

Subject: Chorus

Grade: 7 & 8

Prepared by:

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Superintendent of Schools:

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Approved by the Midland Park Board of Education on

June 21, 2022

Born on **June 20, 2022**

Revised NJSLS

Junior High Chorus Grades 7 & 8

Course Description: Junior High Chorus is a performance based class where students in grades 7 and 8 will refine vocal production techniques, develop music literacy, strengthen sight reading skills, and be exposed to choral music of different cultures, time periods, countries, and genres. This will be done through various vocal exercises and through the singing of age appropriate 3 part choral literature. The choral repertoire chosen will: be music that is historically and educationally significant, be well written musically and textually, strengthen overall musicianship, represent various genres of music with both sacred and secular texts in English and other languages, challenge the group, represent various cultures and languages, and provide solo opportunities. The Chorus will perform at the Winter and Spring Concerts during the academic school year. Attendance at evening concerts and/or rehearsals is mandatory and is reflected in student grades. Students will also participate in in-school lessons (small and large group) and rehearsals to support learning and performance. If possible there will be opportunities for performances and workshops outside of the school environment.

Course Sequence:

The main emphasis of the class will be learning vocal proper vocal technique, developing sight-reading skills, mastering music literacy and the learning and performing of age appropriate 3-part choral literature.

Unit 1: Concert Prep 1a: Intro to Chorus, singing and the repertoire 1-
2 weeks: Introduction to Chorus, finding the voice, introduction to repertoire, vocal technique, score reading and music fundamentals
2 weeks: Delving into the Repertoire and continued vocal technique and music fundamentals
3 weeks: Technical, creative, and expressive aspects of the repertoire, continued vocal technique and music fundamentals

Unit 2: Concert Prep 1b: Improving technique, developing musicianship, and “owning” the repertoire 2 weeks:
improving technique, developing musicianship and, performance analysis
2 weeks “owning” the repertoire
2 weeks: concert preparation, rehearsal techniques, the performance and after the performance

Unit 3: Concert Prep 2: Refining technique, advancing musicianship, and “stepping up” the repertoire
2 weeks: sight-reading and continued vocal technique
2 weeks: introduction to new repertoire and continued vocal technique
6 weeks: refining technique, advancing musicianship and “stepping up” the repertoire
2 weeks: concert preparation, rehearsals techniques, the performance and after the performance
2-4 weeks New repertoire for sight reading/study, performance analysis, musical theater performances

Pre-requisite: sequential vocal program in the elementary school with emphasis on choral singing and performance

Unit # 1- Overview

Content Area: Vocal Music: Junior High Chorus Grades 7-8

Unit Title: Concert Preparation Step 1a: Intro to Chorus, singing and the repertoire

Grade Level: 7-8

Core Ideas: class requirements, including learning/performing of music, assessment process, concert rehearsal and performance dates and concert attire; finding the voice; basic vocal techniques such as posture, breathing, facial expressions, vocal placement (head and chest voice); score reading and music fundamentals, beginning to intermediate warm-ups, sight-singing, Kodaly technique; understanding the choral score, performance analysis, repertoire for Winter Concert singing individual parts separately and together as a section and as a whole group, understanding the composers 'intent of the repertoire.

Unit # 1- Standards

CPI#

Statement:

Performance Expectations: 2020 NJSL-Visual/Performing Arts

Anchor Standard #1
(CREATING: Imagine)

1.3A.8.Cr1a: Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.

Anchor Standard #2
(CREATING: Plan, Make)

1.3A.8.Cr2a: Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical)

1.3A.8.Cr2b: Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

Anchor Standard #3
(CREATING: Evaluate/Refine)

1.3A.8.Cr3a: Evaluate, refine, and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form and use of sound sources.

1.3A.8.Cr3b: Present the final versions of documented a. personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.

Anchor Standard #4
(PERFORMING: Select/Analyze/Interpret)

1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance, and explain expressive qualities, technical challenges, and reasons for choices.

1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

1.3A.8.Pr4c: When analyzing selected music, sightread in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

1.3A.8.Pr4d: Identify how cultural and historical context inform performances and result in different musical effects

1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).

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<p>Anchor Standard #5 (PERFORMING: Rehearse/Evaluate Refine)</p>	<p>1.3A.8.Pr5a: Identify and apply personally developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety , and interest) to rehearse, refine, and determine when the music is ready to perform.</p>
<p>Anchor Standard #6 (PERFORMING: Present)</p>	<p>1.3A.8.Pr6a: Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator’s intent.</p> <p>1.3A.8.Pr6b: Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style .</p>
<p>Anchor Standard #7 (RESPONDING: Select/Analyze)</p>	<p>1.3A.8.Re7a: Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.</p> <p>1.3A.8.Re7b: Compare how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.</p>
<p>Anchor Standard #8 (RESPONDING: Interpret)</p>	<p>1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.</p>
<p>Anchor Standard #9 (RESPONDING: Evaluate)</p>	<p>1.3A.8.Re9a: Support personal interpretation of contrasting programs of music and explain how creators’ or performers’ apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3A.8.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Anchor Standard #11 (CONNECTING: Interconnection)</p>	<p>1.3A.8.Cn11a: a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Career Readiness, Life Literacies, and Key Skills</p>	
<p>9.2.8.CAP.2</p>	<p>Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.</p>
<p>9.4.8.CI.3</p>	<p>Examine challenges that may exist in the adoption of new ideas</p>
<p>9.4.8.CI.4</p>	<p>Explore the role of creativity and innovation in career pathways and industries</p>
<p>9.4.8.GCA.1</p>	<p>Model how to navigate cultural differences with sensitivity and respect</p>
<p>9.4.8.GCA.2</p>	<p>Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.</p>

Computer Science and Design Thinking	
8.1.8.DA.	Organize and transform data collected using computational tools to make it usable for a specific purpose
8.1.8.IC.1	Compare the trade-offs associated with computing technologies that affect individual's everyday activities and career options
Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)	
<p>Amistad, Holocaust: Performance/study (listening) could include: Choral arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers, singing/listening to music of various cultures, including music of the Holocaust and/or music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers.</p>	
<p>AAPI: Contributions of American Asian and Pacific Islander people which could include listening to/singing of vocal/choral music by composers of Asian and Pacific Island descent, or by listening to/singing of traditional music of Asian and Pacific Island countries. For example listening to/singing Christopher Tin's Baba Yetu, or traditional songs such as Arirang, Three Pacific Island Lullabies, Tongo, etc.</p>	
<p>LGBTQ: Listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman</p>	
<p>Social Emotional Learning: Self-Awareness: exhibit high level of self worth, abilities, and achievements in chorus. Self-Management: Success means perseverance. Regular and sustained practice leads to increased abilities in performance skills and self-evaluation. Social Awareness: Cooperative music-making experiences which occur in group settings such as chorus can positively impact the student's proclivity for empathetic thinking and behavior. Relationship Skills: Chorus incorporates community-advancing activities which provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.</p>	
Interdisciplinary Connection	
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
7.1.NM.PRSNT.3	Imitate, recite, and/or dramatize simple poetry, rhymes, songs, and skits
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.SL2	Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
SL.8.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
RH.6-8.7	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts
WHST.6-8.9	Draw evidence from informational texts to support analysis, reflection, and research

<p>Unit Essential Question(s):</p> <ol style="list-style-type: none"> 1. In what ways is singing a different and more effective form of communication than speaking? 2. How do I produce the “right” sound for choral singing? 3. How is making music in a group different than making music by oneself? 4. What music is worthy of selecting and performing? 5. How do musicians improve the quality of their performance? 6. How does the choral score help performers express the composer’s ideas and intent? 7. How does understanding the structure and context of musical works inform performance? 8. What do the lyrics mean? How does it relate to me and my society? 9. How does my artistic work connect to other subjects I study? 10. What makes a “good” rehearsal/performance? 	<p>Unit Enduring Understandings:</p> <ol style="list-style-type: none"> 1. proper vocal technique for choral singing 2. intonation and rhythm 3. understanding and performing music notation and the choral score 4. balance and blend 5. expression 6. physical presentation 7. interpretation of text 9. characteristics of a good performance 10. Student’s role/responsibility in the Chorus
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Evidence of Learning

Formative Assessments: observation of participation/behavior/ performance in class, lessons, group rehearsals, observation of improvement over time
Summative/Benchmark Assessment(s): group vocal testing, attendance at rehearsals/concerts
Alternative Assessments: individual lessons and individual vocal testing

<p>Resources/Materials: rehearsal space, keyboard, choral music, folders, pencils, percussion instruments, computer, staff white board, projection screen, sound system, Chromebooks (for Google Classroom, and online assignments)</p>	<p>Key Vocabulary: vocal technique, score, diaphragmatic breathing, head and chest voice, respect, posture, measure, rhythm, pitch, voice part, soprano, alto, bass</p>
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Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
<p>improving technique, developing musicianship and , performance analysis</p>	<p>Apply vocal technique to improve vocal production and overall musicianship, increased understanding the choral score, analysis of performance examples</p>	<p>Posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together</p>	<p>2 weeks</p>

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Delving into the Repertoire and continued vocal technique	Apply correct vocal technique to exercises and applying correct rhythm and pitch to repertoire, understanding the basic elements of new repertoire, understanding the score	Posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together	2 weeks
Technical, creative, and expressive aspects of the repertoire	Apply correct vocal technique to exercises and applying correct rhythm and pitch to repertoire as well as correct expressive elements of repertoire, increased understanding of score reading	posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together, concert rehearsals and concert performance, analysis of performance after concert	2 weeks

Teacher Notes:

Additional Resources: choral music, piano, sound system, whiteboard, You Tube videos, recordings of performances, Do Now and Google Assignments

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/singing, individual lessons, use phonetic spelling for words in songs	provide solos, provide extension activities (such as special ensembles/performances , build on students ’ intrinsic interests and motivations, consult with parents to build on students ’interests	consult Guidance counselors and I&RS procedures/action plans, provide rewards	highlight parts, seat with strong singers, test after school and give more time for testing, teach by rote, consult with Case Managers & follow IEP accommodations/modifications, rephrase questions and directions, work one on one.

Unit # 2- Overview

Content Area: Vocal Music: Junior High Chorus Grades 7-8

Unit Title: Concert Prep 1b: Improving technique, developing musicianship, and “owning” the repertoire

Grade Level: 7-8

Core Ideas:improving vocal techniques and technical aspects of singing, continued work on head voice and extending range, the singer as a soloist, basic and more advanced warm-ups, sight-singing, beginning and intermediate Kodaly technique, continued understanding of the choral score, performance analysis, repertoire for Winter Concert singing

individual parts separately and together as a section and as a whole group, understanding and communication the composers' intent of the repertoire to the audience.

Unit # 2- Standards

CPI#	Statement:
Performance Expectations: 2020 NJSL-Visual/Performing Arts	
Anchor Standard #1 (CREATING: Imagine)	1.3A.8.Cr1a: Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
Anchor Standard #2 (CREATING: Plan, Make)	1.3A.8.Cr2a: Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical) 1.3A.8.Cr2b: Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.
Anchor Standard #3 (CREATING: Evaluate/Refine)	1.3A.8.Cr3a: Evaluate, refine, and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form and use of sound sources. 1.3A.8.Cr3b: Present the final versions of documented a. personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.
Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)	1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance, and explain expressive qualities, technical challenges, and reasons for choices. 1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each. 1.3A.8.Pr4c: When analyzing selected music, sightread in treble or bass clef simple rhythmic, melodic, and/or harmonic notation. 1.3A.8.Pr4d: Identify how cultural and historical context inform performances and result in different musical effects 1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).
Anchor Standard #5 (PERFORMING: Rehearse/Evaluate Refine)	1.3A.8.Pr5a: Identify and apply personally developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.
Anchor Standard #6 (PERFORMING: Present)	1.3A.8.Pr6a: Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent. 1.3A.8.Pr6b: Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

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<p>Anchor Standard #7 (RESPONDING: Select/Analyze)</p>	<p>1.3A.8.Re7a: Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.</p> <p>1.3A.8.Re7b: Compare how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.</p>
<p>Anchor Standard #8 (RESPONDING: Interpret)</p>	<p>1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.</p>
<p>Anchor Standard #9 (RESPONDING: Evaluate)</p>	<p>1.3A.8.Re9a: Support personal interpretation of contrasting programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3A.8.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Anchor Standard #11 (CONNECTING: Interconnection)</p>	<p>1.3A.8.Cn11a: a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>

Career Readiness, Life Literacies, and Key Skills

<p>9.2.8.CAP.2</p>	<p>Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.</p>
<p>9.4.8.CI.3</p>	<p>Examine challenges that may exist in the adoption of new ideas</p>
<p>9.4.8.CI.4</p>	<p>Explore the role of creativity and innovation in career pathways and industries</p>
<p>9.4.8.GCA.1</p>	<p>Model how to navigate cultural differences with sensitivity and respect</p>
<p>9.4.8.GCA.2</p>	<p>Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.</p>

Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)

Amistad, Holocaust: Performance/study (listening) could include: Choral arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers, singing/listening to music of various cultures, including music of the Holocaust and/or music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers.

AAPI: Contributions of American Asian and Pacific Islander people which could include listening to/singing of vocal/choral music by composers of Asian and Pacific Island descent, or by listening to/singing of traditional music of Asian and Pacific Island

countries. For example listening to/singing Christopher Tin's Baba Yetu, or traditional songs such as Arirang, Three Pacific Island Lullabies, Tongo, etc.

LGBTQ: Listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman

Social Emotional Learning:

Self-Awareness: exhibit high level of self worth, abilities, and achievements in chorus.

Self-Management: Success means perseverance. Regular and sustained practice leads to increased abilities in performance skills and self-evaluation.

Social Awareness: Cooperative music-making experiences which occur in group settings such as chorus can positively impact the student's proclivity for empathetic thinking and behavior.

Relationship Skills: Chorus incorporates community-advancing activities which provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.

Interdisciplinary Connection

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
7.1.NM.PRSNT.3	Imitate, recite, and/or dramatize simple poetry, rhymes, songs, and skits
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.SL2	Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
SL.8.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
RH.6-8.7	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts
WHST.6-8.9	Draw evidence from informational texts to support analysis, reflection, and research

<p>Unit Essential Question(s):</p> <ol style="list-style-type: none"> 1. How can I produce a better sound for choral singing? 2. How important is my role in the chorus? How much can I contribute? 3. What music is worthy of selecting and performing? 4. How do musicians improve the quality of their performance? 5. How does the choral score help performers express the composer’s ideas and intent? 6. When is a performance judged ready to present? 7. How do context and the manner in which musical work is presented influence audience response? 8. How does understanding the structure and context of musical works inform performance? 9. What do the lyrics mean? How does it relate to me and my society? 10. How does my artistic work connect to other subjects I study? 11. What makes a “good” rehearsal/performance? 	<p>Unit Enduring Understandings:</p> <ol style="list-style-type: none"> 1. proper vocal technique for choral singing 2. intonation and rhythm 3. understanding and performing music notation and the choral score 4. balance and blend 5. expression 6. physical presentation 7. interpretation of text 8. characteristics of a good performance 9. Student’s role/responsibility in the Chorus
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Evidence of Learning

Formative Assessments: observation of participation/behavior/ performance in class, lessons, group rehearsals, observation of improvement over time

Summative/Benchmark Assessment(s): group vocal testing, attendance at rehearsals/concerts

Alternative Assessments: individual lessons and individual vocal testing

<p>Resources/Materials: rehearsal space, keyboard, choral music, folders, pencils, percussion instruments, computer, staff white board, projection screen, sound system, Chromebooks (for Google Classroom, and online assignments)</p>	<p>Key Vocabulary: vocal technique, score, diaphragmatic breathing, head and chest voice, respect, posture, measure, rhythm, pitch, voice part, soprano, alto, bass</p>
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Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
<p>improving technique, developing musicianship and , performance analysis</p>	<p>applying vocal technique to improve vocal production and overall musicianship, increased understanding the choral score, analysis of performance examples</p>	<p>Posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together</p>	<p>2 weeks</p>

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<p>“owning” the repertoire</p>	<p>applying vocal technique to improve vocal production and overall musicianship, increased understanding the choral score, understanding one’s place in the Chorus as ensemble member, applying musical elements of the score to identifying with the music</p>	<p>osture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together</p>	<p>2 weeks</p>
<p>concert preparation, rehearsal techniques, the performance, and after the performance</p>	<p>Apply correct vocal technique and all elements of the repertoire for class, group sectional rehearsals and concert, analysis of performance</p>	<p>posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together, concert rehearsals and concert performance, analysis of performance after concert</p>	<p>2 weeks</p>

Teacher Notes:

Additional Resources: choral music, piano, sound system, whiteboard, You Tube videos, recordings of performances, Do Now and Google Assignments

Differentiation/Modification Strategies

<p>Students with Disabilities</p>	<p>English Language Learners</p>	<p>Gifted and Talented Students</p>	<p>Students at Risk</p>	<p>504. Students</p>
<p>Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print</p>	<p>assign a buddy, same language or English speaking student, allow errors in speaking/singing, individual lessons, use phonetic spelling for words in songs</p>	<p>provide solos, provide extension activities (such as special ensembles/performances , build on students ’ intrinsic interests and motivations, consult with parents to build on students ’interests</p>	<p>consult Guidance counselors and I&RS procedures/action plans, provide rewards</p>	<p>highlight parts, seat with strong singers, test after school and give more time for testing, teach by rote, consult with Case Managers & follow IEP accommodations/modifications, rephrase questions and directions, work one on one</p>

Unit # 3- Overview

Content Area: Vocal Music: Junior High Chorus Grades 7-8

Unit Title: Concert Prep 2: Refining technique, advancing musicianship, and “stepping up” the repertoire.

Grade Level: 7-8

Core Ideas: improving vocal techniques and technical aspects of singing, continued work on head voice and extending range, the singer as the soloist, more advanced warm-ups, sight-singing, intermediate and intro. to more advanced Kodaly technique, continued understanding of the choral score, performance analysis, repertoire for the Spring concert and other performances, singing individual parts separately and together as a section and as a whole group, understanding the composers' intent of the repertoire and communicating it to the audience, listening to different genres/styles of music

Unit # 3- Standards

CPI#

Statement:

Performance Expectations: 2020 NJSLS-Visual/Performing Arts

Anchor Standard #1
(CREATING: Imagine)

1.3A.8.Cr1a: Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.

Anchor Standard #2
(CREATING: Plan, Make)

1.3A.8.Cr2a: Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical)

1.3A.8.Cr2b: Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

Anchor Standard #3
(CREATING: Evaluate/Refine)

1.3A.8.Cr3a: Evaluate, refine, and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form and use of sound sources.

1.3A.8.Cr3b: Present the final versions of documented a. personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.

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<p>Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)</p>	<p>1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance, and explain expressive qualities, technical challenges, and reasons for choices.</p> <p>1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.</p> <p>1.3A.8.Pr4c: When analyzing selected music, sightread in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.</p> <p>1.3A.8.Pr4d: Identify how cultural and historical context inform performances and result in different musical effects</p> <p>1.3A.8.Pr4e: Perform contrasting pieces of music , demonstrating as well as explaining how the music’s intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).</p>
<p>Anchor Standard #5 (PERFORMING: Rehearse/Evaluate Refine)</p>	<p>1.3A.8.Pr5a: Identify and apply personally developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety , and interest) to rehearse, refine, and determine when the music is ready to perform.</p>
<p>Anchor Standard #6 (PERFORMING: Present)</p>	<p>1.3A.8.Pr6a: Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator’s intent.</p> <p>1.3A.8.Pr6b: Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style .</p>
<p>Anchor Standard #7 (RESPONDING: Select/Analyze)</p>	<p>1.3A.8.Re7a: Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.</p> <p>1.3A.8.Re7b: Compare how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.</p>
<p>Anchor Standard #8 (RESPONDING: Interpret)</p>	<p>1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.</p>
<p>Anchor Standard #9 (RESPONDING: Evaluate)</p>	<p>1.3A.8.Re9a: Support personal interpretation of contrasting programs of music and explain how creators’ or performers’ apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3A.8.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Anchor Standard #11 (CONNECTING: Interconnection)</p>	<p>1.3A.8.Cn11a: a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Career Readiness, Life Literacies, and Key Skills</p>	

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9.2.8.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.8.CI.3	Examine challenges that may exist in the adoption of new ideas
9.4.8.CI.4	Explore the role of creativity and innovation in career pathways and industries
9.4.8.GCA.1	Model how to navigate cultural differences with sensitivity and respect
9.4.8.GCA.2	Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.

Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)

Amistad, Holocaust: Performance/study (listening) could include: Choral arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers, singing/listening to music of various cultures, including music of the Holocaust and/or music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers.

AAPI: Contributions of American Asian and Pacific Islander people which could include listening to/singing of vocal/choral music by composers of Asian and Pacific Island descent, or by listening to/singing of traditional music of Asian and Pacific Island countries. For example listening to/singing Christopher Tin’s Baba Yetu, or traditional songs such as Arirang, Three Pacific Island Lullabies, Tongo, etc.

LGBTQ: Listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman

Interdisciplinary Connection

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 Imitate, recite, and/or dramatize simple poetry, rhymes, songs, and skits
7.1.NM.PRSNT.3	
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. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts Draw evidence from informational texts to support analysis, reflection, and research
NJSLSA.SL2	
SL.8.2	
SL.8.5	
RH.6-8.7	
WHST.6-8.9	

<p>Unit Essential Question(s):</p> <ol style="list-style-type: none"> 1. How do I produce the “right” sound for choral singing? 2. How can I lead the group? 3. What music is worthy of selecting and performing? 4. How do musicians improve the quality of their performance? 5. How does the choral score help performers express the composer’s ideas and intent? 6. When is a performance judged ready to present? 7. How do context and the manner in which musical work is presented influence audience response? 8. How does understanding the structure and context of musical works inform performance? 9. How do artists/composers from different eras, cultures, lifestyles explore and express ideas? 10. How does my artistic work connect to other subjects I study? 11. What makes a “good” rehearsal/performance? 	<p>Unit Enduring Understandings:</p> <ol style="list-style-type: none"> 1. proper vocal technique for choral singing 2. intonation and rhythm 3. understanding and performing music notation and the choral score 4. balance and blend 5. expression 6. physical presentation 7. interpretation of text 8. Differences in style
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Evidence of Learning

Formative Assessments: observation of participation/behavior/ performance in class, lessons, group rehearsals, observation of improvement over time

Summative/Benchmark Assessment(s): group vocal testing, attendance at rehearsals/concerts

Alternative Assessments: individual lessons and individual vocal testing

<p>Resources/Materials: rehearsal space, keyboard, choral music, folders, pencils, percussion instruments, computer, staff white board, projection screen, sound system, Chromebooks (for Google Classroom, and online assignments)</p>	<p>Key Vocabulary: vocal technique, score, diaphragmatic breathing, head and chest voice, respect, posture, measure, rhythm, pitch, voice part, soprano, alto, bass</p>
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Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
sight-reading and continued vocal technique	Apply concepts of advanced vocal techniques and sight reading skills	Posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together	2 weeks

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introduction to new repertoire and continued vocal technique	Apply correct vocal technique to exercises and applying correct rhythm and pitch to repertoire, increased understanding of the choral score	posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together	2 weeks
refining technique, advancing musicianship and “stepping up” the repertoire	applying vocal technique to improve vocal production and overall musicianship, increased understanding of choral score with advanced music, understanding one’s place in the Chorus as ensemble member and soloist, identifying with the music	posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together	6 weeks
concert preparation, rehearsals techniques, the performance and after the performance	Apply correct vocal technique and all elements of the repertoire for class, group sectional rehearsals and concert, analysis of performance	posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together, concert rehearsals and concert performance, analysis of performance after concert	2 weeks
new repertoire for sight reading/study, performance analysis, musical theater performances	Apply concepts of advanced vocal techniques and sight reading skills for new repertoire, analysis of performances and understanding of musical theater selections and music genres/styles/cultures	posture and breathing exercises, warm-ups that develop head and chest voice, and correct vocal technique, score reading, and rehearsing repertoire with parts separately and together, watching and analyzing theatrical performances, listening to music of different genres, different styles, cultures	2-4 weeks

Teacher Notes:

Additional Resources: choral music, piano, sound system, whiteboard, You Tube videos, recordings of performances, Do Now and Google Assignments

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/singing, individual lessons, use phonetic spelling for words in songs	provide solos, provide extension activities (such as special ensembles/performances), build on students’ intrinsic interests and motivations, consult with parents to build on students’ interests	consult Guidance counselors and I&RS procedures/action plans, provide rewards	highlight parts, seat with strong singers, test after school and give more time for testing, teach by rote, consult with Case Managers & follow IEP accommodations/modifications, rephrase questions and directions, work one on one

