**ROBBINSVILLE PUBLIC SCHOOLS**

**OFFICE OF CURRICULUM AND INSTRUCTION**

**VISUAL AND PERFORMING ARTS DEPARTMENT**

# Unified Music

## Board of Education

**Curriculum Writing Committee**
Sarah Foster & Kristina Mannino


**Supervisors**
Dr. Kimberly Tew


**BOARD OF EDUCATION INITIAL ADOPTION DATE:**

## Course Philosophy

Unified electives create opportunities for a neuro-diverse group of students to work together in various creative and performance based learning environments. This allows students who are typically in self-contained programs to learn alongside their grade-level peers, and both groups work on social goals and objectives while creating, performing, and learning about the elements of art and music. Peer buddies will naturally take on leadership and mentorship roles as they assist their classmates and form lifelong connections and friendships.

## Course Description

Unified Music is comprised of students with a variety of different physical, cognitive and emotional abilities. Peer mentors are matched with students with differing needs and abilities. The peer mentor's responsibility is to assist the student during the various lessons, learn in different types of group settings, and improve social skills. While assisting the students, the peer mentor will benefit on a personal level from working as part of a team, find fulfillment in helping others, and make a positive difference in the life of a fellow classmate. Students are selected to participate in Unified electives through a formal application process.

## Core and Supplemental Instructional Materials

| Core Materials | Supplemental Materials |
|---|---|
| ● Various adaptive traditional and nontraditional musical instruments | ● Google Arts & Culture - Music Resources<br>● Teacher-created resources<br>● Various internet resources |

| Social Emotional Learning Connections |
|---|
| **Below are the five core SEL Competencies as outlined by CASEL, and examples of how each may be addressed within this curriculum** |
| **Self-awareness:** The ability to accurately recognize one's emotions and thoughts and their influence on behavior. This includes accurately assessing one's strengths and limitations and possessing a well-grounded sense of confidence and optimism.<br><br>**Example 1:** Students recognize one's feelings, thoughts, personal traits, strengths and challenges and how they influence the creative process.<br>**Example 2:** Students practice time management, discipline, self-confidence, and collaboration in the refinement of artistic works. |
| **Self-management:** The ability to regulate one's emotions, thoughts, and behaviors effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.<br><br>**Example 1:** Students manage emotions, thoughts, and behaviors as an integral part of the generation, refinement, and completion of creative ideas.<br>**Example 2:** Students are open to different perspectives about societal, cultural, and historical concepts in the arts and how they are informed by one's own traits, strengths, and limitations. |
| **Social awareness:** The ability to take the perspective of and empathize with others from diverse backgrounds and cultures, to understand social and ethical norms for behavior, and to recognize family, school, and community resources and supports.<br><br>**Example 1:** Students develop strategies for managing behaviors, and recognize and develop skills necessary to achieve goals.<br>**Example 2:** Students recognize and acknowledge the thoughts, feelings, perspectives, and cultural differences among individuals and groups through interpretation and evaluation of artistic works. |
| **Relationship skills:** The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. This includes communicating clearly, listening actively, cooperating, resisting inappropriate social pressure, negotiating conflict constructively, and seeking and offering help when needed.<br><br>**Example 1:** Students conceptualize and generate ideas and works in relationship with others.<br>**Example 2:** Students consider a variety of viewpoints and make choices about the selection and performance/presentation/production of artistic works by considering cultural, historical, and social perspectives of the intended audience. |
| **Responsible decision-making:** The ability to make constructive and respectful choices about personal behavior and social interactions based on |

consideration of ethical standards, safety concerns, social norms, the realistic evaluation of consequences of various actions, and the well-being of self and others.

**Example 1:** Students consider the impact of decision making during the creative process.
**Example 2:** Students develop capacity for positive communication and constructive conflict resolution when responding to artistic works.

# Integration of 21st Century Themes and Skills

| NJSLS-CLKS 9.4: Life Literacies and Key Skills | |
|---|---|
| **Creativity and Innovation** | *See specific standards and their connections/examples for this disciplinary concept listed within each individual unit*<br><br>Can be found in unit:1, 2, 3, 4, 5, 6 |
| **Critical Thinking and Problem Solving** | *See specific standards and their connections/examples for this disciplinary concept listed within each individual unit*<br><br>Can be found in unit:1, 2, 3, 4, 5, 6 |
| **Digital Citizenship** | *See specific standards and their connections/examples for this disciplinary concept listed within each individual unit*<br><br>Can be found in unit: 3 |
| **Global and Cultural Awareness** | *See specific standards and their connections/examples for this disciplinary concept listed within each individual unit*<br><br>Can be found in unit: n/a |
| **Information and Media Literacy** | *See specific standards and their connections/examples for this disciplinary concept listed within each individual unit*<br><br>Can be found in unit:1, 6 |
| **Technology Literacy** | *See specific standards and their connections/examples for this disciplinary concept listed within each individual unit*<br><br>Can be found in unit: 1 |

## Robbinsville Ready 21st Century Skill Integration

**The following skills will be embedded throughout the curriculum and instruction of this course.**

**Collaborative Team Member:** Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

**Effective Communicator:** Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

**Emotionally Intelligent Learner:** Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

**Informed and Involved Citizen:** Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

**Innovative Thinker:** Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

**Resilient and Self-Directed Learner:** Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of Life, the Truth, and Being Free, Steve Maraboli stated, "Life doesn't get easier or more forgiving, we get stronger and more resilient." Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

| Career Awareness and Planning Standards 9.2 | |
|---|---|
| 9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills. | **Example:** Students will explore alternative post-graduate plans in special education, peer assistance, music, and/or music therapy. |
| 9.2.12.CAP.2: Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs. | **Example:** Students participate in peer mentorship activities, developing leadership and empathy skills that will serve them in real-life experiences. |

**Unified Music**

| Unit Title | Unit Understandings and Goals | Recommended Duration/ Pacing | Assessments | | |
|---|---|---|---|---|---|
| Unit 1: What We Listen To | - The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.<br>- Music is a tool that creates community.<br>- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.<br>- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.<br>- Students learn the basic elements of music vocabulary.<br>- Students form collaborative routines and group norms while listening, curating, and composing musical collections. | 5-8 weeks | Formative<br>· Peer feedback and discussions | | |
| | | | Summative<br>· Collaborative projects/presentations | | |
| | | | Common Benchmark Assessments (mid/end of course)<br>· n/a | | |
| | | | Alternative Assessments (projects, etc when appropriate)<br>· Adaptive assessments as appropriate<br>· Playlist creation | | |
| Unit 2: Found Sound | - The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.<br>- Musicians' creative choices are influenced by their expertise, context and expressive intent.<br>- Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.<br>- To express their musical ideas, musicians analyze, evaluate and refine their | 5-6 weeks | Formative<br>· Peer feedback and discussions | | |
| | | | Summative<br>· Collaborative projects/presentations | | |
| | | | Common Benchmark Assessments (mid/end of course)<br>· n/a | | |
| | | | Alternative Assessments (projects, etc when appropriate)<br>· Adaptive assessments as appropriate | | |

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|---|---|---|---|
| | performance over time through openness to new ideas, persistence and the application of appropriate criteria.<br>- Nontraditional tools can be used as percussion instruments.<br>- Students learn strategies to compose and structure a short piece of music. | | |
| Unit 3: Pop Music/Singing | - Music can generate and influence personal emotions.<br>- Students will draw connections between performing and modern music.<br>- Students work collaboratively to determine how to best sing to a recorded or group accompaniment. | 5-6 weeks | Formative<br>·    Peer feedback and discussions |
| | | | Summative<br>·    Collaborative performance |
| | | | Common Benchmark Assessments (mid/end of course)<br>·    n/a |
| | | | Alternative Assessments (projects, etc when appropriate)<br>·    Adaptive assessments as appropriate |
| Unit 4: Music as an Art | - 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.<br>- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.<br>- Musicians can make meaningful connections through exploring visual art products.<br>- Music can tell a story, which can be portrayed in many different ways.<br>- Students explore music using both subjective and objective lenses. | 5-8 weeks | Formative<br>·    Peer feedback and discussions |
| | | | Summative<br>·    Collaborative projects/presentations |
| | | | Common Benchmark Assessments (mid/end of course)<br>·    n/a |
| | | | Alternative Assessments (projects, etc when appropriate)<br>·    Adaptive assessments as appropriate |
| Unit 5: Bucket Drumming | - Students use percussion notation to read and write rhythmic patterns.<br>- Collaboration, problem solving, and creative thinking are all used when performing in an ensemble.<br>- Students perform using call and response patterns of music making and improvisation. | 3-4 weeks | Formative<br>·    Peer feedback and discussions |
| | | | Summative<br>·    Collaborative performance |
| | | | Common Benchmark Assessments (mid/end of course)<br>·    n/a |
| | | | Alternative Assessments (projects, etc when appropriate)<br>·    Adaptive assessments as appropriate |
| Unit 6: Protest Songs | - Music can be used to express the views of a marginalized group. | 3-4 weeks | Formative<br>·    Peer feedback and discussions |

| | | |
|---|---|---|
| | - Students work collaboratively to compose lyrics and simple songs for performance.<br>- Students relate artistic ideas and works within societal, cultural, and historical contexts to deepen understanding. | Summative<br>· Collaborative projects/presentations |
| | | Common Benchmark Assessments (mid/end of course)<br>· n/a |
| | | Alternative Assessments (projects, etc when appropriate)<br>· Adaptive assessments as appropriate |

# Robbinsville Public Schools

## Unit #: 1

| Enduring Understandings: | Essential Questions: |
|---|---|
| ● The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.<br>● Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.<br>● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. | ● How does music help us to relax?<br>● What vocabulary do you need to critically discuss musical pieces?<br>● What is a musical instrument?<br>● How does music build community? |

### Interdisciplinary Connections

**7.1.NM.IPRET.1:** Identify familiar spoken and written words, phrases, and simple sentences contained in culturally authentic materials and other resources related to targeted themes.
**Example:** Students analyze musical compositions from diverse cultures by recognizing familiar language structures.

**2.2.12.MSC.3:** Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).
**Example**: Students may use dance and movement to explore various musical compositions to connect more deeply with them.

### Career/Real World Connections

**Example:** Students look more deeply into how people connect to particular pieces of music, and how music can be used to self-regulate and build community.

| Guiding / Topical Questions with Specific Standards | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
|---|---|---|---|---|
| 1.3B.12 prof.Cr 1a<br><br>1.3B.12 prof.Cr 2a<br><br>1.3B.12 prof.Cr 3a | What makes you like a piece of music?<br><br>What types of music do you like?<br><br>What are the elements of music? | Engage students in how to use the elements of music to talk about music selections<br><br>Differentiate between different types of instruments<br><br>Distinguish between music opposites: same/different, high/low, fast/slow, long/short, smooth/separated, soft/loud, up/down | Stations to explore various genres, cultures, and time period styles of music<br><br>Reflection sheets<br><br>Socratic Seminar discussions<br><br>Peer discussions<br><br>Movement response games | Examples of cultural music<br><br>Examples of popular music<br><br>Music genre styles and definitions<br><br>Access to streaming music libraries | Peer feedback and discussion<br><br>Graphic organizers<br><br>Collaborative projects/presentations<br><br>Adaptive assessments as appropriate |

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|---|---|---|---|---|---|
| 1.3B.12 prof.Pr 4a<br><br>1.3B.12 prof.Pr 4b<br><br>9.4.12. CI.1<br><br>9.4.12. CI.3<br><br>9.4.12. CT.1<br><br>9.4.12. CT.2<br><br>9.4.12. CT.3<br><br>9.4.12.I ML.1<br><br>9.4.12. TL.1 | | Name words and ideas that are used to describe works of music, art, dance, or theatre, such as happy and sad, light and dark, or same and different<br><br>Cross-curricular vocabulary:<br>- Fast<br>- Slow<br>- Pattern<br>- Loud<br>- Soft<br>- Same<br>- Different<br>- High<br>- Low<br>- Long<br>- Short<br>- Up<br>- Down<br>Content vocabulary:<br>- Tempo<br>- Rhythm<br>- Dynamics<br><br>Collaborate on a class playlist of musical likes and interests, and describe why choices were made using musical vocabulary | | Digital collaboration tools | Collaborative student playlist creations |

# Robbinsville Public Schools

## Unit #: 2

| Enduring Understandings: | Essential Questions: |
|---|---|
| ● A musician's choices are influenced by their expertise, context, and expressive intent.<br>● Found objects can be used to create musical sounds and/or mimic traditional instruments.<br>● Analyzing creator's context and how they manipulate the elements of music provides insight into their intent and informs performance | ● What is music?<br>● Do you have to use a traditional instrument to create music?<br>● How does music differ around the world?<br>● What elements influence how a piece of music sounds? |

### Interdisciplinary Connections

**7.1.NM.IPRET.2:** Respond with actions and/or gestures to oral and written directions, commands, and requests that relate to familiar and practiced topics.
**Example:** Students participate in an improvisational call and response by responding musically to certain verbal and/or written directions or prompts.

**2.2.12.MSC.5:** Develop rule changes to existing games, sports, and activities that enhance participation, safety, and enjoyment.
**Example:** Students create the "rules" of improvisation in order to coherently work as a collaborative group.

### Career/Real World Connections

**Example:** Students use problem solving skills to create musical instruments out of non-traditional materials and tools.

| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
|---|---|---|---|---|---|
| 1.3B.12 prof.Pr 5a | What role does improvisation play in music? | Students will construct basic music compositions<br><br>Use prerequisite vocabulary to apply to discussions of sound creation<br><br>Discuss and demonstrate appropriate listening behavior for various types of performances<br><br>Students will listen to music that features/includes instruments that are not commonly used in popular music of their current culture | Found object exploration with graphic organizer to describe found sound<br><br>Class performance using non-traditional instruments (i.e. kid's toys, found objects, objects found in nature, etc)<br><br>Repeating rhythm patterns on different types of instruments<br><br>Discuss "what is music?" | Examples of cultural music and instruments<br><br>Tribal and/or prehistoric instrument examples<br><br>Performance recordings that use nontraditional instruments to make compositions<br><br>Visuals of objects or unfamiliar instruments | Peer feedback and discussion<br><br>Collaborative projects/presentations<br><br>Adaptive assessments as appropriate<br><br>Sorting games<br><br>Listening games |
| 1.3B.12 prof.Pr 5c | How can you use non-traditional tools as percussive instruments? | | | | |
| 1.3B.12 prof.Pr 6a | What is the definition of music? Where does this definition break down? | | | | |
| 1.3B.12 prof.Pr 6b | | | | | |

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| 9.4.12. CI.1<br><br>9.4.12. CI.3<br><br>9.4.12. CT.1<br><br>9.4.12. CT.2 | | Students create musical instruments using found objects to mimic sounds created on traditional instruments | | to sort into instrument "types"<br><br>Access to streaming music libraries<br><br>Digital collaboration tools | |

# Robbinsville Public Schools

## Unit #: 3

| Enduring Understandings: | Essential Questions: |
|---|---|
| ● Music elicits emotion in both the musician and the listener; the emotional response may not be the same from person to person <br> ● It is possible to sing along to an accompaniment even if you do not know the words. <br> ● Music can be paired with other elements to create a fully immersive experience for the listener by tapping into the five senses | ● How do performers interpret musical works? <br> ● Why do we listen to music? <br> ● Can two performances of the same song sound differently from each other? Why or why not? <br> ● How does music elicit an emotional response? |

<table>
<tr><td colspan="2" align="center"><b>Interdisciplinary Connections</b></td></tr>
<tr><td colspan="2"><b>2.2.12.MSC.3:</b> Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).<br><b>Example:</b> Students collaborate to create musical and physical performance experiences.</td></tr>
<tr><td colspan="2" align="center"><b>Career/Real World Connections</b></td></tr>
<tr><td colspan="2"><b>Example:</b> Students talk about modern musical performances and how to create an immersive musical experience.</td></tr>
</table>

| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
|---|---|---|---|---|---|
| 1.3B.12 prof.Re 8a <br><br> 1.3B.12 prof.Re 9b <br><br> 1.3B.12 prof.Cn 10a <br><br> 1.3.C.1 2nov.Cr 1a | How does music elicit emotion? <br><br> Why do we listen to music? <br><br> When you feel _____, what type of music do you listen to? <br><br> How can we sing to an accompaniment? | Connect performing music to modern music <br><br> Singing/performing along to an accompaniment in a language you do not know <br><br> Creating harmonies for an existing piece of music <br><br> Music elicits emotion in both the musician and the listener; the emotional response may not be the same from person to person <br><br> Music can be paired with other elements to create a fully immersive experience for the listener by tapping into the five senses | Use elements of music vocabulary to describe and compare elements of pop music from around the world <br><br> Discuss: "Why do we listen to music?" <br><br> Graphic organizer of how different music selections make you feel in response | Vocal pop music examples from around the world <br><br> Space for physical/movement responses to different music selections | Peer feedback and discussion <br><br> Graphic organizer <br><br> Collaborative projects/presentations <br><br> Adaptive assessments as appropriate <br><br> Student/group performance |

| | | | | |
|---|---|---|---|---|
| 1.3.C.1 prof.Cr 1a<br><br>9.4.12. CI.1<br><br>9.4.12. CI.2<br><br>9.4.12. CI.3<br><br>9.4.12. CT.2<br><br>9.4.12. DC.1 | | | | |

# Robbinsville Public Schools

## Unit #: 4

| Enduring Understandings: | Essential Questions: |
|---|---|
| ● Different types of art can interrelate and even use the same basic vocabulary.<br>● Visual art can be created in response to listening to a piece of music.<br>● Both music and art can elicit emotional responses.<br>● Music can tell a story whether it has lyrics or not. | ● How does music tell a story?<br>● How can you visually represent a piece of music when you are only listening to it?<br>● What other senses can you use to explore music? How? |

**Interdisciplinary Connections**

**RL.11-12.3.** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
**Example:** Students explore literacy connections with written allegorical elements vs. musical allegorical elements.

**7.1.NM.IPERS.3:** Express one's own and react to others' basic preferences and/or feelings using memorized words, phrases, and simple memorized sentences that are supported by gestures and visuals.
**Example**: Students use familiar musical vocabulary to discuss storytelling in compositions at a deeper level.

| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
|---|---|---|---|---|---|
| 1.3B.12 prof.Cn 11a<br><br>1.3C.12 nov.Cr3 a<br><br>1.3C.12 prof.Cr 3a<br><br>1.3C.12 prof.Re 7a | How can music tell a story?<br><br>How can we represent that in other ways?<br><br>Why does music make us think of different things?<br><br>How do different types of art interrelate? | History and culture influence music<br><br>Illustrating a piece of music (both with lyrics and without lyrics) visually<br><br>Examine different ways the arts overlap through the basic elements of music, art, and performance | Students describe what a piece of music without lyrics might look like visually and explain why<br><br>Students describe a piece of music visually to a partner, who in turn creates a visual artwork<br><br>Group mural to represent different music styles and genres<br><br>Visual study of different cultural music selections; discuss what are common threads and what are differences | Music selections/symphonies that include narration<br><br>Visual artists who represent elements of music throughout their artworks (i.e. Wassily Kandinsky) | Peer feedback and discussion<br><br>Collaborative projects/presentations<br><br>Adaptive assessments as appropriate<br><br>Visual arts creation |

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|---|---|---|---|---|
| 1.3C.12 prof.Re 7b<br><br>9.4.12. CI.1<br><br>9.4.12. CI.3<br><br>9.4.12. CT.1<br><br>9.4.12. CT.2 | | | | |

# Robbinsville Public Schools

## Unit #: 5

| Enduring Understandings: | Essential Questions: |
|---|---|
| ● Musicians judge performance based on criteria that vary across time, place and cultures.<br>● The context and how a work is presented influence audience response.<br>● Sometimes musicians use improvisation to respond to each other through music. | ● How can we create a percussive sound?<br>● How can percussion performances involve one's whole body?<br>● Why is variation in percussion dynamics important? What does it create? |

| Interdisciplinary Connections |
|---|
| **2.2.12.MSC.3:** Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).<br>**Example:** Students use their body and physical movements to create rhythmical patterns. |

| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
|---|---|---|---|---|---|
| 1.3C.12 prof.Pr 4c<br><br>1.3C.12 prof.Pr 5a<br><br>1.3C.12 prof.Pr 6b<br><br>1.3C.12 prof.Re 9a<br><br>1.3B.12 prof.Cn 10a<br><br>9.4.12. CI.1 | How can we work with others to create a cohesive musical performance?<br><br>What is improvisation?<br><br>Why is percussion music written with different notation?<br><br>What instruments can be used for percussion?<br>What found objects can be used?<br><br>Which elements of music apply to percussive music? | Perform in groups using a steady beat following the cues of the conductor<br><br>Perform the following rhythmic patterns using standard or iconic notation: Whole note/rest, Quarter note/rest, Half note/ rest, Eighth note pairs<br><br>Students will read basic music and drumming notation, and perform<br><br>Students can repeat patterns back, as well as extend a pattern through improvisation | Review and apply elements of music to describe different drumming patterns and dynamics<br><br>Demonstrate outcomes and purposes of different dynamic levels so students can purposefully create variation in their patterns | Performance recordings of traditional Maori Haka dances<br><br>Performance recordings of "Stomp!"<br><br>Examples of percussion notation | Peer feedback and discussion<br><br>Collaborative projects/presentations<br><br>Adaptive assessments as appropriate<br><br>Student/group performance |

| | | | | |
|---|---|---|---|---|
| 9.4.12. CI.3<br><br>9.4.12. CT.1<br><br>9.4.12. CT.3 | | | | |

# Robbinsville Public Schools

# Unit #: 6

| Enduring Understandings: | Essential Questions: |
|---|---|
| ● Music can be used to express the views of a marginalized group.<br>● Music has been used to express strong views in protest to decisions.<br>● The context and how a work is presented influences the audience's response.<br>● Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music | ● Are there songs that are representative of a moment in history? How?<br>● Can music make an impact on world events?<br>● How do you work as a group to create a song together?<br>● How does understanding the context and structure of musical works inform performance?<br>● How do musicians improve the quality of a performance? |

| Interdisciplinary Connections |
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| **7.1.NH.IPERS.3:** Make requests and express preferences in classroom settings and in various social situations.<br>**Example:** Students advocate for their needs and preferences when creating collaborative performance pieces.<br><br>**RL.11-12.10.** By the end of grade 12, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.<br>**Example:** Students will read and interpret lyrics of different protest songs. |

| Career/Real World Connections |
|---|
| **Example:** Students learn what is involved in creating public performances. |

| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
|---|---|---|---|---|---|
| 1.3C.12 prof.Pr 4c<br><br>1.3C.12 prof.Pr 5a<br><br>1.3C.12 prof.Pr 6b | How can music be used to express the views of a marginalized group?<br><br>What are protest songs? Are there contemporary examples?<br><br>What needs to be considered when preparing a performance? | Analyze protest music to determine which elements of music support the song message<br><br>Composing lyrics and simple songs for a topic of each student/partnership's choosing<br><br>Justifying a music arrangement to support chosen topic/stance<br><br>Analyze potential impact of protest songs | Written and/or verbal discussion of why a protest topic was chosen<br><br>Graphic organizers to plan song structure and brainstorm ideas<br><br>Research strategies to support choosing a topic to begin composing a song around<br><br>Socratic seminar discussions<br><br>Structured song building templates | https://teachrock.org/lesson/the-music-of-the-civil-rights-movement/<br><br>Access to streaming music libraries<br><br>Selection of protest song exemplars | Peer feedback and discussion<br><br>Collaborative projects/presentations<br><br>Adaptive assessments as appropriate<br><br>Graphic organizers<br><br>Sentence starters and visual song organizers |

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|---|---|---|---|---|---|
| 1.3C.12 prof.Re 9a<br><br>1.3B.12 prof.Cn 10a<br><br>9.4.12. CI.1<br><br>9.4.12. CI.2<br><br>9.4.12. CI.3<br><br>9.4.12. CT.1<br><br>9.4.12. CT.2<br><br>9.4.12. CT.3<br><br>9.4.12.I ML.2<br><br>9.4.12.I ML.7 | What skills do I need to work with a group to collaborate on a project?<br><br>How can I research a topic?  How do I know if I am using credible sources? | | Recorded or live student performance prepared for an audience | | Student/group performance |

| General Differentiated Instruction Strategies | |
|---|---|
| <ul><li>Leveled texts</li><li>Chunking texts</li><li>Choice board</li><li>Socratic Seminar</li><li>Tiered Instruction</li><li>Small group instruction</li><li>Guided Reading</li><li>Sentence starters/frames</li><li>Writing scaffolds</li><li>Tangible items/pictures</li><li>Adjust length of assignment</li></ul> | <ul><li>Repeat, reword directions</li><li>Brain breaks and movement breaks</li><li>Brief and concrete directions</li><li>Checklists for tasks</li><li>Graphic organizers</li><li>Assistive technology (spell check, voice to type)</li><li>Study guides</li><li>Tiered learning stations</li><li>Tiered questioning</li><li>Data-driven student partnerships</li><li>Extra time</li></ul> |

| Possible Additional Strategies for Special Education Students, 504 Students, At-Risk Students, and English Language Learners (ELLs) | | | |
|---|---|---|---|
| **Time/General** | **Processing** | **Comprehension** | **Recall** |
| <ul><li>Extra time for assigned tasks</li><li>Adjust length of assignment</li><li>Timeline with due dates for reports and projects</li><li>Communication system between home and school</li><li>Provide lecture notes/outline</li></ul> | <ul><li>Extra Response time</li><li>Have students verbalize steps</li><li>Repeat, clarify or reword directions</li><li>Mini-breaks between tasks</li><li>Provide a warning for transitions</li><li>Reading partners</li></ul> | <ul><li>Precise step-by-step directions</li><li>Short manageable tasks</li><li>Brief and concrete directions</li><li>Provide immediate feedback</li><li>Small group instruction</li><li>Emphasize multi-sensory learning</li></ul> | <ul><li>Teacher-made checklist</li><li>Use visual graphic organizers</li><li>Reference resources to promote independence</li><li>Visual and verbal reminders</li><li>Graphic organizers</li></ul> |

| Assistive Technology | Assessments and Grading | Behavior/Attention | Organization |
|---|---|---|---|
| • Computer/whiteboard<br>• Tape recorder<br>• Spell-checker<br>• Audio-taped books | • Extended time<br>• Study guides<br>• Shortened tests<br>• Read directions aloud | • Consistent daily structured routine<br>• Simple and clear classroom rules<br>• Frequent feedback | • Individual daily planner<br>• Display a written agenda<br>• Note-taking assistance<br>• Color code materials |

## Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

## English Language Learner (ELL) Resources

- Learning style quiz for students- http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml
- "Word clouds" from text that you provide-http://www.wordle.net/
- Bilingual website for students, parents and educators: http://www.colorincolorado.org/
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-http://www.online-stopwatch.com/
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-http://www.wida.us/
- Everything ESL - http://www.everythingESL.net
- ELL Tool Box Suggestion Site http://www.wallwisher.com/wall/elltoolbox
- Hope4Education - http://www.hope4education.com
- Learning the Language http://blogs.edweek.org/edweek/learning-the-language/
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: http://www.flenj.org/Publications/?page=135
- OELA - http://www.ed.gov/offices/OBEMLA
- New Jersey Department of Education- Bilingual Education information http://www.state.nj.us/education/bilingual/

## Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. https://animoto.com
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. http://bookbuilder.cast.org/
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. http://www.cast.org
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. http://www.cosketch.com/
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. http://crayon.net/ Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and

contrast, and more! http://www.educationoasis.com/printables/graphic-organizers/
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. http://www.edutopia.org/
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embed media links, sound, and video, and then share their posters with friends. http://edu.glogster.com/?ref=personal
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. http://www.learner.org/interactives/story/index.html
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. http://www.nwp.org
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. http://pacecar.missingmethod.com/