

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

Unit 4: Performances and Critiques

Overview: Vocal Ensemble is an opportunity to engage more personally in a smaller, advanced course in which students learn musicianship, theory, and vocal technique through a variety of choral literature chosen from different genres and time periods. Students apply the basics of proper vocal production through breathing, posture, phonation, and diction. They spend time developing their command of intermediate music theory and sight singing as well as the importance of melody, harmony and how an ensemble is built upon the blending of each, unique voice. Musical performance is a unique and continual process. Through concentrated practice, students will progress naturally to the next level of mastery. In this unit, students will apply their advanced skills of tone quality, diction, sight-reading, intonation, tonal resonance and balance to the final performances of the year. Students will also assess their progress.

Time Frame: One Marking Period

Enduring Understandings:

- The sound of the choir is built upon the blend of each individual voice.
- Evaluations beget progress.
- Participating in an ensemble builds a sense of community.
- Singing in a chorus fosters responsibility.

Essential Questions:

- How does creating and performing music differ from listening to music?
- What is the role of music in my life?
- How does my individual participation benefit the whole ensemble?
- What are the elements of music?
- What are the characteristics of an ensemble that gives an effective performance?

Standards	Topics and Objectives	Activities	Resources	Assessments
<p>1.4.12.B.2 Evaluate how a 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>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.B.2 Evaluate how a musician's technical proficiency may affect the creation or performance of a composition as well as how the context in which a piece is</p>	<p>Topics</p> <p>Development of performance rubric to adequately assess progress</p> <p>Objectives</p> <ul style="list-style-type: none"> Continue to build on their knowledge of musical elements and their applications by critiquing other musicians/choral performances using existing and created rubrics Create a performance rubric that is both fair and provides accurate data for a variety of performances Work effectively in groups. 	<ul style="list-style-type: none"> Students will evaluate a series of existing performance rubrics to assess for accuracy and fairness Students will work in groups to create a series of rubrics in order to critique live performances (not their own). Students will watch a series of concerts/clips of musicians and provide a series of assessments based upon created rubrics. Students will participate in a round table discussion of appropriate, universal goals for the next year. (SL.9-10.1) 	<ul style="list-style-type: none"> Professional recordings Teacher expertise, knowledge and experience Video Clips of musicians DVD player/laptop https://www.sedl.org/loteced/modules/mod5_TR.pdf https://www.choralclarity.com/8-tips-to-assess-your-singers-helpfully/ 	<p>Benchmark Assessment:</p> <ul style="list-style-type: none"> Common Formative Assessment <p>Formative:</p> <ul style="list-style-type: none"> Class discussion <p>Summative:</p> <ul style="list-style-type: none"> Rubric Evaluation Project Group Rubric Project Performance Rubric Analysis Project <p>Alternate Assessment: Rather than work in groups, students can provide their own rubrics either in written form, in visual aids or verbally transcribed.</p>

<p>performed may impact perceptions of its significance/meaning.</p> <p>1.3.12.B.3 Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p>	<p>Topics</p> <p>Peer Performance Assessment</p> <p>Objectives</p> <ul style="list-style-type: none"> • Demonstrate an ability to apply created rubrics among peers for performances • Practice performances for evaluation purposes • Provide written reflections based on evaluations 	<ul style="list-style-type: none"> • Students will perform, taking turns in order to properly execute peer evaluations and discuss. (SL.9-10.1) • Students will engage in an activity that assesses their peers performances by using rubrics created. • Students will write a one page reflection paper based on their experience with peer evaluations. (W.9-10.2) • Students will participate in a round table discussion of appropriate goal setting for others for the next year. (SL.9-10.1) 	<ul style="list-style-type: none"> • Laptop/Device • Lined Paper • Sheet Music • http://www.lapresenter.com/coopevalpacket.pdf • http://www.me.iastate.edu/files/2015/02/Peer-Teaching-Evaluations.pdf • https://www.tmea.org/assets/pdf/educator_toolkit/assessments/mselfassessment.pdf • https://baselinesupport.campuslabs.com/hc/en-us/articles/204305605-Rubric-Template-for-MS-Word 	<p>Formative:</p> <ul style="list-style-type: none"> • Feedback on Technique Practice/Participation <p>Summative:</p> <ul style="list-style-type: none"> • Individual /Group Performance Review • Peer Assessment • Rubric • Reflection Writing • Alternate Assessment: Rather than write answers to a written assessment, students will be able to exhibit their knowledge is various ways that are aligned with their modifications such as verbalize answers, demonstrate ability, etc.
	<p>Topics</p> <p>Self-Assessment Project</p> <p>Objectives</p>	<ul style="list-style-type: none"> • Students will perform pieces chosen by them to use as a basis for self-assessment. 	<ul style="list-style-type: none"> • Laptop/Device • Lined Paper • Sheet Music 	<p>Formative:</p> <ul style="list-style-type: none"> • Technique Practice/Participation <p>Summative:</p>

	<ul style="list-style-type: none"> • Demonstrate command of uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble. • Master the ability to self-assess based upon aforementioned skills • Create individualized rubric and form of self-assessment to track individual progress 	<ul style="list-style-type: none"> • Students will create a chart/graph/visual aid of specific progress indicators and goals individual to them. • Students will perform a piece made popular by historical small ensembles' (girl groups, barbershop quartets, etc.) (6.1.12.D.3.e) • Students will create a rubric designed to assess performances. 	<ul style="list-style-type: none"> • https://www.lessonly.com/blog/sample-self-evaluation-performance-review-phrases/ • http://assessment.tki.org.nz/Reporting-to-parents-whanau/Examples-and-templates/Student-self-assessment-and-reflection • https://scholarsarchive.library.albany.edu/cgi/viewcontent.cgi?article=1010&context=edpsych_fac_scholar • 	<ul style="list-style-type: none"> • Individual /Group Performance Review • Self-Assessment and Peer Assessment • Rubric • Reflection Writing • Alternate Assessment: • Rather than write answers to a written assessment, students will be able to exhibit their knowledge in various ways that are aligned with their modifications such as verbalize answers, demonstrate ability, etc.
	<p>Topics</p> <p>Concert Preparation</p> <p>Objectives</p> <ul style="list-style-type: none"> • Students will apply all skills and abilities to the 	<ul style="list-style-type: none"> • Students will participate in the introduction of the history of several pieces of the Concert Literature to be played for the Spring and Graduation Performances by way 	<ul style="list-style-type: none"> • Professional recordings • Teacher expertise, knowledge and experience • Video Clips of 	<p>Formative:</p> <ul style="list-style-type: none"> • Feedback on practices • Participation <p>Summative:</p> <ul style="list-style-type: none"> • Performance <p>Alternate Assessment:</p>

	<p>introduction of new concert literature for the spring concert/graduation performance.</p> <ul style="list-style-type: none"> How to achieve balance when working with additional ensembles and Chorales with a variety of musical literature and styles. 	<p>of discussion and research. (NJSLSA.L1.) (6.1.12.D.3.e)</p> <ul style="list-style-type: none"> Students will engage in practices in order to hone their sight-reading skills and ability and create a cohesive sound. <p>Students will practice with practice pieces and reading in preparation for the Spring Concert and other events, utilizing all skills taught and assessed. (NJSLSA.R1)</p>	<p>musicians</p> <ul style="list-style-type: none"> Lined paper Metronome CD Player DVD player/laptop Instrument of choice https://www.smartmusic.com/blog/last-minute-tips-for-contest-and-spring-concert-preparation/ 	<ul style="list-style-type: none"> Rather than write answers to a written assessment, students will be able to exhibit their knowledge in various ways that are aligned with their modifications such as verbalize answers, demonstrate ability, etc.
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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. ● 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"> ● Utilize modifications & accommodations delineated in the student's IEP ● Work with paraprofessional ● 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"> ● Using visual demonstrations, illustrations, and models ● Give directions/instructions verbally and in simple written format. Oral prompts can be given. ● Peer Support ● 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 	<ul style="list-style-type: none"> ● Curriculum compacting ● Inquiry-based instruction ● Independent study (private performances) ● Higher order thinking skills ● Adjusting the pace of lessons ● 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.

Interdisciplinary Connections:**ELA - NJSLS/ELA:**

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

NJSLSA.R7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

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.W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

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.

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.

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.

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.

Key Vocabulary:

Tone Quality, Intonation, Diction, Balance, Rubric, Diction, Intonation, Resonance, Uniformity, Transition, Chest voice, Head voice