

Richard M. Teitelman Chorus Curriculum

This curricula and accompanying instructional materials have been developed to align with the NJSLS and in accordance with the NJ Department of Education's guidelines to include: Curriculum designed to meet grade level expectations, integrated accommodations and modifications for students with IEPs, 504s, ELLs, and gifted and talented students, assessments including benchmarks, formative, summative, and alternative assessments, a list of core instructional and supplemental materials, pacing guide, interdisciplinary connections, integration of 21st century skills, integration of technology, and integration of 21st Century Life and Career standards.

About the Standards

In 1996, the New Jersey State Board of Education adopted the state's first set of academic standards called the Core Curriculum Content Standards. The standards described what students should know and be able to do upon completion of a thirteen-year public school education. Over the last twenty years, New Jersey's academic standards have laid the foundation for local district curricula that is used by teachers in their daily lesson plans.

Revised every five years, the standards provide local school districts with clear and specific benchmarks for student achievement in nine content areas. Developed and reviewed by panels of teachers, administrators, parents, students, and representatives from higher education, business, and the community, the standards are influenced by national standards, research-based practice, and student needs. The standards define a "Thorough and Efficient Education" as guaranteed in 1875 by the New Jersey Constitution. Currently the standards are designed to prepare our students for college and careers by emphasizing high-level skills needed for tomorrow's world.

The New Jersey Student Learning Standards include Preschool Teaching and Learning Standards, as well as nine K-12 standards for the following content areas: **21st Century Life and Careers, Comprehensive Health and Physical Education, English Language Arts, Mathematics, Science, Social Studies, Technology, Visual and Performing Arts, World Languages**

The most recent review and revision of the standards occurred in 2014. However, the standards in language arts and math underwent an additional review in 2015 with adoption by the New Jersey State Board of Education in May 2016.

Lower Cape May Regional School District RMT Chorus Curriculum	
Content Area: Visual and Performing Arts	
Course Title: Chorus	Grade level: 7 and 8
Unit 1: Sound Production	Continuous
Unit 2: Rehearsal Techniques	Continuous
Unit 3: Music Theory	Continuous
Unit 4: Critical Listening in the Choral Ensemble	Continuous
Unit 5: Choral Literature	Continuous
Unit 6: Performance Etiquette	Continuous
Date Created: July/August 2022	Board Approved On: 09/26/19

Lower Cape May Regional School District Chorus 7 & 8/Visual and Performing Arts Curriculum Unit 1 Overview
Content Area: Chorus
Unit Title: Sound Production
Target Course/Grade Level: 7/8
Unit Summary: <ul style="list-style-type: none"> • Singers will work on/learn proper choral posture for sitting and standing. Singers will learn/review

breathing techniques for optimal sound production in an ensemble, small group or solo setting. Exercises for warming up the voice will be taught in various styles ranging from Solfeggio exercises to echo singing. Singers will be placed in appropriate section by voice part (soprano, alto, tenor/baritone) by teacher listening.

Interdisciplinary Connections:

- Health and fitness; various recordings when needed to demonstrate proper and improper sound production.

21st Century Themes, Skills, and Standards:

- (State 21st century themes here). Link <http://www.state.nj.us/education/cccs/2014/career/>
- Example: Technology utilization in the form of Google Classroom, chrome books, Remind app for parents and students
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science. AR-PRF 9.3.12.3
- Standards: 1.3.8.B.2;1.4.8.A.1
- New standards: 1.3A.8.Pr4e, 1.3C.12acc.Pr5a,1.3A.8.Cn11a

Learning Targets

CPI #	Cumulative Progress Indicators (CPI) for Unit
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 (e.g. dynamics, tempo, timbre, articulation/style, phrasing)
1.3C.12acc.Pr5a	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
1.3A.8.Cn11a	Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts and daily life.
<p>Unit Enduring Questions:</p> <ul style="list-style-type: none"> ● What is the proper way to sit or stand when singing? ● How do I take the best breath in order to produce the best sound? ● Why should I warm up my voice? ● What warm-ups are best for my voice? ● Why do we sing different types of warm-ups before rehearsal begins? ● How does the choir director know where to put me (vocal section)? 	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> ● Sitting and standing the correct way for rehearsal and optimal singing. ● Appropriate breathing techniques ● Warming up the voice in order to rehearse or perform. ● Placing singers by voice part to protect voices and allow voices to develop appropriately for age.
<p>Unit Objectives: <i>Students will know....</i></p> <ul style="list-style-type: none"> ● How to sit or stand for warm ups and rehearsal. ● How to breathe correctly for the best sound. ● How to warm up voice correctly. ● How the choir director places singers by voice part. 	<p>Unit Objectives: <i>Students will be able to.....</i></p> <ul style="list-style-type: none"> ● Sit/stand correctly for vocal warm ups and rehearsal. ● Take breaths appropriately for best sound. ● Warm up correctly before beginning rehearsal or performing. ● Sing for the choral director in order to be placed by voice part.

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**Lower Cape May Regional School District Chorus 7 & 8/Visual and Performing Arts Curriculum
Unit 2 Overview**

Content Area: Chorus

Unit Title: Rehearsal Techniques

Target Course/Grade Level: 7/8

Unit Summary:

- Students will continue to follow appropriate breathing, posture, and vocal warm ups as stated in Unit 1. Students will learn rehearsal expectations, such as being on time and prepared to rehearse (with music, pencil, water, etc.), being respectful of those around them as well as the music being learned, and follow common-sense expectations such as no gum or candy in rehearsal. Students will also review how to appropriately hydrate during warm ups, rehearsal, and on their own.

Interdisciplinary Connections:

- Health and fitness, world cultures/languages, Language arts

21st Century Themes, Skills, and Standards:

- (State 21st century themes here). Link <http://www.state.nj.us/education/cccs/2014/career/>
- Example: Technology utilization in the form of
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science. 9.3.12.AR-PRF.3
- Standards: 1.1.8.B.1; 1.2.8.A.2; 1.3.8.B.1,2,3; 1.4.8.A.1,3,6
- New standards: [1.3A.8.Pr4e](#), [1.3B.12acc.Cr1a](#), [1.3B.12acc.Cr2a](#), [1.3B.12acc.Pr4b](#), [1.3B.12acc.Pr4c](#), [1.3C.12acc.Pr5a](#), [1.3C.12int.Cn10a](#)

Learning Targets	
CPI #	Cumulative Progress Indicators (CPI) for Unit
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 (e.g. dynamics, tempo, timbre, articulation/style, phrasing)
1.3B.12acc.Cr1a	Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts or storylines.
1.3B.12acc.Cr2a	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts or storylines.
1.3B.12acc.Pr4b	Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications of rehearsal and performance
1.3B.12acc.Pr4c	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context and explaining and supporting how the interpretive choices reflect the creator's intent
1.3C.12acc.Pr5a	Create rehearsal plans of works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work
1.3B.12int.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music
Unit Enduring Questions: <ul style="list-style-type: none"> ● How do I prepare for every rehearsal? ● How do I continue to breathe and sit/stand properly for warm ups and rehearsals? ● How do I show respect to fellow singers, conductor, and the music we are singing? ● What are major faux pas in a rehearsal? ● How do I properly hydrate to keep my voice healthy and ready to sing? 	Unit Enduring Understandings: <ul style="list-style-type: none"> ● Showing respect for fellow singers, conductor and music being rehearsed. ● Continuing to breathe and have correct posture for rehearsal and performance. ● Materials needed for every rehearsal. ● What NOT to bring to rehearsals! ● Taking care of the voice as an instrument.

<p>Unit Objectives: <i>Students will know....</i></p> <ul style="list-style-type: none"> ● What items are needed to be fully prepared for every rehearsal. ● How to care for their voices and keep them healthy. ● How to show respect for fellow singers, conductor, and music being taught. ● What items are not allowed in rehearsal for any reason. 	<p>Unit Objectives: <i>Students will be able to.....</i></p> <ul style="list-style-type: none"> ● Begin taking steps to take care of their voices on their own. ● Show respect for all aspects of rehearsal- singers, music, and conductor. ● Identify items not allowed in a choral rehearsal. ● Bring all items to rehearsal- pencil, water, and folder.

<p>Lower Cape May Regional School District Chorus 7 & 8/Visual and Performing Arts Curriculum Unit 3 Overview</p>
<p>Content Area: Chorus</p>
<p>Unit Title: Music Theory</p>
<p>Target Course/Grade Level: 7/8</p>
<p>Unit Summary:</p> <ul style="list-style-type: none"> ● Students will learn/review basic notation (clefs, lines and spaces), time signatures, dynamics, tempo markings, notes/note values, articulation, and pitch/clef (as per voice part).

Interdisciplinary Connections:

- Mathematics, science, health and fitness, language arts

21st Century Themes, Skills, and Standards:

- (State 21st century themes here). Link <http://www.state.nj.us/education/cccs/2014/career/>
- Technology utilization in the form of recordings for student observation/listening; chrome books when needed.
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science. 9.3.12.AR PRF.1,3,4
- New standards: 1.3A.8.Pr4e, 1.3B.12acc.Cr1a, 1.3B.12acc.Cr2b, 1.3B.12acc.Pr4b, 1.3B.12acc.Re7a, 1.3B.12acc.Re7b, 1.3C.12prof.Pr4b, 1.3C.12prof.Pr4c, 1.3C.12acc.Pr5a, 1.3C.12acc.Pr6a:

Learning Targets

CPI #	Cumulative Progress Indicators (CPI) for Unit
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 (e.g. dynamics, tempo, timbre, articulation/style
1.3B.12acc.Cr1a	Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts or storylines.
1.3B.12acc.Cr2b	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g. binary, rondo, ternary)
1.3B.12acc.Pr4b	Analyze how the elements of music (including form) of selected works relate to the style, function and context and explain the implications for rehearsal and performance

1.3B.12acc.Re7a	Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.
1.3B.12acc.Re7b	Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.
1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances
1.3C.12prof.Pr4c	Demonstrate an understanding of context in varied repertoire of music through prepared and improvised performances
1.3C.12acc.Pr5a	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their successes
1.3C.12acc.Pr6a	Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods
Unit Enduring Questions: <ul style="list-style-type: none"> ● Which clef do I sing? ● What is the name of a specific note and its value? ● What are the different dynamic markings and their meanings? ● What are the different tempo markings and their meanings? ● What are the names of the notes on the staff? ● What does a specific articulation marking mean and how do I sing that way? 	Unit Enduring Understandings: <ul style="list-style-type: none"> ● Notes and note values- how long to hold a specific pitch. ● Where are my notes on the staff? ● What do dynamic markings do for a piece of music? ● What is the tempo of the song I am singing and how does it relate to the style? ● How do I articulate staccato and legato and how does it affect the song's style?

<p>Unit Objectives: <i>Students will know....</i></p> <ul style="list-style-type: none"> ● Note names and values. ● Notes on the grand staff and where trebles and basses sing. ● Tempo markings and meanings. ● Dynamic markings and meanings. ● Articulation markings and meanings. 	<p>Unit Objectives: <i>Students will be able to.....</i></p> <ul style="list-style-type: none"> ● identify their part on the staff. ● Name notes and values in their specific part. ● Define dynamic and tempo markings and apply to their singing. ● Define articulation markings and apply to their singing.

<p>Lower Cape May Regional School District Chorus 7 & 8/Visual and Performing Arts Curriculum Unit 4 Overview</p>
<p>Content Area: Chorus</p>
<p>Unit Title: Critical Listening in the Choral Ensemble</p>
<p>Target Course/Grade Level: 7/8</p>
<p>Unit Summary:</p> <ul style="list-style-type: none"> ● Singers will learn how to listen to each other part-wise and ensemble-wise. Singers will be able to demonstrate sensitivity to each other’s parts, dynamics, tempo, articulation, mood, language, context, and style of the song. Singers will learn to sing in foreign languages as well as English, and demonstrate the ability to execute correct pronunciation. This skill involves listening to the director as he/she practices new languages with the ensemble. Singers may listen to various recordings of specific songs or styles in order to improve their performance. In addition, critical listening involves listening to other similar ensembles and the ability to determine strengths and weaknesses of those ensembles.

Interdisciplinary Connections:

- Language arts, history, world cultures, world languages.

21st Century Themes, Skills, and Standards:

- (State 21st century themes here). Link <http://www.state.nj.us/education/cccs/2014/career/>
- Example: Technology utilization in the form of ...recordings for demonstration, chromebooks where needed.
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science. 9.3.12.AR-PRF.3,4
- New standards: 1.3A.8.Pr4e, 1.3B.12acc.Cr1a, 1.3B.12acc.Cr2b, 1.3B.12acc.Pr4b, 1.3B.12acc.Re7a, 1.3B.12acc.Re7b, 1.3C.12prof.Pr4b, 1.3C.12prof.Pr4c, 1.3C.12acc.Pr5a, 1.3C.12acc.Pr6a, 1.3A.8.Cn11a

Learning Targets

CPI #	Cumulative Progress Indicators (CPI) for Unit
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 (e.g. dynamics, tempo, timbre, articulation/style
1.3B.12acc.Cr1a	Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts or storylines.
1.3B.12acc.Cr2b	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g. binary, rondo, ternary)
1.3B.12acc.Pr4b	Analyze how the elements of music (including form) of selected works relate to the style, function and context and explain the implications for rehearsal and performance

1.3B.12acc.Re7a	Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.		
1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances		
1.3C.12prof.Pr4c	Demonstrate an understanding of context in varied repertoire of music through prepared and improvised performances		
1.3C.12acc.Pr5a	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their successes		
1.3C.12acc.Pr6a	Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods		
1.3A.8.Cn11a	Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts and daily life.		
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top; padding: 5px;"> <p>Unit Enduring Questions:</p> <ul style="list-style-type: none"> ● What is my individual part in my section? ● What is my individual part in the ensemble? ● How can I be sensitive to the style of music (including dynamics, mood, tempo) and perform it appropriately? ● How can I sing in a foreign language and do it to the best of my ability? ● How can I compare and contrast my performance of a song with another group of the same demographic/age? ● What makes a moving performance? </td> <td style="width: 50%; vertical-align: top; padding: 5px;"> <p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> ● The individual a part of a section and the whole. ● Sensitivity to style, mood, dynamics and tempo, and language of a song. ● Learning to sing in foreign languages which vary from ensemble to ensemble. ● Comparing and contrasting our ensemble's performance of a song to an ensemble of similar make up (voice part, age, etc). ● Creating a moving interpretation for each song. </td> </tr> </table>		<p>Unit Enduring Questions:</p> <ul style="list-style-type: none"> ● What is my individual part in my section? ● What is my individual part in the ensemble? ● How can I be sensitive to the style of music (including dynamics, mood, tempo) and perform it appropriately? ● How can I sing in a foreign language and do it to the best of my ability? ● How can I compare and contrast my performance of a song with another group of the same demographic/age? ● What makes a moving performance? 	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> ● The individual a part of a section and the whole. ● Sensitivity to style, mood, dynamics and tempo, and language of a song. ● Learning to sing in foreign languages which vary from ensemble to ensemble. ● Comparing and contrasting our ensemble's performance of a song to an ensemble of similar make up (voice part, age, etc). ● Creating a moving interpretation for each song.
<p>Unit Enduring Questions:</p> <ul style="list-style-type: none"> ● What is my individual part in my section? ● What is my individual part in the ensemble? ● How can I be sensitive to the style of music (including dynamics, mood, tempo) and perform it appropriately? ● How can I sing in a foreign language and do it to the best of my ability? ● How can I compare and contrast my performance of a song with another group of the same demographic/age? ● What makes a moving performance? 	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> ● The individual a part of a section and the whole. ● Sensitivity to style, mood, dynamics and tempo, and language of a song. ● Learning to sing in foreign languages which vary from ensemble to ensemble. ● Comparing and contrasting our ensemble's performance of a song to an ensemble of similar make up (voice part, age, etc). ● Creating a moving interpretation for each song. 		

<p>Unit Objectives: <i>Students will know....</i></p> <ul style="list-style-type: none"> ● The importance of their part in their section and the ensemble. ● How to demonstrate sensitivity to style, mood, tempo, dynamics in a particular song. ● How to create a moving and appropriate performance of a song, whether in English or a foreign language. ● How to compare and contrast performances of similar ensembles . 	<p>Unit Objectives: <i>Students will be able to.....</i></p> <ul style="list-style-type: none"> ● Be a contributing member of their section and ensemble. ● Demonstrate an ability to appropriately perform style, dynamics, tempo, and mood for any specific song. ● Perform in English and foreign languages to the best of their ability while creating a meaningful performance. ● Compare and contrast performances by different ensembles of a similar demographic.

<p>Lower Cape May Regional School District Chorus 7 & 8/Visual and Performing Arts Curriculum Unit 5 Overview</p>
<p>Content Area: Chorus</p>
<p>Unit Title: Choral Literature</p>
<p>Target Course/Grade Level: 7/8</p>
<p>Unit Summary:</p> <ul style="list-style-type: none"> ● Singers will be able to perform songs from a variety of musical styles, historical eras, cultures, foreign languages, and moods. Singers will be able to perform music that is sacred without being asked to believe the religion (whether familiar or unfamiliar) as well as music that is secular, or music with a “message”. Choral literature spans every culture, genre, era, language, and belief and should be treated respectfully in terms of its context. Singers are asked to show empathy toward all music and perform it as if they are in front of a “native” audience (whether it is their own family or people of another culture, creed, or race). The ability to demonstrate empathy and keep an open mind is crucial to making a performance authentic and appropriate.

Interdisciplinary Connections:

- Social studies, history (US and world), world cultures, language arts, foreign languages

21st Century Themes, Skills, and Standards:

- (State 21st century themes here). Link <http://www.state.nj.us/education/cccs/2014/career/>
- Example: Technology utilization in the form of
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science. 9.3.12.AR-PRF 3,4
- New standards: 1.3A.8.Pr4e, 1.3B.12acc.Cr1a; 1.3B.12acc.Cr2a, 1.3B.12acc.Pr4b, 1.3B.12acc.Pr4c, 1.3C.12acc.Pr5a, 1.3C.12int.Cn10a

Learning Targets

CPI #	Cumulative Progress Indicators (CPI) for Unit
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 (e.g. dynamics, tempo, timbre, articulation/style
1.3B.12acc.Cr1a	Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts or storylines.
1.3B.12acc.Cr2a	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts or storylines
1.3B.12acc.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances

1.3B.12acc.Pr4c	Demonstrate an understanding of context in varied repertoire of music through prepared and improvised performances
1.3B.12acc.Pr5a	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their successes
1.3C.12int.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life
<p>Unit Enduring Questions:</p> <ul style="list-style-type: none"> ● What is the meaning of a particular song within its culture/context? ● How can I show empathy to the style or meaning of a specific song? ● How can I perform a song in its correct style, language, religious view, genre or historical era when it is possibly unfamiliar to me? ● How can my performance help the audience understand or appreciate another culture, historical era, or language? 	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> ● Showing empathy to songs in a different genre, style, language, religion, or historical/cultural era. ● Performing a song appropriately shows respect toward the meaning/context/culture of the song . ● Learning music of different genres, styles, languages, religions, historical and cultural eras helps me grow as a musician and a world citizen.
<p>Unit Objectives: <i>Students will know....</i></p> <ul style="list-style-type: none"> ● The meaning of empathy when performing any new music. ● The context behind each piece of music being performed and its “why”. ● That their performance can touch the audience and allow them to form new opinions about music/culture/history/language. 	<p>Unit Objectives: <i>Students will be able to.....</i></p> <ul style="list-style-type: none"> ● Demonstrate respect and empathy toward any new piece of music presented to them. ● Relay historical, cultural, religious (sacred), language, or genre meaning during a performance ● Expand their tastes and appreciation for music of all cultures, historical eras, and languages in their correct context.

Lower Cape May Regional School District Chorus 7 & 8/Visual and Performing Arts(Curriculum Unit 6 Overview	
Content Area: Chorus	
Unit Title: Performance Etiquette	
Target Course/Grade Level: 7/8	
Unit Summary: <ul style="list-style-type: none">● In addition to learning to emphasize with musicians who are different, demonstrate a working knowledge of basic music theory, sound production, and being a productive member of their section and ensemble, singers are expected to show appropriate behavior during a performance and as an audience member. This includes concert dress, knowing how to enter and exit the stage, accepting audience acknowledgement, and being a gracious member of the audience for other ensembles or performers (small groups or solos). This may run contrary to how one behaves at a sporting event, popular music concert, or casual setting, and it must be taught just as the music is taught and reinforced.	
Interdisciplinary Connections: <ul style="list-style-type: none">● Social studies, history (US and World), world cultures, health and fitness, language arts, foreign language	

21st Century Themes, Skills, and Standards:

- (State 21st century themes here). Link <http://www.state.nj.us/education/cccs/2014/career/>
- Technology utilization in the form of audio/visual recordings for emphasis, chromebook usage, Google classroom assignments if needed
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science. 9.3.12.AR-PRF.1,3,4,8
- New standards: 1.3A.8.Pr4e, 1.3B.12acc.Cr1a, 1.3B.12acc.Cr2a, 1.3B.12acc.Pr4b, 1.3B.12acc.Pr4c, 1.3C.12acc.Pr5a, 1.3C.12int.Cn10a

Learning Targets

CPI #	Cumulative Progress Indicators (CPI) for Unit
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 (e.g. dynamics, tempo, timbre, articulation/style
1.3B.12acc.Cr1a	Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts or storylines.
1.3B.12acc.Cr2a	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts or storylines
1.3B.12acc.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances
1.3B.12acc.Pr4c	Demonstrate an understanding of context in varied repertoire of music through prepared and improvised performances
1.3B.12acc.Pr5a	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their successes

1.3C.12int.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life	
Unit Enduring Questions: <ul style="list-style-type: none"> ● How do I demonstrate appropriate concert behavior? ● How does my behavior on stage affect how the audience views my performance? ● How does my appearance and demeanor on stage affect my performance? ● How is performing in a concert different from other “performances”, such as being on an athletic team? ● How does my behavior in the audience demonstrate respect toward other performers on stage and the audience? ● What are the differences in concert etiquette for athletic events, pop concerts, or other casual settings? 		Unit Enduring Understandings: <ul style="list-style-type: none"> ● Appropriate and respectful concert etiquette as a performer and audience member. ● How behavior/demeanor/dress affects audience interaction and enjoyment of a performance. ● How individual behavior in the audience shows respect (or lack of) to other performers and audience members. ● Differences in behavior for different types of performances/events.
Unit Objectives: <i>Students will know....</i> <ul style="list-style-type: none"> ● How to demonstrate appropriate concert etiquette on and off stage. ● Differences in etiquette depending on performance venue/type. ● Their behavior affects the audience around them as well as other performers on stage. 		Unit Objectives: <i>Students will be able to.....</i> <ul style="list-style-type: none"> ● Demonstrate appropriate concert behavior, on and off stage. ● Enter and exit the stage with decorum. ● Graciously and respectfully accept audience acknowledgement at the end of a performance. ● Display appropriate audience behavior to show respect to other performers on stage and audience members around them. ● Discern the differences in behavior for different venues and performance events (sports, pop concerts, school performances, etc).

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**Lower Cape May Regional School District Chorus 7 & 8/Visual and Performing Arts Curriculum
Evidence of Learning**

Specific Formative Assessments Utilized in Daily Lessons:

- Voice “testing” at beginning of the year to determine where to put singers, section checks before concerts, daily rehearsals, and performances.

Summative Assessment Utilized throughout Units: N/A to this course

Modifications for ELL’s, Special Education, 504, and Gifted and Talented Students:

- Teacher tutoring
- Peer tutoring
- Cooperative Learning Groups
- Modified Assignments
- Differentiated Instruction
- Response to Intervention (www.help4teachers.com)
- Follow all IEP and 504 modifications

Teacher Notes:

- As required by the NJ Department of Education, teachers in all content areas will integrate the 21st Century Life and Careers Standards. As the NJDOE indicates, “Providing New Jersey students with the life and career skills needed to function optimally within this dynamic context is a critical focus and organizing principle of K-12 public education. New Jersey has both an obligation to prepare its young people to thrive in this environment, and a vested economic interest in grooming an engaged citizenry made up of productive members of a global workforce that rewards innovation, creativity, and adaptation to change.” The links below indicate the CPIs for grade ranges and need to be addressed throughout the units of study:
[Life and Career Standards](#)

Project-based Learning Tasks:

- Rehearsal is hands-on at all times, and students are actively involved in either singing or listening to other parts of the ensemble. Small group performances in concerts, talent show participants.

Vocabulary:

- In-text vocabulary should be incorporated into every unit. Word journals, vocabulary walls, and/or various other activities should be utilized by the instructor to teach vocabulary.

The Research Process:

- The research process must be integrated within each course curriculum. Student will be provided with opportunities to investigate issues from thematic units of study. As the NJSLS indicate, students will develop proficiency with MLA or APA format as applicable.

Technology:

- Students must engage in technology applications integrated throughout the curriculum. Applicable technology utilized in this curricula are included below: Chromebook/Google Classroom for Chorus, YouTube channel for LCMR Theater to critique performances, iPod for teacher use and demonstration

Resources:

- Ancillary resources and materials used to deliver instruction are included below: choral library, music education/choral director journals, shared choral music from other conductors

Differentiation Strategies

Differentiation strategies can require varied amounts of preparation time. High-prep strategies often require a teacher to both create multiple pathways to process information/demonstrate learning and to assign students to those pathways. Hence, more ongoing monitoring and assessment is often required. In contrast, low-prep strategies might require a teacher to strategically create process and product choices for students, but students are allowed to choose which option to pursue given their learning profile or readiness level. Also, a low-prep strategy might be focused on a discrete skill (such as vocabulary words), so there are fewer details to consider. Most teachers find that integration of one to two new low-prep strategies and one high-prep strategy each quarter is a reasonable goal.

Low Prep Strategies (add to list as needed)	
Varied journal prompts, spelling or vocabulary lists	Students are given a choice of different journal prompts, spelling lists or vocabulary lists depending on level of proficiency/assessment results.
Anchor activities	Anchor activities provide meaningful options for students when they are not actively engaged in classroom activities (e.g., when they finish early, are waiting for further directions, are stumped, first enter class, or when the teacher is working with other students). Anchors should be directly related to the current learning goals.
Choices of books	Different textbooks or novels (often at different levels) that students are allowed to choose from for content study or for literature circles.
Choices of review activities	Different review or extension activities are made available to students during a specific section of the class (such as at the beginning or end of the period).
Homework options	Students are provided with choices about the assignments they complete as homework. Or, students are directed to specific homework based on student needs.
Student-teacher goal setting	The teacher and student work together to develop individual learning goals for the student.
Flexible grouping	Students might be instructed as a whole group, in small groups of various permutations (homogeneous or heterogeneous by skill or interest), in pairs or individual. Any small groups or pairs change over time based on assessment data.
Varied computer programs	The computer is used as an additional center in the classroom, and students are directed to specific websites or software that allows them to work on skills at their level.
Multiple Intelligence or Learning Style options	Students select activities or are assigned an activity that is designed for learning a specific area of content through their strong intelligence (verbal-linguistic, interpersonal, musical, etc.)
Varying scaffolding of same organizer	Provide graphic organizers that require students to complete various amounts of information. Some will be more filled out (by the teacher) than others.
Think-Pair-Share by readiness, interest, and/or learning profile	Students are placed in predetermined pairs, asked to think about a question for a specific amount of time, then are asked to share their

	answers first with their partner and then with the whole group.
Mini workshops to re-teach or extend skills	A short, specific lesson with a student or group of students that focuses on one area of interest or reinforcement of a specific skill.
Orbitals	Students conduct independent investigations generally lasting 3-6 weeks. The investigations “orbit” or revolve around some facet of the curriculum.
Games to practice mastery of information and skill	Use games as a way to review and reinforce concepts. Include questions and tasks that are on a variety of cognitive levels.
Multiple levels of questions	Teachers vary the sorts of questions posed to different students based on their ability to handle them. Varying questions is an excellent way to build the confidence (and motivation) of students who are reluctant to contribute to class discourse. Note: Most teachers would probably admit that without even thinking about it they tend to address particular types of questions to particular students. In some cases, such tendencies may need to be corrected. (For example, a teacher may be unknowingly addressing all of the more challenging questions to one student, thereby inhibiting other students’ learning and fostering class resentment of that student.)
High Prep Strategies (add to list as needed)	
Cubing	Designed to help students think about a topic or idea from many different angles or perspectives. The tasks are placed on the six sides of a cube and use commands that help support thinking (justify, describe, evaluate, connect, etc.). The students complete the task on the side that ends face up, either independently or in homogenous groups.
Tiered assignment/ product	The content and objective are the same, but the process and/or the products that students must create to demonstrate mastery are varied according to the students’ readiness level.
Independent studies	Students choose a topic of interest that they are curious about and wants to discover new information on. Research is done from questions developed by the student and/or teacher. The researcher produces a product to share learning with classmates.
4MAT	Teachers plan instruction for each of four learning preferences over the course of several days on a given topic. Some lessons focus on

	mastery, some on understanding, some on personal involvement, and some on synthesis. Each learner has a chance to approach the topic through preferred modes and to strengthen weaker areas
Jigsaw	Students are grouped based on their reading proficiency and each group is given an appropriate text on a specific aspect of a topic (the economic, political and social impact of the Civil War, for example). Students later get into heterogeneous groups to share their findings with their peers, who have read about different areas of study from source texts on their own reading levels. The jigsaw technique allows you to tackle the same subject with all of your students while discreetly providing them the different tools they need to get there.
Multiple texts	The teacher obtains or creates a variety of texts at different reading levels to assign strategically to students.
Alternative assessments	After completing a learning experience via the same content or process, the student may have a choice of products to show what has been learned. This differentiation creates possibilities for students who excel in different modalities over others (verbal versus visual).
Modified Assessments	Assessments can be modified in a variety of ways – for example by formatting the document differently (e.g. more space between questions) or by using different types of questions (matching vs. open ended) or by asking only the truly essential questions.
Learning contracts or Personal Agendas	A contract is a negotiated agreement between teacher and student that may have a mix of requirements and choice based on skills and understandings considered important by the teacher. A personal agenda could be quite similar, as it would list the tasks the teacher wants each student to accomplish in a given day/lesson/unit. Both Learning contracts and personal agendas will likely vary between students within a classroom.
Compacting	This strategy begins with a student assessment to determine level of knowledge or skill already attained (i.e. pretest). Students who demonstrate proficiency before the unit even begins are given the opportunity to work at a higher level (either independently or in a group).
Literature circles	Flexible grouping of students who engage in different studies of a piece of literature. Groups can be heterogeneous and homogeneous.
Learning Centers	A station (or simply a collection of materials) that students might use independently to explore topics or practice skills. Centers allow

	<p>individual or groups of students to work at their own pace. Students are constantly reassessed to determine which centers are appropriate for students at a particular time, and to plan activities at those centers to build the most pressing skills.</p>
<p>Tic-Tac-Toe Choice Board (sometimes called “Think-Tac-Toe”)</p>	<p>The tic-tac-toe choice board is a strategy that enables students to choose multiple tasks to practice a skill, or demonstrate and extend understanding of a process or concept. From the board, students choose (or teacher assigns) three adjacent or diagonal. To design a tic-tac-toe board: - Identify the outcomes and instructional focus - Design 9 different tasks - Use assessment data to determine student levels - Arrange the tasks on a tic-tac-toe board either randomly, in rows according to level of difficulty, or you may want to select one critical task to place in the center of the board for all students to complete.</p>
<p>Curriculum development Resources/Instructional Materials:</p>	
<p>List or Link Ancillary Resources and Curriculum Materials Here:</p> <ul style="list-style-type: none"> ● Entire choral library. ● <i>Choral Director, Music Educators Journal, NJMEA publications</i> 	
<p>Board of Education Approved Text(s)</p>	
<ul style="list-style-type: none"> ● Choral library 	