Concert Choir

Adopted

August

2017

Revised Summer 2016
Developed August 2012

Fair Lawn

Public Schools

Fair Lawn, NJ

Concert Choir Music Curriculum

Scope and Sequence

Marking Period 1

Weeks 1-10 The Basic elements of Singing		
Week 1-3	Week 4-6	Week 7- 10
Basic Singing Vocal Technique	Basic Singing Diaphragmatic Breathing	Sight Singing

Marking Period 2

Weeks 1-10 Critique and Analysis (Jenson Sight Singing I)			
Week 1-4	Week 5-7	Week 8-9	Week 10
Developing Skills of critique	Refining Individual and ensemble performance Skills	Critique and Analysis Vocal Performance-independent/ensemble	Midterm Examination: Performance

Marking Period 3

Weeks 1-10 Critique and Analysis (Jenson Sight Singing II)	
Week 1-6	Week 7 - 10
Elements for a good performance	Theoretical Concepts

Marking Period 4

Weeks 1-10 Music Reflecting Cultures and History		
Week 1-5	Week 6-9	Week 10
Music within Cultures and History	Music Literacy	Final Examination: Performance

Concert Choir

I. Course Synopsis

Students will have the opportunity to explore their singing voice, receive critical feedback and perform within the school context.

II. Philosophy and Rationale

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As schools transform education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success.

III. Enduring Understanding

Music is a performing art. The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.

IV. Scope and Sequence:
   Unit: The Basic Elements of Singing: Vocal Techniques
   1. Learning Objective: S.W.B. A. T
      a. Compare and contrast vocal style
      b. Demonstrate proper tone production
      c. Practice proper breath support
      d. Practice proper vocal posture
      e. Explain the basic physiological functions of the singing mechanism
      f. Demonstrate an understanding of the elements of music
   2. Suggested Activities
      a. Guided breathing

        b.   Listening to a variety of vocal styles

        c.   Performing a variety of vocal styles

        d.   Experience expression through singing

        e.   Modeling proper vocal technique

        f.   Introduce and identify tempo through song and movement

        g.   Experience rhythm through body percussion *i.e. pat, tap, clap, snap, stomp*

        h.   Student driven discussion as a class or in cooperative groups

3. Assessment

        a.   Ensemble/individual evaluations

        b.   Daily participation assessments

        c.   Informal and aural visual observation of student performance

        d.   Simple written formative assessments

        e.   Differentiated in-class performance

        f.   Student centered self-assessment

        g.   Interactive SmartBoard activities

4. Essential Question

        a.   Am I singing with a mature, healthy & energetic tone?

        b.   Am I using my entire body to produce the tone?

        c.   Am I breathing using the diaphragmatic costal breath?

B. Unit: Jenson Sight Singing Course part I

1. Learning Objectives: S.W. B. A. T.

        a.   Sing is a small group ensemble

        b.   Maintain their part

        c.   Sing and count rhythm patters

        d.   Sing major scales and sight read stepwise patterns

        e.   Develop skills of critique

        f.   Refine individual and ensemble performance skills

2. Suggested Activities

        a.   Listening to the variety of choral selections

        b.   Compare and contrast high quality performances

        c.   Critique performances

        d.   Provide performance opportunities for students.

3. Assessment

        a.   Sight-Singing and Count Singing

        b.   Vocal Tests on Individual rhythms

        c.   Daily Participation Assessments

4. Essential Question

        a. Can I identify all notes in bass and treble clefs?

        b. Can I sing and count basic rhythm patterns?

        c. What are the elements of a good performance?

        d. In what ways can a performer engage an audience?

C. Unit: Jenson Sight Singing Course part 2

1. Learning Objectives: S.W. B. A. T.

    a. Develop skills of critique.

    b. Refine individual and ensemble performance skills.

  2. Suggested Activities

    a. Listening to and performing a variety songs

   1. Assessment

    a. Simple written assessment.

    b. Individual and group participation within class and group discussion.

    c. Individual assessment of learning using exit slips.

   2. Essential Question

    a. How do music and politics/history influence each other?

 D. Unit: Reflection of Cultures and History

   1. Learning Objectives: S.W. B. A. T.

    a. Develop skills of critique.

    b. Refine individual and ensemble performance skills.

    c. Written expression of historical drama through lyrics.

    d. Historical exploration through reading and video.

    e. Class discussion of history and music.

   2. Suggested Activities

    a. Listening to solo/chamber/orchestral performances.

    b. Explore the connection between character and thematic development using Prokofiev's "Peter and the Wolf."

    c. SmartBoard interactive activities.

    d. Student performance.

   3. Assessment

    a. Simple written and aural assessment.

    b. Individual and group participation within class and group activities.

    c. Student performance

    d. Individual assessment of learning using exit slips.

   4. Essential Question

    a. How does music reflect cultures and history?

    b. What are my contributions to this art form and universal experience?

V. Framework

	Unit 1	Unit 2	Unit 3	Unit 4
Essential Questions	Am I singing with a mature, healthy & energetic tone? Am I using my entire body to produce the tone? Am I breathing using the diaphragmatic costal breath?	Can I identify all notes in bass and treble clefs? Can I sing and count basic rhythm patterns?	What are the elements of a good performance? In what ways can a performer engage an audience?	How does music reflect cultures and history? What are my contributions to this art form and universal experience?
Content	Basics of Vocal Technique: Diaphragmatic Breathing.	Jenson Sight-Singing Course Part 1	Jenson Sight-Singing Course Part 2	Various pieces of choral repertoire
Skills	Demonstrate proper sitting and standing posture Understand and explain the basic physiological functions of the singing mechanism	Sing in a small group ensemble maintaining their part Sing and count rhythm patterns Sing major scales and sightread stepwise patterns	Develop skills of critique. Refine individual and ensemble performance skills.	Critique and analysis Vocal performance-independent/ensemble
NJSLS				
Assessments Benchmark/Common Teacher Made Units Project Based Units	Ensemble/individual evaluations. Daily Participation Assessments.	Sight-Singing and Count Singing. Vocal Tests on Individual rhythms. Daily Participation Assessments.	Winter Concert Preparation Post-Concert Reflection Paper Daily Participation Assessments.	Independent vocal projects Vocal Testing Peer Critique Sight-Singing and Count Singing. Vocal Tests on Individual rhythms. Daily Participation Assessments.
Resources	Aural examples. Visual examples and teacher modeling. Physical diagrams of singing mechanism.	Aural examples. Visual examples.	Choir performance videos. Web-based research.	Aural examples. Visual examples and teacher modeling. Text Web-based research

Interdisciplinary Connections	Biological connections made through terminology used and vocal mechanism analysis.	Mathematical skills enhanced through rhythmic subdivisions.	Analytical skills developed. Vocab/English skills developed through text interpretation.	Historical concepts reinforced. Analytical skills developed. Vocab/English skills developed through text interpretation.

VI. New Jersey Student Learning Standards: Visual and Performing Arts and other standards

1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

By the end of grade 12, those students choosing Music as their required area of specialization demonstrate competence in the following content knowledge and skills.		
Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.	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
Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.	1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural

1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

NOTE: By the end of grade 12, all students demonstrate competency in the following content knowledge and skills for their required area of specialization in dance, music, theatre, or visual art.		
Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

NOTE: By the end of grade 12, those students choosing music as their required area of specialization demonstrate competency in the following content knowledge and skills.		
Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
The ability to read and interpret music impacts musical fluency.	1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.

Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.	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.
Basic vocal and instrumental arranging skills require theoretical understanding of music composition.	1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

NOTE: By the end of grade 12, all students demonstrate competency in the following content knowledge and skills for their required area of specialization in dance, music, theatre, or visual art.		
Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	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
Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	1.4.8.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
Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology	1.4.8.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

B. Critique Methodologies

NOTE: By the end of grade 12, all students demonstrate competency in the following content knowledge and skills for their required area of specialization in dance, music, theatre or visual art.		
Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	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.
The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.	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.

VI. Interdisciplinary Connections and Alignment to Technology standards

The following topics have connections to other content areas:

- Social Studies - (Geography of Target Language Countries, Immigration, Service Learning)

6.1.4.D.18 Explain how an individuals' beliefs, values, and traditions may reflect more than one culture.

6.1.4.D.19 Explain how experiences and events may be interpreted differently by people with different cultural or individual perspectives.

6.1.4.D.20 Describe why it is important to understand the perspectives of other cultures in an interconnected world.

- Math - Currency Exchange Rates, Metric System

NJSLS.MATH.CONTENT.3.MD.B.3 Draw a scaled picture graph and a scaled bar graph to represent a data set with several categories. Solve one- and two-step "how many more" and "how many less" problems using information presented in scaled bar graphs

- English - Central Idea/Summarizing, Transition words, Sequencing of events

NJSLS.ELA-LITERACY.RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

NJSLS.ELA-LITERACY.RI.8.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

NJSLS.ELA-LITERACY.RI.8.7 Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

NJSLS.ELA-LITERACY.W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Technology standards (http://www.state.nj.us/education/cccs/2014/tech/):

8.1.12.A.2 Produce and edit a multi-page document for a commercial or professional audience using desktop publishing and/or graphics software

8.1.12.C.1 Develop an innovative solution to a complex, local or global problem or issue in collaboration with peers and experts, and present ideas for feedback in an online community.

- Workplace readiness standards
  (http://www.state.nj.us/education/cccs/1996/05ccwrready.html):

Cross-Content Workplace Readiness Standards	The Arts (Visual and Performing)
Develop Career Planning and Workplace Readiness Skills	Demonstrate originality, technical skills, and artistic expression in the creation, production and performance of dance, music, theater, or visual arts. 1.2.4
Use Technology, Information and Other Tools	Apply elements and media common to the arts to produce a work of art. 1.3.1
Use Critical Thinking, Decision-Making, and Problem-Solving Skills	Identify and solve design problems in space, structures, objects, sound, and/or events for home and workplace. 1.6.3
Demonstrate Self-Management Skills	Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts. 1.4.2
Apply Safety	Demonstrate appropriate use of technology, tools, terminology, techniques,

Principles	and media in the creation of dance, music, theater, or visual arts. 1.3.2

- 21st Century Content Standards
  (http://www.state.nj.us/education/cccs/standards/9/#91):

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.B.1 Present resources and data in a format that effectively communicates the meaning of the data and its implications for solving problems, using multiple perspectives.

VII. Suggested Modifications and Accommodations for Special Education, ELL, At-Risk, and Gifted Students

ACCOMMODATIONS			
Preferential seating	Repeating/ simplifying of directions	Ample use of visuals	Use of manipulatives
Strategic/flexible grouping and pairing	Clear visual, verbal and demonstrative modeling	Kinesthetic activities Rhythm, music, body movements	Use of graphic organizers
Ample wait time before calling on students	Think/Pair/Share	Teach vocab in context, and in small chunks	Frequent repetition
Student self-assessment, self-monitoring of progress	Have students set personal growth goals	Break down assignments into manageable parts/tasks	Learning centers or stations that address varied activities, skills, learning modalities
MODIFICATIONS			
Speaking Provide:	**Groups/Pairs** Teach:	**Reading** Use:	**Writing**

-sentence starters -processing time -cues and prompts -embedded choices -practice time	-rules and expectations -skills of independence – bridging phrases, disagreeing agreeably, voice level -strategies for moving in and out of groups -signal for getting teacher's attention <u>Allow:</u> Flexible grouping Adequate/extra time Assign group roles	-peer tutoring -label main ideas -label 5 W's -visual imagery -graphic organizers <u>Allow:</u> -Highlighting of key words/concepts -Silent pre-reading -Partner reading <u>Teach:</u> -Pre-reading strategies -'During' reading strategies -Post-reading strategies	-Shorten task -Require lists rather than sentences <u>Allow:</u> -note-taking -visual representation of ideas -collaborative writing -Brainstorm word bank -Pre-writing with graphic organizers <u>Provide:</u> -Model of writing -Structure for writing -Fill-in-blank form for note-taking