

Lower Cape May Regional School

Music

Theory/History

Grade 9-12

Curriculum

Lower Cape May Regional School

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.

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Lower Cape May Regional General Music 9-12 Curriculum	
Content Area: Music	
Course Title: General Music	Grade level: 9-12
Unit 1: Music Fundamentals	Dates for Units: MP Weeks 1-3
Unit 2: Musical Elements	Dates for Units: MP Weeks 4-5
Unit 3: Musical Evolution	Dates for Units: MP Weeks 6-1
Unit 4: Style, Genre, Structure	Dates for Units: MP Weeks 2-5
Date Created: March, 2022	Board Approved : <u>March 2022</u>

Lower Cape May Regional General Music 9-12 Curriculum Unit 1 Overview
Content Area: Music
Unit Title: Music Fundamentals
Target Course/Grade Level: 9-12
<p>Unit Summary:</p> <ul style="list-style-type: none"> Students will gain fundamental knowledge of musical notation, rhythm/meter, and the symbols associated with tempi, dynamics, and articulation.
<p>Interdisciplinary Connections:</p> <ul style="list-style-type: none"> Students will make connections across disciplines including mathematics (rhythm/meter), language arts (vocabulary), history (historical context), and science (physics of sound).

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21st Century Themes, Skills, and Standards:

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP2. Apply appropriate academic and technical skills.
- CRP3. Attend to personal health and financial well-being.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies. .
- CRP9. Model integrity, ethical leadership and effective management.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence.

Learning Targets

Anchor Standard #	Anchor Standards for Unit
<ul style="list-style-type: none"> ● 1.3B.12prof.Cr1a ● 1.3B.12acc.Cr1a ● 1.3B.12adv.Cr1a ● 1.3B.12prof.Cr2a ● 1.3B.12acc.Cr2a ● 1.3B.12adv.Cr2a 	<ul style="list-style-type: none"> ● Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines. ● Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines. ● Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas. ● Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines. ● Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines ● Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.

Unit Enduring Questions:

- How do I read the notes on the treble clef?
- How do I read the notes on the bass clef?
- How is music divided into measures?
- How do time signatures/meter affect rhythm?
- What do the terms and symbols found in musical scores mean to performers?

Unit Enduring Understandings:

- **Written music is its own language.**
- **To understand music, one must be able to read it.**
- **Musical variety can be accomplished by changing the meter.**
- **Musical intensity and variety can be accomplished by alterations in speed, volume, and articulation**
- **It is necessary for musical performers and composers to understand the full range of notation, rhythm, and musical terms and symbols to perform effectively.**

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Unit Objectives:

Students will know....

- Treble and bass clef notation
- Simple/compound meters and duple, triple, quadruple time signatures
- Visual explanations of musical contrasts dictated by terms/symbols in prepared scores.

Unit Objectives:

Students will be able to.....

- Analyze different types of musical scores
- Create measures in both clefs, using various time signatures
- Recognize time signatures in aural examples
- Compare and contrast aural examples

Lower Cape May Regional General Music 9-12 Curriculum
Unit 2 Overview

Content Area: Music

Unit Title: Musical Elements

Target Course/Grade Level: 9-12

Unit Summary:

- Students will describe and differentiate between elements of music, based on their understanding of melody, harmony, and tonality.

Interdisciplinary Connections:

- Students will employ connections across disciplines including language arts (vocabulary/reading) and science (pitch/vibration/sound).

21st Century Themes, Skills, and Standards:

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP2. Apply appropriate academic and technical skills.
- CRP3. Attend to personal health and financial well-being.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9. Model integrity, ethical leadership and effective management.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence

Learning Targets

Anchor Standard #	Anchor Standards for Unit
<ul style="list-style-type: none"> ● 1.3B.12prof.Cr1a 	<ul style="list-style-type: none"> ● Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
<ul style="list-style-type: none"> ● 1.3B.12acc.Cr1a 	<ul style="list-style-type: none"> ● Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

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<ul style="list-style-type: none"> 1.3B.12adv.Cr1a 	<ul style="list-style-type: none"> Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.
<ul style="list-style-type: none"> 1.3B.12prof.Cr2b 	<ul style="list-style-type: none"> Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
<ul style="list-style-type: none"> 1.3B.12acc.Cr2b 	<ul style="list-style-type: none"> 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).
<ul style="list-style-type: none"> 1.3B.12adv.Cr2b 	<ul style="list-style-type: none"> Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
<ul style="list-style-type: none"> 1.3D.12int.Cr1a 	<ul style="list-style-type: none"> Create melodic, rhythmic and harmonic ideas for melodies over specified chord progressions or AB/ABA forms as well as two to three-chord accompaniments for given melodies.
<ul style="list-style-type: none"> 1.3D.12prof.Cr1a 	<ul style="list-style-type: none"> Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).
<ul style="list-style-type: none"> 1.3D.12acc.Cr1a 	<ul style="list-style-type: none"> Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.
<ul style="list-style-type: none"> 1.3D.12int.Cr2a: 	<ul style="list-style-type: none"> Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of melodies over specified chord progressions or AB /ABA forms as well as two-to-three-chord accompaniments for given melodies.
<ul style="list-style-type: none"> 1.3D.12prof.Cr2a: 	<ul style="list-style-type: none"> Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).
<ul style="list-style-type: none"> 1.3D.12acc.Cr2a 	<ul style="list-style-type: none"> Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.
<ul style="list-style-type: none"> 1.3E.12acc.Cr1a: 	<ul style="list-style-type: none"> Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.
<ul style="list-style-type: none"> 1.3E.12acc.Cr2a 	<ul style="list-style-type: none"> Select melodic, rhythmic and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and/or analog tools.
<ul style="list-style-type: none"> 1.3E.12acc.Cr3a 	<ul style="list-style-type: none"> Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

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<p>Unit Enduring Questions:</p> <ul style="list-style-type: none">● What is melody?● What is harmony?● What elements create tonality?● What is music?	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none">● Melody is a rhythmic succession of tones.● Harmony can be created using polyphony or homophony.● Tonality is created with structured patterns and tonal relationships that are used consistently in Major and minor keys, as well as non-traditional key relationships.● Music is organized sound.
<p>Unit Objectives:</p> <p><i>Students will know....</i></p> <ul style="list-style-type: none">● Difference between monophony, polyphony, and homophony.● Difference between tonality and atonality.● Visual delineation of harmony from melody in written scores.● Recognition that non-traditional music forms are still music based on our definition of organized sound.	<p>Unit Objectives:</p> <p><i>Students will be able to.....</i></p> <ul style="list-style-type: none">● Analyze musical scores, identifying these musical elements.● Recognize melody, harmony, and tonality in aural examples.● Describe how the elements of music are manipulated in scores and aural examples.● Describe how tonality creates mood in aural examples.● Synthesize their basic understanding of music fundamentals and music elements in the creation of an 8 measure melody with harmony.

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Lower Cape May Regional General Music 9-12 Curriculum Unit 3 Overview	
Content Area: Music	
Unit Title: Musical Evolution	
Target Course/Grade Level: 11-12	
Unit Summary: <ul style="list-style-type: none"> Students will use historical and cultural context to interpret Eastern and Western music, as well as recognize its major compositional contributors and the accompanying instrumental development. 	
Interdisciplinary Connections: <ul style="list-style-type: none"> Students will utilize their knowledge of history, literature, and geography to develop greater understanding of music across many cultures. 	
21st Century Themes, Skills, and Standards: <ul style="list-style-type: none"> CRP1. Act as a responsible and contributing citizen and employee. CRP2. Apply appropriate academic and technical skills. CRP3. Attend to personal health and financial well-being. CRP4. Communicate clearly and effectively and with reason. CRP5. Consider the environmental, social and economic impacts of decisions. CRP6. Demonstrate creativity and innovation. CRP7. Employ valid and reliable research strategies. CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. CRP9. Model integrity, ethical leadership and effective management. CRP10. Plan education and career paths aligned to personal goals. CRP11. Use technology to enhance productivity. CRP12. Work productively in teams while using cultural global competence. 	
Learning Targets	
Anchor Standard #	Anchor Standards for Unit
<ul style="list-style-type: none"> 1.3C.12nov.Pr4a 1.3C.12nov.Pr4b 1.3C.12nov.Pr4c 	<ul style="list-style-type: none"> Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble. Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances. Identify expressive qualities in a varied repertoire of music that

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<ul style="list-style-type: none">● 1.3C.12int.Pr4a● 1.3C.12int.Pr4b● 1.3C.12int.Pr4c● 1.3C.12prof.Pr4a● 1.3C.12prof.Pr4b● 1.3C.12acc.Pr4a● 1.3C.12acc.Pr4b● 1.3C.12acc.Pr4c● 1.3C.12adv.Pr4a● 1.3C.12adv.Pr4b● 1.3C.12adv.Pr4c	<p>can be demonstrated through prepared and improvised performances.</p> <ul style="list-style-type: none">● Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.● Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.● Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.● Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.● 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.● Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.● Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.● Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.● Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.● Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances.● Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.
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Unit Enduring Questions:

- What elements do sacred chants share across cultures?
- What qualities of African ostinatos and African drumming can we find in American musical examples?
- What are the style characteristics of Chinese Opera?
- What types of Native American songs are indigenous to specific areas of the United States?
- What types of music, musical characteristics, and cultural influences existed during the Renaissance and Pre-Baroque Periods?
- How did cultural and societal characteristics influence music and composers of the Baroque Period?
- What changes in society affected the style of music and the positions of composers and artists in society during the Classical Period?
- In what ways did people's views of music and musicians change in the Romantic period?

Unit Enduring Understandings:

- Religion serves as a parallel in sacred chants in most cultures.
- Music and function are equal partners in society.
- Ostinatos are prominent in all types of music.
- Ostinatos are found throughout rock music.
- West African Drumming is the most familiar kind of African traditional music
- Drumming and other musical activities fulfill a variety of essential societal functions.
- Chinese opera is an amalgam of song, spoken dialogue, instrumental music, dance, elaborate costume, and martial arts.
- Chinese Opera holds some similarities to Italian operas.
- Native American singing plays a role in healing, hunting, social rituals, human relations with invisible spirits, ancestors, and gods.
- The texts of many plain styles songs are made up of vocals.
- Religion was the defining influence in music during the Renaissance and Pre-Baroque Periods.
- Composers during the Baroque and Classical Periods had experiences within the system of patronage that strongly affected their musical output and success.

- How did these changes relate to the major themes of the Romantics?
- How did technology and the changing world influence the composers of the 20th century and their music?
- How did societal and cultural changes influence the growth and development of American music throughout the 20th century?

- The disintegration of the system of patronage gave birth to the freelance musician and the artistic lifestyle in the Romantic Period.
- Romantic themes of revolution, love, nostalgia and the supernatural were dominant forces in music and art.
- Modernism and the Avant Garde were directly influenced by technology, industry, and the movement of people to new places.
- American music is greatly influenced by the migration of people from the South into northern cities.

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Unit Objectives:

Students will know....

- The different elements, qualities and style characteristics of sacred and indigenous music across multiple cultures.
- The impact that religion and societal changes had on music and musicians in Western cultures.
- The significance of technology and a changing world had on music and musicians.

Unit Objectives:

Students will be able to.....

- Recognize qualities of sacred and indigenous music and explain the role of music and function in society.
- Explain the role of religion in Western society and how it affected music and composers.
- Compare the role of the patronage system in the Baroque and Classical periods and describe the effect its disintegration had on composers and musicians during the Romantic period.
- Recognize and describe the effect of migration, technology, and industry on music of the 20th century.
- Provide examples of music that is inherently American and recognize the societal influences that created that unique genre.

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<p>Lower Cape May Regional General Music 9-12 Curriculum Unit 4 Overview</p>	
<p>Content Area: Music</p>	
<p>Unit Title: Style, Genre, and Structure</p>	
<p>Target Course/Grade Level: 9-12</p>	
<p>Unit Summary:</p> <ul style="list-style-type: none"> Students will use their knowledge of musical structure, instrumentation, and style elements to hypothesize genre. 	
<p>Interdisciplinary Connections:</p> <ul style="list-style-type: none"> Students will use historical context to assign genre to music. 	
<p>21st Century Themes, Skills, and Standards:</p> <ul style="list-style-type: none"> CRP1. Act as a responsible and contributing citizen and employee. CRP2. Apply appropriate academic and technical skills. CRP3. Attend to personal health and financial well-being. CRP4. Communicate clearly and effectively and with reason. CRP5. Consider the environmental, social and economic impacts of decisions. CRP6. Demonstrate creativity and innovation. CRP7. Employ valid and reliable research strategies. CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. CRP9. Model integrity, ethical leadership and effective management. CRP10. Plan education and career paths aligned to personal goals. CRP11. Use technology to enhance productivity. CRP12. Work productively in teams while using cultural global competence. 	
<p>Learning Targets</p>	
<p>Anchor Standard #</p>	<p>Anchor Standards for Unit</p>
<ul style="list-style-type: none"> 1.3C.12prof.Pr4a 1.3C.12prof.Pr4b 	<ul style="list-style-type: none"> Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact

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<ul style="list-style-type: none"> ● 1.3C.12acc.Pr4c ● 1.3C.12adv.Pr4c ● 1.3C.12nov.Pr6b ● 1.3C.12int.Pr6a ● 1.3C.12prof.Pr6a ● 1.3C.12acc.Pr6a ● 1.3C.12int.Re7a ● 1.3C.12int.Re7b ● 1.3C.12prof.Re7a ● 1.3C.12prof.Re7b 	<p>and inform prepared or improvised performances.</p> <ul style="list-style-type: none"> ● Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience. ● Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience. ● Demonstrate an awareness of the context of the music through prepared and improvised performances ● Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. ● Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. ● 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. ● Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context. ● Describe how understanding context and the way the elements of music are manipulated inform the response to music. ● Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context. ● Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
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<p>Unit Enduring Questions:</p> <ul style="list-style-type: none"> ● What are the primary genres of instrumental music and what are the style characteristics that define them? ● What are the primary genres of vocal music and what are the style characteristics that define them? ● How does style contribute to genre? ● How does structure determine genre? ● What is the role of instrumentation in assigning genre? 	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> ● Instrumental and vocal musical style characteristics assign genre. ● Style and genre are linked in all musical forms. ● Structure can determine genre, especially in the Classical period. ● Instrumentation often provides clues to the listener as to musical genre.
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Unit Objectives:

Students will know....

- The style elements of specific musical genres.
- The instruments that are specific to certain musical genres
- The forms and structures that determine genre

Unit Objectives:

Students will be able to.....

- Recognize the difference between musical genres based on their knowledge of style elements.
- Follow musical form to determine genre
- Identify instrumentation that relates to specific musical genres

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Lower Cape May Regional School District Curriculum Evidence of Learning

Specific Formative Assessments Utilized in Daily Lessons:

- Student Scaling Opportunities
- Teacher Observation
- Listening Examples
- Summarizers
- Group Discussions

Summative Assessment Utilized throughout Units:

- Debates
- Independent Listening Journal
- Quiz/Test
- Research essays
- Presentations

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](#)
- As indicated in the NJSLS, standards and interdisciplinary connections will be integrated throughout content area curriculum. Links to relevant content standards can be found below:

Project-based Learning Tasks:

- Presentations
- Independent Listening Journal
- Group Debate

Vocabulary:

- In-text vocabulary should be incorporated into every unit. Graphic organizers, mnemonic devices, and/or various other activities should be utilized by the instructor to teach vocabulary.

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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: 8.1 Educational Technology

- Students must engage in technology applications integrated throughout the curriculum.
- Students will utilize Chromebooks/computers when appropriate for in-class writing assignments and group projects
- Students will conduct research using both school provided resources and those they access themselves.
- Students will submit work using www.turnitin.com
- Students will share documents, PowerPoints, etc., using Google Drive or Microsoft 365.

Resources:

- *Music Listening Today*
- *Listen*
- Various recordings and videos

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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 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).

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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	A short, specific lesson with a student or

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extend skills	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
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	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

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	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.

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Learning Centers

A station (or simply a collection of materials) that students might use independently to explore topics or practice skills. Centers allow individual or groups of students to work at their own pace. Students are constantly re-assessed 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.

**Tic-Tac-Toe Choice Board
(sometimes called “Think-Tac-Toe”)**

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.

**Curriculum development Resources/Instructional
Materials:**

List or Link Ancillary Resources and Curriculum Materials Here:

- <https://www.state.nj.us/education/cccs/2014/arts/>

Board of Education Approved Text(s)

- *Listen*
- *Music Listening Today*