

Englewood Public School District
Guitar
Grades 9-12
Third Marking Period

Unit 3: Guitar Pragmatism

Overview: The purpose of the Beginning Guitar program is to introduce and foster the study of music using the guitar. This program can serve students with no prior musical experience, students who already study an instrument in the school system, students who take private lessons or for students who have learned about music or an instrument in a less formal fashion.

This program seeks to expand the students' horizons in both musical taste and exposure while honoring historical, musical traditions. Music requiring a high degree of refined skill and artistry such as classical will be introduced, but not to the exclusion of other genres of just as high esteem as jazz, blues, world music and newer forms of progressive music from the 20th and 21st centuries. As guitar is the baseline for current pop culture, it would be irresponsible to also not include pop and rock as part of the curriculum. This unit will expose the variety of ways a guitarist will experience general concepts as a developing musician such as reading Tabs, how to effectively research and find music on line and how to read lead sheets.

Time Frame: One Marking Period

Enduring Understandings:

Guitarists use an alternative notation system, which helps in learning specific pieces.

Reading Lead Sheets is an important skill when learning guitar.

Essential Questions:

What are the varieties of ways guitarists, composers and songwriters have used alternative notation systems to both teach and learn specific pieces?

How has learning this instrument and pieces for the guitar changed throughout the centuries?

What are the “traps” that guitarists face as far as “not really knowing how to read music” rather than formally educated musicians?

Can guitarists become limited by some of the tools they use?

Do arts “consumers” care more about a musicians academic training, or their ability?

Standards	Topics and Objectives	Activities	Resources	Assessments
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<p>1.4.12.A.3 Develop informed personal responses to an assortment of music using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to music.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or performance of a composition as well as how the context in which a piece is performed may impact perceptions of its significance/meaning.</p>	<p>Topics</p> <p>What are Tabs?</p> <p>Objectives</p> <ul style="list-style-type: none"> • Accurately decode a beginner piece written out in guitar tab without assistance. 	<ul style="list-style-type: none"> • Students will be given a packet of 3 pieces written out in tabs to study, each from a different era and in a different genre. (6.1.12.D.3.e) • Students will then have one to perform in front of the class as an individual and describe how it relates and resonates with them personally. (NJSLSA.R2) • Students will have one to perform in a small group setting, each taking turns in leading the demonstration. (CRP9) • Every student's last piece will be the same: all will perform it together. (CRP9) • Students will create a rubric and evaluate their large group performance. 	<ul style="list-style-type: none"> • Professional recordings • Teacher expertise, knowledge and experience • DVD player/laptop • Guitar • Tabs Literature 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> • Questioning during lesson <p>Summative Assessments:</p> <ul style="list-style-type: none"> • Solo Performance • Small Group Performance • Large Group Performance • Rubric <p>Benchmark Assessment: Common Formative Assessment</p> <p>Alternative Assessment:</p> <ul style="list-style-type: none"> • Peer Evaluation
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	<p style="text-align: center;">Topics</p> <p>What are Lead Sheets?</p> <p style="text-align: center;">Objectives</p> <ul style="list-style-type: none"> Accurately decode a beginner piece written out in lead sheets without assistance. 	<ul style="list-style-type: none"> Students will be given a packet of 3 pieces written out in lead sheets to study, each from a different era and in a different genre. (6.1.12.D.3.e) Students will be given a packet of 3 pieces written out in tabs to study, each from a different era and in a different genre. (6.1.12.D.3.e) Students will then have one to perform in front of the class as an individual and describe how it relates and resonates with them personally. (NJSLSA.R2) Students will have one to perform in a small group setting, each taking turns in leading the demonstration. (6.1.12.D.3.e) (CRP9) Every Student's last piece will be the same: all will perform it together. (6.1.12.D.3.e) (CRP9) 	<ul style="list-style-type: none"> Professional recordings Teacher expertise, knowledge and experience DVD player/laptop Guitar Lead Sheet Literature 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> Questioning during lesson <p>Summative Assessments:</p> <ul style="list-style-type: none"> Solo Performance Small Group Performance Large Group Performance Rubric <p>Alternative Assessments:</p> <ul style="list-style-type: none"> Peer Evaluation
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		<ul style="list-style-type: none"> Students will create a rubric and evaluate their large group performance. 		
	<p>Topics</p> <p>How to Read Chord/Lyric Sheets</p> <p>Objectives</p> <ul style="list-style-type: none"> Accurately and speedily decode a beginner piece written out as a chord/lyric sheet. 	<ul style="list-style-type: none"> Students will be given a packet of 3 pieces written out in chord/lyric sheets to study, each from a different era and in a different genre. (6.1.12.D.3.e) Students will be given a packet of 3 pieces written out in tabs to study, each from a different era and in a different genre. (6.1.12.D.3.e) Students will then have one to perform in front of the class as an individual and describe how it relates and resonates with them personally. (NJSLSA.R2) Students will have one to perform in a small 	<ul style="list-style-type: none"> Teacher expertise, knowledge and experience DVD player/laptop Guitar Lead Sheet Literature 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> Questioning during lesson <p>Summative Assessments:</p> <ul style="list-style-type: none"> Solo Performance Small Group Performance Large Group Performance Rubric <p>Alternative Assessment:</p> <ul style="list-style-type: none"> Peer Evaluation

		<p>group setting, each taking turns in leading the demonstration. (6.1.12.D.3.e) (CRP9)</p> <ul style="list-style-type: none"> • Every Student's last piece will be the same: all will perform it together. (6.1.12.D.3.e) (CRP9) • Students will create a rubric and evaluate their large group performance. 		
	<p>Topics</p> <p>Identifying the Best Transcription</p> <p>Objectives</p> <ul style="list-style-type: none"> • Assess multiple online sources of guitar transcriptions to determine which one has the superior version of a particular piece. 	<ul style="list-style-type: none"> • Students will be given a handout of a list of the 40 biggest selling singles of the decade and will be instructed to choose 5 of them. • Students will compile 3, available transcriptions for each of the five songs they found online using a variety of resources. • Students use data, research and trial and error to determine the best transcription. 	<ul style="list-style-type: none"> • http://www.officialcharts.com/chart-news/official-biggest-selling-singles-of-the-decade-so-far-revealed_9873/ • https://truefire.com/guitar-chord-charts • https://www.ultimate-guitar.com/ • https://www.musicnotes.com/leadsets/ 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> • Feedback during transcription Compilation <p>Summative Assessments:</p> <ul style="list-style-type: none"> • Final compilation project • Performance <p>Alternative Assessment:</p> <ul style="list-style-type: none"> • For students with anxiety/other classifications who are uncomfortable/not able to perform in front of a crowd, they will be permitted to perform privately for the instructor

		<ul style="list-style-type: none"> • Student will then perform the best transcription. • Students will produce a 1 page reflection paper based on their experience of searching for the best transcription. (NJSLSA.R7) 		for credit and critique.
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Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered.

ELL/ESL students: Students will be supported according to the recommendations for “can do’s” as outlined by WIDA – https://www.wida.us/standards/CAN_DOs/ Music has limited language barriers due to the nature of the curriculum.

Students at risk of school failure:

Formative and summative data will be used to monitor student success. At first signs of failure, student work will be reviewed to determine support. This may include parent consultation, basic skills review and differentiation strategies. More time will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity in planning and carrying out investigations and analyzing and interpreting data.

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> • Speak and display terminology visually • Teacher modeling • Peer modeling • Provide ELL students with multiple literacy strategies. 	<ul style="list-style-type: none"> • Utilize modifications & accommodations delineated in the student’s IEP • Work with paraprofessional 	<ul style="list-style-type: none"> • Using visual demonstrations, illustrations, and models • Give directions/instructions verbally and in simple written format. Oral prompts can be given. • Peer Support 	<ul style="list-style-type: none"> • Curriculum compacting • Inquiry-based instruction • Independent study (private performances) • Higher order thinking skills • Adjusting the pace of

<ul style="list-style-type: none"> ● Word walls for Musical Vocabulary ● Use peer readers/partners for instructional purposes ● Give page numbers to help the students find answers ● Provide a computer for written work ● Provide visual aides ● Provide additional time to complete a task ● Use graphic organizers 	<ul style="list-style-type: none"> ● Use multi-sensory teaching approaches. ● Work with a partner ● Provide concrete examples ● Provide students with multiple choices for how they can represent their understandings (e.g. multisensory techniques- auditory/visual aids; pictures, illustrations, graphs, charts, data tables, multimedia, modeling). 	<ul style="list-style-type: none"> ● Increase one on one time ● Teachers may modify instructions by modeling what the student is expected to do ● Instructions may be printed out in large print and hung up for the student to see during the time of the lesson. ● Review behavior expectations and make adjustments for personal space or other behaviors as needed. ● Structure lessons around questions that are authentic, relate to students' interests, social/family background and knowledge of their community. ● Provide opportunities for students to connect with people of similar backgrounds through shared musical style preferences 	<p>lessons</p> <ul style="list-style-type: none"> ● Interest based content (selecting own music) ● Real world scenarios ● Student Driven Instruction ● Engage students with a variety of Musical practices to provide students with multiple entry points and multiple ways to demonstrate their understandings. ● Use project-based music learning to connect music with global cultures and history. ● Structure the learning around explaining or solving a social or community-based issue through song. ● Collaborate with after-school programs or clubs to extend learning opportunities. ● Provide a mentorship program in which students can develop their musicianship and leadership skills.
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Interdisciplinary Connections:

ELA - NJSLS/ELA:

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

<p>NJSLSA.R7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</p> <p>Social Studies: 6.1.12.D.3.e: Determine the impact of religious and social movements on the development of American culture, literature, and art.</p>	
<p>Career Ready Practices: CRP1. Act as a responsible and contributing citizen and employee. CRP2. Apply appropriate academic and technical skills CRP5. Consider the environmental, social and economic impacts of decisions. CRP9. Model integrity, ethical leadership and effective management. CRP11. Use technology to enhance productivity. CRP12. Work productively in teams while using cultural global competence.</p>	
<p>Integration of Technology Standards NJSLS 8: 8.1.12.A.3 Collaborate in online courses, learning communities, social networks or virtual worlds to discuss a resolution to a problem or issue.</p>	
<p>Integration of 21st Century Standards NJSLS 9: 9.2.12.C.1- Review career goals and determine steps necessary for attainment. 9.2.12.C.3-Identify transferable career skills and design alternate career plans.</p>	
<p>Key Vocabulary: Tabs, Lead Sheets, Chords Sheets, Lyric Sheets, Transcriptions</p>	

