# MOORESTOWN TOWNSHIP PUBLIC SCHOOLS
## MOORESTOWN, NEW JERSEY

*Moorestown High School*
*Arts & Technology: Performing Arts*

*Honors Introductory Madrigals*
*Grades 9-12*

**Date: August 2023**
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# Contents

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# Course Description and Fundamental Concepts

**Madrigal Singers (Including: Honors Introductory Madrigals and Honors Madrigals)**
Madrigals is the highest level auditioned choral ensemble at MHS. This is a highly versatile group that sings a cappella music of all styles and from all time periods. Members of this ensemble keep up to 50 pieces of music in their repertoire every year and are expected to demonstrate learned skills through their musicianship and vocalism. This course offers several leadership opportunities, including student conductor. All students will participate in five mandatory concerts throughout the school year: Winter, Mads Holiday Dinner, Spring, MadsFest, and Pops concerts. Students are also expected to participate in a variety of extracurricular performances. The Madrigals are featured artists at many events and venues, especially during the holiday season. With nearly 5 decades of history, the Moorestown Madrigals are highly revered in their hometown as well as throughout Burlington County.

Madrigals are auditioned at the end of the spring semester for the fall of the following school year annually. The audition consists of scales, tonal memory, sight-reading, and excerpts from current Madrigals' repertoire. Reaudition is required for all Madrigals at the end of the spring semester annually based upon musicianship, vocal performance, preparedness, and participation in and out of class

**Honors Madrigals – Year 1**
Accepted students initiate their probationary year and are evaluated on their preparedness, vocal performance, and participation in and out of class. Students will be expected to learn and memorize up to three pieces of music a week. This course requires a great deal of time commitment during and after school. Probationary Madrigals meet four (4) days a week during the 14th period. Students who wish to audition for this ensemble must also be a member of Concert Choir, concurrently.

1. Vocal Production
   o Anatomy
   o Posture
   o Breath Support
   o Vocal Production
   o Diction
2. Rhythm
   o Aural/Experiential
   o Notation/Literacy
3. Melody
   o Aural/Experiential
   o Notation/Literacy
4. Harmonic
   o Aural Skills
   o Accompaniment Analysis
   o Intervals & Chords
   o Musical Textures
5. Expression/Interpretation
6. Ensemble Skills
   o Blend/Balance/Vowel Matching
   o Group Attitude and Conduct
   o Critique and Reflection

## New Jersey Student Learning Standards (NJSLS)

**VPA Standards: Music Ensembles (Accomplished)**

**CREATING**

**Anchor Standard 1:** Generating and conceptualizing ideas.
**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
**Essential Question:** How do musicians generate creative ideas?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Cr1** | a. Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal. |

**Anchor Standard 2:** Organizing and developing ideas.
**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.
**Essential Question:** How do musicians make creative decisions?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Cr2** | a. 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. |

**Anchor Standard 3:** Refining and completing products.
**Enduring Understanding:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
**Essential Question:** How do musicians improve the quality of their creative work?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Cr3** | a. Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes. |
| | b. Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes. |

# PERFORMING

**Anchor Standard 4:** Selecting, analyzing, and interpreting work.
**Enduring Understanding:** 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.
**Essential Question:** How do performers select repertoire?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Pr4** | a. 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. |
| | b. Document and demonstrate, using music reading skills (where appropriate), how compositional devices are employed, and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances. |
| | c. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience. |

**Anchor Standard 5:** Developing and refining techniques and models or steps needed to create products.
**Enduring Understanding:** 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.
**Essential Question:** How do musicians improve the quality of their performance?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Pr5** | a. Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success. |

**Anchor Standard 6:** Conveying meaning through art.
**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience's response.
**Essential Questions:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Pr6** | a. 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. |
| | b. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. |

# RESPONDING

**Anchor Standard 7:** Perceiving and analyzing products.
**Enduring Understanding:** 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.
**Essential Questions:** How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Re7** | a. Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. |
| | b. Explain how the analysis of structures and contexts inform the response to music. |

**Anchor Standard 8:** Interpreting intent and meaning.
**Enduring Understanding:** Through their use of elements and structures of music, creators and performers.
**Essential Question:** How do we discern the musical creators' and performers' expressive intent?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Re8** | a. Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources. |

**Anchor Standards 9:** Applying criteria to evaluate products.
**Enduring Understanding:** The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
**Essential Question:** How do we judge the quality of musical work(s) and performance(s)?

| Standard | Standard Description |
|---|---|
| **1.3C.12acc.Re9** | a. Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context. |

# CONNECTING

**Anchor Standard 10:** Synthesizing and relating knowledge and personal experiences to create products.
**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

| Standard | Standard Description |
|---|---|

| 1.3C.12acc.Cn10 | a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.<br><br>*This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5e, 1.3A.12acc.Re7a* |
|---|---|

**Anchor Standard 11:** Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

| Standard | Standard Description |
|---|---|
| 1.3C.12acc.Cn11 | a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.<br><br>*This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5e, 1.3A.12acc.Re7a* |

**English Companion Standards**
*List grade-level appropriate companion standards for <u>History, Social Studies, Science and Technical Subjects (CTE/Arts) 6-12.</u> English Companion Standards are <u>required</u> in these subject/content areas.*

| Unit Addressed | Standard # | Standard Description |
|---|---|---|
| 5 | NJSLSA.R1 | Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| 5 | NJSLSA.R2 | Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. |
| | NJSLSA.R3 | Analyze how and why individuals, events, and ideas develop and interact over the course of a text |
| 5 | 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. |
| 5 | NJSLSA.R5 | Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole. |

| 5, 6 | NJSLSA.R6 | Assess how point of view or purpose shapes the content and style of a text. |
|---|---|---|
| 5, 6 | NJSLSA.R7 | Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. |
| 5, 6 | NJSLSA.R8 | Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence. |
| 5, 6 | NJSLSA.R10 | Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. |
| | NJSLSA.W1 | Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. |
| | NJSLSA.W2 | Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. |
| | NJSLSA.W3 | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. |
| | NJSLSA.W4 | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| | NJSLSA.W5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. |
| 5, 6 | NJSLSA.W6 | Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. |
| | NJSLSA.W7 | Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation. |
| | NJSLSA.W8 | Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism. |
| 5 | NJSLSA.W9 | Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| 5, 6 | NJSLSA.W10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |

## Life Literacies and Key Skills ([Standard 9.4](#))

| By Grade 12 | | |
|---|---|---|
| **Unit Addressed** | **Core Idea** | **Standard / Description** |
| 1,2,3,4,5,6 | **Creativity and Innovation**: With a growth mindset, failure is an important part of success. | *9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).* |
| 1,2,3,4,5,6 | **Creativity and Innovation**: Innovative ideas or innovation can lead to career opportunities. | *9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).*<br>*9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).* |
| 1,2,3,4,5,6 | **Critical Thinking and Problem-solving:** Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed. | *9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).*<br>*9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).*<br>*9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).*<br>*9.4.12.CT.4: Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.* |
| | **Digital Citizenship:** Laws govern the use of intellectual property and there are legal consequences to utilizing or sharing another's original works without permission or appropriate credit. | *9.4.12.DC.1: Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).*<br>*9.4.12.DC.2: Compare and contrast international differences in copyright laws and ethics* |

| | | Digital Citizenship: Laws govern many aspects of computing, such as privacy, data, property, information, and identity. These laws can have beneficial and harmful effects, such as expediting or delaying advancements in computing and protecting or infringing upon people's rights. | *9.4.12.DC.3: Evaluate the social and economic implications of privacy in the context of safety, law, or ethics (e.g., 6.3.12.HistoryCA.1).* <br> *9.4.12.DC.4: Explain the privacy concerns related to the collection of data (e.g., cookies) and generation of data through automated processes that may not be evident to users (e.g., 8.1.12.NI.3).* <br> *9.4.12.DC.5: Debate laws and regulations that impact the development and use of software.* |
|---|---|---|---|
| | | Digital Citizenship: Cultivating online reputations for employers and academia requires separating private and professional digital identities. | *9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.* |
| | | Digital Citizenship: Digital communities influence many aspects of society, especially the workforce. The increased connectivity between people in different cultures and different career fields have changed the nature, content, and responsibilities of many careers. | *9.4.12.DC.7: Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society (e.g., 6.1.12.CivicsPD.16.a).* |
| | | Digital Citizenship: Network connectivity and computing capability extended to objects, sensors and everyday items not normally considered computers allows these devices to generate, exchange, and consume data with minimal human intervention. Technologies such as Artificial Intelligence (AI) and blockchain can help minimize the effect of climate change. | *9.4.12.DC.8: Explain how increased network connectivity and computing capabilities of everyday objects allow for innovative technological approaches to climate protection.* |
| | 5 | Global and Cultural Awareness: Solutions to the problems faced by a global society require the contribution of individuals with different points of view and experiences. | *9.4.12.GCA.1: Collaborate with individuals to analyze a variety of potential solutions to climate change effects and determine why some solutions (e.g., political. economic, cultural) may work better than others (e.g., SL.11-12.1., HS-ETS1-1, HS-ETS1-2, HS-ETS1-4, 6.3.12.GeoGI.1, 7.1.IH.IPERS.6, 7.1.IL.IPERS.7, 8.2.12.ETW.3).* |

| | | Information and Media Literacy: Advanced search techniques can be used with digital and media resources to locate information and to check the credibility and the expertise of sources to answer questions, solve problems, and inform the decision-making. | **9.4.12.IML.1:** *Compare search browsers and recognize features that allow for filtering of information.*<br>**9.4.12.IML.2:** *Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources (e.g., NJSLSA.W8, Social Studies Practice: Gathering and Evaluating Sources.* |
|---|---|---|---|
| | | Information and Media Literacy: Digital tools such as artificial intelligence, image enhancement and analysis, and sophisticated computer modeling and simulation create new types of information that may have profound effects on society. These new types of information must be evaluated carefully | **9.4.12.IML.3**: *Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a., 8.1.12.DA.5, 7.1.IH.IPRET.8)*<br>**9.4.12.IML.4**: *Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).* |
| | | Information and Media Literacy: In order for members of our society to participate productively, information needs to be shared accurately and ethically. | **9.4.12.IML.5**: *Evaluate, synthesize, and apply information on climate change from various sources appropriately (e.g., 2.1.12.CHSS.6, S.IC.B.4, S.IC.B.6, 8.1.12.DA.1, 6.1.12.GeoHE.14.a, 7.1.AL.PRSNT.2).*<br>**9.4.12.IML.6**: *Use various types of media to produce and store information on climate change for different purposes and audiences with sensitivity to cultural, gender, and age diversity (e.g., NJSLSA.SL5).* |
| | | Information and Media Literacy: Accurate information may help in making valuable and ethical choices. | **9.4.12.IML.7**: *Develop an argument to support a claim regarding a current workplace or societal/ethical issue such as climate change (e.g., NJSLSA.W1, 7.1.AL.PRSNT.4).* |
| 5,6 | | Information and Media Literacy: Media have embedded values and points of view. | **9.4.12.IML.8**: *Evaluate media sources for point of view, bias, and motivations (e.g., NJSLSA.R6, 7.1.AL.IPRET.6).*<br>**9.4.12.IML.9**: *Analyze the decisions creators make to reveal explicit and implicit messages within information and media (e.g., 1.5.12acc.C2a, 7.1.IL.IPRET.4).* |
| | | Technology Literacy: Digital tools differ in features, capacities, and styles. | **9.4.12.TL.1**: *Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specific task (e.g., W.11-12.6.).* |

| | Knowledge of different digital tools is helpful in selecting the best tool for a given task. | *9.4.12.TL.2*: Generate data using formula-based calculations in a spreadsheet and draw conclusions about the data. |
|---|---|---|
| 6 | **Technology Literacy:** Collaborative digital tools can be used to access, record and share different viewpoints and to collect and tabulate the views of groups of people. | *9.4.12.TL.3*: Analyze the effectiveness of the process and quality of collaborative environments. <br> *9.4.12.TL.4*: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem (e.g., 7.1.AL.IPERS.6). |

| Career Awareness, Exploration, Preparation, and Training ([Standard 9.2](#)) |
|---|

| By Grade 12 | | |
|---|---|---|
| **Unit Addressed** | **Core Idea** | **Standard / Description** |
| | There are strategies to improve one's professional value and marketability. | *9.2.12.CAP.1*: Analyze unemployment rates for workers with different levels of education and how the economic, social, and political conditions of a time period are affected by a recession. <br> *9.2.12.CAP.2*: Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs. <br> *9.2.12.CAP.3*: Investigate how continuing education contributes to one's career and personal growth. |
| 1,2,3,4,5,6 | Career planning requires purposeful planning based on research, self-knowledge, and informed choices. | *9.2.12.CAP.4*: Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment. <br> *9.2.12.CAP.5*: Assess and modify a personal plan to support current interests and postsecondary plans. <br> *9.2.12.CAP.6*: Identify transferable skills in career choices and design alternative career plans based on those skills. <br> *9.2.12.CAP.7*: Use online resources to examine licensing, certification, and credentialing requirements at the local, state, and national levels to maintain compliance with industry requirements in areas of career interest. |

| | | |
|---|---|---|
| | | *9.2.12.CAP.8*: Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors.<br>*9.2.12.CAP.9*: Locate information on working papers, what is required to obtain them, and who must sign them.<br>*9.2.12.CAP.10*: Identify strategies for reducing overall costs of postsecondary education (e.g., tuition assistance, loans, grants, scholarships, and student loans).<br>*9.2.12.CAP.11*: Demonstrate an understanding of Free Application for Federal Student Aid (FAFSA) requirements to apply for postsecondary education. |
| | An individual's income and benefit needs and financial plan can change over time. | *9.2.12.CAP.12*: Explain how compulsory government programs (e.g., Social Security, Medicare) provide insurance against some loss of income and benefits to eligible recipients.<br>*9.2.12.CAP.13*: Analyze how the economic, social, and political conditions of a time period can affect the labor market. |
| | Securing an income involves an understanding of the costs and time in preparing for a career field, interview and negotiation skills, job searches, resume development, prior experience, and vesting and retirement plans. | *9.2.12.CAP.14*: Analyze and critique various sources of income and available resources (e.g., financial assets, property, and transfer payments) and how they may substitute for earned income. |
| | Understanding income involves an analysis of payroll taxes, deductions and earned benefits. | *9.2.12.CAP.15*: Demonstrate how exemptions, deductions, and deferred income (e.g., retirement or medical) can reduce taxable income.<br>*9.2.12.CAP.16*: Explain why taxes are withheld from income and the relationship of federal, state, and local taxes (e.g., property, income, excise, and sales) and how the money collected is used by local, county, state, and federal governments.<br>*9.2.12.CAP.17*: Analyze the impact of the collective bargaining process on benefits, income, and fair labor practice.<br>*9.2.12.CAP.18*: Differentiate between taxable and nontaxable income from various forms of employment (e.g., cash business, tips, tax filing and withholding). |

| | | **9.2.12.CAP.19**: *Explain the purpose of payroll deductions and why fees for various benefits (e.g., medical benefits) are taken out of pay, including the cost of employee benefits to employers and self-employment income.*<br>**9.2.12.CAP.20**: *Analyze a Federal and State Income Tax Return.* |
| | There are ways to assess a business's feasibility and risk and to align it with an individual's financial goals. | **9.2.12.CAP.21**: *Explain low-cost and low-risk ways to start a business.*<br>**9.2.12.CAP.22**: *Compare risk and reward potential and use the comparison to decide whether starting a business is feasible.*<br>**9.2.12.CAP.23**: *Identify different ways to obtain capital for starting a business* |

**Interdisciplinary Connections**

**Dance Standards**

**Anchor Standard 1:** Generating and conceptualizing ideas.
**Enduring Understanding:** Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression
**Essential Question(s):** Where do choreographers get ideas for dances?

| Standard # | Standard Description |
| --- | --- |
| **1.1.12prof.Cr1** | a. Explore a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement. |
| | b. Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works. |

**Anchor Standard 2:** Organizing and developing ideas.
**Enduring Understanding:** The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers
**Essential Question(s):** What influences choice-making in creating choreography?

| Standard # | Standard Description |
| --- | --- |

| 1.1.12prof.Cr2 | a. Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent |
|---|---|
| | b. Choose a theme to develop a dance and create corresponding movements to communicate the theme. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally. |

**Anchor Standard 4:** Selecting, analyzing, and interpreting work.
**Enduring Understanding:** Space, time, and energy are basic elements of dance.
**Essential Question(s):** How do dancers work with space, time and energy to communicate artistic expression?

| Standard # | Standard Description |
|---|---|
| 1.1.12prof.Pr4 | a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. |
| | b. Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing |
| | c. Perform planned and improvised movement sequences and dance combinations, with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose). |

**Anchor Standard 5:** Developing and refining techniques and models or steps needed to create products.
**Enduring Understanding:** The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions
**Essential Questions:** How is the body used as an instrument for technical and artistic expression?

| Standard # | Standard Description |
|---|---|
| 1.1.12prof.Pr5 | b. Demonstrate joint articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance. Apply kinesthetic principles and various body systems. |
| | c. Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space |
| | e. Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing. |

| Anchor Standards 9: Applying criteria to evaluate products. |
| Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures. |
| Essential Questions: What criteria are used to evaluate dance? |

| Standard # | Standard Description |
| --- | --- |
| 1.1.12prof.Re9 | a. Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology. |

## Pacing Guide (All dates are approximate based on the school calendar)

Due to the nature of this course, skill building and content learning will not be broken up into time specific units, but rather topics that will be addressed in every rehearsal throughout the course of the year. As with any performing art form, vocal/choral performance is holistic and requires that concepts be reviewed and compounded on consistently in order for skill development and mastery to occur. Therefore, there is no specific timeline for each topic. Topics will be incorporated into every lesson for the entire year, especially as pertains to the choral repertory.

Introductory Madrigals have a very rigorous performance schedule. Students have a semester to acclimate to the pace of the course and acquire the discipline of a daily practice regiment to learn all of their music in a timely manner. Their proficiency level with the units will grow with practice and the tutelage of their teacher and peers. Much of the curricular learning happens alongside and through preparing for various concerts. Skill sets and concepts can be addressed with more pertinence if they are taught through the repertoire. Repertoire should include music from different genres, time periods, sacred, secular, accompanied and a cappella.

| Unit/ Topic | Month (w/Approx number of Teaching Days) |
|---|---|
| | **January** (~5 days) |
| | **February** (~18 days) |
| 1. Vocal Production<br>2. Rhythm<br>3. Melody<br>4. Harmonic<br>5. Expression, Interpretation, Dance & Form<br>6. Ensemble Skills | **March** (~15-20 days) |
| | **April** (~15-20 days) |
| | **May** (~18 days) |
| | **June** (~15 days) |

| Unit 1: Vocal Production |
| --- |

| **Step 1 – Desired Results: What do I want my students to learn?** |
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| **Standards** |
| --- |
| *NJSLS* - 1.3C.12acc.Cr3 ab, 1.3C.12acc.Pr4 ac, 1.3C.12acc.Pr5 a, 1.3C.12acc.Pr6 ab, 1.3C.12acc.Re7 a, 1.3C.12acc.Re8 a, 1.3C.12acc.Re9 a, 1.3C.12acc.Cn10 a, 1.3C.12acc.Cn11 a <br> *NJSLS - Career Awareness, Exploration, Preparation, and Training* <br> *NJSLS - Life Literacies and Key Skills* <br> *NJSLS - Interdisciplinary Standards* |

| **Unit Big Ideas:** <br> **(What Fundamental Concepts Should be Learned during this Unit?)** |
| --- |
| ● How does the voice work? <br> ● What skills are necessary for a healthy vocal technique? <br> ● How does one differentiate between good and bad vocal production? <br> ● How can one observe, describe, and demonstrate healthy vocal production? |

| **Objectives** |
| --- |
| *Students will be able to…* <br> ● Describe and demonstrate correct singing posture while either sitting and standing in class and during performances. <br> ● Identify the different components that make up the voice: the power source, the vibratory source, the resonators. <br> ● Locate the anatomical makeup of the vocal mechanism on a diagram and on their person. <br> ● Describe and demonstrate proper breathing and breath control for singing. <br> ● Connect the breath to the vocal tract. <br> ● Utilize different resonance spaces to optimize vocal production and develop a healthy singer's tone. <br> ● Utilize the articulators to develop a good singer's diction that does not impede vocal production. <br> ● Define and utilize voice-specific terminology when discussing the voice. |

## Unit 2: Rhythm

## Step 1 – Desired Results: What do I want my students to learn?

### Standards

*NJSLS* -  *1.3C.12acc.Cr1 a, 1.3C.12acc.Cr2 a, 1.3C.12acc.Cr3 ab, 1.3C.12acc.Pr4 abc, 1.3C.12acc.Re7 ab, 1.3C.12acc.Re8 a*
*NJSLS - Career Awareness, Exploration, Preparation, and Training*
*NJSLS - Life Literacies and Key Skills*
*NJSLS - Interdisciplinary Standards*

### Unit Big Ideas:
### (What Fundamental Concepts Should be Learned during this Unit?)

- What is rhythm? How does it compare to beat, meter and tempo?
- How is rhythm notated? What does it look like in a choral score?
- How is rhythm organized? What are time signatures?
- What processes and skills are necessary to read and recite different rhythms?
- How is rhythm performed alone and with others?

### Objectives

*Students will be able to…*
- Identify different notes and rest values in different time signatures.
- Accurately identify the rhythmic elements of a vocal score, including measures, bar lines, repeats, D.S., Coda, etc.
- Accurately explain the two components of a Time Signature, and how the time signature sets a rhythmic framework for each piece.
- Explore how rhythm can be organized into compound and simple beats units.
- Determine how the note/rest value that gets the beat changes with tempo.
- Transfer their knowledge of rhythm to vocal production when sight-reading and performing pieces of music.
- Sight-read rhythm exercises using ta-ti rhythm syllables and count singing.
- Recite rhythms within the choral repertoire using ta-ti syllables, count-singing and text.
- Evaluate and refine rhythmic accuracy to achieve a unified choral sound.
- Notate a rhythmic dictation using count singing and music notation.

## Unit 3: Melody

### Step 1 – Desired Results: What do I want my students to learn?

**Standards**

*NJSLS* - *1.3C.12acc.Cr1 a, 1.3C.12acc.Cr2 a, 1.3C.12acc.Cr3 ab, 1.3C.12acc.Pr4 abc, 1.3C.12acc.Re7 ab, 1.3C.12acc.Re8 a*
*NJSLS - Career Awareness, Exploration, Preparation, and Training*
*NJSLS - Life Literacies and Key Skills*
*NJSLS - Interdisciplinary Standards*

**Unit Big Ideas:**
**(What Fundamental Concepts Should be Learned during this Unit?)**

- What is the definition of melody? How does that compare to pitch?
- What terminology and concepts need to be in place to perform a melody?
- How is pitch and melody notated on a staff in treble and bass clef?
- How does one transfer the knowledge of sight-reading music on a staff to performing a piece of music from the repertoire?
- To what extent does the diatonic scale comprise the building blocks for melody?
- What are intervals? How can we recognize intervals aurally and on a staff?
- How can moveable 'do' solfege decode and make sense of notated melodies?

**Objectives**

*Students will be able to…*
- Distinguish between melody and accompaniment.
- Identify the letter names of lines and spaces in bass and treble clef.
- Read in both bass and treble clef, regardless of voice part.
- Perform and explain the difference between Major, minor, and chromatic scales.
- Identify church modes such as Lydian and Myxolydian.
- Sight-read in both Major and minor keys using movable Do solfege.
- Explain the purpose of a key signature.
- Identify key signatures (which letter is Do?) in both Major and minor keys.
- Identify intervals aurally and visually using solfege (i.e. Do to Sol = P5).
- Apply the words to the melody in each piece.
- Notate a simple 4-8 measure melodic dictation.
- Compose/Improvise a simple melody based on a theme/scale.

**Unit 4: Harmony**

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## Step 1 – Desired Results: What do I want my students to learn?
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### Standards

### Unit Big Ideas:
### (What Fundamental Concepts Should be Learned during this Unit?)

- What is harmony?
- What are the elements of harmony? What are intervals? What is a chord?
- How does melody and accompaniment work together to create harmony in a piece?
- What experiences, terminology, concepts are necessary to sing in harmony?
- How does my voice part work in collaboration with the other voice parts in a specific piece of music? (i.e. who has the melody, does the melody move to different voice parts within a given piece of music, etc.)
- How does listening to and following the other voice parts while singing my own help to strengthen harmonic tuning and enhance the choral sound?
- What is the difference between consonance and dissonance? How will they be performed differently?
- What are the different musical textures? How are they different?

### Objectives

*Students will be able to…*
- Sing in harmony with others.
- Define harmony. Define chords.
- Differentiate between melody and harmony in a piece of music.
- Be aware of and listen to other parts as they sing their own with accuracy.
- Respond to the choral/harmonic sound in order to tune chords and bring out the harmonic movement in a piece.
- Discern between consonance and dissonance in a complex multi part work.
- Analyze parts other than their own, and the piano accompaniment (when available) to glean a better understanding of the choral art form.
- Develop aural skills to sing in tune a cappella.
- Identify intervals in their own part, and across parts.
- Identify musical textures in a wide range of music.
- Improvise their own harmony line to a given melody line.

## Unit 5: Expression, Interpretation, Dance & Form

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

*NJSLS* - *1.3C.12acc.Cr1 a, 1.3C.12acc.Cr2a, 1.3C.12acc.Pr4 abc, 1.3C.12acc.Pr6 ab, 1.3C.12acc.Re7 b, 1.3C.12acc.Re8 a, 1.3C.12acc.Re9 a, 1.3C.12acc.Cn10 a, 1.3C.12acc.Cn11 a*
***Dance Specific Standards:*** *1.1.12prof.Cr1 ab, 1.1.12prof.Cr2 ab, 1.1.12prof.Pr4 abc, 1.1.12prof.Pr5 bce, 1.1.12prof.Re9 a*
*NJSLS - Career Awareness, Exploration, Preparation, and Training*
*NJSLS - Life Literacies and Key Skills*
*NJSLS - Interdisciplinary Standards*

#### Unit Big Ideas:
#### (What Fundamental Concepts Should be Learned during this Unit?)

- What is expression and interpretation? How does it change from piece to piece?
- How does the composer attempt to indicate a desired expression or vocal interpretation of a passage to the performer? How does this change between genres, and time periods?
- What elements of music contribute to expression and interpretation?
- What musical terminology is used to describe expression in a piece of music?
- How are expressive and interpretation symbols/terminology notated and performed?
- How does the conductor contribute to the interpretation and expression of a piece?
- To what extent does interpreting a piece of music vary from person to person?
- How can choreography and dancing enhance the choral experience for the performer and audience?
- How is a piece of music organized? How does this impact the performance?

#### Objectives

*Students will be able to…*
- Identify the specific elements of expression within the score.
- Accurately define Italian dynamic and tempo markings.
- Accurately identify articulation markings and symbols
- Perform the expressive markings in the notated score.
- Respond expressively to teacher and student conductor gestures.
- Synthesize a personal connection with the text and music.
- Formulate their own interpretation of a piece of music based on what they see in the written music and the emotion evoked by the piece.
- Explore how expressive or interpretive markings are used similarly or differently in music from varying genres, time periods, cultures, countries, and languages.
- Dance to teacher and student taught choreography.
- Identify various forms in choral and other vocal music.

## Unit 6: Ensemble Skills, Conduct & Reflection

### Step 1 – Desired Results: What do I want my students to learn?

#### Standards

NJSLS - 1.3C.12acc.Cr3 ab, 1.3C.12acc.Pr4 c, 1.3C.12acc.Pr5 a, 1.3C.12acc.Pr6 ab, 1.3C.12acc.Re7 ab, 1.3C.12acc.Re8 a, 1.3C.12acc.Re9 a, 1.3C.12acc.Cn10 a, 1.3C.12acc.Cn11 a
NJSLS - Career Awareness, Exploration, Preparation, and Training
NJSLS - Life Literacies and Key Skills
NJSLS - Interdisciplinary Standards

#### Unit Big Ideas:
#### (What Fundamental Concepts Should be Learned during this Unit?)

- How do I contribute to the ensemble? How does that affect the group?
- What skill sets are necessary when singing in an ensemble? How can we achieve blend and balance?
- What is considered appropriate behavior during rehearsal in the choral classroom?
- What is considered appropriate behavior in a concert setting, both on and off the stage?
- How can daily practice and rehearsal technique benefit the individual, the group, and the overall performance/experience?
- What vocabulary needs to be established to discuss rehearsals and performances?
- What questions should be asked when reflecting on one's performance?
- What does constructive criticism look like when listening to other classmates audition, singing, and/or listening to or attending concert or rehearsal, whether live or recorded?
- What is the difference between helpful and hurtful comments about an individual's performance?
- To what extent does reflection help improve personal and group attitude, morale, conduct, motivation and performance?
- Which performance elements are unique to Madrigals and a cappella choirs in general?
- How do other arts, disciplines, contexts (societal/cultural/historical), and daily life inform creating, performing, and responding to music?

#### Objectives

*Students will be able to…*
- Develop a choral identity in which singers contribute to a common and collective sound/goal.
- Hold their own part, while remaining attentive and responsive to other parts/sounds around them.
- Differentiate between when it is appropriate to 'sing out' and when they should 'step back' in the context of a choral sound.
- Respond expressively to the conductor gestures, especially as pertains to entrances and cut-offs.
- Remain focused and alert throughout the duration of a piece, a set, a concert, etc.
- Stay together, either a cappella or with the piano accompaniment, while singing and holding their own part.
- Rehearse and perform with appropriate behavior in the classroom and on/off stage (ex. not talking, fooling around, distracting others etc.).
- Develop a vocabulary that is specific to the music being sung.
- Provide constructive feedback regarding personal and group performance, both orally and written.
- Cultivate an environment of respect and community, where the individual feels comfortable to ask questions and try new things.
- Make connections between the music (it's sounds, texts, and vocal demands) and the world around you.

- Reflect on how intrinsic/personal and extrinsic/external factors impact the conception of a piece of music and its performance.

Please contact the Content Supervisor with any questions.