



E<sup>4</sup>

Excellence through Equity, Engagement, and Environment



## Washington Township School District

<b>Course Title:</b>	<b>Guitar 1</b>					
<b>Grade Level(s):</b>	<b>9-12</b>					
<b>Duration:</b>	<i>Full Year:</i>	<b>X</b>	<i>Semester:</i>		<i>Marking Period:</i>	
<b>Course Description:</b>	The Guitar 1 course is an introductory class to playing the guitar. This course is open to any student, regardless of their level of experience in music. Methods of instruction include both traditional and contemporary approaches. Students will be instructed in basic music theory, musicianship, and ear training as well as learn and perform music from a variety of genres. While students will learn the concepts of reading chord notation and tablature, standard music notation reading skills will be emphasized and practiced daily. Evaluations will be based on individual and group performance on the guitar and on the understanding of musical concepts. All materials, including guitars, will be provided to the students.					
<b>Grading Procedures:</b>	<b>Summative (60%)</b> <ul style="list-style-type: none"><li>Classroom Performance/Participation</li><li>Skill Proficiencies (by deadlines)</li><li>Written Tests/Notebook</li></ul> <b>Supportive (40%)</b> <ul style="list-style-type: none"><li>Class Assignments</li><li>Quizzes</li></ul>					
<b>Primary Resources:</b>	Guitars: C-40 Yamaha Classical; Mel Bay: "Mastering the Guitar"; H.O.T. Guitar Method; Online Resources; Dave Cona: "The Complete Guitar Curriculum" (Book 1); Teacher created material					

### Washington Township Principles for Effective Teaching and Learning

- Implementing a standards-based curriculum
- Facilitating a learner-centered environment
- Using academic target language and providing comprehensible instruction
- Adapting and using age-appropriate authentic materials
- Providing performance-based assessment experiences
- Infusing 21<sup>st</sup> Century skills for College and Career Readiness in a global society

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**Revised:** \_\_\_\_\_

**BOE Approval:** \_\_\_\_\_

<b>Unit Title: Creating</b>	
<b>Unit Description:</b> Conceiving and developing new artistic ideas and work. The aspects of these learning activities may also apply to other units of this curriculum.	
<b>Unit Duration:</b> Ongoing	
<b>Desired Results</b>	
<b>Anchor Standard 1: Generating and conceptualizing ideas.</b> <b>Anchor Standard 2: Organizing and developing ideas.</b> <b>Anchor Standard 3: Refining and completing products.</b>	
<b><u>Indicators</u></b>	
<b><u>Imagine</u></b> <b>1.3D.12prof.Cr1a</b> - Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	
<b><u>Plan, Make</u></b> <b>1.3D.12prof.Cr2a</b> - Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	
<b><u>Evaluate, Refine</u></b> <b>1.3D.12prof.Cr3a</b> - Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). <b>1.3D.12prof.Cr3b</b> - Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</li> <li>Musicians' creative choices are influenced by their expertise, context and expressive intent.</li> <li>Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</li> <li>SEL Enduring Understandings: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>How do musicians generate creative ideas?</li> <li>How do musicians make creative decisions?</li> <li>How do musicians improve the quality of their creative work?</li> <li>SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>Compose/improvise rhythmic patterns</li> <li>Compose/improvise diatonic melodies</li> <li>Compose chord progressions</li> <li>Arrange accompaniment</li> <li>Critique and edit compositions</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>Teacher Observation</li> <li>Student Reflection/Self-assessment</li> </ul>
<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>Written/Performance Assessments</li> <li>Video/Audio Recordings</li> <li>Written/Performance Projects</li> </ul>	

## Learning Plan

### Learning Activities:

#### Unit 1a

##### **Rhythm skills/pick technique**

- Compose simple rhythmic patterns (quarter, half, dotted half, and whole notes) in a meter of 4 (various tempi) strumming open strings and plucking individual strings (1, 2, 3)

##### **Melody/reading skills/ear training**

- Compose/improvise short phrases using the solfege scale (2-6 pitches) in one position using strings 1 and 2

#### Unit 1b

##### **Rhythm skills/pick technique**

- Compose simple rhythmic patterns in a meter of 4 and 3 strumming open strings and plucking individual strings (1, 2, 3)

##### **Melody/reading skills/ear training**

- Compose/improvise simple diatonic melodies using the solfege scale (ti' – so) in any key using strings 1 and 2
- Apply dynamics to melodies for expressive effect

##### **Harmony/accompaniment skills**

- Compose simple chord progressions using strings 1, 2, 3 in various simple rhythmic patterns

#### Unit 1c

##### **Rhythm skills/pick technique**

- Compose simple rhythmic patterns using ties and “pick up” notes (anacrusis) in a meter of 4 and 3 strumming open strings and plucking individual strings (1, 2, 3)

##### **Melody/reading skills/ear training**

- Compose/improvise diatonic melodies using the solfege pattern (so' – so) on strings 1, 2, 3

##### **Harmony/accompaniment skills**

- Compose simple chord progressions using strings 1, 2, 3 in various simple rhythmic patterns
- Create simple accompaniments by composing a rhythmic strumming pattern for a given chord progression

#### Unit 1d

##### **Rhythm skills/pick technique**

- Compose simple rhythmic patterns using rests (quarter, half, dotted half, whole) in a meter of 4 and 3 strumming open strings and plucking individual strings (1, 2, 3)

##### **Melody/reading skills/ear training**

- Compose/improvise diatonic melodies using the solfege pattern in a complete octave (Do – Do') on strings 1, 2, 3

##### **Harmony/accompaniment skills**

- Compose chord progressions (major, minor, dominant 7<sup>th</sup>) using strings 1, 2, 3, 4 in various simple rhythmic patterns
- Create accompaniments by composing a rhythmic strumming pattern for a given chord progression/lead sheet

#### Unit 1e

##### **Rhythm skills/pick technique**

- Compose rhythmic patterns using eighth notes in a meter of 4, 3 and 2 strumming open strings and plucking individual strings (1, 2, 3)

##### **Melody/reading skills/ear training**

- Compose/improvise diatonic melodies using the solfege pattern
- Show why F# is needed in the key of G major

##### **Harmony/accompaniment skills**

- Compose chord progressions (major, minor, dominant 7<sup>th</sup>) using strings 1, 2, 3, 4, 5, 6 in various simple rhythmic patterns
- Create accompaniments by composing a rhythmic strumming pattern or arpeggio for a given chord progression/lead sheet

#### Unit 1f

##### **Rhythm skills/pick technique**

- Compose rhythmic patterns using eighth rests and syncopation in a meter of 4, 3 and 2 strumming open strings and plucking individual strings (1, 2, 3)

#### **Melody/reading skills ear training**

- Compose/improvise diatonic melodies (major/ minor) using the solfege pattern using strings 1, 2, 3, 4

#### **Harmony/accompaniment skills**

- Compose chord progressions (major, minor, dominant 7<sup>th</sup> and “power cords”) using strings 1, 2, 3, 4, 5, 6 in various simple rhythmic patterns
- Create accompaniments by composing a rhythmic strumming pattern or arpeggio for a given chord progression/ lead sheet

#### **Resources:**

##### **(PDF) The Complete Guitar Curriculum Book 1:**

- Unit 1a: pages R1-R3, M1–M6
- Unit 1b: pages R4, M7–M13, H1-H6
- Unit 1c: pages R5-R6, M14–M21, H7-H8
- Unit 1d: pages R7, M22-M27, H9-13
- Unit 1e: pages R8, M28–M36, H14-H16 / Book 2: page R1

##### **(PDF) The Complete Guitar Curriculum Book 2:**

- Unit 1f: pages R2-R3, M1–M6, H1–H7

Footstools, Music stands, Guitar stands, guitar picks, electronic tuners

Yamaha synthesizer

Short throw projector

Teacher created material

Finale software

Smart phone/Tablet APPS

### **Unit Learning Goal and Scale**

*(Level 2.0 reflects a minimal level of proficiency)*

#### **Anchor Standard 1: Generating and conceptualizing ideas.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Create melodic, rhythmic, and harmonic ideas for improvisations, compositions (e.g., theme and variation or 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Create melodic, rhythmic, and harmonic ideas for melodies over specified chord progressions or AB/ABA forms as well as two to three-chord accompaniments for given melodies.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Create melodic, rhythmic, and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content.</b>
<b>0.0</b>	<b>Even with help, no success</b>

#### **Anchor Standard 2: Organizing and developing ideas.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).</li> </ul>
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<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies as well as chordal accompaniments for given melodies.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content.</b>
<b>0.0</b>	<b>Even with help, no success</b>

### Anchor Standard 3: Refining and completing products.

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).</li> <li>Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Apply teacher or student-provided criteria to critique, improve, and refine drafts of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies.</li> <li>Share final versions of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Apply teacher or student-provided criteria to critique, improve, and refine drafts of simple melodies as well as chordal accompaniments for given melodies.</li> <li>Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content.</b>
<b>0.0</b>	<b>Even with help, no success</b>

### Unit Modifications for Special Population Students

<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>Utilize as peer mentors/models</li> <li>Run sectionals and small group rehearsals to reinforce literacy skills</li> <li>Encourage students to work ahead</li> <li>Give additional songs/material</li> </ul>
<b>Struggling Learners</b>	<ul style="list-style-type: none"> <li>Modify the pace of teacher demonstration</li> <li>Utilize peer assistance</li> <li>Modify handouts/worksheets</li> <li>Provide additional resources</li> <li>Modify assessments as necessary</li> </ul>
<b>English Language Learners</b>	<p>Modifications are <b>required</b> to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p><a href="#">NJDOE ELL Resources</a>  <a href="#">SEI Strategies for Visual Arts</a>  <a href="#">Can-Do Descriptions for Proficiency Levels Grades 9-12</a></p>

<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>• Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>• Variation of input: adapting the way instruction is delivered</li> <li>• Variation of output: adapting how a student can respond to instruction</li> <li>• Variation of size: adapting the number of items the student is expected to complete</li> <li>• Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
<b>Learners with a 504</b>	<p>Refer to page four in the <a href="#">Parent and Educator Resource Guide to Section 504</a> to assist in the development of appropriate plans.</p>

## Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

## Integration of 21<sup>st</sup> Century Skills

### **The Arts as Communication**

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

### **The Arts as Creative Personal Realization**

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

### **The Arts as Culture, History, and Connectors**

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

### **The Arts as a Means to Well-Being**

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

### **The Arts as Community Engagement**

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

<b>Unit Title: Performing</b>	
<b>Unit Description:</b> Realizing artistic ideas and work through interpretation and presentation. Some aspects of these learning activities may also apply to other units of this curriculum.	
<b>Unit Duration:</b> Ongoing	
<b>Desired Results</b>	
<b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b> <b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b> <b>Anchor Standard 6: Conveying meaning through art.</b>	
<b>Indicators</b>	
<b><u>Select, Analyze, Interpret</u></b> <b>1.3D.12prof.Pr4a</b> - Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). <b>1.3D.12prof.Pr4b</b> - Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). <b>1.3D.12prof.Pr4c</b> - Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).  <b><u>Rehearse, Evaluate, Refine</u></b> <b>1.3D.12prof.Pr5a</b> - Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.  <b><u>Present</u></b> <b>1.3D.12prof.Pr6a</b> - Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating.	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>2. 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.</li> <li>3. Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</li> <li>4. SEL Enduring Understandings: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. How do performers select repertoire?</li> <li>2. How do musicians improve the quality of their performance?</li> <li>3. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> <li>4. SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Proper left/right hand technique</li> <li>• Tuning</li> <li>• Instrument care/maintenance</li> <li>• Reading/counting/performing rhythmic patterns</li> <li>• Reading/performing/aural recognition of the solfege scale</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Student Reflection/Self-assessment</li> </ul>



- Reading/performing diatonic melodies on the treble clef (with ledger lines below)
- Identify A, B, C, D, E, F, G on strings 1, 2, 3, 4 from open string to 12<sup>th</sup> fret
- Identify the key of a melody and transpose
- Read/perform harmony (accompaniment) using Major, minor, and dominant 7<sup>th</sup> chords and 5<sup>ths</sup>
- Spelling major, minor, dominant 7<sup>th</sup> chords (natural roots) and 5<sup>ths</sup> (all roots)
- Reading/performing chord progressions in a “lead sheet” format
- Read/perform 3- or 4-part contrapuntal works
- Performance preparation/critique
- Expression through phrasing and dynamics

**Benchmarks:**

- Written/Performance Assessments
- Video/Audio Recordings
- Written/Performance Projects

## Learning Plan

**Learning Activities:**

*(Note: Unit subdivisions overlap depending on student progress. For example, the class should begin “rhythm skills” for Unit 1b before completing the other skills sections for Unit 1a)*

*Daily rehearsal and independent activities include the study and practice of the following skills/ knowledge:*

**Unit 1a**

**Rhythm skills/pick technique**

- Proper pick-hold/proper hand technique for counting rhythms
- Reading/ counting/performing simple rhythmic patterns (quarter, half, dotted half, and whole notes) in a meter of 4 (various tempi) strumming open strings and plucking individual strings (1, 2, 3)

**Melody/reading skills/ear training**

- Proper fretting hand technique
- Understand the solfege scale and perform on 1 string
- Read/play sections of the solfege scale (2-6 pitches) in one position using strings 1 and 2
- Transpose simple melodies by moving the solfege pattern up and down the fretboard and on different strings

**Unit 1b**

**Rhythm skills/pick technique**

- Reading/counting/performing simple rhythmic patterns in a meter of 4 and 3 strumming open strings and plucking individual strings (1, 2, 3)

**Melody/reading skills/ear training**

- Simple reading/performing/aural recognition of the solfege scale
- Identify A, B, C, D, E, F, G on strings 1 and 2 from open string to 12<sup>th</sup> fret and begin to align with solfege (key)
- Locate/ perform a simple scale (ti’ – so) for any requested key using strings 1 and 2
- Read the treble clef (D4 – A4) and locate those letters on strings 1 and 2
- Visually/aurally identify phrases in a melody
- Apply dynamics to melodies for expressive effect
- Aurally/visually identify the tonic note (key) of a melody (Major only) and transpose to other keys

**Harmony/accompaniment skills**

- Spell (Identify the root, 3<sup>rd</sup>, 5<sup>th</sup>) of chords diatonic to C major and strum them using strings 1, 2, 3
- Read simple chord notation and strum simple chord progressions using strings 1, 2, 3 in various simple rhythmic patterns



### **Unit 1c**

#### **Rhythm skills/pick technique**

- Reading/counting/performing simple rhythmic patterns using ties and “pick up” notes (anacrusis) in a meter of 4 and 3 strumming open strings and plucking individual strings (1, 2, 3)

#### **Melody/reading skills/ear training**

- Reading/performing the solfege pattern using strings 1,2,3 and perform simple diatonic melodies
- Locate/perform a scale (so' – so) for any requested key using strings 1, 2 and 3
- Identify A, B, C, D, E, F, G on string 3 from open string to 12<sup>th</sup> fret
- Read the treble clef (C4 – C5) and locate those letters on strings 1, 2, 3
- Perform simple diatonic melodies in C major using the open strings 1, 2, 3

#### **Harmony/accompaniment skills**

- Identify the difference in the structure of major and minor chords
- Alter Am, Dm, and Em to make them major and perform in simple progressions
- Reading/performing simple chord progressions in a “lead sheet” format
- Identify/perform song structure (repeat dots, 1<sup>st</sup> / 2<sup>nd</sup> endings, coda, etc.) and terminology: introduction/verse/refrain (chorus)/bridge/coda (ongoing)
- Transpose chord progressions using a capo and perform

### **Unit 1d**

#### **Rhythm skills/pick technique**

- Reading/counting/performing simple rhythmic patterns using rests (quarter, half, dotted half, whole) in a meter of 4 and 3 strumming open strings and plucking individual strings (1, 2, 3)

#### **Melody/reading skills/ear training**

- Read/perform the solfege pattern in a complete octave (Do – Do') using strings 1, 2, 3
- Locate/perform a simple scale (Do – DO') for any requested key using strings 1, 2, and 3
- Perform simple diatonic melodies in G major using the open strings 1, 2, 3
- Read the treble clef (A3 – C5) and locate those letters on strings 1, 2, 3

#### **Harmony/accompaniment skills**

- Transpose major and minor 3-string chords by moving up and down the fretboard
- Perform chord progressions by moving chords up and down the fretboard
- Identify the notes on the 4<sup>th</sup> string (D, E, or F) that can be added to the students' existing chord repertoire and perform those chords using 4 strings
- Spell dominant 7<sup>th</sup> chords (G7, D7, E7) and perform in chord progressions
- Reading/performing chord progressions in more complex “lead sheet” formats
- Continue to refine/expand knowledge of song structure

### **Unit 1e**

#### **Rhythm skills/pick technique**

- Reading/counting/performing simple rhythmic patterns using eighth notes in a meter of 4, 3 and 2 strumming open strings and plucking individual strings (1, 2, 3)

#### **Melody/reading skills/ear training**

- Read/perform the solfege pattern by extending the fingers beyond one position of the fretboard
- Show why F# is needed in the key of G major
- Recognize key signatures (C major, G major) and locate where to play those keys on the guitar (strings 1-3)
- Read the treble clef (A3 – E5) and locate those letters on strings 1, 2, 3

#### **Harmony/accompaniment skills**

- Reading/performing chord progressions using arpeggios
- Identify notes on the 5<sup>th</sup> and 6<sup>th</sup> strings that can be added to the students' existing chord repertoire and perform those chords using 5-6 strings
- Spell dominant 7<sup>th</sup> chords (A7, G7, D7, E7) and perform in chord progressions using 5-6 strings
- Continue to refine/expand knowledge of song structure

### **Unit 1f**

#### **Rhythm skills/pick technique**

- Reading/counting/performing simple rhythmic patterns using eighth rests and syncopation in a meter of 4, 3 and 2 strumming open strings and plucking individual strings (1, 2, 3)

#### **Melody/reading skills/ear training**

- Read/perform the solfege pattern using strings 1, 2, 3, and adding the 4<sup>th</sup>
- Read/perform melodies using tablature notation
- Recognize the key signature for D major and locate the positions for that key using strings 1, 2, 3, 4

- Identify the relative minor keys/signatures for C, G, and D major and locate the positions for those keys using strings 1, 2, 3, 4

- Read/perform melodies using all new keys

#### **Harmony/accompaniment skills**

- Spell “power chords” (Root-5<sup>th</sup>) and read simple chord progressions of 5<sup>th</sup>s using strings 6 and 5
- Reading/performing chord progressions in more complex “lead sheet” formats using “power chords”
- Continue to refine/expand knowledge of song structure

#### **Resources:**

#### **(PDF) The Complete Guitar Curriculum Book 1:**

- Unit 1a: pages R1-R3, M1–M6
- Unit 1b: pages R4, M7–M13, H1-H6
- Unit 1c: pages R5-R6, M14–M21, H7-H8
- Unit 1d: pages R7, M22-M27, H9-13
- Unit 1e: pages R8, M28–M36, H14-H16 / Book 2: page R1

#### **(PDF) The Complete Guitar Curriculum Book 2:**

- Unit 1f: pages R2-R3, M1–M6, H1–H7

Footstools, Music stands, Guitar stands, guitar picks, electronic tuners

Yamaha synthesizer

Short throw projector

Teacher created material

Finale software

Smart phone/Tablet APPS

## **Unit Learning Goal and Scale**

*(Level 2.0 reflects a minimal level of proficiency)*

### **Anchor Standard 4: Selecting, analyzing, and interpreting work.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).</li> <li>• Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).</li> <li>• Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, identified technical challenges that need to be addressed, and the performance context.</li> <li>• Identify prominent melodic, harmonic, and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.</li> <li>• Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, technical skill, and the performance context.</li> </ul>

	<ul style="list-style-type: none"> <li>Identify prominent melodic and harmonic characteristics in a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.</li> <li>Demonstrate and describe an understanding of the context and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content.</b>
<b>0.0</b>	<b>Even with help, no success</b>

#### **Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance. Identify practice strategies to address performance challenges and refine the performances.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance. Apply practice strategies to address performance challenges and refine the performances.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content.</b>
<b>0.0</b>	<b>Even with help, no success</b>

#### **Anchor Standard 6: Conveying meaning through art.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments, while demonstrating an understanding of the audience and the context.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content.</b>
<b>0.0</b>	<b>Even with help, no success</b>

## Unit Modifications for Special Population Students

<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>• Utilize as peer mentors/models</li> <li>• Run sectionals and small group rehearsals to reinforce literacy skills</li> <li>• Encourage students to work ahead</li> <li>• Give additional songs/material</li> </ul>
<b>Struggling Learners</b>	<ul style="list-style-type: none"> <li>• Modify the pace of teacher demonstration</li> <li>• Utilize peer assistance</li> <li>• Modify handouts/worksheets</li> <li>• Provide additional resources</li> <li>• Modify assessments as necessary</li> </ul>
<b>English Language Learners</b>	<p>Modifications are <b>required</b> to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p><a href="#">NJDOE ELL Resources</a>  <a href="#">SEI Strategies for Visual Arts</a>  <a href="#">Can-Do Descriptions for Proficiency Levels Grades 9-12</a></p>
<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>• Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>• Variation of input: adapting the way instruction is delivered</li> <li>• Variation of output: adapting how a student can respond to instruction</li> <li>• Variation of size: adapting the number of items the student is expected to complete</li> <li>• Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
<b>Learners with a 504</b>	<p>Refer to page four in the <a href="#">Parent and Educator Resource Guide to Section 504</a> to assist in the development of appropriate plans.</p>

## Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

## Integration of 21<sup>st</sup> Century Skills

### **The Arts as Communication**

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

### **The Arts as Creative Personal Realization**

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

### **The Arts as Culture, History, and Connectors**

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

### **The Arts as a Means to Well-Being**

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

### **The Arts as Community Engagement**

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

<b>Unit Title: Responding</b>	
<b>Unit Description:</b> Understanding and evaluating how the arts convey meaning. The aspects of these learning activities may also apply to other units of this curriculum.	
<b>Unit Duration:</b> Ongoing	
<b>Desired Results</b>	
<b>Anchor Standard 7: Perceiving and analyzing products.</b> <b>Anchor Standard 8: Interpreting intent and meaning.</b> <b>Anchor Standard 9: Applying criteria to evaluate products.</b>	
<b><u>Indicators</u></b>	
<b><u>Select/Analyze</u></b> <b>1.3D.12prof.Re7a</b> - Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context. <b>1.3D.12prof.Re7b</b> - Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.	
<b><u>Interpret</u></b> <b>1.3D.12prof.Re8a</b> - Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and outside sources.	
<b><u>Evaluate</u></b> <b>1.3D.12prof.Re9a</b> - Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</li> <li>2. Through their use of elements and structures of music, creators and performers.</li> <li>3. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> <li>4. SEL Enduring Understandings: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> <li>2. How do we discern the musical creators' and performers' expressive intent?</li> <li>3. How do we judge the quality of musical work(s) and performance(s)?</li> <li>4. SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Aesthetic responses</li> <li>• Critique methodologies</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Student Reflection/Self-assessment</li> </ul>
<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>• Written/Performance Assessments</li> <li>• Video/Audio Recordings</li> <li>• Written/Performance Projects</li> </ul>	

## Learning Plan

### Learning Activities:

#### Ongoing

#### **Aesthetic Responses**

##### **Develop/employ appropriate language when assessing:**

- Personal responses to music
- The artist intent of the music
- The cultural implications of the music

#### **Critique Methodologies**

##### **Develop/employ frameworks to assess the performance of a piece of music:**

- Evaluation of elements
- Technical proficiency
- Emotional impact
- Cultural relevancy

#### Resources:

##### **(PDF) The Complete Guitar Curriculum Book 1:**

- Unit 1a: pages R1-R3, M1–M6
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- Unit 1c: pages R5-R6, M14–M21, H7-H8
- Unit 1d: pages R7, M22-M27, H9-13
- Unit 1e: pages R8, M28–M36, H14-H16 / Book 2: page R1

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Footstools, Music stands, Guitar stands, guitar picks, electronic tuners

Yamaha synthesizer

Short throw projector

Teacher created material

Finale software

Smart phone/Tablet APPS

## Unit Learning Goal and Scale

*(Level 2.0 reflects a minimal level of proficiency)*

### **Anchor Standard 7: Perceiving and analyzing products.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.</li> <li>• Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.</li> <li>• Explain the influence of experiences and contexts (e.g., personal, social, cultural) on interest in and the evaluation of a varied repertoire of music.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Identify reasons for selecting music based on characteristics found in the music, connection to interest and purpose or context.</li> <li>• Identify and describe how interest, experiences and contexts (e.g., personal, social) effect the evaluation of music.</li> </ul>



1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

#### Anchor Standard 8: Interpreting intent and meaning.

4.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and outside sources.</li> </ul>
3.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and the setting of the text (when appropriate).</li> </ul>
2.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (e.g., personal, social), and the setting of the text (when appropriate).</li> </ul>
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

#### Anchor Standard 9: Applying criteria to evaluate products.

4.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.</li> </ul>
3.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Describe how the elements of music are manipulated and knowledge of the context (e.g., social, cultural) informs the response.</li> </ul>
2.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.</li> </ul>
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

### Unit Modifications for Special Population Students

<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>Utilize as peer mentors/models</li> <li>Run sectionals and small group rehearsals to reinforce literacy skills</li> <li>Encourage students to work ahead</li> <li>Give additional songs/material</li> </ul>
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	<a href="#">Can-Do Descriptions for Proficiency Levels Grades 9-12</a>
<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>• Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>• Variation of input: adapting the way instruction is delivered</li> <li>• Variation of output: adapting how a student can respond to instruction</li> <li>• Variation of size: adapting the number of items the student is expected to complete</li> <li>• Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
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### Integration of 21<sup>st</sup> Century Skills

#### **The Arts as Communication**

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

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Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

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#### **The Arts as a Means to Well-Being**

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#### **The Arts as Community Engagement**

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

<b>Unit Title: Connecting</b>	
<b>Unit Description:</b> Relating artistic ideas and work with personal meaning and external context. The aspects of these learning activities may also apply to other units of this curriculum.	
<b>Unit Duration:</b> Ongoing	
<b>Desired Results</b>	
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> <b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b>	
<p style="text-align: center;"><b><u>Indicators</u></b></p> <p><b><u>Interconnection</u></b>  <b>1.3B.12prof.Cn10a</b> - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.  <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof. Pr4a, 1.3A.12prof.Re7a</i>  <b>1.3B.12prof.Cn11a</b> - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.  <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof. Pr4a, 1.3A.12prof.Re7a</i></p>	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>2. SEL Enduring Understandings: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. How do musicians make meaningful connections to creating, performing, and responding?</li> <li>2. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> <li>3. SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Historical Periods</li> <li>• Origin of Styles</li> <li>• Careers</li> <li>• Rehearsal and performance etiquette</li> <li>• Leadership and character building</li> <li>• Work Skills</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Student Reflection/Self-assessment</li> </ul>
<b>Benchmarks</b> <ul style="list-style-type: none"> <li>• Written/Performance Assessments</li> <li>• Video/Audio Recordings</li> <li>• Written/Performance Projects</li> </ul>	
<b>Learning Plan</b>	
<b>Learning Activities:</b>  <b><u>Ongoing</u></b>  <b>Cultural relevance of the Guitar</b> <ul style="list-style-type: none"> <li>• Early Guitar history (Early signs in Iran/Longevity)</li> <li>• Early designs and innovations</li> <li>• Use of early stringed instruments</li> <li>• Cultural and societal influences</li> </ul>	

- Design connections with cultures
- Religious purposes
- Societal/communal celebrations
- Modern day music styles and designs
- Roles stringed instruments play
- Secular use of stringed instruments
- Important players and innovators (Antonio Torres Jurado, Les Paul, Leo Fender, etc.)
- Guitar designs and innovations
- Use of technology

#### **Historical Periods and Styles:**

- Renaissance, Baroque, Classical, Romantic, Contemporary
- Rock, Country, Pop, Holiday, Patriotic, etc.
- Technique and performance

#### **Careers**

- Fields of study/training/job opportunities/salary
- Leadership and character building
- Work skills

#### **Resources:**

##### **(PDF) The Complete Guitar Curriculum Book 1:**

- Unit 1a: pages R1-R3, M1–M6
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Footstools, Music stands, Guitar stands, guitar picks, electronic tuners

Yamaha synthesizer

Short throw projector

Teacher created material

Finale software

Smart phone/Tablet APPS

### **Unit Learning Goal and Scale**

*(Level 2.0 reflects a minimal level of proficiency)*

#### **Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content.</b>
<b>0.0</b>	<b>Even with help, no success</b>

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.	
4.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.</li> </ul>
3.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>
2.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</li> </ul>
1.0	<b>With help, partial success at level 2.0 content and level 3.0 content:</b>
0.0	<b>Even with help, no success</b>

Unit Modifications for Special Population Students	
<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>Utilize as peer mentors/models</li> <li>Run sectionals and small group rehearsals to reinforce literacy skills</li> <li>Encourage students to work ahead</li> <li>Give additional songs/material</li> </ul>
<b>Struggling Learners</b>	<ul style="list-style-type: none"> <li>Modify the pace of teacher demonstration</li> <li>Utilize peer assistance</li> <li>Modify handouts/worksheets</li> <li>Provide additional resources</li> <li>Modify assessments as necessary</li> </ul>
<b>English Language Learners</b>	<p>Modifications are <b>required</b> to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p><a href="#">NJDOE ELL Resources</a>  <a href="#">SEI Strategies for Visual Arts</a>  <a href="#">Can-Do Descriptions for Proficiency Levels Grades 9-12</a></p>
<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>Variation of input: adapting the way instruction is delivered</li> <li>Variation of output: adapting how a student can respond to instruction</li> <li>Variation of size: adapting the number of items the student is expected to complete</li> <li>Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
<b>Learners with a 504</b>	<p>Refer to page four in the <a href="#">Parent and Educator Resource Guide to Section 504</a> to assist in the development of appropriate plans.</p>

## Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

## Integration of 21<sup>st</sup> Century Skills

### **The Arts as Communication**

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

### **The Arts as Creative Personal Realization**

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

### **The Arts as Culture, History, and Connectors**

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

### **The Arts as a Means to Well-Being**

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

### **The Arts as Community Engagement**

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.