Choral Music
Curriculum
Grades 3-12
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CHORAL MUSIC
GRADES 3 - 12
CURRICULUM

Table of Contents
Acknowledgements ............................................................................................................. i
District Mission Statement ............................................................................................... ii
District Educational Outcome Goals ............................................................................... iii
Course Description .......................................................................................................... iv

Curriculum
<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suggested Rehearsal Techniques</td>
<td>1</td>
</tr>
<tr>
<td>Pacing Guide</td>
<td>2</td>
</tr>
<tr>
<td>Creating</td>
<td>3</td>
</tr>
<tr>
<td>Performing</td>
<td>13</td>
</tr>
<tr>
<td>Responding</td>
<td>24</td>
</tr>
</tbody>
</table>
Acknowledgements
The Choral Music Curriculum guide was developed through the efforts of Ms. Laura Hollander and Mr. James Fryer, Neptune Township School District Music Teachers, in cooperation with Ms. Karen Watt, Department Chairperson for the Visual and Performing Arts, and Sally A. Millaway, Ed.D., Director for Curriculum, Instruction and Assessment.

The teachers are to be commended for their dedication in formatting this curriculum into UbD and their expertise in the area of Music Education. This curriculum guide goes beyond skill instruction, and devotes a greater percentage of instructional time to problem-solving and active learning. It is our hope that this guide will serve as a valuable resource for the staff members who teach this course and that they will feel free to make recommendations for its continued improvement. Also, it is our hope that this guide will support and advance the Arts in our school district.

The Choral Music Curriculum guide was written in alignment to the New Jersey Student Learning Standards for Visual and Performing Arts (2014), and the National Core Arts Standards (2014).
NEPTUNE TOWNSHIP SCHOOL DISTRICT

DISTRICT MISSION STATEMENT

The primary mission of the Neptune Township School District is to prepare students for a lifelong learning process in a complex and diverse world. It is with high expectations that our schools foster:

• A strong foundation in academic and modern technologies.

• A positive and varied approach to teaching and learning.

• An emphasis on critical thinking skills and problem-solving techniques.

• A respect for and an appreciation of our world, its resources, and its people.

• A sense of responsibility, good citizenship, and accountability.

• An involvement by the parents and the community in the learning process.
The students in the Neptune Township schools will become life-long learners and will:

- Become fluent and critical readers, writers, speakers, listeners, and viewers who can comprehend, respond to, and produce across multiple modalities.
- Develop mathematical skills, understandings, and attitudes to apply to the types of problem-solving and mathematical discourse that are needed to be successful in their careers and everyday life.
- Understand fundamental scientific principles, develop critical thinking skills, and demonstrate safe practices, skepticism, and open-mindedness when collecting, analyzing, and interpreting information.
- Demonstrate proficiency and responsibility in utilizing and producing technology in an ever-changing global society.
- Demonstrate proficiency in all New Jersey Student Learning Standards (NJSLS).
- Become globally responsible citizens with a high degree of literacy in civics, history, economics and geography.
- Develop a respect for their own and different cultures and demonstrate trustworthiness, responsibility, fairness, caring, and citizenship.
- Become culturally literate by being aware of the historical, societal, and multicultural aspects and implications of the arts.
- Demonstrate skills in decision-making, goal-setting, self-compassion, empathy, and effective communication, with a focus on character development.
- Understand and practice the skills of family living, health, wellness, and safety for their physical, mental, emotional, and social development.
- Develop consumer, family, and life skills necessary to be a functioning member of society.
- Develop the ability to be creative, inventive decision-makers with skills in communicating ideas, thoughts, and feelings.
- Develop career awareness and essential technical and workplace readiness skills, which are significant to many aspects of life and work.
CHORAL MUSIC
GRADES 3-12
CURRICULUM

COURSE DESCRIPTION

3 - 12 Overview

The Choral Music Curriculum is designed to bring an effective choral music education to the students of the district. Through part-singing, call-and-response, rote, and sight-reading, students will gain knowledge of proper breathing and singing techniques, how to blend and balance while singing in harmony, and how to effectively communicate and respond to the message that music is portraying. Students will also have the opportunity to experience choral music in live concert settings, both as a performer and as a spectator. Students are encouraged to participate in an appropriate grade level Chorus for all years they are enrolled in the district.

Elementary Chorus

Students in grades 3 to 5 will have the opportunity to participate in their school’s school-time Chorus. Students will focus on developing their voice, singing and performing a variety of songs that encourage ensemble development. By the end of participating in elementary Chorus, students will be able to participate in the vocal ensemble, successfully performing two-part harmony.

Secondary Chorus

Students in grades 6 to 12 will have the opportunity to participate in a school-time ensemble, within the regular school schedule. At the secondary level, students may participate in a chorus, determined by voice part, or performance genre. Specific courses at this level will be determined by the department, and school administration, based on student interest and ability levels. Courses may be designated as Honors (and students will receive Honors credit), if this is warranted by the nature of the ensemble.

Prerequisites: At the discretion of the department, students may be required to successfully pass an audition for any Secondary Chorus.

High School students will receive five Music Credits, per course. Honors credit will be awarded if it warranted by the nature of the ensemble.
### INTEGRATED SOCIAL AND EMOTIONAL LEARNING COMPETENCIES

*The following social and emotional competencies are integrated in this curriculum document:*

<table>
<thead>
<tr>
<th>Competency</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><strong>Self-Awareness</strong></td>
<td></td>
</tr>
<tr>
<td>x</td>
<td>Recognize one’s own feelings and thoughts</td>
</tr>
<tr>
<td>x</td>
<td>Recognize the impact of one’s feelings and thoughts on one’s own behavior</td>
</tr>
<tr>
<td>x</td>
<td>Recognize one’s personal traits, strengths and limitations</td>
</tr>
<tr>
<td></td>
<td>Recognize the importance of self-confidence in handling daily tasks and challenges</td>
</tr>
<tr>
<td><strong>Self-Management</strong></td>
<td></td>
</tr>
<tr>
<td>x</td>
<td>Understand and practice strategies for managing one’s own emotions, thoughts and behaviors</td>
</tr>
<tr>
<td></td>
<td>Recognize the skills needed to establish and achieve personal and educational goals</td>
</tr>
<tr>
<td></td>
<td>Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one’s goals</td>
</tr>
<tr>
<td><strong>Social Awareness</strong></td>
<td></td>
</tr>
<tr>
<td>x</td>
<td>Recognize and identify the thoughts, feelings, and perspectives of others</td>
</tr>
<tr>
<td>x</td>
<td>Demonstrate an awareness of the differences among individuals, groups, and others’ cultural backgrounds</td>
</tr>
<tr>
<td>x</td>
<td>Demonstrate an understanding of the need for mutual respect when viewpoints differ</td>
</tr>
<tr>
<td></td>
<td>Demonstrate an awareness of the expectations for social interactions in a variety of settings</td>
</tr>
<tr>
<td><strong>Responsible Decision Making</strong></td>
<td></td>
</tr>
<tr>
<td>x</td>
<td>Develop, implement and model effective problem solving and critical thinking skills</td>
</tr>
<tr>
<td>x</td>
<td>Identify the consequences associated with one’s action in order to make constructive choices</td>
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<tr>
<td></td>
<td>Evaluate personal, ethical, safety and civic impact of decisions</td>
</tr>
<tr>
<td><strong>Relationship Skills</strong></td>
<td></td>
</tr>
<tr>
<td>x</td>
<td>Establish and maintain healthy relationships</td>
</tr>
<tr>
<td>x</td>
<td>Utilize positive communication and social skills to interact effectively with others</td>
</tr>
<tr>
<td></td>
<td>Identify ways to resist inappropriate social pressure</td>
</tr>
<tr>
<td></td>
<td>Demonstrate the ability to present and resolve interpersonal conflicts in constructive ways</td>
</tr>
<tr>
<td></td>
<td>Identify who, when, where, or how to seek help for oneself or others when needed</td>
</tr>
</tbody>
</table>
Suggested Rehearsal Techniques and Expectations by Grade Level

These are suggested techniques that the Chorus Director at each grade band may use to include each Unit into rehearsals.

All Grades
- Students will use sheet music, with standard notation, to learn music for performance
- When rehearsing part-songs (in any form), all parts should be rehearsed and heard by students, in the same room
- Appropriate vocal techniques, such as breathing, diction, vocal range, etc.
- Grade appropriate concert performance etiquette

Grade 3
- Call-and-response
- Partner songs and rounds

Grades 4-5
- Two-part harmony
- Call-and-response
- Partner songs and rounds

Grades 6-8
- Two and three part harmonies
- Call and response and sight reading techniques
- Student-led sectional work

Grades 9-12
- Three and four part harmonies
- Call-and-response
- Sight-reading techniques
- Student-led sectional work
**Pacing Guide**

During each lesson, an instructor will address the three artistic strands: Creating, Performing, and Responding. By addressing these strands the student will connect to their musicking and the process to create music.

<table>
<thead>
<tr>
<th>Approximate amount of lesson time spent focusing on Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating</td>
</tr>
<tr>
<td>Performing</td>
</tr>
<tr>
<td>Responding</td>
</tr>
</tbody>
</table>

- The instructor will address various musical elements and concepts during the course of the year, in order to meet the appropriate standards, based on the ability level of the ensemble.
- Musical literature and activities will be chosen based on community and cultural awareness.
- Students may be asked to participate in various formal concert and other community performances during the course of the school year. These performances may occur outside of the regular school day.
- A performance by the ensemble is considered a Summative Assessment, at all levels. At the discretion of the instructor and administration, performances may factor into a student’s grade for that particular ensemble.
- By the end of each school year, the instructor will have addressed all appropriate standards, as set by the 2014 National Core Art Standards, based on the ability level of the ensemble.
Unit Plan Title  | Creating  
|---|---
| Suggested Time Frame  | Ongoing and Continuous  

**Overview / Rationale**

Students will have the opportunity to create new music, within the context of a choral ensemble. Students may create new musical ideas, based on existing literature, improvisations, or new musical arrangements of musical works. In addition to creating new music, students may record their creations, listen to and respond, and modify work based on predetermined criteria.

**Stage 1 – Desired Results**

**Established Goals:**

**NJ Student Learning Standards - Visual and Performing Arts**
1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems.
1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
1.1.8.B.1 Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
1.1.8.B.2 Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

**National Core Arts Standards for Music: Traditional and Emerging Ensembles**

As students may begin Choral participation at any age, students will be expected to first meet the Novice Level standards. As students continue participation, the respective instructor will determine the appropriate level of standards to meet, based on the student’s ability level.

**Artistic Strand: Creating**

**Anchor Standards**
1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic work
3. Refine and complete artistic work

**Novice Level**
MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording.
MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

**Intermediate Level**
MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording.
MU:Cr3.1.E.8a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.
MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

**High School Proficient**
MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.
MU:Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
MU:Cr2.1.E.Ib Preserve draft compositions and improvisations through standard notation and audio recording.
MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
MU:Cr3.2.E.Ia Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

**High School Accomplished**
MU:Cr1.1.E.IIa Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.
MU:Cr2.1.E.IIa Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
MU:Cr2.1.E.IIb Preserve draft compositions and improvisations through standard notation, audio, or video recording.
MU:Cr3.1.E.IIa Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.

MU:Cr3.2.E.IIa Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.

**High School Advanced**

MU:Cr1.1.E.IIIa Compose and improvise musical ideas for a variety of purposes and contexts.

MU:Cr2.1.E.IIIa Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

MU:Cr2.1.E.IIIb Preserve draft musical works through standard notation, audio, or video recording.

MU:Cr3.1.E.IIIa Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.

MU:Cr3.2.E.IIIa Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.

**Artistic Strand: Connecting**

10. Synthesize and relate knowledge and personal experiences to make art.

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn10.0.E: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.E: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

<table>
<thead>
<tr>
<th>Essential Questions:</th>
<th>Enduring Understandings:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note: Essential questions will be adapted to meet the appropriate standards for the appropriate grade level.</td>
<td>Note: Essential understandings will be adapted to meet the appropriate standards for the appropriate grade level.</td>
</tr>
<tr>
<td>● How do musicians generate creative ideas?</td>
<td>● The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.</td>
</tr>
<tr>
<td>● How do musicians make creative decisions?</td>
<td>● Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</td>
</tr>
<tr>
<td>● How do musicians improve the quality of their work?</td>
<td>● Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</td>
</tr>
<tr>
<td>● When is creative work ready to share?</td>
<td>● Musicians’ presentation of creative work is the culmination of a process of creation and communication.</td>
</tr>
<tr>
<td>● How do musicians make meaningful connections to creating, performing, and responding?</td>
<td>● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</td>
</tr>
<tr>
<td>● How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding?</td>
<td></td>
</tr>
</tbody>
</table>
Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

**Knowledge:**
*Students will know, at the grade appropriate level to meet appropriate grade level standards...*
- How music is conceived and written.
- How music is driven by artists’ experience.

**Skills:**
*Students will be able to, at the grade appropriate level to meet appropriate grade level standards...*
- Create new ideas for previously existing pieces of music in order to evaluate and refine understanding.
- Use digital tools to create, and record, new musical ideas for previously existing pieces of music.

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### In this unit plan, the following 21st Century Life and Careers skills are addressed:

<table>
<thead>
<tr>
<th>21st Century Themes</th>
<th>Indicate whether these skills are:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Personal Financial Literacy</strong></td>
<td><strong>CRP1.</strong> Act as a responsible and contributing citizen and employee.</td>
</tr>
<tr>
<td>Income and Careers</td>
<td><strong>CRP2.</strong> Apply appropriate academic and technical skills.</td>
</tr>
<tr>
<td>Money Management</td>
<td><strong>CRP3.</strong> Attend to personal health and financial well-being.</td>
</tr>
<tr>
<td>Credit and Debt Management</td>
<td><strong>ETA</strong> <strong>CRP4.</strong> Communicate clearly and effectively and with reason.</td>
</tr>
<tr>
<td>Planning, Saving, and Investing</td>
<td><strong>ET</strong> <strong>CRP5.</strong> Consider the environmental, social and economic impacts of decisions.</td>
</tr>
<tr>
<td>Becoming a Critical Consumer</td>
<td><strong>ETA</strong> <strong>CRP6.</strong> Demonstrate creativity and innovation.</td>
</tr>
<tr>
<td>Civic Financial Responsibility</td>
<td><strong>ETA</strong> <strong>CRP7.</strong> Employ valid and reliable research strategies.</td>
</tr>
<tr>
<td>Insuring and Protecting</td>
<td><strong>ETA</strong> <strong>CRP8.</strong> Utilize critical thinking to make sense of problems and persevere in solving them.</td>
</tr>
<tr>
<td><strong>Career Awareness, Exploration, and Preparation</strong></td>
<td><strong>CRP9.</strong> Model integrity, ethical leadership and effective management.</td>
</tr>
<tr>
<td>X Career Awareness</td>
<td><strong>ETA</strong> <strong>CRP10.</strong> Plan education and career paths aligned to personal goals.</td>
</tr>
<tr>
<td>X Career Exploration</td>
<td><strong>ETA</strong> <strong>CRP11.</strong> Use technology to enhance productivity.</td>
</tr>
</tbody>
</table>
### Career Preparation

**CRP12.** Work productively in teams while using cultural global competence.

### Interdisciplinary Connections

**New Jersey Student Learning Standards for English Language Arts**

- **Key Ideas and Details - NJSLSA.R3.** Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- **Craft and Structure - NJSLSA.R4.** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

**New Jersey Student Learning Standards for Social Studies:**

- **6.2 World History/Global Studies:** All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible 35 world citizens in the 21st century.

### Student Resources

<table>
<thead>
<tr>
<th><strong>Primary Source Readings</strong></th>
<th>Choral music literature of various genres from a variety of cultural backgrounds.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Teacher Resources</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>● An appropriate keyboard: either digital or acoustic piano</td>
</tr>
<tr>
<td>● Equipment for the recording and performance of sound recordings</td>
</tr>
<tr>
<td>● Various sources of recorded music, CDs to Digital</td>
</tr>
<tr>
<td>● Rhythm and Tonal cards, displayed in the classroom and available for hands on use</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Texts:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>General Music K-8 Magazine</em></td>
</tr>
<tr>
<td>Silver Burdett’s <em>Making Music</em> series (elementary)</td>
</tr>
<tr>
<td>Sheet Music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Digital</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>● Google Apps for Education</td>
</tr>
<tr>
<td>● Class Dojo</td>
</tr>
<tr>
<td>● Applications for recording and playing back music</td>
</tr>
<tr>
<td>● Other appropriate Digital Resources</td>
</tr>
</tbody>
</table>

- Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration

### Stage 2 – Assessment Evidence

#### Performance Task(s):

- In-class performances for peers
- Self and peer critique of musical creations

#### Other Evidence:

- Formative assessment through teacher observation of student musicking
- Teacher feedback
| Documented student created musical ideas, to add to existing musical works | Department created rubrics  
<table>
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<tr>
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<tbody>
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<td></td>
<td>Formal Concert and Community performances, including those that may occur outside of regular school hours</td>
</tr>
</tbody>
</table>

## Stage 3 – Learning Plan

<table>
<thead>
<tr>
<th>Instructional Strategies</th>
<th>Suggested Learning Activities</th>
</tr>
</thead>
</table>
| • Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc...  
• Teacher vocalization: Using voice to sing specific tones/pitches for students  
• Modeling: Includes demonstrating specific musical parts for students, specific rhythms, etc…  
• Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform  
• Teaching specific musical concepts such as notes, rhythms, pitches, etc… that will encourage students to read and use standard notation  
• Work with students to develop criteria for successful performances.  
• Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self.  
• The instructor will also teach students how to revise their musical creations and performances, based on teacher/self/peer feedback.  
• Teacher will instruct students to sing on pitch and in tune, singing in unison, as a partner song, round (canon), and multi-part harmony. When working with part singing, the teacher will ensure the class rehearses using all parts of the piece.  
• Encouraging students to continue musical participation outside of the Chorus ensemble  
• Encouraging students to realize the benefits of Music Education, and understand why it is important.  
• Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration | • Structured composition  
• Composing and arranging within a predetermined set of parameters, using pre-existing songs as models |
Accommodations and Modifications

Below please find a list of suggestions for accommodations and modifications to meet the diverse needs of our students. Teachers should consider this a resource and understand that they are not limited to the recommendations included below.

An accommodation changes HOW a student learns; the change needed does not alter the grade-level standard. A modification changes WHAT a student learns; the change alters the grade-level expectation.

Special Education and 504 Plans
All modifications and accommodations must be specific to each individual child’s IEP (Individualized Educational Plan) or 504 Plan.

- Pre-teach or preview vocabulary
- Repeat or reword directions
- Have students repeat directions
- Use of small group instruction
- Pair visual prompts with verbal presentations
- Ask students to restate information, directions, and assignments
- Repetition and time for additional practice
- Model skills/techniques to be mastered
- Extended time to complete task/assignment/work
- Provide a copy of class notes
- Strategic seating (with a purpose - eg. less distraction)
- Flexible seating
- Repetition and additional practice
- Use of manipulatives
- Use of assistive technology (as appropriate)
- Assign a peer buddy
- Emphasize key words or critical information by highlighting
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All modifications and accommodations should be specific to each individual child’s LEP level as determined by the WIDA screening or ACCESS, utilizing the WIDA Can Do Descriptors.

• Pre-teach or preview vocabulary
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• Use online dictionary that includes images for words: http://visual.merriamwebster.com/
• Use online translator to assist students with pronunciation: http://www.reverso.net/text_translation.aspx?lang=EN.

Students at Risk of Failure:
• Use of self-assessment rubrics for check-in
• Pair visual prompts with verbal presentations
• Ask students to restate information and/or directions
• Opportunity for repetition and additional practice
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• Strategic seating with a purpose
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Technology Integration

__x__ 8.1 Educational Technology:
All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and create and communicate knowledge.
Performing is at the heart of the work of the ensemble. Students will perform a variety of musical literature, from a variety of genres, styles, and cultural backgrounds. The ensemble will use sheet music, with standard notation, in order to learn performance pieces. As part of the performance process, students will have the opportunity to participate in various formal and informal performances, including concerts (school time and non-school time), and other community performances.

**Stage 1 – Desired Results**

**Established Goals:**

**NJ Student Learning Standards - Visual and Performing Arts**

1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
1.3.8.B.4 Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.
1.3.12.B.3 Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

**National Core Arts Standards for Music:**

**Traditional and Emerging Ensembles**

As students may begin Choral participation at any age, students will be expected to first meet the Novice Level standards. As students continue participation, the respective instructor will determine the appropriate level of standards to meet, based on the student’s ability level.

**Artistic Strand: Performing**

**Anchor Standards**

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

**Novice**
MU:Pr4.1.E.5a 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.

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

**Intermediate**

MU:Pr4.1.E.8a Select a 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.

MU:Pr4.2.E.8a 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.

MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

MU:Pr5.1.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

MU:Pr6.1.E.8b Demonstrate an understanding of the context of the music through prepared and improvised performances.

**High School Proficient**

MU:Pr4.1.E.1a Explain the criteria used to select a 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.

MU:Pr4.2.E.1a 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.

MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr5.1.E.1a Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

MU:Pr6.1.E.1a 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.
MU:Pr6.1.E.Ib Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

**High School Accomplished**
MU:Pr4.1.E.IIa 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.
MU:Pr4.2.E.IIa 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.
MU:Pr4.3.E.IIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience.
MU:Pr5.1.E.IIa Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.
MU:Pr6.1.E.IIa 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.

**High School Advanced**
MU:Pr4.1.E.IIIa 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.
MU:Pr4.2.E.IIIa Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.
MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers’ technical skill to connect with the audience.
MU:Pr5.1.E.IIIa Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
MU:Pr6.1.E.IIIa Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
MU:Pr6.1.E.IIIb Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.

**Artistic Strand: Connecting**
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn10.0.E: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
MU:CN11.0.E: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

<table>
<thead>
<tr>
<th>Essential Questions:</th>
<th>Enduring Understandings:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Note: Essential questions will be adapted to meet the appropriate standards for the appropriate grade level.</em></td>
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<td>• How do performers select repertoire?</td>
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</tr>
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<td>• How does understanding the structure and context of musical works inform performance?</td>
<td>• Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.</td>
</tr>
<tr>
<td>• How do performers interpret musical works?</td>
<td>• Performers’ make interpretive decisions based on their understanding of context and expressive intent.</td>
</tr>
<tr>
<td>• How do musicians improve the quality of their performance?</td>
<td>• To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</td>
</tr>
<tr>
<td>• When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</td>
<td>• Musicians judge performance based on criteria that vary across time, place, and cultures.</td>
</tr>
<tr>
<td>• How do musicians make meaningful connections to creating, performing, and responding?</td>
<td>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</td>
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<tr>
<td>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</td>
<td>• Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.</td>
</tr>
</tbody>
</table>

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Knowledge: Students will know, at the grade appropriate level to meet appropriate grade level standards...

- Proper breathing techniques
- Affecting the voice to change the sound
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- The importance of blending within the section and ensemble

Skills: Students will be able to, at the grade appropriate level to meet appropriate grade level standards...

- Identify unique characteristics of a human voice and understand its function in an ensemble
- Identify and perform major scales
- Proper breathing techniques
In this unit plan, the following 21st Century Life and Careers skills are addressed:

Check ALL that apply –

21st Century Themes

<table>
<thead>
<tr>
<th>9.1</th>
<th>Personal Financial Literacy</th>
<th>ETA CRP1. Act as a responsible and contributing citizen and employee.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income and Careers</td>
<td>ETA CRP2. Apply appropriate academic and technical skills.</td>
<td></td>
</tr>
<tr>
<td>Money Management</td>
<td>ETA CRP3. Attend to personal health and financial well-being.</td>
<td></td>
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<td>Credit and Debt Management</td>
<td>ETA CRP4. Communicate clearly and effectively and with reason.</td>
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<tr>
<td>Planning, Saving, and Investing</td>
<td>E CRP5. Consider the environmental, social and economic impacts of decisions.</td>
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</tr>
<tr>
<td>Becoming a Critical Consumer</td>
<td>ETA CRP6. Demonstrate creativity and innovation.</td>
<td></td>
</tr>
<tr>
<td>Insuring and Protecting</td>
<td>E CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</td>
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</table>

9.2 Career Awareness, Exploration, and Preparation

| X Career Awareness | ETA CRP9. Model integrity, ethical leadership and effective management. |
| X Career Exploration | ET CRP10. Plan education and career paths aligned to personal goals. |
| Career Preparation | E CRP11. Use technology to enhance productivity. |
|                    | CRP12. Work productively in teams while using cultural global competence. |

Interdisciplinary Connections

New Jersey Student Learning Standards for English Language Arts

Key Ideas and Details -NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
Craft and Structure -NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

New Jersey Student Learning Standards for Social Studies:
6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible 35 world citizens in the 21st century.

### Student Resources

<table>
<thead>
<tr>
<th>Primary Source Readings</th>
<th>Choral music literature of various genres from a variety of cultural backgrounds.</th>
</tr>
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### Teacher Resources

- An appropriate keyboard: either digital or acoustic piano
- Equipment for the recording and performance of sound recordings
- Various sources of recorded music, CDs to Digital
- Rhythm and Tonal cards, displayed in the classroom and available for hands on use

### Texts:

*General Music K-8 Magazine*

Silver Burdett’s *Making Music* series (elementary)

Sheet Music

### Digital

- Google Apps for Education
- Class Dojo
- Applications for recording and playing back music
- Other appropriate Digital Resources
- Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration

### Stage 2 – Assessment Evidence

#### Performance Task(s):

- Concerts
- Dress Rehearsals
- Projects, in- and out-of-class
- In-class performances for peers
- Self and peer critique of musical creations

#### Other Evidence:

- Auditions
- Formative assessment through teacher observation of student musicking
- Teacher feedback
- Department created rubrics
- Formal Concert and Community performances, including those that may occur outside of regular school hours
### Stage 3 – Learning Plan

#### Instructional Strategies
- Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc...
- Teacher vocalization: Using voice to sing specific tones/pitches for students
- Modeling: Includes demonstrating specific musical parts for students, specific rhythms, etc...
- Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform
- Teaching specific musical concepts such as notes, rhythms, pitches, etc… that will encourage students to read and use standard notation
- Work with students to develop criteria for successful performances.
- Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self.
- The instructor will also teach students how to revise their musical creations and performances, based on teacher/self/peer feedback.
- Teacher will instruct students to sing on pitch and in tune, singing in unison, as a partner song, round (canon), and multi-part harmony. When working with part singing, the teacher will ensure the class rehearses using all parts of the piece.
- Encouraging students to continue musical participation outside of the Chorus ensemble
- Encouraging students to realize the benefits of Music Education, and understand why it is important.
- Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration

#### Suggested Learning Activities
- Call-and-response
- Sight-reading
- Tonal memory
- Classroom rehearsal process, using standard notation

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### Accommodations and Modifications

Below please find a list of suggestions for accommodations and modifications to meet the diverse needs of our students. Teachers should consider this a resource and understand that they are not limited to the recommendations included below.

An accommodation changes HOW a student learns; the change needed does not alter the grade-level standard. A modification changes WHAT a student learns; the change alters the grade-level expectation.

Special Education and 504 Plans
All modifications and accommodations must be specific to each individual child’s IEP (Individualized Educational Plan) or 504 Plan.

- Pre-teach or preview vocabulary
- Repeat or reword directions
- Have students repeat directions
- Use of small group instruction
- Pair visual prompts with verbal presentations
- Ask students to restate information, directions, and assignments
- Repetition and time for additional practice
- Model skills/techniques to be mastered
- Extended time to complete task/assignment/work
- Provide a copy of class notes
- Strategic seating (with a purpose - eg. less distraction)
- Flexible seating
- Repetition and additional practice
- Use of manipulatives
- Use of assistive technology (as appropriate)
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**Technology Integration**

---

**8.1 Educational Technology:**
All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and create and communicate knowledge.
Unit Plan Title | Responding
---|---
Suggested Time Frame | Ongoing and continuous

**Overview / Rationale**
In order to evaluate a musical performance by self and others, students will respond to music. Through response students will critique and evaluate musical performances and creations, those by self, peers, and others. Students will also respond to the music of historically and stylistically important performers and composers. Through responding to music, students will improve the quality of their personal musical performances, and find value in responding to all forms of music.

**Stage 1 – Desired Results**

**Established Goals:**

**NJ Student Learning Standards - Visual and Performing Arts**

1.3.12.B.3 Analyze how the elements of music are manipulated in original or prepared musical scores.
1.4.P.A.2 Describe feelings and reactions in response to diverse musical genres and styles.
1.4.P.A.6 Begin to demonstrate appropriate audience skills during recordings and music performances.
1.4.A.1 Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
1.4.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
1.4.A.3 Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
1.4.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
1.4.A.5 Know the vocabulary, tools, and terminology for dance, music, theatre, and visual art according to established classifications.
1.4.A.6 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).
1.4.A.7 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
1.4.A.8 Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
1.4.A.9 Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
1.4.A.10 Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
1.4.A.11 Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
1.4.8.A.6 Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
1.4.8.A.7 Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.
1.4.2.B.3 Recognize the making subject or theme in works of dance, music, theatre, and visual art.
1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.
1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.
1.4.5.B.5 Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.
1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
1.4.8.B.3 Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
1.4.12.B.2 Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.
As students may begin Choral participation at any age, students will be expected to first meet the Novice Level standards. As students continue participation, the respective instructor will determine the appropriate level of standards to meet, based on the student’s ability level.

Artistic Strand: Responding

Anchor Standards
7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

Novice Level
MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.
MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.
MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Intermediate Level
MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.
MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.
MU:Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.
MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

High School Proficient
MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.
MU:Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.
MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.
MU:Re8.1.E.11a Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.

High School Accomplished
MU:Re7.1.E.IIa Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
MU:Re7.2.E.IIa Explain how the analysis of structures and contexts inform the response to music.
MU:Re8.1.E.IIa Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.
MU:Re9.1.E.IIa Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

**High School Advanced**
MU:Re7.1.E.IIIa Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.
MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.
MU:Re8.1.E.IIIa Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
MU:Re9.1.E.IIIa Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

**Artistic Strand: Connecting**
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn10.0.E.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
MU:Cn11.0.E.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

<table>
<thead>
<tr>
<th>Essential Questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Note: Essential questions will be adapted to meet the appropriate standards for the appropriate grade level.</em></td>
</tr>
<tr>
<td>- How do individuals choose music to experience?</td>
</tr>
<tr>
<td>- How do we discern the musical creators’ and performers’ expressive intent?</td>
</tr>
<tr>
<td>- How do we judge the quality of musical work(s) and performance(s)?</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Enduring Understandings:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Note: Essential understandings will be adapted to meet the appropriate standards for the appropriate grade level.</em></td>
</tr>
<tr>
<td>- Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.</td>
</tr>
<tr>
<td>- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and</td>
</tr>
</tbody>
</table>
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

performers manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

<table>
<thead>
<tr>
<th>Knowledge:</th>
<th>Skills:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will know, at the grade appropriate level to meet appropriate grade level standards...</strong></td>
<td><strong>Students will be able to, at the grade appropriate level to meet appropriate grade level standards...</strong></td>
</tr>
<tr>
<td>- Proper vocabulary for musical content critique</td>
<td>- Evaluate music at a deeper level</td>
</tr>
<tr>
<td>- What components of choral music to listen for in evaluation</td>
<td>- Consider historical and cultural contexts of a given piece of music</td>
</tr>
<tr>
<td>- In-performance adjustments</td>
<td>- Discuss music knowledgeably</td>
</tr>
</tbody>
</table>
In this unit plan, the following 21st Century Life and Careers skills are addressed:

<table>
<thead>
<tr>
<th>21st Century Themes</th>
<th>Indicate whether these skills are:</th>
<th>Career Ready Practices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Check ALL that apply –</td>
<td>E – encouraged</td>
<td>CRP1. Act as a responsible and contributing citizen and employee.</td>
</tr>
<tr>
<td>Personal Financial Literacy</td>
<td>T – taught</td>
<td>CRP2. Apply appropriate academic and technical skills.</td>
</tr>
<tr>
<td>Income and Careers</td>
<td>A – assessed</td>
<td>CRP3. Attend to personal health and financial well-being.</td>
</tr>
<tr>
<td>Money Management</td>
<td></td>
<td>CRP4. Communicate clearly and effectively and with reason.</td>
</tr>
<tr>
<td>Credit and Debt Management</td>
<td></td>
<td>CRP5. Consider the environmental, social and economic impacts of decisions.</td>
</tr>
<tr>
<td>Planning, Saving, and Investing</td>
<td></td>
<td>CRP6. Demonstrate creativity and innovation.</td>
</tr>
<tr>
<td>X Becoming a Critical Consumer</td>
<td></td>
<td>CRP7. Employ valid and reliable research strategies.</td>
</tr>
<tr>
<td>Civic Financial Responsibility</td>
<td></td>
<td>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</td>
</tr>
<tr>
<td>Insuring and Protecting</td>
<td></td>
<td>CRP9. Model integrity, ethical leadership and effective management.</td>
</tr>
<tr>
<td>Career Awareness, Exploration, and Preparation</td>
<td></td>
<td>CRP10. Plan education and career paths aligned to personal goals.</td>
</tr>
<tr>
<td>X Career Awareness</td>
<td></td>
<td>CRP11. Use technology to enhance productivity.</td>
</tr>
<tr>
<td>X Career Exploration</td>
<td></td>
<td>CRP12. Work productively in teams while using cultural global competence.</td>
</tr>
<tr>
<td>X Career Preparation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Interdisciplinary Connections**

**New Jersey Student Learning Standards for English Language Arts**

Key Ideas and Details - NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure - NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

**New Jersey Student Learning Standards for Social Studies:**
6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

**Student Resources**

<table>
<thead>
<tr>
<th>Primary Source Readings</th>
<th>Choral music literature of various genres from a variety of cultural backgrounds.</th>
</tr>
</thead>
</table>

**Teacher Resources**

- An appropriate keyboard: either digital or acoustic piano
- Equipment for the recording and performance of sound recordings
- Various sources of recorded music, CDs to Digital
- Rhythm and Tonal cards, displayed in the classroom and available for hands on use

**Texts:**

*General Music K-8 Magazine*

*Silver Burdett’s Making Music series (elementary)*

*Sheet Music*

**Digital**

- Google Apps for Education
- Class Dojo
- Applications for recording and playing back music
- Other appropriate Digital Resources

- Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration

**Stage 2 – Assessment Evidence**

**Performance Task(s):**

- Self and peer critique of musical creations
- In-class discussions of performances of choral music

**Other Evidence:**

- Individual assessments of choral music
- Self-assessments of individual performance
- Formative assessment through teacher observation of student musicking
- Teacher feedback
- Department created rubrics

**Stage 3 – Learning Plan**
| **Instructional Strategies** | - Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc...
- Teacher vocalization: Using voice to sing specific tones/pitches for students
- Modeling: Includes demonstrating specific musical parts for students, specific rhythms, etc...
- Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform
- Teaching specific musical concepts such as notes, rhythms, pitches, etc… that will encourage students to read and use standard notation
- Work with students to develop criteria for successful performances.
- Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self.
- The instructor will also teach students how to revise their musical creations and performances, based on teacher/self/peer feedback.
- Teacher will instruct students to sing on pitch and in tune, singing in unison, as a partner song, round (canon), and multi-part harmony. When working with part singing, the teacher will ensure the class rehearses using all parts of the piece.
- Encouraging students to continue musical participation outside of the Chorus ensemble
- Encouraging students to realize the benefits of Music Education, and understand why it is important.
- Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration |

| **Suggested Learning Activities** | - Teacher-led lessons on music evaluation
- Discussion of how to evaluate choral music
- Discussion of how to self-evaluate in a rehearsal setting |

| **Accommodations and Modifications** |
Below please find a list of suggestions for accommodations and modifications to meet the diverse needs of our students. Teachers should consider this a resource and understand that they are not limited to the recommendations included below.

An accommodation changes HOW a student learns; the change needed does not alter the grade-level standard. A modification changes WHAT a student learns; the change alters the grade-level expectation.

Special Education and 504 Plans
All modifications and accommodations must be specific to each individual child’s IEP (Individualized Educational Plan) or 504 Plan.
- Pre-teach or preview vocabulary
- Repeat or reword directions
- Have students repeat directions
- Use of small group instruction
- Pair visual prompts with verbal presentations
- Ask students to restate information, directions, and assignments
- Repetition and time for additional practice
- Model skills/techniques to be mastered
- Extended time to complete task/assignment/work
- Provide a copy of class notes
- Strategic seating (with a purpose - eg. less distraction)
- Flexible seating
- Repetition and additional practice
- Use of manipulatives
- Use of assistive technology (as appropriate)
- Assign a peer buddy
- Emphasize key words or critical information by highlighting
- Use of graphic organizers
- Scaffold with prompts for sentence starters
- Check for understanding with more frequency
- Provide oral reminders and check student work during independent practice
- Chunk the assignment - broken up into smaller units, work submitted in phases
- Encourage student to proofread assignments and tests
- Provide regular home/school communication
- Teacher checks student planner
- Provide student with clear expectations in writing and grading criteria for assignments (rubrics)

Testing Accommodations:
Students should receive all testing accommodations for Benchmark assessments that they receive for State testing.

- Setting: Alternate setting for assessments, small groups, screens to block distractions
- Presentation: large print, test readers, use of audio, fewer questions on each page
- Response: answer verbally, use large block answer sheet, speech-to-text dictation, accept short answers
- Allow for retakes
- Provide study guides
- Use of reference aids such as glossary
- Choice of test format (multiple-choice, essay, true-false)
- Alternate ways to evaluate (projects or oral presentations instead of written tests)
- Open-book or open-note tests

English Language Learners:
All modifications and accommodations should be specific to each individual child’s LEP level as determined by the WIDA screening or ACCESS, utilizing the WIDA Can Do Descriptors.
• Pre-teach or preview vocabulary
• Repeat or reword directions
• Have students repeat directions
• Use of small group instruction
• Scaffold language based on their Can Do Descriptors
• Alter materials and requirements according to Can Do Descriptors
• Adjust number of paragraphs or length of writing according to their Can Do Descriptor
• TPR (Total Physical Response-Sheltered Instruction strategy) Demonstrate concepts through multi sensory forms such as with body language, intonation
• Pair visual prompts with verbal presentations
• Repetition and additional practice
• Model skills and techniques to be mastered
• Native Language translation (peer, assistive technology, bilingual dictionary)
• Emphasize key words or critical information by highlighting
• Use of graphic organizers
• Scaffold with prompts for sentence starters
• Check for understanding with more frequency
• Use of self-assessment rubrics
• Increase one-on-one conferencing; frequent check ins
• Use study guide to organize materials
• Make vocabulary words available in a student created vocabulary notebook, vocabulary bank, Word Wall, or vocabulary ring
• Extended time
• Select text complexity and tiered vocabulary according to Can Do Descriptors
• Projects completed individually or with partners
• Use online dictionary that includes images for words: http://visual.merriamwebster.com/.
  • Use online translator to assist students with pronunciation: http://www.reverso.net/text_translation.aspx?lang=EN.

Students at Risk of Failure:

• Use of self-assessment rubrics for check-in
• Pair visual prompts with verbal presentations
• Ask students to restate information and/or directions
• Opportunity for repetition and additional practice
• Model skills/techniques to be mastered
• Extended time
• Provide copy of class notes
• Strategic seating with a purpose
• Provide students opportunity to make corrections and/or explain their answers
• Support organizational skills
• Check daily planner
• Encourage student to proofread work
• Assign a peer buddy
Build on students’ strengths based on Multiple Intelligences: Linguistic (verbal); Logical (reasoning); Musical/Rhythmic; Intrapersonal Intelligence (understanding of self); Visual Spatial Intelligence; Interpersonal Intelligence (the ability to interact with others effectively); Kinesthetic (bodily); Naturalist Intelligence; and Learning Styles: Visual; Auditory; Tactile; Kinesthetic; Verbal

High Achieving:

Extension Activities
- Allow for student choice from a menu of differentiated outcomes; choices grouped by complexity of thinking skills; variety of options enable students to work in the mode that most interests them
- Allow students to pursue independent projects based on their individual interests
- Provide enrichment activities that include more complex material
- Allow opportunities for peer collaboration and team-teaching
- Set individual goals
- Conduct research and provide presentation of appropriate topics
- Provide students opportunity to design surveys to generate and analyze data to be be used in discussion
- Allow students to move through the assignment at their own pace (as appropriate)

Strategies to Differentiate to Meet the Needs of a Diverse Learning Population
- Vocabulary Sorts—students engage with the vocabulary word by sorting into groups of similar/different rather than memorizing definitions
- Provide “Realia” (real life objects to relate to the five senses) and ask questions relating to the senses
- Role Play—students create or participate in role playing situations or Reader’s Theater
- Moving Circle—an inside and outside circle partner and discuss, circles moves to new partner (Refer to Kagan Differentiated Strategies)
- Brainstorm Carousel—Large Post Its around the room, group moves in a carousel to music. Group discusses topic and responses on paper. Groups rotate twice to see comments of others. (Refer to Kagan Differentiated Strategies)
- Gallery Walk—Objects, books, or student work is displayed. Students examine artifacts and rotate.
- Chunking—chunk reading, tests, questions, homework, etc to focus on particular elements.
- Think Pair Share Write
- Think Talk Write
- Think Pair Share
- Note-taking—can be done through words, pictures, phrases, and sentences depending on level
- KWL (Know, Want to Know, Learned)/KWHL (Know, What to Know, How Will I Learn, learned)/KWLS (Know, Want to Know, Learned, Still Want to Know) /KWLQ (Know, What to Know, Learned, Questions I Still Have) Charts
- Corners Cooperative Learning Strategy:
- Circle Map strategy - place the main topic in a small circle and add student ideas in a bigger circle around the topic. Students may use their native language with peers to brainstorm.
- Flexible grouping - as a whole class, a small group, or with a partner, temporary groups are created: [http://www.teachhub.com/flexible-grouping-differentiated-instruction-strategy](http://www.teachhub.com/flexible-grouping-differentiated-instruction-strategy).
- Jigsaw Activities - cooperative learning in a group, each group member is responsible for becoming an "expert" on one section of the assigned material and then "teaching" it to the other members of the team: [http://www.adlit.org/strategies/22371/](http://www.adlit.org/strategies/22371/).

**Technology Integration**

_8.1 Educational Technology:_
All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and create and communicate knowledge.