Overview

Orchestra is an elective music course that is offered to Greenwich Public School students beginning in Pre-
kindergarten and continuing through grade 12. The Orchestra Units of Instruction include four strands—
Technique, Musicianship, Literacy, and Improvisation—that will be taught concurrently throughout the year,
while students prepare repertoire for performances. The exception to this is that the Pre-K to Grade 2
curriculum does not include a unit on Literacy.

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<td>• The arts express ideas, feelings, and human experience.</td>
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<tr>
<td><em>Students will know…</em></td>
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<tr>
<td>• Proper rest position, playing position, and arm and hand positions.</td>
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<td>• Proper pizzicato technique and bow technique.</td>
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<td>• Manipulation of bow techniques affects tone production.</td>
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<td><strong>Essential Questions:</strong></td>
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<td><em>Performing</em></td>
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<tr>
<td>• Why is it important to express myself through the arts?</td>
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<td><em>Students will be able to…</em></td>
</tr>
<tr>
<td>• Play with a clear sound.</td>
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<tr>
<td>• Play in tune.</td>
</tr>
<tr>
<td>• Go from rest position to playing position and vice versa without the help of the teacher.</td>
</tr>
<tr>
<td>• Maintain proper playing position in the right and left hands while performing on the D and A strings, pizzicato or arco, alone and with others.</td>
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<tr>
<td><strong>Performance Tasks:</strong></td>
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<tr>
<td>Students will perform, alone and with others, the following tunes: Twinkle Variations Rhythms, Rest Position Song, I Love My Cello, Rocket Song, and other Pre-Twinkle songs where appropriate.</td>
</tr>
<tr>
<td><strong>Key Criteria:</strong></td>
</tr>
<tr>
<td>Students will be assessed on the following criteria: posture and instrument position, left hand and arm position, right hand and arm position, tone production, and intonation.</td>
</tr>
<tr>
<td><strong>Other Evidence:</strong></td>
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<tr>
<td>Additional formative assessments will occur based on student performance in class.</td>
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# Stage 1—Desired Results

## Established Goals:

### National Standards
- Standard 1: Singing, alone and with others, a varied repertoire of music.
- Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
- Standard 6: Listening to, analyzing, and describing music.
- Standard 7: Evaluating music and music performances.
- Standard 9: Understanding music in relation to history and culture.

### GPS Overarching Big Ideas
- Making meaningful expression/performing
- Responding to the arts
- Making connections to and through the arts

## Understandings:

**Students will understand that…**

### Performing
- Performing involves interpretive decisions.

### Responding
- Artistic expression can be analyzed, described, and evaluated, both intellectually and emotionally, in a variety of ways.
- Listening to music evokes emotions, whether or not one has chosen to listen to it.

### Connecting
- The arts connect to other disciplines, personal experiences, and daily life.
- Music connects us to the past, present, and future.
- There are similarities and differences in the arts produced among cultures and across time.

**Students will know…**
- Bowing technique affects tone production.
- The meaning of the following terms: *tone, composer*.
- Articulations contribute to a meaningful musical performance.
- Music occurs and is composed all over the world in a variety of styles.

**Students will be able to…**
- Use various articulations to create sounds that express a range of emotions.
- Listen to recordings of music by a variety of composers and identify countries of origin on a map.

## Essential Questions:

### Performing
- How does working in a group influence expression?
- How do expressive choices affect the outcome?
- How does knowledge and experience influence interpretation?

### Responding
- How do we perceive, interpret, and engage with art?
- How does knowledge and experience influence interpretation?
- Why do we listen to music?

### Connecting
- How do artists from different eras and cultures explore and express similar themes?
- What would our world be like if we didn’t have the arts?
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<tr>
<td><strong>Performance Tasks:</strong></td>
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<tr>
<td>Students will perform, as a group and alone in front of the class, the following tunes: DDAA Song, Twinklebell, and Performer Intention Song. Students will listen to recordings of music by a variety of composers, identify composers using pictures, and identify countries of origin on a map.</td>
</tr>
<tr>
<td><strong>Key Criteria:</strong></td>
</tr>
<tr>
<td>Students will be assessed on the following criteria: posture, instrument and hand position; steady beat and movement during listening activities; tone production; and intonation.</td>
</tr>
<tr>
<td><strong>Other Evidence:</strong></td>
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<tr>
<td>Additional formative assessments will occur based on student listening and performance in class. Students will perform with emotive expression using tone.</td>
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<tr>
<td><strong>Title:</strong> Creative Exploration in Music</td>
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<tr>
<td><strong>Topic:</strong> Improvisation</td>
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### Stage 1—Desired Results

**Established Goals:**

*National Standards*
- Standard 1: Singing, alone and with others, a varied repertoire of music.
- Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
- Standard 3: Improvising melodies, variations, and accompaniments.

*GPS Overarching Big Ideas*
- Making meaningful expression/performing
- Expressing personal ideas/creating

**Understandings:**

*Students will understand that…*

**Performing**
- Artistic choices are influenced by personal experience and human development.

**Creating**
- Creating in the arts uses imagination, self-discipline, problem-solving and experience.
- Process impacts product.
- Improvisation expresses ideas and feelings in the moment.

*Students will know…*
- Bowing technique affects tone production.
- The meaning of the following terms: *echo pattern*, *call-and-response pattern*.
- Improvisations are made up in the moment.

**Essential Questions:**

**Performing**
- How do the arts express ideas, feelings, and experiences?
- What makes artistic expression meaningful?
- Why is it important to express myself through the arts?

**Creating**
- What inspires or moves me to be creative?
- How do my creative choices best express my idea and intent?
- How does my artistic work impact myself and/or others?

**Students will be able to…**

- Use various articulations to create sounds that express a range of emotions.
- Explore instruments through free improvisation with no musical guidelines.
- Echo rhythms played on one note presented by the teacher.
- Improvise rhythm patterns on one pitch to a steady beat.

### Stage 2—Assessment Evidence

**Performance Tasks:**
- Students will echo a rhythmic pattern performed by teacher.
- Students will improvise a rhythmic pattern with a steady beat, using four beats.

**Key Criteria:**
- Students will be assessed on the following criteria: posture, instrument, and hand position; steady beat during improvised rhythms; tone production, and intonation.

**Other Evidence:**
- Additional formative assessments will occur based on student performance in class.
### Stage 3—Learning Plan

**Learning Activities:**

*To be developed by individual teacher.*
**Stage 1—Desired Results**

**Established Goals:**

*National Standards*

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

*GPS Overarching Big Ideas*

Making meaningful expression/performing

**Understanding:**

*Students will understand that…*

- The arts express ideas, feelings, and human experience.
- Proper technique is essential to being a good musician.
- Using proper left/right hand technique is necessary for good tone production.
- Pitch and rhythmic accuracy is essential to good music making.

**Essential Questions:**

- Why is it important to express myself through the arts?
- How does the way that I hold my instrument affect my performance?
- Why is it important that others understand my intent?
- How does performance accuracy affect the audience’s experience?

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<thead>
<tr>
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<th>Third grade students will be able to…</th>
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<tbody>
<tr>
<td>Proper rest and playing positions.</td>
<td>Maintain proper playing position in the right and left hands while performing on the D and A strings.</td>
</tr>
<tr>
<td>Proper hand positions in order to perform with pitch and rhythmic accuracy.</td>
<td>Perform pitches and rhythms of the assigned repertoire.</td>
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<tr>
<td>Proper right elbow levels in order to produce effective tones on the D and A strings.</td>
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<th>Fourth grade students will be able to do all of the above with the addition of…</th>
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<tbody>
<tr>
<td>Technical alterations necessary to apply to performance in order to produce effective tone on the A, D and G strings.</td>
<td>Maintain proper playing position while performing on A, D and G strings.</td>
</tr>
<tr>
<td>The appropriate bow usage for performing required slurs, dynamics, and articulations.</td>
<td>Perform legato and staccato articulations.</td>
</tr>
<tr>
<td>Perform 2 note slurs.</td>
<td>Perform 4 note slurs.</td>
</tr>
<tr>
<td>Perform ( p ) and ( f ) dynamics.</td>
<td>Use 4(^{th}) finger instead of an open string when appropriate (violin/viola).</td>
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<tr>
<td>The technical alterations (bow hold, angle, placement according to the bridge etc.) necessary to apply to performance in order to produce required and effective tone on all four strings.</td>
<td>Perform on all four strings while maintaining proper playing position.</td>
</tr>
<tr>
<td>The proper bow distribution to perform required</td>
<td>Perform 4-note slurs.</td>
</tr>
<tr>
<td>Demonstrate proper bow usage when performing required dynamics, legato and staccato.</td>
<td>Use 4(^{th}) finger instead of an open string when appropriate (violin/viola).</td>
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slurs, articulations, and dynamics.

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<td>Fifth grade students will perform Surprise Symphony (page 42 of Essential Elements 2000) solo.</td>
</tr>
<tr>
<td><strong>Key Criteria:</strong></td>
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<tr>
<td>Students will be assessed on the following criteria: posture and instrument position, left hand and arm position, right hand and arm position, rhythmic and tonal accuracy.</td>
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<tr>
<td><strong>Other Evidence:</strong></td>
</tr>
<tr>
<td>Students will demonstrate improvement in tone production.</td>
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<tr>
<td>Students will demonstrate increased confidence while performing on instrument (solo and ensemble).</td>
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### Stage 1—Desired Results

#### Established Goals:

**National Standards**

- Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
- Standard 5: Reading and notating music.
- Standard 6: Listening to, analyzing, and describing music.
- Standard 7: Evaluating music and music performances.
- Standard 9: Understanding music in relation to history and culture.

**GPS Overarching Big Ideas**

- Making meaningful expression/performing
- Responding to the arts
- Interpreting symbolic expression/literacy
- Making connections to and through the arts

#### Understandings:

**Students will understand that…**

- **Performing**
  - Performing involves interpretive decisions.
- **Responding**
  - Artistic expression can be analyzed, described, and evaluated, both intellectually and emotionally, in a variety of ways.
  - Listening to music evokes emotions, whether or not one has chosen to listen to it.
- **Connecting**
  - The arts connect to other disciplines, personal experiences, and daily life.
  - Music connects us to the past, present, and future.
  - There are similarities and differences in the arts produced among cultures and across time.

#### Essential Questions:

- **Performing**
  - How does working in a group influence expression?
  - How do expressive choices affect the outcome?
  - How does knowledge and experience influence interpretation?
- **Responding**
  - How do we perceive, interpret, and engage with art?
  - How does knowledge and experience influence interpretation?
  - Why do we listen to music?
- **Connecting**
  - How do artists from different eras and cultures explore and express similar themes?
  - What would our world be like if we didn’t have the arts?

#### Students will know…

- The meaning of the following terms: *tone, dynamics, articulations, phrasing and tempo*.
- Tone, dynamics, articulations, phrasing and tempo contribute to a meaningful musical performance.
- The necessary vocabulary to evaluate and describe musical performances.
- The conductor’s beat patterns and other physical

#### Students will be able to…

- Demonstrate appropriate bow technique to produce a beautiful tone.
- Play with dynamic contrast within learned range.
- Articulate staccato, legato, slurs, up bow and down bow, accents.
- Choose bowings that reflect appropriate phrasing.
- Interpret tempo markings in solo and ensemble music and keep a steady beat.
directions.
- The names and meanings of the following symbols: mezzo piano, mezzo forte, forte, piano, legato, staccato, allegro, andante, crescendo, decrescendo, ritardando.
- Evaluate their solo and ensemble playing following a self-assessment rubric.
- Describe their solo and ensemble playing using musical terms.
- Perform as a member of an ensemble.
- Follow a conductor’s verbal and physical directions.

Stage 2—Assessment Evidence

Performance Tasks:
Third grade students will perform Pepperoni Pizza (page 22 of Essential Elements 2000) solo.
Fourth grade students will perform This Old Man (page 27 of Essential Elements 2000) solo.
Fifth grade students will perform Surprise Symphony (page 42 of Essential Elements 2000) solo.

Key Criteria:
Students will be assessed on the following criteria: tone, dynamics, articulation, phrasing and tempo.

Other Evidence:
Students will demonstrate understanding that their individual performance affects the group.
Students will discuss and critique peer and self-performance with musically age appropriate vocabulary.

Stage 3—Learning Plan

Learning Activities:
To be developed by individual teacher.
### Stage 1—Desired Results

#### Established Goals:

**National Standards**
- Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
- Standard 5: Reading and notating music.
- Standard 6: Listening to, analyzing, and describing music.

**GPS Overarching Big Ideas**
- Making meaningful expression/performing
- Interpreting symbolic expression/literacy

#### Understandings:

**Students will understand that…**

**Performing**
- The arts express ideas, feelings, and human experience.

**Literacy**
- Each arts discipline is a language unto itself, communicated through a unique system of symbols and terms.
- Literacy in the arts is valuable in facilitating the transfer of artistic expression.
- Notational literacy empowers independent musicians.
- Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding.

#### Essential Questions:

**Performing**
- How does the music express ideas, feelings, and experiences?

**Literacy**
- What does having a common system of symbols and terms for the arts allow us to do, and why is this important?
- What is the value in becoming musically literate?
- What would change if we didn’t have a system of written music notation?

#### Third grade students will know…

- The names and meanings of the following symbols: the clef symbol for their instrument, the key signature and notes in the D major scale, double bar line, repeat sign, quarter notes and rests, eighth notes, up bow and down bow.

#### Fourth grade students will know all of the above with the addition of…

- The names and meanings of the following symbols: the key signature and notes in the G major scale, 4/4 meter, piano, forte, staccato, slur, hooked bowing.

#### Fifth grade students will know all of the above with the addition of…

- Identify and perform pitches in the key of D major.
- Identify the treble, alto, or bass clef symbol.
- Perform quarter notes and rests and eighth notes.
- Perform appropriate up and down bowings.
- Identify and perform the pitches and rhythms of their assigned repertoire.

#### Students will be able to…

- Identify and perform pitches in the key of G major.
- Perform a one-octave G major scale.
- Identify and perform p and f dynamics.
- Perform staccato, slurred, and hooked bowings.
The names and meanings of the following symbols: the notes in the two-octave G major scale, the key signature and notes in the C major scale, 3/4 meter, mezzo piano, mezzo forte, D.C., 1st and 2nd ending.

Fifth grade students will be able to do all of the above with the addition of...
- Identify and perform pitches in the key of C major.
- Perform a two-octave G major scale and a one-octave C major scale.
- Identify and perform mp and mf dynamics.
- Identify and perform required bowings, articulations, and tempo markings.

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### Stage 2—Assessment Evidence

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**Key Criteria:**
Students will be assessed on the following criteria: note reading and symbol reading.

**Other Evidence:**
Students will demonstrate improvement in sight reading new music.

### Stage 3—Learning Plan

**Learning Activities:**
To be developed by individual teacher.
### Stage 1—Desired Results

**Established Goals:**

**National Standards**
Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
Standard 3: Improvising melodies, variations, and accompaniments.

**GPS Overarching Big Ideas**
Making meaningful expression/performing
Expressing personal ideas/creating

**Understandings:**

*Students will understand that…*

**Performing**
- Artistic choices are influenced by personal experience and human development.

**Creating**
- Creating in the arts uses imagination, problem-solving and experience.
- Process impacts product.
- Improvisation expresses ideas and feelings in the moment.
- Improvisation involves guidelines and structure.

**Essential Questions:**

**Performing**
- How do the arts express ideas, feelings, and experiences?
- What makes artistic expression meaningful?
- Why is it important to express myself through the arts?

**Creating**
- What inspires or moves me to be creative?
- How do my creative choices best express my idea and intent?
- How does my artistic work impact myself and/or others?

**Third grade students will know…**
- The pitches \( do, re, \) and \( mi \) in D major.
- The concept of quarter notes.
- The concept of a one-measure phrase.

**Fourth grade students will know all of the above with the addition of…**
- The concept of quarter and eighth notes.

**Fifth grade students will know all of the above with the addition of…**
- The concept of 2 one-measure phrases.

**Third grade students will be able to…**
- Perform D, E and F\# on the D string.
- Perform quarter notes.
- Perform a one-measure phrase.
- Improvise a one-measure phrase using \( do, re, \) and \( mi \) in D major on quarter notes.

**Fourth grade students will be able to do all of the above with the addition of…**
- Perform quarter and eighth notes.
- Improvise a one-measure phrase using \( do, re, \) and \( mi \) in D major on quarter and eighth notes.

**Fifth grade students will be able to do all of the above with the addition of…**
- Improvise 2 one-measure phrases using \( do, re, \) and \( mi \) in D major on quarter and eighth notes.
### Stage 2—Assessment Evidence

**Performance Tasks:**
Students will perform musical answers to teachers' or other students' musical questions.

**Key Criteria:**
Students will be assessed on the following criteria: use of assigned pitches, rhythms, and phrase lengths.

**Other Evidence:**
Students will demonstrate improvement in audiation and tone production.
Students will improvise with greater confidence.

### Stage 3—Learning Plan

**Learning Activities:**
To be developed by individual teacher.
Title: Instrument Handling, Facility, and Tone Production  
Course: Orchestra  
Grade: 6-8

## Stage 1—Desired Results

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<th>Established Goals:</th>
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<tr>
<td>National Standards</td>
<td>Performing</td>
</tr>
<tr>
<td>Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.</td>
<td>• How is making music in a group different than making music by oneself? In what ways is making music by oneself more fulfilling than making music with a group? In what ways is making music with a group more fulfilling than making music by oneself?</td>
</tr>
<tr>
<td>Standard 5: Reading and notating music.</td>
<td>Responding</td>
</tr>
<tr>
<td>Standard 6: Listening to, analyzing, and describing music.</td>
<td>• How does knowledge and experience influence interpretation?</td>
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### GPS Overarching Big Ideas
- Making meaningful expression/performing
- Responding to the arts
- Interpreting symbolic expression/literacy

### Understandings:

**Students will understand that…**

**Performing**
- Playing an instrument is a means of communication, capable of expressing feelings and emotions that surpass the spoken language.

**Responding**
- The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes and evaluates music.

**Literacy**
- Literacy in the arts is valuable in facilitating the transfer of artistic expression.

### Essential Questions:

**Performing**
- How is making music in a group different than making music by oneself? In what ways is making music by oneself more fulfilling than making music with a group? In what ways is making music with a group more fulfilling than making music by oneself?

**Responding**
- How does knowledge and experience influence interpretation?

**Literacy**
- What does having a common system of symbols and terms for the arts allow us to do, and why is this important?

### Sixth grade students will know…

- Whole and half step hand shape is based on key signature.
- A dot beside and above a note affects its duration and articulation.
- The position of the bow, in relation to the bridge, affects tone and dynamics.

### Seventh grade students will know all of the above with the addition of…

- Bow speed must be manipulated in order to accommodate uneven rhythmic patterns.
- The concept of major and minor keys.
- The differences between major scales and minor scale in terms of whole and half steps.

### Sixth grade students will be able to…

- Use high or low 2nd finger (violins and violas), or 2nd finger (cellos and bass) by looking at the key signature of a piece of music.
- Play musical selections in D, G, and C major.
- Play scales: Violins—1-octave D and C major scales, 2-octave G major scale; Violas and Cellos—2-octave C major scale, 1-octave D and G major scales; Bass—1-octave D, G, and C major scales.
- Play hooked bowings and accents.
- Play dotted quarter and dotted half notes.

### Seventh grade students will be able to do all of the above with the addition of…
- Music changes keys and hand shape must be altered in order to accommodate the new key.
- The meaning of the following terms: shifting, martelé, marcato.
- The concept of shifting is based on where the finger is placed on the fingerboard, not necessarily which finger is used.
- The concept of 2nd position: 1st finger replaces 1st position 3rd finger and the thumb must follow behind 2nd finger (Cello only).
- Key signatures up to three sharps.

Eighth grade students will know all of the above with the addition of…
- Shifting is more desirable than crossing strings in some musical passages.
- The concept of shifting is based on where the finger is placed on the fingerboard, not necessarily which finger is used.
- The concept of 3rd position: 1st finger replaces 1st position 3rd (Violins, Violas) or 4th finger (Cellos) and the thumb must follow behind 2nd finger.
- The fingers for half steps in higher positions are closer together.
- The meaning of the term brush stroke.
- Key signatures up to three sharps and two flats.
- Demonstrate forward and backward extensions (Violin, Viola, and Cello) and half position (Bass) on all four strings in order to accommodate accidentals.
- Play musical selections in D, G, C, and A major.
- Play musical selections in b, e, and a minor.
- Play musical selections that change key within the piece.
- Play with a marcato/martelé bow stroke.
- Shift into 2nd position (Cello only).

Eighth grade students will be able to do all of the above with the addition of…
- Shift into 3rd position.
- Play musical selections in D, G, C, A, F, and Bb Major.
- Play musical selections in b, e, a, d, and g minor.
- Play musical selections with a brush stroke when appropriate.

Stage 2—Assessment Evidence

Performance Tasks:
Sixth grade students will perform their part with rhythmic, tonal and bowing accuracy using varied exercises and repertoire.
Seventh grade students will perform their part with rhythmic, tonal and bowing accuracy and make appropriate adjustments to accommodate changes of key and accidentals in selected repertoire.
Eighth grade students will perform their part with rhythmic, tonal and bowing accuracy and make appropriate adjustments to accommodate various articulations, changes of key and accidentals in selected repertoire.

Key Criteria:
The students and ensemble will be assessed on the following criteria: rhythmic, pitch, and bowing accuracy; posture and instrument position; left hand and arm position; and right hand and arm position.

Other Evidence:
Students will demonstrate increased confidence while performing on instrument (solo and ensemble).
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<tr>
<td><strong>Learning Activities:</strong></td>
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<tr>
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</tr>
<tr>
<td>Title: Interpretation and Expression</td>
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<tr>
<td>Topic: Musicianship</td>
</tr>
</tbody>
</table>

## Stage 1—Desired Results

### Established Goals:

*National Standards*

- Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
- Standard 5: Reading and notating music.
- Standard 6: Listening to, analyzing and describing music.
- Standard 7: Evaluating music and music performances.
- Standard 9: Understanding music in relation to history and culture.

*GPS Overarching Big Ideas*

- Making meaningful expression/performing
- Responding to the arts
- Interpreting symbolic expression/literacy
- Making connections to and through the arts

### Understandings:

*Students will understand that…*

**Performing**

- Performing involves interpretive decisions.

**Responding**

- Artistic expression can be analyzed, described, and evaluated, both intellectually and emotionally, in a variety of ways.
- Listening to music evokes emotions, whether or not one has chosen to listen to it.

**Literacy**

- Each arts discipline is a language unto itself, communicated through a unique system of symbols and terms.
- Literacy in the arts is valuable in facilitating the transfer of artistic expression.

**Connections**

- The arts connect to other disciplines, personal experiences, and daily life.
- Music connects us to the past, present and future.
- Studying the music of a time period can provide insight into the emotional climate and historical and cultural milieu.

### Essential Questions:

*Performing*

- How does working in a group influence expression?
- How do expressive choices affect the outcome?

*Responding*

- How do we perceive, interpret, and engage with art?
- How does knowledge and experience influence interpretation?
- Why do we listen to music?

*Literacy*

- Is notation “music”?
- What does having a common system of symbols and terms for the arts allow us to do, and why is this important?

*Connections*

- How do artists from different eras and cultures explore and express similar themes?
- How does art reflect as well as shape culture?

### Students will know…

- The conductor’s gestures are based on the stylistic and foundational elements of selected repertoire.
- The meaning of the following terms and the role

### Students will be able to…

- Follow the conductor’s gestures based on his/her interpretation of style, tempo, and dynamics.
- Identify their harmonic roles within the repertoire.
- Modify their technique in order to balance their
that each plays in the structure of a piece of music: *tension and release, melody, counter melody and harmony.*

- Individual technique within the large group needs to be adjusted based on their harmonic roles within the piece of music.

harmonic roles within the large group setting.

- Identify moments of tension and release within the repertoire.

<table>
<thead>
<tr>
<th>Stage 2—Assessment Evidence</th>
</tr>
</thead>
</table>

**Performance Tasks:**
- Students will perform their part as a section and as an ensemble with shape and flexibility based on the harmonic roles, needs of the repertoire, and the conductor’s gestures.

**Key Criteria**
- Students will demonstrate understanding that their individual performance and use of dynamics, articulation and phrasing affects the group.

**Other Evidence**
- Eye contact with conductor.
- Varying dynamic levels within the section and the ensemble.

<table>
<thead>
<tr>
<th>Stage 3—Learning Plan</th>
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**Learning Activities**
*To be developed by individual teacher.*
Title: Music Reading and Aural Skills

Course: Orchestra

Grades: 6-8

Stage 1—Desired Results

Established Goals:

National Standards
Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
Standard 5: Reading and notating music.
Standard 6: Listening to, analyzing, and describing music.

GPS Overarching Big Ideas
Making meaningful expression/performing
Interpreting symbolic expression/literacy

Understandings:

Students will understand that…

Performing
- The arts express ideas, feelings, and human experience.

Literacy
- Each arts discipline is a language unto itself, communicated through a unique system of symbols and terms.
- Literacy in the arts is valuable in facilitating the transfer of artistic expression.
- Notational literacy empowers independent musicians.
- Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding.

Sixth grade students will know…
- The key of a piece of music is based on the key signature.
- The location of a key signature and which notes are altered in the key up to two sharps.
- A dot beside a note adds half of the value of the note (e.g. a dotted quarter note gets 1 ½ beats, a dotted half note gets 3 beats).
- The meaning and abbreviation (rit.) of the term ritardando.
- The meaning and application of the term subdivide.
- Appropriate hand shape is based on key signature.
- A dot beside and above a note affects its duration

Sixth grade students will be able to…
- Play selected repertoire in 4/4 and 3/4 time.
- Identify that “C” in the time signature stands for “common time” and it is equivalent to 4/4 time.
- Identify a single eighth note and eighth rest.
- Perform dotted quarter and half notes.
- Perform quarter note and eighth note pick-ups.
- Slow down when a ritardando or rit. is printed in the music.
- Perform on and off of the beat. Use high or low 2nd finger (violins and violas), or 2nd finger (cellos and bass) by looking at the key signature of a piece of music.
- Identify the following key signatures: D, G, and C major in selected repertoire.

Essential Questions:

Performing
- How do the arts express ideas, feelings, and experiences?

Literacy
- What does having a common system of symbols and terms for the arts allow us to do, and why is this important?
- What is the value in becoming musically literate?
- What would change if we didn’t have a system of written music notation?
and articulation.

- The names and meanings of the following symbols: *time signature, hooked bow, tremolo, fermata*.

**Seventh grade students will know all of the above with the addition of...**

- Key signature and resting tones determine major and minor modality.
- The location of a key signature and which notes are altered in the key up to three sharps.
- Symbolic notation for a sixteenth note, and that four sixteenth notes equal one beat in 4/4, 3/4, and 2/4 time.
- The names and meanings of the following symbols: *syncopation, key change, grace note, accelerando, uneven rhythms (e.g. 1 eighth-2 sixteenths, 2 sixteenths-1 eighth)*.

**Eighth grade students will know all of the above with the addition of...**

- 3rd position shifting requirements as notated in the music.
- Ledger line notation up to 3 ledger lines above and 2 ledger lines below the music staff.
- The location of a key signature and which notes are altered in the key up to three sharps and two flats.
- The names and meanings of the following symbols: *triplet, cut time, trill, uneven rhythms (e.g. dotted eighth-sixteenth note pattern, sixteenth-dotted eighth note pattern)*.
- Bow speed must be manipulated in order to accommodate uneven rhythmic patterns in repertoire.

- Identify a sharp, natural or flat symbol in selected repertoire in order to appropriately play marked accidentals.
- Identify hooked bowings as indicated in selected repertoire.

**Seventh grade students will be able to do all of the above with the addition of...**

- Identify and perform backward and forward extensions in selected repertoire.
- Identify the following key signatures: D, G, C, and A major.
- Identify the following key signatures: b, e, and a minor.
- Identify key changes.
- Perform sixteenth notes.
- Perform selected repertoire in 4/4, 2/4, 3/4 time.
- Perform selected syncopated musical excerpts.
- Perform the following uneven rhythms: 1 eighth-2 sixteenths, 2 sixteenths-1 eighth

**Eighth grade students will be able to do all of the above with the addition of...**

- Shift into 3rd position when appropriate.
- Identify key and time signature changes.
- Identify the following key signatures: D, G, C, A, F, and Bb Major.
- Identify the following key signatures: b, e, a, d, and g minor.
- Play selected repertoire in 4/4, 2/4, 3/4, 6/8, 2/2 time signatures.
- Perform off beat rhythms.
- Perform uneven rhythms.
- Identify and perform a piece of music that changes time signatures (mixed meter).
- Perform triplets.
- Perform rhythms in cut time.
- Perform trills and grace notes that start on and before the beat.
- Perform the following uneven rhythms: dotted eighth-sixteenth, sixteenth-dotted eighth.
## Stage 2—Assessment Evidence

**Performance Tasks:**
Students will perform, from musical notation, their part with rhythmic, tonal and bowing accuracy. Students will make appropriate adjustments for the stylistic symbols notated in their part.

**Key Criteria:**
The students and ensemble will be assessed on accurately executing the written notation and stylistic symbols.

**Other Evidence:**
In order to reinforce literacy and comprehension of music notation, students must continue to practice at home. Note names should not be written in music.

## Stage 3—Learning Plan

**Learning Activities:**
To be developed by individual teacher.
**Title:** Instrumental Exploration through Improvisation  
**Course:** Orchestra  
**Grade:** 6-8

### Stage 1—Desired Results

#### Established Goals:

**National standards**  
Standard 2: Performing on Instruments, alone and with others, a varied repertoire of music.  
Standard 3: Improvising melodies, variations, and accompaniments.

**GPS Overarching Big Ideas**  
Making meaningful expression/performing  
Expressing personal ideas/creating  
Responding to the arts

#### Understandings:

**Students will understand that…**

**Performing**  
• Artistic choices are influenced by personal experience and human development.

**Creating**  
• Creating in the arts uses imagination, problem solving and experience.  
• Process impacts product.  
• Improvisation expresses ideas and feelings in the moment.  
• Improvisation involves guidelines and structure.

**Essential Questions:**

**Performing**  
• How do the arts express ideas, feelings, and experiences?  
• What makes artistic expression meaningful?  
• Why is it important to express myself through the arts?

**Creating**  
• What inspires or moves me to be creative?  
• How do I express my ideas, feelings, or mood through music?  
• How can I use the elements of music (e.g. melody, harmony, rhythm, and timbre) to convey my ideas and intent?

#### Sixth grade students will know…

• The meaning of the following terms: call and response, improvisation, pentatonic scale.  
• Improvisations are made up in the moment using prior musical knowledge and considering context.  
• The pentatonic pitches of do, re, mi, so, and la in the key of D major.

**Seventh grade students will know all of the above with the addition of…**

• The pentatonic pitches of do, re, mi, so, and la in the key of G major.

**Eighth grade students will know all of the above with the addition of…**

• The pentatonic pitches of do, re, mi, so, and la in the key of C major.

#### Sixth grade students will be able to…

• Demonstrate development of aural skills, emphasizing imitation of motifs and short phrases.  
• Perform call and response patterns.  
• Improvise using the notes of the D pentatonic scale.

**Seventh grade students will be able to do all of the above with the addition of…**

• Improvise using the notes of the D and G pentatonic scales.

**Eighth grade students will be able to do all of the above with the addition of…**

• Improvise using the notes of the D, G, and C pentatonic scales.
## Stage 2—Assessment Evidence

<table>
<thead>
<tr>
<th>Performance Tasks:</th>
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<td>Students will echo rhythmic patterns.</td>
<td></td>
</tr>
<tr>
<td>Students will echo tonal patterns using the notes of the D, G or C pentatonic scales.</td>
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</tr>
<tr>
<td>Students will improvise patterns using the notes of the D, G, or C pentatonic scales.</td>
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<th>Key Criteria:</th>
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## Stage 3—Learning Plan

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**Stage 1—Desired Results**

**Established Goals:**
*National Standards*
- Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
- Standard 5: Reading and notating music.
- Standard 6: Listening to, analyzing, and describing music.

*GPS Overarching Big Ideas*
- Making meaningful expression/performing
- Responding to the arts
- Interpreting symbolic expression/literacy

**Understandings:**
*Students will understand that…*

**Performing**
- Playing an instrument is a means of communication, capable of expressing feelings and emotions that surpass the spoken language.

**Responding**
- The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes and evaluates music.

**Literacy**
- Literacy in the arts is valuable in facilitating the transfer of artistic expression.

**Essential Questions:**
*Performing*
- How is making music in a group different than making music by oneself? In what ways is making music by oneself more fulfilling than making music with a group? In what ways is making music with a group more fulfilling than making music by oneself?

*Responding*
- How does knowledge and experience influence interpretation?

*Literacy*
- What does having a common system of symbols and terms for the arts allow us to do, and why is this important?

**Students will know…**
- Major scales and arpeggios in the keys of: C, G, D, A, E, F, Bb, Eb, Ab.
- Minor scales and arpeggios in the keys of: a, e, b, f#, c#, d, g, c, f.
- Rhythm patterns using sixteenth, eighth, quarter, half, whole notes and rests.
- Uneven rhythm patterns (e.g. dotted eighth-sixteenth combinations and dotted quarter-eighth combinations.
- The following meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, 5/8, 7/8
- Proper bow hold and placement of the bow on the string are essential in producing a clear tone.
- The full characteristic tone of the instrument relies

**Students will be able to…**
- Produce rich and characteristic tone of the instrument.
- Utilize the entire bow.
- Play major and minor scales and arpeggios with accurate intonation.
- Play rhythmic patterns with accuracy.
- Play music in various meters.
- Play selected exercises and repertoire with accurate rhythm, pitch, articulations, dynamics and other stylistic components.
- Play with accurate intonation.
- Audiate rhythm and melody before playing.
- Perform the following bowings: detaché, legato, slur, staccato, spiccato, martelé, brush.
solely on bow technique.
- Manipulation of bow speed is necessary in order to adjust the amount of bow used (i.e. whole bow, upper half, lower half, middle).
- The following bowings: *detaché, legato, slurs, staccato, spiccato, martelé, brush*.
- Audiate the rhythm and melody of selected repertoire before playing it.

### Stage 2—Assessment Evidence

**Performance Tasks:**
Students will play their part using pitch and rhythmic accuracy with proper bowings

**Key Criteria:**
The ensemble will be assessed on pitch and rhythmic accuracy of performance during rehearsals.

**Other Evidence:**
Students will comply with attendance and participation policy.

### Stage 3—Learning Plan

**Learning Activities:**
*To be developed by individual teacher.*
## Stage 1—Desired Results

### Established Goals:

**National Standards**
- Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.
- Standard 5: Reading and notating music.
- Standard 6: Listening to, analyzing, and describing music.
- Standard 7: Evaluating music and music performances.
- Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.
- Standard 9: Understanding music in relation to history and culture.

**GPS Overarching Big Ideas**
- Making meaningful expression/performing
- Responding to the arts
- Interpreting symbolic expression/literacy
- Making connections to and through the arts

### Understandings:

**Students will understand that…**

**Performing**
- Performing involves interpretive decisions.

**Responding**
- Artistic expression can be analyzed, described, and evaluated, both intellectually and emotionally, in a variety of ways.
- Listening to music evokes emotions, whether or not one has chosen to listen to it.

**Literacy**
- Each arts discipline is a language unto itself, communicated through a unique system of symbols and terms.
- Literacy in the arts is valuable in facilitating the transfer of artistic expression.

**Connections**
- The arts connect to other disciplines, personal experiences, and daily life.
- There are similarities and differences in the arts produced among cultures and across time.
- Music connects us to the past, present, and future.
- Historical events have inspired musicians to create.
- Studying the music of a time period can provide insight into the emotional climate and historical

### Essential Questions:

**Performing**
- How does working in a group influence expression?
- How do expressive choices affect the outcome?

**Responding**
- How do we perceive, interpret, and engage with art?
- How does knowledge and experience influence interpretation?
- Why do we listen to music?

**Literacy**
- Is notation “music”?
- What does having a common system of symbols and terms for the arts allow us to do, and why is this important?

**Connections**
- How do artists from different eras and cultures explore and express similar themes?
- How does art reflect as well as shape culture?
- How does my artistic work connect to other subjects I study?
- How does music express similar themes and ideas as art and literature from the same period?
- Why is some music timeless?
Students will know…

- The techniques necessary to perform music of various eras in the styles appropriate to them; e.g. (Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary)
- The conductor’s gestures are based on the stylistic and foundational elements of selected repertoire
- The various stylistic symbols applicable to string music.
- The meaning of the term *tempi* and the musical vocabulary applicable to it.
- Improvement is based on the ability to listen to and critique self and peer performances.
- The rehearsal and performance techniques necessary to work in small chamber groups (e.g. giving and receiving suggestions for improvement, keeping a steady tempo, working as part of a group instead of as a solo performer).
- Successful group performance relies, in great part, on every musician’s ability to listen to one’s own playing, while simultaneously listening to the rest of the group.
- Individual technique within the large group needs to be adjusted based on harmonic roles within a piece of music.

Students will be able to…

- Interpret conductor’s baton, hand and body cues with appropriate musical responses.
- Perform their part with ensemble awareness, including intonation, rhythmic timing, and balance.
- Perform repertoire with stylistic understanding.
- Describe characteristic traits of their repertoire in terms of historical period, cultural origin, and genre.
- Perform a variety of musical styles with appropriate technique.
- Play with appropriate dynamics, articulation, *tempi* and style.
- Watch conductor and respond appropriately to baton and hand gestures.
- Analyze and critique own performances and those of others.
- Rehearse and perform in small chamber groups (no conductor).
- Listen to other sections of the orchestra and observe how their own parts fit in.

### Stage 2—Assessment Evidence

**Performance Tasks:**
Students will perform their part with ensemble awareness and demonstrate an understanding of form and cultural and historical context.

**Key Criteria:**
The ensemble will be assessed on stylistic accuracy of performance during rehearsals.

**Other Evidence:**
Students will comply with attendance and participation policy.

### Stage 3—Learning Plan

**Learning Activities:**
*To be developed by individual teacher.*
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<td>• What is the value in becoming musically literate?</td>
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<td>• The meaning of the following meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, 5/8, 7/8</td>
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<td>• The following bowings: détaché, legato, slurs, staccato, spiccato, martelé, brush.</td>
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<td></td>
<td>• Sight-reading is an integral part of string playing.</td>
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<td>Students will be able to…</td>
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<td>• Play major and minor scales and arpeggios with accurate intonation from notation.</td>
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<td>• Play rhythmic patterns from notation with accuracy.</td>
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<td>• Play selected exercises and repertoire from notation with accurate rhythm, pitch, articulations, dynamics and other stylistic components.</td>
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<td>• Perform accurately, from notation, in the following meters: 4/4, 3/4, 2/4, 6/8, 3/8, 9/8, 12/8, 5/8, 7/8</td>
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<td></td>
<td>• Utilize the entire bow based on the requirements of the notated music.</td>
</tr>
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<td>• Perform the following bowings as required by the repertoire: détaché, legato, slur, staccato, spiccato, martelé, brush.</td>
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</tbody>
</table>
- Audiate the rhythm and melody of selected repertoire before playing it.

## Stage 2—Assessment Evidence

### Performance Tasks:
Students will play their part using pitch and rhythmic accuracy with proper bowings.

### Key Criteria:
The ensemble will be assessed on pitch and rhythmic accuracy of performance during rehearsals.

### Other Evidence:
Students will comply with attendance and participation policy.

## Stage 3—Learning Plan

### Learning Activities:
*To be developed by individual teacher.*
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<th>Stage 1—Desired Results</th>
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<tr>
<td>• Improvisations are made up in the moment using prior musical knowledge and considering context.</td>
</tr>
<tr>
<td>• The pentatonic pitches of <em>Do</em>, <em>Re</em>, <em>Mi</em>, <em>Sol</em>, and <em>La</em> in the keys of A, D, G, C, F, and Bb major.</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>Students will be able to…</strong></th>
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<tbody>
<tr>
<td>• Demonstrate development of aural skills, emphasizing imitation of motifs and short phrases.</td>
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<tr>
<td>• Perform call and response patterns.</td>
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<tr>
<td>• Improvise using the notes of the A, D, G, C, F, and Bb pentatonic scales.</td>
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<tr>
<td>• Improvise on a pentatonic scale of two of more octaves.</td>
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<tr>
<td>Performance Tasks:</td>
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<tr>
<td>-------------------------------------------</td>
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<tr>
<td>Students will echo tonal patterns using various rhythms and the notes of the A, D, G, C, F, or Bb pentatonic scales.</td>
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<tr>
<td>Students will improvise patterns using the notes of the A, D, G, C, F, or Bb pentatonic scales.</td>
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<table>
<thead>
<tr>
<th>Key Criteria:</th>
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<tbody>
<tr>
<td>Students will be assessed on the following criteria: use of assigned pitches, rhythms, and phrase lengths.</td>
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<tr>
<th>Other Evidence:</th>
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<tbody>
<tr>
<td>Students will demonstrate increased confidence while performing on instrument (solo and ensemble).</td>
</tr>
<tr>
<td>Students will demonstrate increased confidence while improvising on instrument (solo and ensemble).</td>
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<tr>
<th>Stage 3—Learning Plan</th>
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<tbody>
<tr>
<td>Learning Activities:</td>
</tr>
<tr>
<td>To be developed by individual teacher.</td>
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