:</u> <ul style="list-style-type: none"> • <i>"Foundations in Singing"</i> John Glenn Paton • <i>Essential Musicianship</i> book 2 • Audio Recordings • Music Journal • Video Recorders • Highlighters
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Vocal Techniques II

<ul style="list-style-type: none"> Peer Critique 	<ul style="list-style-type: none"> You Tube Selections Lux vux <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
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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	Identify Vocal range: Soprano, Alto, Tenor, Bass	Identify Vocal range: Soprano, Alto, Tenor, Bass	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
Solo Work	Solo Work	Solo Work	
Small ensemble	Small Ensemble	Teacher model singing	
Teacher Model singing	Teacher Model singing	Variety of Repertoire	
Students lead and model vocal exercises	Variety of Repertoire	Sheet Music in Hand	
Variety of Repertoire college level selections	Sheet music in Hand	Music taught through by rote	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
Music learned by sight reading	Music taught through solfege and by rote	Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearphones, gadgets (mirrors, rubber bands, mints, etc...)	
Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearphones, gadgets (mirrors, rubber bands, mints, etc...)	Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearphones, gadgets (mirrors, rubber bands, mints, etc...)	Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearphones, gadgets (mirrors, rubber bands, mints, etc...)	
Major/Minor Scale packets	Major/Minor Scale packets	Major/Minor Scale packets	
Rhythm Packet	Rhythm Packet	Rhythm Packet	
Use of Technology: google classroom, cell phones, Chromebook, recording devices	Use of Technology: Google classroom, cell phones, Chromebook, recording devices	Use of Technology: google classroom cell phones, Chromebook, recording devices	
	Assignments written on board		

Vocal Techniques II

Assignments written on board.	Composer/ song research –group/ individual work	Assignments written on board	
Composer/ Song research – individual work		Composer /song research as a class	
Audition for South Jersey Choir			

Unit 2 Title: Foundations of Singing

Stage 1: Desired Results

Standards & Indicators:

Music Ensembles Standards: Creating

- Anchor Standard 3: Refining and completing products.
 - Performance Expectations
 - 1.3C.12int.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.12prof.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.12prof.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.12prof.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.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a

2020 Visual and Performing Arts:1.2 Media Arts Standards

1.2.12prof.Cr1c: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.

1.2.12prof.Cr1d: Apply aesthetic criteria in developing and refining media arts artwork.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.2.Cl.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.Cl.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.

Vocal Techniques II

<u>Content:</u> Stretching Singing Posture Head Alignment The breathing mechanism Breath Support Free Tone Anatomy of Vowels: Vowel Quadrilateral Vowels and Vocal Color Consonants and Clarity Learning words Phrasing	<u>Skills(Objectives):</u> <ul style="list-style-type: none"> • 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 related to vocal pedagogy • Begin to self assess their own vocal technique
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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

<u>Performance Task(s):</u> <ul style="list-style-type: none"> • Understand the physiology of vocal sound production • Work cooperatively to enhance vocal skills • Implement proper vocal techniques while singing • Daily Vocalizing • Written responses to academic prompts • Oral performances • Experimentations • Student Demonstrations 	<u>Other Evidence:</u> <ul style="list-style-type: none"> • Class-Work Review • Teacher Observation • Group & Cooperative Work • Singing Performance
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Stage 3: Learning Plan

<u>Learning Opportunities/Strategies:</u> <ul style="list-style-type: none"> • Human/vocal anatomy (tongue/jaw) • Vowel quadrilateral • Use of Vocal tools (Straws, hearphones, bean bags,lollipops, mints, etc...) • Peer Coaching • Diaphragmatic breathing exercises • IPA exercises • Vocal Exercises • Student self critique • Teacher Critique • Class Critique 	<u>Resources:</u> <ul style="list-style-type: none"> • <i>"Foundations in Singing"</i> John Glenn Paton • <i>"Absolute Beginners Voice"</i> Andres Andrade • "IPAphabet" by Cristian Grases • Audio Recordings • Music Journal • Video Recorders • Highlighters • You Tube Selections • Lux vux • Hearphones <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
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Vocal Techniques II

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 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	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

Unit 3 Title: Musicianship

Stage 1: Desired Results

Standards & Indicators:

**Visual and Performing Arts: Music:
Music Ensembles Standards Creating**

Vocal Techniques II

- **Anchor Standard 1: Generating and conceptualizing ideas.**

- **Performance Expectation**

- Intermediate 1.3.C.1int.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.
- Intermediate 1.3C.12int.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.12int.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.12int.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.12int.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.12prof.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.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12.Pr5b, 1.3A.12prof.Re7a

2020 Visual and Performing Arts:1.2 Media Arts Standards

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

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

1.2.12int.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.Cl.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.Cl.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.
Content: <ul style="list-style-type: none"> ● Sight reading ● Pitch-Location ● Pitch Notation (Corresponding Solfege Syllables) ● Solo Score Analysis ● Rhythm 		Skills(Objectives): <ul style="list-style-type: none"> ● Collaborate with others. ● Understand the essential aspects of the Kodaly Method (solfege syllable and Curwen hand signs). ● Read pitches on the appropriate clef. ● Audiate and match each tone with its correlating solfege syllable.

Vocal Techniques II

<ul style="list-style-type: none"> • Musicianship: Diction, Dynamics and articulation 	<ul style="list-style-type: none"> • 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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Interdisciplinary Connections:

Students will combine learning from multiple disciplines to come up with new ways to think about creativity and the voice as an instrument.

Stage 2: Assessment Evidence

<u>Performance Task(s):</u> <ul style="list-style-type: none"> • Formative Assessment • Rhythmic Accuracy • Performance • Self-Assessment • Pitch Awareness • Participation • Oral Assessment 	<u>Other Evidence:</u> <ul style="list-style-type: none"> • Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc. • Recordings
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Stage 3: Learning Plan

<u>Learning Opportunities/Strategies:</u> <ul style="list-style-type: none"> • 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 	<u>Resources:</u> Social Studies Resources: <ul style="list-style-type: none"> • The New Jersey Amistad Commission Interactive Curriculum • NJ Commission on Holocaust Education • Learning for Justice LGBT and Disabilities Law Resources: <ul style="list-style-type: none"> • GLSEN Educator Resources • Supporting LGBTQIA Youth Resource List • Respect Ability: Fighting Stigmas, Advancing Opportunities Handouts/worksheets on proper vocal hygiene Choral scores Pencils/highlighters "Group Vocal Technique" by James Jordan Lux-Vox Hearphones <i>*Be sure to only include applicable resources.</i>
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Vocal Techniques II

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, hearphones, 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 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, hearphones, 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	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, hearphones, 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

Vocal Techniques II

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.12pro.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.12int.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.12int.Pr5a: Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

Music Ensembles Standards: Responding

- Anchor Standard 7: Perceiving and analyzing products.
 - Performance Expectations
 - 1.3C.12int.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.12int.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.12int.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.12int.Cr3b, 1.3A.12.Pr5b, 1.3A.12int.Re7a
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
 - Performance Expectations
 - 1.3B.12int.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.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

2020 Visual and Performing Arts:1.2 Media Arts Standards

- 1.2.12prof.Cr2a: Organize and design artistic ideas for media arts productions.
- 1.2.12prof.Cr2b: Critique plans, prototypes and production processes considering purposeful and expressive intent.
- 1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.
- 1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.

Vocal Techniques II

1.2.12acc.Cr3b: Demonstrate an understanding of media art principles through a selection of tools and production processes.		
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.
<u>Content:</u> <ul style="list-style-type: none"> Guidelines for interpretation Extending the Voice Vocal strength Improving Breath Control Flexibility Range Guidelines for Critique 		<u>Skills(Objectives):</u> <ul style="list-style-type: none"> 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
<u>Interdisciplinary Connections:</u> Students will combine learning from multiple disciplines to come up with new ways to think about creativity and performance.		
Stage 2: Assessment Evidence		
<u>Performance Task(s):</u> <ul style="list-style-type: none"> Daily Vocalizing Written responses to academic prompts Oral performances Experimentations Student Demonstrations Written responses to visual presentations 		<u>Other Evidence:</u> <ul style="list-style-type: none"> Class-Work Review Teacher Observation Group & Cooperative Work Singing Performance
Stage 3: Learning Plan		
<u>Learning Opportunities/Strategies:</u> <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 Vocal vocation to workshop students on solo repertoire 		<u>Resources:</u> <ul style="list-style-type: none"> <i>"Foundations in Singing"</i> John Glenn Paton <i>Essential Musicianship book 2</i> <i>"Folk Songs for Solo Singers, Vol. 2"</i> Jay Althouse <i>"Spirituals for Solo Singers" Vol. 2</i> Andy Beck <i>American Art Songs for the progressing Soprano, Alto, Tenor and Bass</i> "IPAlphabet" by Cristian Grases Audio Recordings Music Journal Video Recorders Highlighters

Vocal Techniques II

<ul style="list-style-type: none"> • Peer evaluations and written and oral feedback after performances • Critical Listening • Self reflections regarding development and progress • Viewing performance assessment 	<ul style="list-style-type: none"> • You Tube Selections • Lux vux • Hearfones • Cups • Beanbags <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
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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
<p>Identify vocal range: Soprano, Alto, Tenor, Bass</p> <p>Solo Work</p> <p>Small ensemble</p> <p>Teacher Model singing</p> <p>Students lead and model vocal exercises</p> <p>Variety of Repertoire college level selections</p> <p>Music learned by sight reading</p> <p>Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...)</p> <p>Major/Minor Scale packets</p> <p>Rhythm Packet</p>	<p>Identify Vocal range: Soprano, Alto, Tenor, Bass</p> <p>Solo Work</p> <p>Small Ensemble</p> <p>Teacher Model singing</p> <p>Variety of Repertoire</p> <p>Sheet music in Hand</p> <p>Music taught through solfege and by rote</p> <p>Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...)</p> <p>Major/Minor Scale packets</p> <p>Rhythm Packet</p> <p>Use of Technology: Google classroom, cell phones, Chromebook, recording devices</p>	<p>Identify Vocal range: Soprano, Alto, Tenor, Bass</p> <p>Solo Work</p> <p>Teacher model singing</p> <p>Variety of Repertoire</p> <p>Sheet Music in Hand</p> <p>Music taught through by rote</p> <p>Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, hearfones, gadgets (mirrors, rubber bands, mints, etc...)</p> <p>Major/Minor Scale packets</p> <p>Rhythm Packet</p> <p>Use of Technology: google classroom cell phones, Chromebook, recording devices</p>	<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>

Vocal Techniques II

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

Course Name	Resource	Standards
MP 1		
UNIT 1 Understand Your Vocal Instrument	CHAPTERS Welcome Introduction The Parts of Your Instrument Before You start Singing Unit Online Assessment	1.3C.12int.Cr3b: 1.3C.12prof.Pr5a:
MP 1 & 2		
UNIT 2 Foundations of Singing	CHAPTERS Posture and Alignment Exercises to Achieve Correct Posture Breathing Unit Online Assessment	1.3C.12prof.Cr2a: 1.3C.12prof.Cr3a: 1.3B.12acc.Cn11a. 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 2 & 3		
UNIT 3 Musicianship	CHAPTERS Resonance Pitch/Rhythm Vowels and Consonants Vocal Exercises	1.3.C.1int.Cr1a: 1.3C.12int.Cr2a: 1..3C.12int.Pr4b: 1.3C.12int.Re7a: 1.3C.12prof.Re7b: 1.3B.12prof.Cn10a: This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12.Pr5b, 1.3A.12prof.Re7a

Vocal Techniques II

MP 3 & 4		
UNIT 4 Performance/Critique	CHAPTERS How choose repertoire Analyze repertoire How to practice Unit Online Assessment	1.3C.12prof.Cr2a: 1.3C.12acc.Cr3a: 1.3C.12int.Pr4a: 1.3C.12int.Pr5a: 1.3C.12int.Re7a: 1.3C.12int.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.12.Pr5b, 1.3A.12acc.Re7a