

ROCKWOOD SCHOOL DISTRICT

MUSIC K-5 & VOCAL MUSIC 6-12 CURRICULUM



"We do whatever it takes to ensure all students realize their potential"

**Approved by the Rockwood Board of Education
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ROCKWOOD SCHOOL DISTRICT MISSION STATEMENT

All students, with support from the community, parents, and staff, will be provided a dynamic curriculum within a safe and caring environment so they will develop the skills, abilities, and attitudes to be lifelong learners and citizens of good character who are prepared to contribute to an ever-changing, global society.

ROCKWOOD SCHOOL DISTRICT LEARNER EXPECTATIONS

ROCKWOOD STUDENTS ARE LEARNERS:

- With positive self-worth skills.
- Who demonstrate verbal, quantitative, cultural, and technical literacy.
- Who can utilize community resources to foster continual growth and development.
- With skills and attitudes necessary to become self-directed, life-long learners.
- Who understand the value of effort in realizing their full educational, vocational, civic, and personal potential.
- Who understand the principles of physical and emotional health and the importance of maintaining them.
- With effective skills in written and oral communication.
- Who demonstrate critical thinking and problem-solving skills in all areas.
- Who demonstrate the adaptability necessary for life in a changing world.
- Who think and express themselves creatively and appreciate the creativity of others.
- Who have a broad familiarity with the world of work to develop and enhance their career potentials and opportunities.
- Who understand and appreciate the elements and principles of the arts and their influence on all areas of life.
- Who understand and demonstrate individual, social, and civic responsibility, including a global concern, tolerance, and respect for others.
- Who demonstrate individual and social ethics.

DIFFERENTIATION AND MUSIC

The Vocal Music Department in the Rockwood School District differentiates instruction through a variety of facilitating activities that address students' unique abilities. Teachers should consider differences in learning styles, skill levels, and student interest when planning instruction. Differentiation strategies are listed for each CCO.

ACCELERATION AND MUSIC

Advanced students are accelerated in Vocal Music in a variety of ways. They sing more challenging parts, have opportunities for solo performances, and receive support for participation in festivals, competitions, all suburban and all state choirs. At the elementary level, Special Chorus is provided as enrichment for accelerated students. At the middle school, students are given extra help outside of the school day. At the high school level, students are accelerated through auditions so that they sing in appropriately challenging choirs.

BASIC AND ESSENTIAL SKILLS

All content and skills of a curriculum document are classified as either BASIC or ESSENTIAL according to the definitions set forth by the Rockwood Curriculum and Instruction Department.

**BA
SI
C**

SKILLS

Those skills which lay the basis/foundation for all future learning:

- Reading
- Writing
- Math
- Problem solving
- Working with others
- Analytical skills
- Effective communication

ESSENTIAL SKILLS

Those skills which are vital to future learning (specific to each content area):

- Specific skills listed by grade level/course
- Scope/sequence
- Critical to mastery of the course

Equity in Teaching Music

Vocal Music teachers create a positive classroom environment in which all students are accepted and taught mutual respect. Teachers model sensitivity to differences in race, gender, ethnicity, and ability/disability.

Teachers use a variety of teaching styles consistent with the learning styles of the cultural and ethnic groups represented in their classrooms. This principle is not different from the principle of accommodating a wide variety of learning styles. Different racial, ethnic, and cultural groups have different learning styles and competent teachers provide for these learning styles as well as other special learning needs in multicultural settings.

MSIP CODES

In order to promote equity, the Rockwood Department of Curriculum and School Leadership uses the following codes to identify equity, use of technology, and research skills in all curriculum documents:

GE	=	Gender Equity
RE	=	Racial/Ethnic Equity
R	=	Research/Information Processing
T	=	Technology Skills

ROCKWOOD MUSIC RATIONALE

The Rockwood vocal music program provides the opportunity for students to develop the technical performance skills, knowledge, and understanding of music necessary to make music a part of their lives. Students will develop the critical thinking skills at every level of vocal music education, which will enable them to appreciate music on an independent level throughout life. The critical thinking developed through vocal music training will enhance the development of thinking skills needed in other academic areas.

The vocal music program assists students in developing knowledge of our musical heritage, which is necessary to become a discerning listener and/or performer. Students learn to make knowledgeable and discriminating judgments about the music that they hear.

Training received in the Rockwood Vocal Music program will enable the students to feel confident in their abilities to be a part of the community as amateur performers. They will be prepared, should they choose music as a career, to enter a professional training program in a college or conservatory. Aesthetics education gained throughout all levels of participation in the program will enhance the individual's appreciation of the arts for life.

ROCKWOOD VOCAL MUSIC GOALS FOR GRADUATES

Graduates of the Rockwood Vocal Music Program will:

Acquire skills necessary for life-long music learning and application.

Prepare and present a musically proficient performance, alone or in an ensemble.

Make knowledgeable and discriminating judgments about music.

Understand the relationship of music to other arts and to non-arts disciplines.

Enjoy and appreciate musical performances within their historical and cultural context.

IMPLEMENTATION GUIDELINES AND EXPECTATIONS

This document is externally aligned with the Missouri Show-Me Standards. There is internal alignment between the objectives, facilitating activities, and assessments. Teachers follow the Rockwood Data-Driven Teaching and Learning Model, which is on page 8 of this curriculum guide.

The vocal music curriculum presents broad, recurring Core Conceptual Objectives (CCOs) along with the specific, essential content and process skills taught at each grade or course level. Teachers pre-assess to determine students' prior knowledge, and then differentiate instruction to provide appropriate challenge for each student. The essential content and skills are presented in student-friendly language as Learning Targets of daily instruction. Essential Understandings place student learning in the context of life beyond schooling. Facilitating Activities and Differentiation Suggestions offer teachers various models for teaching the knowledge and skills. Teachers are expected to give students specific formative feedback during the learning process. Students and teachers use Scoring Guides to describe and improve student achievement. Required Application Level Assessments (ALAs) provide evidence of student learning.

This is a living, changing, document that will be reviewed and revised annually. Teacher feedback is essential to this process. Therefore, teachers are encouraged to record observations and comments about the curriculum as well as ideas for additions and deletions. Throughout the course of the year, teachers should document demonstrations of each ALA to be used in the refinement of scoring guides and the development of consistent scoring.

Expectations for Music Performance, Grades K-12

Students will:

- Wear appropriate concert attire as prescribed by director
- Arrive promptly at designated time
- Bring music and any other required equipment
- Demonstrate proper concert etiquette:
 - Be in place and ready to perform
 - Listen to other performers
 - Do not chew gum
 - Do not talk or disrupt
- Follow conductor's directions, cues
- Watch/listen to other performers

Expectations for Vocal Health, Grades K-12

Students will:

- Practice proper hydration and nutrition
- Get Adequate Rest
- Stay drug and smoke free
- Avoid vocal stress (screaming, loud whispering, over singing etc.)
- Warm up sufficiently before singing

CORE CONCEPTUAL OBJECTIVES FOR GRADES K-12 VOCAL MUSIC

Core Conceptual Objectives in the vocal music curriculum remain constant for grades K-12 while content knowledge and techniques spiral to provide continuous refinement of basic music skills. Components of musical performance can be demonstrated at levels ranging from novice through professional. The Scope and Sequence Chart illustrates the way in which knowledge and technical skills build within each CCO. Teachers select music literature that is matched to levels of proficiency in reading skills and performance skills of tone-intonation, technique-articulation, and expression-musicianship. The level of difficulty is determined by the repertoire chosen at each grade level.

Core Conceptual Objectives:

I. Product/ Performance- Students will demonstrate music performance techniques alone and with others.

FA1, G2.5

A. Vocal performance techniques: posture/ breathing, vocal production/ tone, diction/articulation

FA1, G2.5

B. Varied repertoire of music FA1, G2.5

C. Instrumental performance techniques FA1, G2.5

II. Elements - Students will create and/or perform elements of music. FA2

A. Pitch FA2

B. Duration FA2

C. Expressive qualities (dynamics, tempo, & articulation) FA2

D. Tone color/ timbre FA2

III. Aesthetics and Music Criticism- Students will respond to and evaluate music. FA3

A. Aesthetics FA3

B. Music Criticism FA3

C. Form FA3

IV. Connections between Music and Other Subjects- Students will make connections between music and other disciplines. FA4

V. Music in Historical and Cultural Contexts- Students will demonstrate knowledge of music in historical and cultural contexts. FA5, G1.9

**Scope and Sequence of
Content and Skills
By CCO**

CCO I Product/Performance: Students will demonstrate music performance techniques alone and with others.

A. Students will demonstrate vocal performance techniques alone and with others: Posture/Breathing, Vocal Production/Tone, Diction/Articulation

Elementary

Kindergarten	Standing tall and still Four voices: singing, talking, whispering, calling
Grade One	Singing posture; Vocal exploration
Grade Two	Sit/sing tall and still while singing; Vocal tone: singing/speaking
Grade Three	Feet on floor, sit tall on edge of seat holding music book
Grade Four	Correct singing posture while standing
Grade Five	Relaxed dropped jaw; Clear consonants; Correct posture
Special Chorus	Performance posture

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	Tall Vowel; Head Voice; Standing Posture; Feet shoulder width apart; Weight evenly distributed
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Jaw Placement
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	Pure Vowel and Diphthong; Falsetto (Bari)

High School

Introduction to Choral Fundamentals	Breath control and sitting/standing posture; Higher and lower pitches; Pure vowels and diphthongs
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Beginning/Ending consonants in a choral setting; Weight forward, pelvic tilt, chin parallel to floor
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Register Shift; Vowel Placement; Diaphragmatic Breathing
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Tone variance
Show Choir (SSA/SATB)	Beginning/Ending Consonants; Tone variance; Choreography

CCO I Product/Performance: Students will demonstrate music performance techniques alone and with others.

B. Students will perform a varied repertoire of music.

Elementary

Kindergarten	March, Lullaby, Singing Games
Grade One	Multi- Cultural Folk Music
Grade Two	Native American Music
Grade Three	Patriotic
Grade Four	American Folk Music, Spirituals, Work Songs
Grade Five	Civil War and Revolutionary War
Special Chorus	Perform a Spiritual, Folk Song and a Ballad

Middle School

Grade Six- Mixed(SA)/Treble Choir (SA)	Folk Songs
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Spiritual; Patriotic
Grade Eight- Mixed(SA(T)B)/Treble Choir(S(S)A)	Broadway; Pop

High School

Introduction to Choral Fundamentals	Pop, Folk/Spiritual, Patriotic, Broadway
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Spiritual; Pop; Broadway
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Classical Period; Romantic Period
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Jazz; Madrigal
Show Choir (SSA/SATB)	Broadway; Pop

CCO I Product/Performance: Students will demonstrate music performance techniques alone and with others.

C. Students will demonstrate instrumental performance techniques alone and with others.

Elementary

Kindergarten	Steady beat
Grade One	Unpitched instruments, Simple bordun (steady beat - I-V)
Grade Two	Bordun pattern (rhythmic pattern - I-V)
Grade Three	Melodic ostinato
Grade Four	Short melody on a pitched percussion
Grade Five	Improvisation on a pentaton
Special Chorus	NA

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	At this level instrumental music is offered as Band or Orchestra
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	At this level instrumental music is offered as Band or Orchestra
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	At this level instrumental music is offered as Band or Orchestra

High School

Introduction to Choral Fundamentals	At this level instrumental music is offered as Band or Orchestra
Treble Choir (SSA) & Mixed Choir (SA(T)B)	At this level instrumental music is offered as Band or Orchestra
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	At this level instrumental music is offered as Band or Orchestra
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	At this level instrumental music is offered as Band or Orchestra
Show Choir (SSA/SATB)	At this level instrumental music is offered as Band or Orchestra

CCO II Elements: Students will create and/or perform elements of music.

A. Pitch

Elementary

Kindergarten	High/low pitches; Upward/downward movement; Unison
Grade One	Sol - Mi; High/middle/low; Spoken ostinato
Grade Two	La; Melodic ostinato
Grade Three	Do; Do finder; Steps/leaps/repeats
Grade Four	Re; Absolute pitches of the treble clef
Grade Five	High do; Pentaton; Harmony
Special Chorus	Follow their part in a piece of octavo music

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	Sight Sing: Diatonic Major Scale
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Sight Sing: Diatonic Stepwise Pattern; Aural Training: Recognition of P5 and P8 interval
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	Sight Sing: Diatonic Tonic Chord-based Patterns; Aural Training: Recognition of P4 and M6 interval

High School

Introduction to Choral Fundamentals	Step, skip, leap; Treble/bass clef
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Sight Sing: Diatonic/Major (MSHSAA 3A Scale) in a choral setting; Aural Training: Recognition of Major and Perfect intervals: PP, P4, P5, P8
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Sight Sing: Diatonic/Major (MSHSAA 4/5A Scale) in a choral setting; Aural Training: Recognition of all Major and Perfect intervals: PP, M2, M3, M4, M5, M6, M7, P8
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Independent Sight Singing: Diatonic/Major
Show Choir (SSA/SATB)	Aural Training: Recognition of Major and Perfect intervals: PP, P4, P5, P8

CCO II Elements: Students will create and/or perform elements of music.

B. Duration

Elementary

Kindergarten	Steady beat; Computer Competency: Experiment with Groovy Shapes (T)
Grade One	Quarter note; A pair of eighth notes; Quarter rest; Strong/weak beats; Computer Competency: Experience the movement of notes onto a staff (line notes, space notes, high notes, low notes). (T)
Grade Two	Half note; Half rest; Tie; Groups of beats in 2 & 3; Computer Competency: Create a composition using known notes. Differentiate the number of measures based upon student readiness. (T)
Grade Three	Whole note; Whole rest; Dotted half note; Barlines; Measures; Groups of beats in 2, 3 & 4; Computer Competency: Create a composition in groups of 2, 3, and 4 beats using known notes and barlines. (T)
Grade Four	4 Sixteenth notes; Syncopa; Time signatures 2/4, 3/4, 4/4; Computer Competency: Create a composition in 2/4, 3/4, and 4/4 time signatures using known notes including sixteenth notes. (T)
Grade Five	Common Time; Traditional rhythmic counting; Computer Competency: Create a melodic/pentatonic composition in common time. (T)
Special Chorus	Sing correct rhythms in a piece of octavo music

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	Sight Reading: Basic rhythm patterns: perform 2 measures (whole note, dotted half note, half note, quarter note, eighth note, and corresponding rests); Computer Competency: Create a four-measure melodic composition using whole note, half note, quarter note, eighth note, and corresponding rests. (T)
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Sight Reading: Basic rhythm patterns: perform 4 measures (whole note, dotted half note, half note, quarter note, eighth note, and corresponding rests); Computer Competency: Create a six-measure melodic composition using whole note, dotted half note, half note, quarter note, eighth note, and corresponding rests. (T)
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	Sight Reading: Basic rhythm patterns: perform 6 measures (whole note, dotted half note, half note, quarter note, eighth note, and corresponding rests); Computer Competency: Create an eight-measure melodic composition using whole note, dotted half note, half note, quarter note, eighth note, and corresponding rests. (T)

High School

Introduction to Choral Fundamentals	Whole note/rest; Half note/rest; Quarter note/rest; Eighth note/rest; Sixteenth note/rest; Time signature
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Dictation and Performance: Eighth note and sixteenth note groupings; Computer Competency: Create a melodic composition using eighth note and sixteenth note groupings. (T)
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Dictation or Performance: Sixteenth note combinations; Computer Competency: Create a melodic composition using sixteenth note combinations. (T)
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Performance: Compound meter; Computer Competency: Create a melodic composition using compound meter. (T)
Show Choir (SSA/SATB)	Dictation and Performance: Eighth note and sixteenth note groupings

CCO II Elements: Students will create and/or perform elements of music.

C. Expressive Qualities (Dynamics, Tempo, & Articulation)

Elementary

Kindergarten	Loud/soft
Grade One	Fast/slow
Grade Two	Piano (p)/Forte (f)
Grade Three	pp, ff
Grade Four	mp, mf, Decrescendo, Crescendo
Grade Five	Largo, Moderato, Allegro
Special Chorus	Demonstrate knowledge of music symbols and terminology through singing

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	Legato, staccato, fermata
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Ritardando, accelerando
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	Molto, poco a poco, accent

High School

Introduction to Choral Fundamentals	DYNAMICS: piano, forte, crescendo, decrescendo TEMPO: vivace, allegro, moderato, adagio, largo ARTICULATION: staccato, legato, accent
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Performance and/or Aurally contrast musical examples: DYNAMICS: pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo TEMPO: presto, allegro, moderato, adagio, largo ARTICULATION: Phrase, Slur
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Perform and/or Aurally contrast musical examples: DYNAMICS: pianissimo, pianississimo, piano, mezzo piano, mezzo forte, forte, fortissimo, fortississimo). TEMPO: vivace, presto, allegro, moderato, adagio, lento, largo
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Perform and/or Aurally contrast musical examples: DYNAMICS: Sforzando ARTICULATION: Tenuto
Show Choir (SSA/SATB)	Perform and/or Aurally contrast musical examples: DYNAMICS: pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo; Phrase; Slur TEMPO: presto, allegro, andante, moderato, adagio, largo

CCO II Elements: Students will create and/or perform elements of music.

D. Tone Color / Timbre)

Elementary

Kindergarten	Men, women and children's voices
Grade One	Non-pitched percussion (wood, metals, shakers/scrapers, membranes/skins
Grade Two	Pitched percussion
Grade Three	String instruments (folk and orchestral)
Grade Four	Instrument families(strings, woodwinds, brass, percussion)
Grade Five	Instruments in each instrument family
Special Chorus	Perform unison and harmonic pieces of music

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	Placement: Forced Tone vs. Natural Tone
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Breathy Tone vs. Focused Tone
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	Straight Tone vs. Vibrato

High School

Introduction to Choral Fundamentals	Soprano, Alto, Tenor, Bass
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Contemporary Tone Colors: Spiritual, Pop, Broadway
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Classical style; Romantic style
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Renaissance style; Baroque style
Show Choir (SSA/SATB)	Contemporary Tone Colors: Pop, Broadway

CCO III Aesthetics and Music Criticism: Students will respond to and evaluate music.

A. Aesthetics

Elementary

Kindergarten	People respond to music
Grade One	People have different responses to a variety of musical sounds
Grade Two	Expressive quality of instruments
Grade Three	Responses to Classical, Impressionistic works
Grade Four	Responses to Folk and Classical music
Grade Five	Power of music to affect change
Special Chorus	Power of music to affect emotion

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	Aspects of music trigger individual responses
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	People respond to music based upon their personal and group experiences
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	It is possible to dislike a piece of music and still be able to evaluate its musical worth

High School

Introduction to Choral Fundamentals	People respond to music based on individual and group experiences
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Personal preferences can be independent of musical quality
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Audiences today can interpret the meaning of a work differently than the composer intended
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Beliefs and experiences influence the way in which we perceive, interpret, and evaluate music
Show Choir (SSA/SATB)	People respond differently to singing when it is combined with dance

CCO III Aesthetics and Music Criticism: Students will respond to and evaluate music.

B. Music Criticism

Elementary

Kindergarten	Tempo: Fast/Slow
Grade One	Instrumental timbre used to represent characters in a song
Grade Two	Pitched and Unpitched instruments
Grade Three	Pitch- High, Medium, Low Tempo- Fast, Medium, Slow Dynamics - Loud, Medium, Soft
Grade Four	Music elements - Pitch, Tempo, Dynamics, Timbre, Performance Techniques
Grade Five	Civil War, Revolutionary War, Baroque, Music Terminology
Special Chorus	Performance of different styles of music using musical elements

Middle School

Grade Six- Mixed(SA)/Treble Choir (SA)	Self-evaluate choir performance
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Evaluate another choir of the same voicing
Grade Eight- Mixed(SA(T)B)/Treble Choir(S(S)A)	Evaluate a choir of a different voicing

High School

Introduction to Choral Fundamentals	Components of music; Stage presence; Vocal performance; Audience etiquette
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Evaluation of dynamics and articulation
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Evaluation of vocal tone
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Evaluation of vocal blend and balance
Show Choir (SSA/SATB)	Evaluation of vocal style and choreography

CCO III Aesthetics and Music Criticism: Students will respond to and evaluate music.	
C. Form	
Elementary	
Kindergarten	Echo Singing, Question/Answer
Grade One	Call/Response, Cumulative, Introduction, Same/Different Phrases
Grade Two	Repeat Sign, Solo/Chorus, Verse/Refrain, AB
Grade Three	Double Bar Lines, ABA, 1st/2nd Endings, Rounds
Grade Four	Rondo, Fine, Partner Songs
Grade Five	2 part songs, Theme & Variations
Special Chorus	Variety of harmonic textures
Middle School	
Grade Six-Mixed(SA)/Treble Choir (SA)	Coda
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	D.C. al fine
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	D.S. al coda
High School	
Introduction to Choral Fundamentals	Da Capo, Dal Segno, fine, coda, repeat sign
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Strophic form; ABA w/bridge
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Mass; Leider
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Motet; Madrigal
Show Choir (SSA/SATB)	Pop, Broadway

CCO IV Connections between Music and Other Subjects: Students will make connections between music and other disciplines.

Elementary

Kindergarten	Connection to Language Arts - Nursery Rhymes and rhyming patterns, lyrics.
Grade One	Connection to Social Studies: Music from different countries
Grade Two	Connection to Math: Addition
Grade Three	Connection to Science: Sound/Pitch
Grade Four	Connection to History and Art: Missouri
Grade Five	History of American Music during the Revolutionary and Civil War
Special Chorus	Not applicable

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	Compare and contrast folk songs and folk art
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Connection to Health and Physical Education: Vocal Health
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	Connection to Dance: Broadway Music and Dance

High School

Introduction to Choral Fundamentals	Connection to Social Studies: Folk songs in American culture
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Connection to Social Studies: Performance literature to historical events
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Connection to Language Arts: Text of repertoire
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Connection to Visual Art: Communication of ideas
Show Choir (SSA/SATB)	Connection to Dance: Performance literature to historical dance forms.

CCO V Music in Historical and Cultural Contexts: Students will demonstrate knowledge of music in historical and cultural contexts.

Elementary

Kindergarten	Lullaby, March
Grade One	Saint-Saens: <i>Carnival of the Animals</i> ; Prokofiev: <i>Peter and the Wolf</i>
Grade Two	Handel, Tchaikovsky, Grieg
Grade Three	Mozart, Debussy, Haydn
Grade Four	Britten, Joplin, Dvorak
Grade Five	Beethoven, Bach
Special Chorus	Not applicable

Middle School

Grade Six-Mixed(SA)/Treble Choir (SA)	American Folk songs; Multi-cultural Folk songs
Grade Seven-Mixed (SAB)/Treble Choir(S(S)A)	Spirituals; Patriotic
Grade Eight-Mixed(SA(T)B)/Treble Choir(S(S)A)	Broadway; Pop

High School

Introduction to Choral Fundamentals	Compare & Contrast: Romantic & Contemporary
Treble Choir (SSA) & Mixed Choir (SA(T)B)	Compare & Contrast: Pop, Broadway, Spiritual
Treble Chorale (SSA(A)) & Concert Chorale(SATB)	Compare & Contrast: Classical & Romantic
Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B))	Compare & Contrast: Renaissance & Baroque
Show Choir (SSA/SATB)	Compare & Contrast: Pop & Broadway

Treble Chamber

and

Mixed Chamber

High School Treble Chamber (S(S)SA(A)A) & Mixed Chamber (S(S)A(A)T(T)B(B)) Scope & Sequence

Content is listed at grade/course levels where it is assessed. It may be introduced earlier and will be reinforced/reviewed in subsequent grades/courses. Codes following CCO statements indicate alignment to the *Show-Me Standards for Missouri Schools*.

I. Product/ Performance- Students will demonstrate music performance techniques alone and with others. FA1, G2.5	
A	Vocal performance techniques: Posture/ Breathing, Vocal Production/ Tone, Diction/Articulation
	Tone variance
B	Varied Repertoire of music
	Jazz; Madrigal
C	Instrumental performance techniques alone and with others
	At this level instrumental music is offered as Band or Orchestra
II. Elements- Students will create and/or perform elements of music. FA2	
A	Pitch
	Independent Sight Singing: Diatonic/Major
B	Duration
	Performance: Compound meter; Computer Competency: Create a melodic composition using compound meter. (T)
C	Expressive Qualities (Dynamics, Tempo, & Articulation)
	Perform and/or Aurally contrast musical examples: Dynamics: Sforzando Articulation: Tenuto
D	Tone Color/ Timbre
	Renaissance style; Baroque style
CCO III Aesthetics and Music Criticism- Students will respond to and evaluate music. FA3	
A.	Aesthetics
	Beliefs and experiences influence the way in which we perceive, interpret, and evaluate music
B.	Music Criticism
	Evaluation of vocal blend and balance
C.	Form
	Motet; Madrigal
CCO IV: Connections between Music and Other Subjects- Students will make connections between music and other disciplines. FA4	
	Connection to Visual Art: Communication of ideas

High School Treble Chamber & Mixed Chamber Scope & Sequence continued

V. Music in Historical and Cultural Contexts- Students will demonstrate knowledge of music in historical and cultural contexts. FA5, G1.9	
	Compare & Contrast: Renaissance & Baroque

Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B) CCO IA

Core Conceptual Objective IA. Product/Performance: Students will demonstrate vocal performance techniques alone and with others.

Essential Understanding	Missouri State Standards
Musicians use vocal techniques to communicate ideas in performance.	FA 1, G 2.5

Content and Skills:

By the end of this grade/course students should know :	By the end of this grade/course students should be able to do :
Tone variance	Vary vocal tone based on stylistic characteristics of literature

Unit Vocabulary: head voice, chest voice, falsetto (men), dark vowel, bright vowel, “placement in the mouth,” vocal mask, resonating chambers, diphthong, pure vowel, straight tone, vibrato, slide, bend, and glissando

Pre-Assessment:

Students sing the “National Anthem” or another familiar piece while teacher observes vocal techniques.

Facilitating Activities:

Knowledge/Comprehension

Activity	Strategy	Assessment
Students categorize vowel and consonant production.	Memorization	Written quiz

Application/Analysis

Activity	Strategy	Assessment
Students will compare and contrast professional performances of “Danny Boy” with regard to tone variance.	Cooperative learning	Scoring guide

Synthesis/Evaluation

Activity	Strategy	Assessment
Students will sing one song in varied styles, videotape themselves, and critique their own performance.	Self-evaluation	Scoring guide

Differentiation Suggestions:

Students sing the melody of “Happy Birthday” utilizing varied styles.

Students will participate in sectional rehearsal to demonstrate head and chest voice transition.

Students will perform breathing exercises in pairs.

Application Level Assessment for Core Conceptual Objective IA, Product/Performance: Students (SSA(A)) will demonstrate vocal performance techniques alone and with others.

Student Task:

Students will vary vocal tone based on stylistic characteristics of literature.

Scoring Guide for Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B), CCO 1A, Tone Variance

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Tone Variance	<ul style="list-style-type: none"> • Consistently performs with a stylistically correct vocal tone. 	<ul style="list-style-type: none"> • Frequently performs with a stylistically correct vocal tone. 	<ul style="list-style-type: none"> • Sometimes performs with a stylistically correct vocal tone. 	<ul style="list-style-type: none"> • Seldom performs with a stylistically correct vocal tone.

Facilitating Activities:**Knowledge/Comprehension**

Activity	Strategy	Assessment
Mix and match characteristics with genres.	Memorization	Quiz

Application/Analysis

Activity	Strategy	Assessment
Analyze and sing vocal articulations in a madrigal.	Model	Scoring Guide

Synthesis/Evaluation

Activity	Strategy	Assessment
Attend a madrigal dinner and write a critique.	Group Presentation	Scoring guide

Differentiation Suggestions:

Students will listen to professional choral recordings from each genre.
Students will perform a madrigal.

Application Level Assessment for Core Conceptual Objective IC: Students will demonstrate performance techniques for a varied repertoire of music.

Student Tasks:

Perform a madrigal utilizing elements appropriate to Renaissance music.
Perform a chorale utilizing elements appropriate to Baroque music.

Scoring Guide for Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B), CCO IB, Performance of Varied Repertoire

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
<p>Madrigal: <u>Tone:</u> bright sound, minimal vibrato <u>Melody:</u> imitative <u>Rhythm:</u> dictated by text, un-metered <u>Texture:</u> mostly polyphonic <u>Dynamics:</u> natural accents, not dictated</p>	<ul style="list-style-type: none"> Consistently performs accurate tone, melody, rhythm, texture, and dynamics. 	<ul style="list-style-type: none"> Frequently performs accurate tone, melody, rhythm, texture, and dynamics. 	<ul style="list-style-type: none"> Sometimes performs accurate tone, melody, rhythm, texture, and dynamics. 	<ul style="list-style-type: none"> Seldom performs accurate tone, melody, rhythm, texture, and dynamics.
<p>Chorale: <u>Tone:</u> bright sound, minimal vibrato, high/low range <u>Melody:</u> continuous <u>Rhythm:</u> sense of motion <u>Texture:</u> homophonic <u>Dynamics:</u> terraced</p>	<ul style="list-style-type: none"> Consistently performs accurate tone, melody, rhythm, texture, and dynamics. 	<ul style="list-style-type: none"> Frequently performs accurate tone, melody, rhythm, texture, and dynamics. 	<ul style="list-style-type: none"> Sometimes performs accurate tone, melody, rhythm, texture, and dynamics. 	<ul style="list-style-type: none"> Seldom performs accurate tone, melody, rhythm, texture, and dynamics.

Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B) CCO II

Core Conceptual Objective II. Elements: Students will create and/or perform elements of music.

Essential Understanding	Missouri State Standards
Musicians use the elements of music to communicate ideas.	FA 1, 2, 2.5

Content and Skills:

By the end of this grade/course students should know:	By the end of this grade/course students should be able to do:
Pitch: How to independently sight sing an example within a diatonic/major scale.	Pitch: Independently sight sing an exercise including stepwise motion, skips, and leaps.
Duration: Compound meter	Duration: Identify and perform compound meter. Computer Competency: Create a melodic composition using compound meter. (T)
Expressive Qualities: Dynamics: sforzando. Articulation: tenuto	Expressive Qualities: Identify and perform sforzando. Identify and perform tenuto.
Tone color and Timbre: Characteristics of: Renaissance: bright tone, minimal vibrato, a cappella, voices doubled by instruments Baroque: bright tone, minimal vibrato, high/low range, organ, harpsichord	Tone color and Timbre: Identify and perform the characteristics of tone color and timbre appropriate to Renaissance and Baroque styles.

Unit Vocabulary: interval, major interval, perfect interval, diatonic, tonic, key, key signature, half step, whole step, accidental, sharp, flat, natural, major scale pattern, stepwise motion, skip, and leap, rhythm, duration, whole note/rest, dotted half note, half note/rest, quarter note/rest, eighth note/rest, sixteenth note/rest, time signature, and compound meter, tempo, dynamics, articulation, sforzando, tenuto, presto, allegro, moderato, adagio, largo, terraced pianissimo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, fortississimo, phrase, slur, articulation, sforzando, tenuto, vivace, presto, lento, and largo, Renaissance Period, Baroque Period, plainsong, chants, imitation, polyphony, harmony, mass, motet, chanson, madrigal, opera, cantata, chorale, oratorio, vibrato

Pre-Assessment:

Students will sight sing an exercise including stepwise motion, skips, and leaps in a small group.
 Students will clap rhythmic examples in small groups with compound meter.
 Students will complete a vocabulary test.
 Students will perform a choral selection from the Renaissance and/or Baroque era.
 Small groups of students will clap rhythmic exercises in compound meter.

Facilitating Activities:**Knowledge/Comprehension**

Activity	Strategy	Assessment
Pitch: Label Major and Perfect intervals in a sight singing exercise	Memorization	Written quiz
Duration: Label the rhythms in compound meter.	Computer	Computer-based worksheet (T)
Expressive Qualities: Chart dynamic markings from softest to loudest. Chart tempo markings from fastest to slowest.	Memorization	Written quiz
Tone color and Timbre: Complete a crossword puzzle with terminology from the Renaissance and Baroque time periods.	Memorization	Written quiz

Application/Analysis

Activity	Strategy	Assessment
Pitch: Sight sing a choral exercise using stepwise motion, steps, and leaps.	Cooperative learning	Scoring guide
Duration: Clap a four-measure rhythmic example in compound meter.	Model	Scoring guide
Expressive Qualities: Analyze a recording with regard to dynamic and articulation markings	Cooperative learning	Written response
Tone color and Timbre: Compare and contrast the tone color and timbre of a recording from the Renaissance and Baroque Eras.	Pair Share	Check list

Synthesis/Evaluation

Activity	Strategy	Assessment
Pitch: Compose a four-measure sight singing exercise.	Pair share	Check list
Duration: Compose a four-measure rhythmic example.	Cooperative learning	Scoring guide
Expressive Qualities: Modify and perform an existing composition utilizing new dynamic and articulation markings.	Pair share	Oral feedback
Tone color and Timbre: Evaluate a performance of a college-level ensemble performing a selection from the Renaissance or Baroque era.	Model	Scoring guide

Differentiation Suggestions:

Students will create a sight singing exercise book using Major, Minor, and Perfect intervals.

Students will transcribe two-measure phrases of melodic dictation including Major, Minor, and Perfect intervals.

Students will label the rhythms of a compound meter song being studied in class.

Students will transcribe two measures of rhythmic dictation using compound meter.

Students will locate tempo, dynamic, and articulation markings within a piece of music.

Students will create vocabulary flash cards for tempo, dynamic, and articulation terminology.

Students will view a video of an opera and discuss the tone color of the main characters.

Students will listen to two choral ensembles singing the same song selection and list the differences they hear in tone color.

Application Level Assessment for Core Conceptual Objective II, Elements: Students will create and/or perform elements of music.

Student Tasks:

Pitch:

Independently sight sing an exercise including stepwise motion, skips, and leaps.

Duration:

Identify and perform compound meter.

Computer Competency: Create a melodic composition using compound meter. (T)

Expressive Qualities:

Identify and perform sforzando.

Identify and perform tenuto.

Tone color and Timbre:

Identify and perform the characteristics of tone color and timbre appropriate to Renaissance and Baroque styles.

Scoring Guide for Treble Chamber (SSA(A)) / Mixed Chamber (S(S)A(A)T(T)B(B)) - CCO II Elements

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Pitch (MSHSAA 4/5A)	<ul style="list-style-type: none"> Consistently sight sings accurate step-wise melodies, skips, and leaps 	<ul style="list-style-type: none"> Frequently sight sings accurate step-wise melodies, skips, and leaps 	<ul style="list-style-type: none"> Sometimes sight sings accurate step-wise melodies, skips, and leaps 	<ul style="list-style-type: none"> Seldom sight sings accurate step-wise melodies, skips, and leaps
Rhythm (MSHSAA 4/5A)	<ul style="list-style-type: none"> Consistently performs accurate rhythmic patterns within a sight singing exercise 	<ul style="list-style-type: none"> Frequently performs accurate rhythmic patterns within a sight singing exercise 	<ul style="list-style-type: none"> Sometimes performs accurate rhythmic patterns within a sight singing exercise 	<ul style="list-style-type: none"> Seldom performs accurate rhythmic patterns within a sight singing exercise
Compound Meter	<ul style="list-style-type: none"> Consistently performs accurate compound meter. 	<ul style="list-style-type: none"> Frequently performs accurate compound meter. 	<ul style="list-style-type: none"> Sometimes performs accurate compound meter. 	<ul style="list-style-type: none"> Seldom performs accurate compound meter.
Intervals (MSHSAA 4/5A)	<ul style="list-style-type: none"> Consistently aurally identifies Major and Perfect intervals 	<ul style="list-style-type: none"> Frequently aurally identifies Major and Perfect intervals 	<ul style="list-style-type: none"> Sometimes aurally identifies major and Perfect intervals 	<ul style="list-style-type: none"> Seldom aurally identifies Major and Perfect intervals
sforzando	<ul style="list-style-type: none"> Student performs with sudden loud attack and immediately gets soft. 	<ul style="list-style-type: none"> Student performs with sudden loud attack and eventually gets soft. 	<ul style="list-style-type: none"> Student performs with a sudden loud attack. 	<ul style="list-style-type: none"> Student sings a dynamic difference.
tenuto	<ul style="list-style-type: none"> Consistently performs note to its full value. 	<ul style="list-style-type: none"> Frequently performs note to its full value. 	<ul style="list-style-type: none"> Sometimes performs note to its full value. 	<ul style="list-style-type: none"> Seldom performs note to its full value.

<p>Tone and timbre: Renaissance</p> <ul style="list-style-type: none"> • bright tone • minimal vibrato • a cappella • voices doubled by instruments 	<ul style="list-style-type: none"> • Consistently performs tone color/timbre appropriate to time period 	<ul style="list-style-type: none"> • Frequently performs tone color/timbre appropriate to time period 	<ul style="list-style-type: none"> • Sometimes performs tone color/timbre appropriate to time period 	<ul style="list-style-type: none"> • Seldom performs tone color/timbre appropriate to time period
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<p>Tone and timbre: Baroque</p> <ul style="list-style-type: none"> • bright tone • minimal vibrato • high/low range • organ, harpsichord 	<ul style="list-style-type: none"> • Consistently performs tone color/timbre appropriate to time period 	<ul style="list-style-type: none"> • Frequently performs tone color/timbre appropriate to time period 	<ul style="list-style-type: none"> • Sometimes performs tone color/timbre appropriate to time period 	<ul style="list-style-type: none"> • Seldom performs tone color/timbre appropriate to time period
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Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B) CCO III

Core Conceptual Objective IIIA. Aesthetics and Music Criticism: Students will respond to and evaluate music.

Essential Understanding	Missouri State Standards
Musicians respond to and evaluate music.	FA 2, FA 3

Content and Skills:

By the end of this grade/course students should know :	By the end of this grade/course students should be able to do :
Aesthetics: Beliefs and experiences influence the way in which we perceive, interpret, and evaluate music.	Aesthetics: Analyze responses to music to show how personal perceptions, experiences, and beliefs impact the interpretation and evaluation of a musical work.
Criticism: Characteristics of homophony and polyphony	Criticism: Compare and contrast the balance and blend of a homophonic and polyphonic work.
Form: The form components of Renaissance and Baroque music	Form: Compare and contrast the elements of a madrigal and a cantata.

Unit Vocabulary: culture, dynamics, tempo, pitch, rhythm, voicing, tone color, timbre, emotion, perception, values, texture, form, motet, madrigal, cantata, chorale, Renaissance, Baroque, a cappella, vibrato, bright tone, dark tone, dynamics, rhythm, time signature, imitation, legato, text, accents, ornamentation

Pre-Assessment:

The student will listen to a musical example and relate their emotional response to the example.
Listen to a musical example and identify its musical form.

Facilitating Activities:

Knowledge/Comprehension

Activity	Strategy	Assessment
Aesthetics: Explain perceptions about music.	Listening	Informal/Class Discussion
Criticism: Identify elements of the music.	Listening	Informal/Class Discussion
Form: Describe the form of a musical work.	Listening	Class Discussion

Application/Analysis

Activity	Strategy	Assessment
Aesthetics: Relate a musical example to a color.	Listening	Informal/Class Discussion
Criticism: Analyze a musical example	Listening	Informal/Class Discussion
Form: Distinguish the elements of a madrigal and/or a cantata.	Listening	Written Response

Synthesis/Evaluation

Activity	Strategy	Assessment
Aesthetics: Evaluate a musical work from more than one cultural perspective.	Listening	Written Response
Criticism: Judge how another culture might perceive a musical work.	Listening	Written response
Form: Justify how a musical example fits a specific musical form.	Listening	Written Response

Differentiation Suggestions:

Compare multiple versions of the same song.

Watch an excerpt from a modern movie such as "First Knight" to connect music to history.

Recognize the elements of a madrigal and/or a cantata.

Application Level Assessment for Core Conceptual Objective: IIIA Aesthetics and Criticism: Students will respond to and evaluate music.

Student Tasks:**Aesthetics:**

Analyze responses to music to show how personal perceptions, experiences, and beliefs impact the interpretation and evaluation of a musical work.

Criticism:

Compare and contrast the balance and blend of a homophonic and polyphonic work.

Form:

Compare and contrast the elements of a madrigal and a cantata.

Music Criticism Scoring Guide

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Introduction Tells plan to critique. Gives information about the work: composer's name, musician's name, title of piece, when and where it was created, how it was used, time period, style, or culture	Clearly states plan to critique another artist's work. All available information is given.	States plan to critique another artist's work. Most available information is given.	Artist's work is mentioned. Tells artist's name and title.	Artist's name or title of work listed.
Description Sentences that list everything heard or seen in the performance, including names of instruments	Logical, coherent, complete, detailed description of what is seen/heard in the performance.	Logical, coherent, complete description of what is seen/heard in the work.	Complete description of what is seen/heard in the work but slightly unorganized.	Random mention of one or two details seen/heard in the work.
Analysis Describes pitch, tempo, and dynamics	Considers each element to determine which are most important in the work. Explains, in detail, how and where each important element and principle is used in the work.	Considers elements to determine which are most important in the work. Explains how and where each important element and principle is used in the work.	Lists elements used. Tells how or where some elements and principles are used in the work.	Partially lists elements.
Interpretation Explains the artists' use of style, emotional mood or attitude toward the subject, and purpose of the work	Clearly infers meaning of work based upon analysis. Clearly supports all statements with detailed, specific, reference to musical elements. Relates the performer's choices to personal interpretation of the composer's work.	Interprets the meaning of work based upon analysis. Supports statements with reference to musical elements. Connects most of the performer's choices to a general interpretation of the composer's work.	Suggests a meaning of the work. Supports statement with reference to some musical elements.	Suggests meaning of the work.
Judgment Evaluates the quality of the composition	Evaluates the composition on the basis of information about the composer's life, times, and intentions. Evaluates the quality of the performance on musician's tone/intonation, technique articulation, and expression or musicianship. Supports all statements with specific, detailed reference to the work.	Evaluates the composition on the basis of information about the composer's intentions. Evaluates the quality of the performance on musician's tone/intonation, technique articulation, and expression or musicianship. Supports most statements with reference to the work.	Explains information about the composer's life without connecting it to the meaning of the composition. Discusses the musician's tone/intonation, technique articulation, or expression/musicianship. Few references to the work to support statements.	States personal opinion.
Mechanics Grammar, Style, Form	Free of errors. Consistently uses third person. Uses sophisticated sentence variety, precise vocabulary. References last name only after introductory paragraph. All steps of critique model in correct order.	Few minor errors in spelling or grammar. Uses third person. Some sentence variety, appropriate vocabulary. References last name only after introductory paragraph. All steps of critique model in correct order.	Errors in grammar and spelling without affecting clarity. Some use of first person. Little sentence variety. First and/or last name of artist used throughout writing. All steps of critique model present but out of order.	Multiple grammatical errors interfere with content and readability. Uses first, second, and/or third person. First and/or last name of artist used throughout essay.

Scoring Guide for Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B), CCO III, Aesthetics and Music Criticism

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
<p>Aesthetics: Analyze how personal perceptions, experiences, and beliefs impact the interpretation and evaluation of a musical work.</p>	<ul style="list-style-type: none"> Analyzes how personal preferences, experiences, beliefs, and impact the interpretation and evaluation of a musical work. 	<ul style="list-style-type: none"> Analyzes how personal preferences and experiences impact the interpretation and evaluation of a musical work. 	<ul style="list-style-type: none"> Explains how personal preferences effect the evaluation of a musical work. 	<ul style="list-style-type: none"> Identifies personal preferences.

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
<p>Elements of Quality Music</p> <p>Renaissance: <u>Vocal Tone:</u> bright sound, minimal vibrato <u>Timbre:</u> voices a cappella, voices doubled by instruments <u>Melody:</u> imitative, legato <u>Rhythm:</u> dictated by text, un-metered, moderate tempo <u>Texture:</u> mostly polyphonic, cantus firmus <u>Dynamics:</u> natural accents, not dictated <u>Form:</u> motet, madrigal</p> <p>Baroque: <u>Tone:</u> bright sound, minimal vibrato, high/low range <u>Timbre:</u> organ/keyboard <u>Melody:</u> continuous, ornamental <u>Rhythm:</u> rhythmic drive, sense of motion <u>Texture:</u> homophonic, polyphonic <u>Dynamics:</u> changing based on texture, not indicated <u>Form:</u> cantata, chorale</p>	<ul style="list-style-type: none"> Compares, contrasts, and evaluates the elements of Renaissance and Baroque music. 	<ul style="list-style-type: none"> Compares and contrasts the elements of Renaissance and Baroque music. 	<ul style="list-style-type: none"> Explains the elements of Renaissance and Baroque music. 	<ul style="list-style-type: none"> Lists the elements of Renaissance and Baroque music.

Scoring Guide for Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B) CCO III, Aesthetics and Music Criticism

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
<p>Criticism: Elements of Quality Music</p> <p>Renaissance: <u>Dynamics:</u> natural accents, not dictated</p> <p>Baroque: <u>Dynamics:</u> changing based on texture, not indicated</p>	<ul style="list-style-type: none"> Compares, contrasts, and evaluates the use of dynamics in Renaissance and Baroque music. 	<ul style="list-style-type: none"> Compares and contrasts the use of dynamics in Renaissance and Baroque music. 	<ul style="list-style-type: none"> Explains the use of dynamics in Renaissance and Baroque music. 	<ul style="list-style-type: none"> Lists the dynamics in Renaissance and Baroque music.
<p>Form:</p> <p>Renaissance: Madrigal</p> <ul style="list-style-type: none"> Secular song developed in Italy Frottola: predecessor to madrigal, song with instrumental accompaniment Homophony Imitative polyphony <p>Baroque: Cantata</p> <ul style="list-style-type: none"> One or more voices Instrumental accompaniment Short, un-staged (no costumes or scenery) opera Early: Stories of love Late: Elaborate stories from Bible 	<ul style="list-style-type: none"> Compares, contrasts, and evaluates the forms of madrigal and cantata works. 	<ul style="list-style-type: none"> Compares and contrasts the forms of madrigal and cantata works. 	<ul style="list-style-type: none"> Explains the forms of madrigal and cantata works. 	<ul style="list-style-type: none"> Lists the forms of madrigal and cantata works.

Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B) CCO IV

Core Conceptual Objective IV. Connections between Music and other Subjects: Students will connect music and other subjects.

Essential Understanding	Missouri State Standards
Musicians use music techniques to evaluate music and performance.	FA 5

Content and Skills:

By the end of this grade/course students should know :	By the end of this grade/course students should be able to do :
<p>The connection between Baroque music and art.</p> <p>Characteristics of Baroque art/architecture:</p> <ul style="list-style-type: none"> • Strong contrast of light and dark expressing mood • Realism • Ornamentation/decoration especially in architecture • Subject matter – historical or Biblical people/events 	<p>Compare characteristics of Baroque music with characteristics of Baroque art and architecture.</p>

Unit Vocabulary: sacred, secular, passion, opera, aria, fugue, counterpoint, cantata, chorale, oratorio, clavichord, basso continuo, ornamentation, trill, and appoggiatura.

Pre-Assessment:

Students will perform a vocal exercise using ornamentation.

Facilitating Activities:

Knowledge/Comprehension

Activity	Strategy	Assessment
Create a web to include characteristics of Baroque music and art/architecture of the Baroque era.	Lecture	Check list

Application/Analysis

Activity	Strategy	Assessment
Compare and contrast a Baroque recording and a painting from the Baroque era.	Cooperative learning	Check list

Synthesis/Evaluation

Activity	Strategy	Assessment
Evaluate a performance of Baroque ornamentation.	Model	Scoring Guide

Differentiation Suggestions:

Students will compare and contrast a Baroque painting and a Renaissance painting.

Students will compare and contrast a Baroque painting and a Baroque sculpture.

Application Level Assessment for Core Conceptual Objective IV, Connections between Music and other Subjects: Students will connect music and other subjects.

Student Task:

Compare characteristics of Baroque music with characteristics of Baroque art and architecture.

Scoring Guide for Treble Chamber S(S)SA(A)A / Mixed Chamber S(S)A(A)T(T)B(B), CCO IV, Connection between Baroque ornamentation and Art/Architecture

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
<p>Characteristics of Baroque vocal literature:</p> <p>Tone: bright sound, minimal vibrato, high/low range</p> <p>Melody: continuous, ornamental</p> <p>Rhythm: rhythmic drive, sense of motion</p> <p>Texture: homophonic, polyphonic</p> <p>Dynamics: changing based on texture</p> <p>Form: cantata, chorale</p> <p>Characteristics of Baroque art/architecture:</p> <p>Strong contrast of light and dark expressing mood</p> <p>Realism</p> <p>Ornamentation/decoration especially in architecture</p>	<ul style="list-style-type: none"> Compares, contrasts, and evaluates the performance of a Baroque piece with the art and architecture of the time period 	<ul style="list-style-type: none"> Compares and contrasts the performance of a Baroque piece with the art and architecture of the time period 	<ul style="list-style-type: none"> Explains the performance of a Baroque piece and of the art and architecture of the time period 	<ul style="list-style-type: none"> Lists the characteristics of a Baroque piece and the characteristics of the art and architecture of the time period

Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B) CCO V

Core Conceptual Objective V. Music in historical and cultural context: Students (S(S)S(A)A) demonstrate knowledge of music in historical and cultural context.

Essential Understanding	Missouri State Standards
Musicians use historical and cultural context to enhance musical understanding.	FA 5

Content and Skills:

By the end of this grade/course the student should **know**:

Period/ Time/Place Composers	Elements of Music	Context
<p>Renaissance 1450-1600 / Europe</p> <p>Composers Giovanni de Palestrina (1525-1594) Orlando di Lasso (1530-1594) Tomas de Victoria (1548-1611)</p>	<p><u>Vocal Tone</u>: bright sound, minimal vibrato</p> <p><u>Timbre</u>: voices a cappella, voices doubled by instruments</p> <p><u>Melody</u>: imitative, legato</p> <p><u>Rhythm</u>: dictated by text, un-metered, moderate tempo</p> <p><u>Texture</u>: mostly polyphonic, cantus firmus</p> <p><u>Dynamics</u>: natural accents, not dictated</p> <p><u>Form</u>: motet, madrigal</p>	<p>- Literacy grew within the upper class of society.</p> <p>- Gutenberg invented the printing press.</p> <p>- Humanism emphasized individual achievement and human feeling which lead to the development of the madrigal.</p>
<p>Baroque 1600-1750</p> <p>Composers Johann Sebastian Bach (1685-1750) Antonio Vivaldi (1678-1741) George Frideric Handel (1685-1759)</p>	<p><u>Tone</u>: bright sound, minimal vibrato, high/low range</p> <p><u>Timbre</u>: organ/keyboard</p> <p><u>Melody</u>: continuous, ornamental</p> <p><u>Rhythm</u>: rhythmic drive, sense of motion</p> <p><u>Texture</u>: homophonic, polyphonic</p> <p><u>Dynamics</u>: changing based on texture, not indicated</p> <p><u>Form</u>: cantata, chorale</p>	<p>- Invention of keyboard instruments lead to development of Major/Minor keys.</p> <p>- Aristocrats made music to entertain themselves and each other.</p>

By the end of this course, the student should **do**:

Compare and contrast Renaissance and Baroque music on their use of musical elements and the contexts in which they were created.
--

Unit Vocabulary: Vocal tone, timbre, melody, rhythm, texture, dynamics, form, humanism, madrigal, major/minor key, aristocracy, vibrato, a cappella, legato, imitative, un-metered, polyphonic, cantus firmus, accent, motet, madrigal, ornament, homophonic, cantata, chorale

Pre-Assessment:

Students will respond to the following writing prompt: Describe the musical characteristics of the Renaissance and/or Baroque Period and their relationship to historical events of the era.

Facilitating Activities:

Knowledge/Comprehension

Activity	Strategy	Assessment
Define music terminology related to the Renaissance and/or Baroque Period	Lecture	Written Quiz

Application/Analysis

Activity	Strategy	Assessment
Analyze and rehearse music from the Renaissance and/or Baroque Period.	Cooperative Learning	Scoring Guide

Synthesis/Evaluation

Activity	Strategy	Assessment
Decide upon the style and/or approximate time period of a piece of music that has been rehearsed or studied.	Lecture/Reference Recordings	Written Quiz

Differentiation Suggestions:

Students do independent research on Baroque music. (R)
Teacher or peer leaders can provide individual tutoring sessions.

Application Level Assessment for Core Conceptual Objective V, Music in historical and cultural context:

Students (S(S)S(A)A) demonstrate knowledge of music in historical and cultural context.

Student Task:

Compare and contrast Renaissance and Baroque music on their use of musical elements and the contexts in which they were created.

Scoring Guide for Treble Chamber Choir S(S)SA(A)A / Mixed Chamber Choir S(S)A(A)T(T)B(B), CCO V, Music in Historical and Cultural Contexts

Criteria	4 Advanced	3 Proficient	2 Basic	1 Below Basic
<p>Elements of Quality Music</p> <p>Renaissance <u>Vocal Tone</u>: bright sound, minimal vibrato <u>Timbre</u>: voices a cappella, voices doubled by instruments <u>Melody</u>: imitative, legato <u>Rhythm</u>: dictated by text, un-metered, moderate tempo <u>Texture</u>: mostly polyphonic, cantus firmus <u>Dynamics</u>: natural accents, not dictated <u>Form</u>: motet, madrigal</p> <p>Baroque <u>Tone</u>: bright sound, minimal vibrato, high/low range <u>Timbre</u>: organ/keyboard <u>Melody</u>: continuous, ornamental <u>Rhythm</u>: rhythmic drive, sense of motion <u>Texture</u>: homophonic, polyphonic <u>Dynamics</u>: changing based on texture, not indicated <u>Form</u>: cantata, chorale</p>	<ul style="list-style-type: none"> Compares, contrasts, and evaluates elements of Renaissance and Baroque music in the context in which it was created. 	<ul style="list-style-type: none"> Compares and contrasts elements of Renaissance and Baroque music in the context in which it was created. 	<ul style="list-style-type: none"> Explains elements of Renaissance and Baroque music in the context in which it was created. 	<ul style="list-style-type: none"> Lists elements of Renaissance and Baroque music in the context in which it was created.

Appendix

Fine Arts Resource Selection
Evaluation Checklist

Course: _____

Title of Text: _____

Publisher: _____

Copyright: _____

**Please use the scoring guidelines to assess the following items:
Student Textbook:**

1. _____ Objectives for lessons are clear.
2. _____ Objectives represent various levels of Bloom's.
3. _____ Includes historical/cultural information.
4. _____ Emphasizes fine arts process skills and inquiry.
5. _____ Develops problem solving and critical thinking skills.
6. _____ Performance assessments with scoring guides are provided and match objectives.
7. _____ Makes the connection among fine arts and with core subjects, technology, and society.
8. _____ Appropriate reading level.
9. _____ Is gender-fair, multicultural and disability aware.
10. _____ Text meets District CCOs (percent covered _____%).

Overall Rating

Teacher Resources:

1. _____ Contains clearly written, easy-to-use plans.
2. _____ Includes enough background information for teacher.
3. _____ Provides extension ideas for differentiating instruction.
4. _____ Integrates writing in lessons.
5. _____ Incorporates technology in lessons (provides lesson examples, web sites, etc.).
6. _____ Provides quality supplemental materials.

Overall Rating

Check one

_____ This textbook would be a great choice.

_____ This textbook should be considered.

_____ I would not recommend this textbook.

Other Comments:

Rockwood Writing Guidelines

While the emphasis of the Rockwood drama program is on the elements of performance and production of dramatic works, formal writing is a portion of the class grade. At least one formal writing assignment from any of the listed categories will be a part of the grade of each course. Below are the minimum standards for formal writing assignments:

Content:

Critiques should be based on specific criteria supported by observations referenced to the artwork.

Expository Writing should include a thesis backed by supporting details.

Form:

Critiques should follow organizational pattern as directed by the teacher. Writing will follow grade appropriate grammar, usage, and mechanics rules per Rockwood scoring guide.

Analyses should follow organizational pattern as directed by the teacher. Writing will follow grade appropriate grammar, usage, and mechanics rules per Rockwood scoring guide.

Expository Writing should follow multi-paragraph essay format. Students should document sources as necessary. Writing will follow grade appropriate grammar, usage, and mechanics rules per Rockwood scoring guide.

Six-Trait Assessment for Middle School Writers*

<u>1</u> EXPERIMENTING	<u>2</u> EMERGING	<u>3</u> DEVELOPING	<u>4</u> CAPABLE	<u>5</u> EXPERIENCED
<p>IDEAS</p> <ul style="list-style-type: none"> - Attempts a story or to make a point - Meaning of the general idea is recognizable - Some ideas clear but most still fuzzy 	<p>IDEAS</p> <ul style="list-style-type: none"> - Writing tells a story or makes a point with some but loses control at times - Meaning is recognizable with close read - Some ideas clear but some still fuzzy 	<p>IDEAS</p> <ul style="list-style-type: none"> - Writing tells a story or makes a point - Idea generally stays on topic - Details are present but not completely developed or are not strong - Attempts commentary, where needed 	<p>IDEAS</p> <ul style="list-style-type: none"> - Writing clearly tells a story or makes a point - Idea and focus stay on topic - Concrete details are important and developed - Commentary, when present, is true commentary 	<p>IDEAS</p> <ul style="list-style-type: none"> - Topic is narrowed and focused - Presents a fresh and original idea or complex story - Develops the main idea with critical concrete details which is fully developed - Uses strong commentary where needed
<p>ORGANIZATION</p> <ul style="list-style-type: none"> - Format is attempted Beginning is attempted but no ending (possibly “The End”) - Attempts at sequencing and transitions - Attempts transitions 	<p>ORGANIZATION</p> <ul style="list-style-type: none"> - Format is correct some of the time - Attempts transition from sentence to sentence - Beginning works well and attempt at ending - Logical sequencing - Key ideas begin to surface 	<p>ORGANIZATION</p> <ul style="list-style-type: none"> - Format is correct most of the time - Transitions work to connect sentences - Strong beginning with clear ending - Easy to follow most times - Commentary is connected to the concrete detail 	<p>ORGANIZATION</p> <ul style="list-style-type: none"> - Format is correct - Varied transitions connect sentences - Strong beginning - Ending summarizes the paragraph - Easy to follow - In-depth commentary 	<p>ORGANIZATION</p> <ul style="list-style-type: none"> - Format is not needed for organization - Transitions connect sentence to sentence, though to thought, paragraph to paragraph - Easy to follow - Important ideas stand out
<p>CONVENTIONS</p> <ul style="list-style-type: none"> - Uses phonetic spelling - Correctly spells high frequency words some of the time - Uses capitals at the beginning of sentences - Usually uses end punctuation correctly - Experiments with other punctuation - Longer paper is one long paragraph with run-ons - Attempts standard grade-level grammar; sometimes must be re-read 	<p>CONVENTIONS</p> <ul style="list-style-type: none"> - Transitional spelling on less frequent words - Correctly spells high frequency words - Capitals at sentences beginnings and variable use of other capitals - End punctuation is correct and other grade-level punctuation is attempted - Paragraphing variable but present - Basic noun/pronoun agreement - Some run-ons and fragments 	<p>CONVENTIONS</p> <ul style="list-style-type: none"> - Spelling is correct on most words - Capitals used for proper nouns and sentence beginnings most of the time - Basic grade-level punctuation, including commas, is correct - Indents consistently to show paragraphs - Shows control of standard grammar most of the time - Some run-ons but few, if any, fragments 	<p>CONVENTIONS</p> <ul style="list-style-type: none"> - Spelling is correct - Capitals are used for proper nouns and sentence beginnings - Grade-level punctuation is correct and complex punctuation is attempted - Paragraphing is clear - Shows control of standard grammar - Few run-ons but no fragments 	<p>CONVENTIONS</p> <ul style="list-style-type: none"> - Spelling is correct - Capitals are correct - Grade-level punctuation is corrected - Complex punctuation is often successful - Sentences are varied in length, beginning, and complexity - No run-ons or fragments

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Six-Trait Assessment for High School Writers

	Ideas	Organization	Conventions	Word Choice	Sentence Fluency	Voice
4 Exemplary	<p>__ Strong controlling idea based on interesting and meaningful thesis narrows focus</p> <p>__ Clearly addresses topic and provides specific and relevant concrete details and/or reasons</p> <p>__ Shows complexity and freshness of thought</p> <p>__ Effective, insightful commentary connects concrete detail to thesis</p>	<p>__ Effective beginning, middle, and end; engaging introduction; strong sense of closure</p> <p>__ A clear, strong thesis statement governs entire essay; the writer skillfully emphasizes important ideas</p> <p>__ Use paragraphing effectively</p> <p>__ Progresses in a logical order</p> <p>__ Uses effective cohesive devices (transitions, repetition, pronouns, parallel structure) between and within paragraphs</p> <p>__ Successfully follows assigned format</p>	<p>__ Contains few errors in grammar/usage, punctuation, capitalization, and/or spelling</p> <p>__ Intentional or clever use of atypical sentence structure</p> <p>__ Correct pronoun/antecedent agreement and subject/verb agreement; consistent verb tense</p>	<p>__ Uses precise and vivid language</p> <p>__ Effective use of writing techniques such as imagery and figurative language if appropriate</p> <p>__ Consistently avoids redundancy</p>	<p>__ Contains sentences that are clear and varied in length and structure</p> <p>__ Variety of sentence beginnings</p> <p>__ Natural rhythm, cadence and flow</p>	<p>__ Shows individual perspective; personality comes through</p> <p>__ Clearly shows an awareness of audience and purpose</p> <p>__ Writer's enthusiasm for the topic is evident</p> <p>__ Effectively uses writing techniques (such as humor, point of view, tone) that evoke a strong emotional response</p>
3 Proficient	<p>__ Controlling idea based on a meaningful thesis begins to narrow focus</p> <p>__ Addresses the topic using relevant details and/or reasons</p> <p>__ Shows some complexity and/or freshness of thought</p> <p>__ Strong commentary relates concrete detail to thesis</p>	<p>__ Clear beginning, middle and end with an effective introduction and conclusion</p> <p>__ A clear thesis statement governs the entire essay; important ideas stand out</p> <p>__ Uses paragraphing appropriately</p> <p>__ Generally progresses in a logical order</p> <p>__ Uses cohesive devices between and within paragraphs</p> <p>__ Accurately follows assigned format</p>	<p>__ May contain errors in grammar/usage, punctuation, capitalization, and/or spelling that are not distracting to the reader</p> <p>__ Fragments or run-ons are rare (unless stylistic)</p> <p>__ Very few errors in agreement and tense</p>	<p>__ Uses precise language</p> <p>__ Uses writing techniques such as imagery and/or figurative language if appropriate</p> <p>__ Avoids redundancy</p>	<p>__ Contains sentences that are clear and show some variety in length and structure</p> <p>__ Not all sentences begin with the same pattern</p> <p>__ Sections of writing have rhythm and flow</p>	<p>__ Shows some individual perspective; personality begins to show</p> <p>__ Shows an awareness of audience and purpose</p> <p>__ Writer cares about topic</p> <p>__ Uses writing techniques (such as humor, point of view, tone) that may evoke an emotional response</p>
2 Developing	<p>__ Contains some sense of direction, but may lack focus</p> <p>__ Addresses the topic, but relies on generalities (lists) rather than specifics (development)</p> <p>__ Limited complexity and/or freshness of thought</p> <p>__ Weak commentary</p>	<p>__ Evidence of a beginning, middle and end</p> <p>__ Thesis statement attempted, but may not govern the entire essay; some important ideas begin to surface</p> <p>__ Shows evidence of paragraphing</p> <p>__ Inconsistency in logical order</p> <p>__ Inconsistent use of cohesive devices</p> <p>__ Attempts assigned format</p>	<p>__ Contains errors in grammar/usage, punctuation, capitalization, and/or spelling that may be distracting to the reader</p> <p>__ Some run-ons and/or sentence fragments</p> <p>__ Inconsistent subject/verb agreement and or verb tense</p>	<p>__ May use imprecise language</p> <p>__ Attempts to use some writing techniques such as imagery and/or figurative language if appropriate</p> <p>__ Some obvious redundancy</p>	<p>__ Contains sentences that are generally clear, but lack variety and complexity</p> <p>__ Some sentences begin the same</p> <p>__ An occasional section of writing has rhythm and flow</p>	<p>__ May lack individual perspective</p> <p>__ Shows some awareness of audience and purpose</p> <p>__ Writer shows limited connection to the topic</p> <p>__ Attempts to use some writing techniques (humor, point of view, tone) to evoke a response</p>
1 Emerging	<p>__ Is difficult to follow and lacks focus</p> <p>__ May address the topic, but lacks details</p> <p>__ Lacks complexity and freshness of thought</p> <p>__ Attempts commentary unsuccessfully</p>	<p>__ Little or no evidence of a beginning, middle, and/or end</p> <p>__ Thesis statement unclear</p> <p>__ Little or no evidence of paragraphing</p> <p>__ Does not progress in a logical order and may digress to unrelated topics</p> <p>__ Lacks cohesion</p> <p>__ No evidence of format</p>	<p>__ Contains repeated errors in grammar/ usage, punctuation, capitalization, and/or spelling that are distracting</p> <p>__ Numerous run-ons and/or fragments</p> <p>__ Frequent errors with agreement and/or tense</p>	<p>__ Uses imprecise language</p> <p>__ Shows little or no evidence of writing techniques such as imagery or figurative language</p> <p>__ Obvious and/or distracting redundancy</p>	<p>__ Contains sentences that lack variety and clarity</p> <p>__ Most sentences begin the same way</p> <p>__ Writing is choppy; needs rereading to follow the meaning</p>	<p>__ Lacks individual perspective</p> <p>__ Shows little or no awareness of audience or purpose</p> <p>__ Treatment of topic is predictable</p> <p>__ Shows little or no evidence of writing techniques to evoke a response</p>

Modified based on the work of the Northwest Regional Educational Laboratory, Portland, Oregon

Bold descriptor s= MAP criteria

Missouri Show-Me Standards

The Missouri Department of Elementary and Secondary Education has issued a set of standards that are intended to define what students should learn by the time they graduate from high school. These guidelines are titled “*The Show-Me Standards*”.

The Rockwood School District Vocal Music Curriculum is referenced to the Missouri *Show-Me Standards*. You will find the references explained below.

Example from **Grade Six Treble Choir**:

Core Conceptual Objective IB, Music Repertoire: Students will perform a varied repertoire of music.

Essential Understanding	Missouri State Standards
Musicians perform a varied repertoire of music.	FA 1,2.5

FA I refers to the Content Standard for Fine Arts

Students in Missouri public schools will acquire a solid foundation which includes knowledge of

1. process and techniques for the production, exhibition, or performance of one or more of the visual or performed arts

2.5 refers to the Process Standard Two

Students will acquire the knowledge and skills to communicate effectively within and beyond the classroom.

5. perform or produce works in the fine and practical arts

The Show-Me Standards

KNOWLEDGE + PERFORMANCE = ACADEMIC SUCCESS

Note to Readers: What should high school graduates in Missouri know and be able to do? The Missourians who developed these standards wrestled with that question. In the end, they agreed that “knowing” and “doing” are actually two sides of the same coin. To perform well in school or on the job, one must have a good foundation of basic knowledge and skills. Equally important, though, is the ability to use and apply one’s knowledge in real-life situations.

These standards (73 in all) are intended to define what students should learn by the time they graduate from high school. There are 33 “Performance” standards, listed under four broad goals. There are also 40 “knowledge” standards, listed in six subject areas. Taken together, they are intended to establish *higher expectations* for students throughout the Show-Me State. These standards do not represent everything a student will or should learn. However, graduates who meet these standards should be well-prepared for further education, work, and civic responsibilities.

All Missourians are eager to ensure that graduates of Missouri’s public schools have the knowledge, skills, and competencies essential to leading productive, fulfilling and successful lives as they continue their education, enter the workforce and assume their civic responsibilities. Schools need to establish high expectations that will challenge all students to reach their maximum potential. To that end, the Outstanding Schools Act of 1993 called together master teachers, parents, and policy-makers from around the state to create Missouri academic standards. These standards are the work of that group.

The standards are built around the belief that the success of Missouri’s students depends on both a solid foundation of knowledge and skills *and* the ability of students to apply their knowledge and skills to the kinds of problems and decisions they will likely encounter after they graduate.

The academic standards incorporate and strongly promote the understanding that active, hands-on learning will benefit students of all ages. By integrating and applying basic knowledge and skills in practical and challenging ways across all disciplines, students experience learning that is more engaging and motivating. Such learning stays in the mind long after the tests are over and acts as a springboard to success beyond the classroom.

These standards for students are not a curriculum. Rather, the standards serve as a blueprint from which local school districts may write challenging curriculum to help all students achieve their maximum potential. Missouri law assures local control of education. Each school district will determine how its curriculum will be structured and the best methods to implement that curriculum in the classroom.

Authority for the Show-Me Standards: Section 160.514, Revised Statutes of Missouri, and the Code of State Regulations, 5 CSR 50-375.100.

GOAL 1

Students in Missouri public schools will acquire the knowledge and skills to gather, analyze, and apply information and ideas.

Students will demonstrate within and integrate across all content areas the ability to

1. develop questions and ideas to initiate and refine research
2. conduct research to answer questions and evaluate information and ideas
3. design and conduct field and laboratory investigations to study nature and society
4. use technological tools and other resources to locate, select, and organize information
5. comprehend and evaluate written, visual, and oral presentations and works
6. discover and evaluate patterns and relationships in information, ideas, and structures
7. evaluate the accuracy of information and the reliability of its sources
8. organize data, information, and ideas into useful forms (including charts, graphs, outlines) for analysis or presentation
9. identify, analyze, and compare the institutions, traditions, and art forms of past and present societies
10. apply acquired information, ideas, and skills to different contexts as students, workers, citizens, and consumers

GOAL 2

Students in Missouri public schools will acquire the knowledge and skills to communicate effectively within and beyond the classroom.

Students will demonstrate within and integrate across all content areas the ability to

1. plan and make written, oral, and visual presentations for a variety of purposes and audiences
2. review and revise communications to improve accuracy and clarity
3. exchange information, questions, and ideas while recognizing the perspectives of others
4. present perceptions and ideas regarding works of the arts, humanities, and sciences
5. perform or produce works in the fine and practical arts
6. apply communication techniques to the job search and to the workplace
7. use technological tools to exchange information and ideas

GOAL 3

Students in Missouri public schools will acquire the knowledge and skills to recognize and solve problems.

Students will demonstrate within and integrate across all content areas the ability to

1. identify problems and define their scope and elements
2. develop and apply strategies based on ways others have prevented or solved problems
3. develop and apply strategies based on one's own experience in preventing or solving problems
4. evaluate the processes used in recognizing and solving problems
5. reason inductively from a set of specific facts and deductively from general premises
6. examine problems and proposed solutions from multiple perspectives
7. evaluate the extent to which a strategy addresses the problem
8. assess costs, benefits, and other consequences of proposed solutions

GOAL 4

Students in Missouri public schools will acquire the knowledge and skills to make decisions and act as responsible members of society.

Students will demonstrate within and integrate across all content areas the ability to

1. explain reasoning and identify information used to support decisions
2. understand and apply the rights and responsibilities of citizenship in Missouri and the United States
3. analyze the duties and responsibilities of individuals in societies
4. recognize and practice honesty and integrity in academic work and in the workplace
5. develop, monitor, and revise plans of action to meet deadlines and accomplish goals
6. identify tasks that require a coordinated effort and work with others to complete those tasks
7. identify and apply practices that preserve and enhance the safety and health of self and others
8. explore, prepare for, and seek educational and job opportunities

Missouri students must build a solid foundation of factual knowledge and basic skills in the traditional content areas. The statements listed here represent such a foundation in reading, writing, mathematics, world and American history, forms of government, geography, science, health/physical education, and the fine arts. This foundation of knowledge and skills should also be incorporated into courses in vocational education and practical arts. Students should acquire this knowledge base at various grade levels and through various courses of study. Each grade level and each course sequence should build on the knowledge base that students have previously acquired.

These concepts and areas of study are indeed significant to success in school and in the workplace. However, they are neither inclusive nor are they likely to remain the same over the years. We live in an age in which “knowledge” grows at an ever-increasing rate, and our expectations for students must keep up with that expanding knowledge base.

Combining what students must know and what they must be able to do may require teachers and districts to adapt their curriculum. To assist districts in this effort, teachers from across the state are developing curriculum frameworks show how others might balance concepts and abilities for students at the elementary, middle, and secondary levels. These models, however, are only resources. Missouri law assures local control of education. Each district has the authority to determine the content of its curriculum, how it will be organized, and how it will be presented.

Communication Arts

In Communication Arts, students in Missouri public schools will acquire a solid foundation which includes knowledge of and proficiency in

1. speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
2. reading and evaluating fiction, poetry, and drama
3. reading and evaluating nonfiction works and material (such as biographies, newspapers, technical manuals)
4. writing formally (such as reports, narratives, essays)
5. comprehending and evaluating the content and artistic aspects of oral and visual presentations (such as story-telling, debates, lectures, multi-media productions)
6. participating in formal and informal presentations and discussions of issues and ideas
7. identifying and evaluating relationships between language and culture

Mathematics

In Mathematics, students in Missouri public schools will acquire a solid foundation which includes knowledge of

1. addition, subtraction, multiplication, and division; other number sense, including numeration and estimation; and the application of these operations and concepts in the workplace and other situations
2. geometric and spatial sense involving measurement (including length, area, volume), trigonometry, and similarity and transformations of shapes
3. data analysis, probability, and statistics
4. patterns and relationships within and among functions and algebraic, geometric, and trigonometric concepts
5. mathematical systems (including real numbers, whole numbers, integers, fractions), geometry, and number theory (including primes, factors, multiples)
6. discrete mathematics (such as graph theory, counting techniques, matrices)

Science

In Science, students in Missouri public schools will acquire a solid foundation which includes knowledge of

1. properties and principles of matter and energy
2. properties and principles of force and motion
3. characteristics and interactions of living organisms
4. changes in ecosystems and interactions of organisms with their environments
5. processes (such as plate movement, water cycle, air flow) and interactions of earth's biosphere, atmosphere, lithosphere, and hydrosphere
6. composition and structure of the universe and the motions of the objects within it
7. processes of scientific inquiry (such as formulating and testing hypotheses)
8. impact of science, technology, and human activity on resources and the environment

Social Studies

In Social Studies, students in Missouri public schools will acquire a solid foundation which includes knowledge of

1. principles expressed in the documents shaping constitutional democracy in the United States
2. continuity and change in the history of Missouri, the United States, and the world
3. principles and processes of governance systems
4. economic concepts (including productivity and the market system) and principles (including the laws of supply and demand)
5. the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
6. relationships of the individual and groups to institutions and cultural traditions
7. the use of tools of social science inquiry (such as surveys, statistics, maps, documents)

Fine Arts

In Fine Arts, students in Missouri public schools will acquire a solid foundation which includes knowledge of

1. process and techniques for the production, exhibition, or performance of one or more of the visual or performed arts
2. the principles and elements of different art forms
3. the vocabulary to explain perceptions about and evaluations of works in dance, music, theater, and visual arts
4. interrelationships of visual and performing arts and the relationships of the arts to other disciplines
5. visual and performing arts in historical and cultural contexts

Health/Physical Education

In Health/Physical Education, students in Missouri public schools will acquire a solid foundation which includes knowledge of

1. structures of, functions of, and relationships among human body systems
2. principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)
3. diseases and methods for prevention, treatment, and control
4. principles of movement and physical fitness
5. methods used to assess health, reduce risk factors, and avoid high-risk behaviors (such as violence, tobacco, alcohol, and other drug use)
6. consumer health issues (such as the effects of mass media and technologies on safety and health)
7. responses to emergency situations

**Missouri Department of Elementary & Secondary Education
Integrated (Interdisciplinary/Cross Discipline) Fine Arts Vocabulary**

HISTORY STRAND

DANCE	MUSIC	THEATRE	VISUAL ARTS
<p>STYLES: Ballet – European style of dance; traditionally performed <i>en pointe</i> by ladies and having a story line Folk – native dances of different cultures Jazz – dance with African-American roots performed with soft sole shoes Modern – style of dance characterized by freedom of form and performed barefoot Tap – dance with African-American roots performed with steel taps on the dances shoes Ballroom/Social – form of dance used in social settings Recreation – moving with or without partners for the sheer enjoyment of moving through space Exercise – choreographed movements designed to build up body and maintain general health and well-being</p>	<p>STYLES: Classical Music – in its broadest sense, refers to a style of “art” music as distinguished from folk, jazz, or popular music (See Historical Periods for further definition) Folk Music – music from a specific culture Folk Song – uncomplicated music that speaks directly of everyday matters Jazz – a style of American music originated in the South by African-Americans; it is characterized by strong, prominent meter, improvisation, and dotted or syncopated patterns Long Ago – music from the past Modern – music that is current; generally, 20th century music Popular Style (Music) – American music that has wide appeal, is immediately communicative and relatively short</p>	<p>STYLES: Comedy – a funny or amusing play with a happy ending Improvisation – short scenes made up on the spur of the moment following generated guidelines Melodrama – a serious play with an unhappy ending; the major characters are predictable Musical – a play with songs supporting the plot Tragedy/Drama – a serious play with an unhappy ending; major characters are unpredictable</p>	<p>STYLES: Abstract – art that exaggerates, simplifies, or distorts reality Fantasy – art showing imaginary or unreal people, places or things Realistic – art showing life as it is Non-objective – based on elements of art rather than on recognizable people, places or things Modern – 20th century art with a focus on abstraction</p>

DANCE	MUSIC	THEATRE	VISUAL ARTS
<p>FUNCTIONS: Education – dance intended to teach</p> <p>Entertainment – dance intended for audience enjoyment</p> <p>Sacred – dance dealing with religious themes</p>	<p>FUNCTIONS: Accompaniment – music that adds texture to a melody or melodies Ceremonial – an established custom or formal actions connected with an occasion Functional Music – wedding, graduation, funeral, parade, entertainment Lullaby – sleep song March – music with a steady beat suitable for a parade or processional. Popular Style – American music that has wide appeal, is immediately communicative and relatively short Sacred – religious music Secular –non-religious music Spiritual – a sacred song that evolved from the period of slavery in the U. S. Waltz – dance in triple meter Work Song – songs in which the text describes the task of the worker</p>	<p>FUNCTIONS: Education – theatre intended for instruction</p> <p>Entertainment – theatre intended for audience enjoyment</p> <p>Sacred – theatre dealing with religious themes</p>	<p>FUNCTIONS: Ceremonial – art serving a symbolic function in a culture, e.g., flag Commercial/Popular – art used for business purposes, e.g., advertising, fashion design, architecture, product design, cartooning Expressive – art that conveys emotion or feeling Formalism – art for art’s sake Functional – decorated objects for everyday use, e.g., pottery, jewelry, fibers Representational – art showing real life Sacred – art dealing with religious themes</p>

DANCE	MUSIC	THEATRE	VISUAL ARTS
<p>TRADITIONAL CULTURES: Asian/Chinese – usually ceremonial; used during theatrical productions; uses mime and head and eye movements; generally, tells a story or depicts activities in everyday life</p> <p>African – movements generally low and grounded, using body contractions, foot stamping, percussive and swinging head and arm movements; always rhythmic, often energetic; ceremonial; religious and secular events occurring in everyday life; may use costumes/masks</p>	<p>TRADITIONAL CULTURES: Asian – representational, stylized sound images of people and nature; identifiable sound characteristics include artisan-made acoustical bamboo and string instruments and drums, pentatonic scales, narrow melodic range, and a bright and nasal vocal quality</p> <p>African – functional music that is participatory; instruments include a variety of bells, drums, and rattles; characterized by percussive and polyrhythmic sounds that often use improvisation</p>	<p>TRADITIONAL CULTURES: Asian – characters wear white and elaborately patterned makeup along with colorful embroidered robes to perform stylized plays with stories of long ago, or about family life</p> <p>African – actors wear carved masks and perform rituals based on everyday activities</p>	<p>TRADITIONAL CULTURES: Asian – superior craftsmanship, representational, stylized images of people and nature created to match an ideal; narrative depiction of history and culture; may emphasize line and flat areas of color</p> <p>African – ceremonial and functional objects; handmade with natural materials; masks/sculptures show exaggerated, stylized features of people and animals, jewelry and printed cloth use bright, bold, geometric designs</p>

DANCE	MUSIC	THEATRE	VISUAL ARTS
<p>Native American – dances may vary in movement from tribe to tribe; generally, dances affecting people in everyday life use large groups; use simple, repetitive steps and music/singing; women dance for women’s activities, e.g., birth, marriage, planting; men dance for men’s activities, e.g., coming of age, war, hunting; dances usually tell stories and can be narrated simultaneously; solo work can explain a tribal myth or tradition or carry on a history of the tribe; solos are usually performed with costumes and make-up</p>	<p>Native American – functional music that celebrates the cultural heritage of the Native American; drums and rattles are the predominant instruments that accompany the voice; the only pure instrumental music is for flutes and whistles; the steady beat of the drum does not always match the beat of the song; there is no harmony</p>	<p>Native American – story tellers/dancers may wear traditional Regalia while performing for an audience; Regalia may include beadwork, feathers, and body painting depending on region or tribal affiliation</p>	<p>Native American – functional art celebrating the cultural heritage of the Native American; regional characteristics: southwest (geometric, Kachina); plains (narrative symbols); northwest coast (animal totems)</p>

DANCE	MUSIC	THEATRE	VISUAL ARTS
<p>HISTORICAL PERIODS: American/Colonial – dances adapted from European culture to the new environment; examples of dances include gavottes, minuets, marches, jigs, circle group dances, and folk dances American/Western Expansion – square and reel dance forms evolved; the Grand March and the Polonaise were used at ceremonial balls; the mazurka and polka were danced in couples American/Civil War –waltz and country dances were popular</p> <p>Classical – tap and soft-shoe dances were developed during the 1750 to 1820 time period</p> <p>Modern – 20th century dance characterized by freedom of movement and performed barefoot</p>	<p>HISTORICAL PERIODS: American/Colonial–folk songs adapted from European cultures</p> <p>American/Western Expansion – cowboy songs, work songs and folk songs</p> <p>American/Civil War – spirituals and work songs</p> <p>Classical – specifically refers to European music composed from about 1750 to 1820 that borrows from Art History’s neoclassical period focusing on unity, balance and ideas of realism</p> <p>Modern – 20th century innovative forms and combinations of sounds</p>	<p>HISTORICAL PERIODS: American/Colonial – Began with British companies touring the colonies with English-style plays; developed into plays written by Americans with typically American characters American/Western Expansion – troupes of actors traveled by wagons and showboats to perform for people in the expanding American West American/Civil War–melodramas became the predominant theatrical form; American themes and/or spectacular plays once again became popular Classical – the first formal theatre came from ancient Greece; Thespis was the first actor to step from a chorus of actors to speak individual lines</p> <p>Modern – the director emerged as the dominant force; realism is the predominant style with most theatre being very lifelike</p>	<p>HISTORICAL PERIODS: American/Colonial –Real looking paintings/sculptures of portraits and history based on European art. Architecture: styles brought by colonists from European villages American/Western Expansion – Idealized, symbolic landscapes show images of American wilderness; architecture: rebellion against English styles, Roman domes and columns symbolize democracy American/Civil War – realistic painting/ sculpture/ photography document current history; architecture: industrial barons base homes on European castles Classical – realistic figure sculpture based on ancient Greek and Roman art; architecture: Greek and Roman, elements: columns, arch, and dome</p> <p>Modern – 20th century abstract and non-objective styles; the subject matter is the elements and principles of art; architecture: reaction against historical styles, form follows function</p>

Criticism and Analysis Strand

DANCE	MUSIC	THEATRE	VISUAL ARTS
Composition – a grouping of movements to form a dance	Composition – an original work or “opus”	Book – play manuscript; in musical productions the libretto without the music Manuscript (Script) – written or typed play, or the book of a musical (usually used in rehearsal)	Composition – arrangement of elements and principles
Forms – methods of choreography; 2-part form (AB), 3-part form (ABA), Rondo (ABACA), theme and variations, free sequential forms	Form – overall structure or organization of a musical composition may incorporate repetition, contrast, unity and variety Call and response – a song style that follows a simple question and answer pattern in which a soloist “calls” out the melody and a group “responds” Canon – composition for two or more voices in which one voice enters after another in exact imitation of the first, similar to a round	Form – structure of a play, e.g., scenes and acts	Form – three-dimensional or illusion of 3D Geometric – forms with mathematical names Organic – living things forms
Balance – ability to remain upright	Balance – sounds adjusted to create desired effect	Balance – equalization of stage picture including placement of characters and set pieces on the stage	Balance – arrangement with equal visual weight on both sides of a position Asymmetrical/Informal – two sides of a composition have the same visual weight but the lines, shapes and colors are not the same

DANCE	MUSIC	THEATRE	VISUAL ARTS
Space – a dancer moves in and through space	Space – a) relationship between sound and silence b) lines and spaces on a staff	Space – where the actors are located on the stage	Symmetrical/Formal – 2 sides of a composition are identical, mirror images Proportion – the size relationships of parts to a whole and to each other Space – the distance around and between things; area that can be filled with an art element Perspective – a way of making a flat surface look as if it goes back in space; illusion of depth Foreground – area in two-dimensional artwork that appears closest to the viewer, usually positioned at the bottom of the artwork Background – the part of a two-dimensional artwork farthest from the viewer, usually closest to the horizon line Positive space – the object itself; is there Negative space – the areas around the object; is not there
Dynamics – movements determined by the amount of energy, e.g., sustained, percussive, vibratory	Dynamics –the volume of sound; the loudness or softness of a musical passage	Dynamics – relationship of loud to soft in the actor’s speech, intensity	Color Intensity – brightness or dullness of hue
Contrast – the use of different elements of movement, e.g., high movement versus low levels; fast versus slow actions	Contrast – referring to extremes in each element, e.g., pitch, rhythm, dynamics, timbre	Contrast – variation used to heighten interest in dramatic construction and acting	Contrast – a difference between elements in a work of art
Tempo – speed of the movements	Steady beat – a consistent and regular pulse Tempo – speed of the underlying beat Ritardando/Ritard – a gradual slowing of tempo; abbreviate as <i>rit</i> Accelerando – to gradually accelerate (get faster) in tempo	Pace – the timing of lines and stage business (not to be confused with speed)	

DANCE	MUSIC	THEATRE	VISUAL ARTS
Rhythm – the movement with or against sound in time	Rhythm – combinations of long and short sounds and silences that convey a sense of movement	Beat – change of interpretation in a thought process; the ending of one thought process and the beginning of another	Rhythm – visual movement created by repetition
	Line – linear motion, unspoken (sing the line)	Line – linear motion, speech to speeches in a play	Line – path of a moving dot
	Melody – horizontal, linear aspect of music; organized succession of pitches	Movement – stage movement; blocking; moving from one stage area to another	Movement – path of viewer’s eye as it travels around a composition
	<p>Pitch – measured and named number of vibrations per second; heard as a sound from high to low; wave lengths in sound</p> <p>Scale – the series of steps from one pitch to another</p> <p>Timbre – unique quality of a voice or instrument</p> <p>Tone Quality – dark or light quality of sound</p>	<p>Pitch – raise or lower the voice according to the musical scale</p> <p>Inflection – vocal modulation, variety in pitch</p> <p>Acoustics – the quality of sound transmission within a theater</p> <p>Quality – unique sound of the actor’s voice</p> <p>Voice projection – control of the voice so that even those in the last row of the house can hear and understand every word</p>	<p>Hue - measured and named qualities of light</p> <p>Color - reflected quality of a surface based on pigment or light, wavelengths in light</p> <p>Value – steps from white through gray to black; value scales are regular intervals of values</p> <p>Tint – light value of a color, made by mixing white with the color</p> <p>Shade – the dark value of a color, made by mixing black with the color</p> <p>Color intensity – brightness or dullness of a hue</p> <p>Color Wheel – colors of the rainbow turned into a circle</p> <p>Cool Colors – colors around blue on the color wheel; green, blue, violet</p> <p>Warm colors – colors around orange on the color wheel; red, orange, yellow</p> <p>Primary colors – the first colors from which others are mixed; red, yellow, blue</p> <p>Secondary colors – colors made when two primary colors are mixed; orange, violet, green</p>
DANCE	MUSIC	THEATRE	VISUAL ARTS

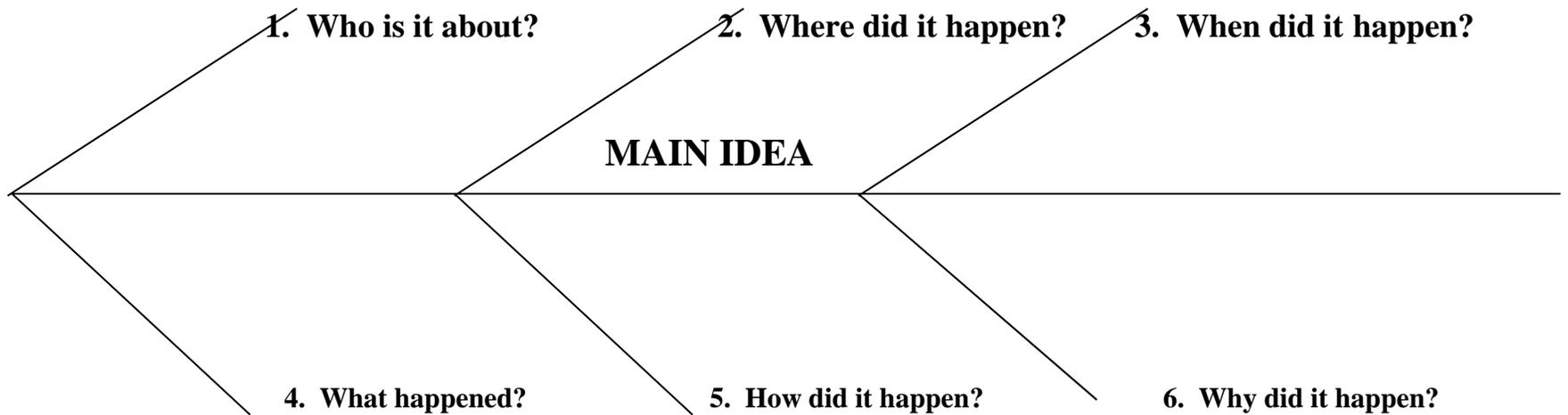
Texture – the density or scarcity of movement in a dance; it can also be used to describe movements such as rough, smooth, etc.	Texture – the character of the different layers of sound in music Solo – one person only plays or sings Duet – two people play or sing Trio – three people play or sing Quartet – a combination of four voices or instruments; also music written for such an ensemble	Texture – to add depth and tactile qualities to scenery pieces	Texture – the way a surface feels or looks like it would feel.
Symbols – signs for parts of the body used in dance notation	Notation – written symbols used to identify the musical elements	Symbols – abbreviations for stage directions, movement and vocal inflection	Symbol – an image that stands for an idea
	Harmony – the sounding together of two or more tones	Harmony – two or more pitches occurring simultaneously; used in musical theatre	Harmony/Unity – elements work together in an artwork
Shape – interesting and interrelated arrangement of body parts of one dancer; the overall visible appearance of a group of dancers	Shape – to perform a phrase musically	Shape – design of the structure that is the set for a play	Shape – two-dimensional or flat Geometric – mathematical Organic – living things
Pattern – repetition – principle of choreographic form based upon using movements or phrases again in a work	Ostinato – a rhythmic or melodic passage that is repeated continuously	Pattern/Stage Picture – the arrangement of actors on the stage Repetition – repeating a word, phrase, movement or design	Pattern – repetition of line, shape, and/or color
Accent – an emphasized movement	Accent – the emphasis placed on a beat	Accent – use of a dialect Emphasis – a stressed word in a line	Emphasis/Center of Interest – part of a composition that gets the most attention

Product/Performance Strand

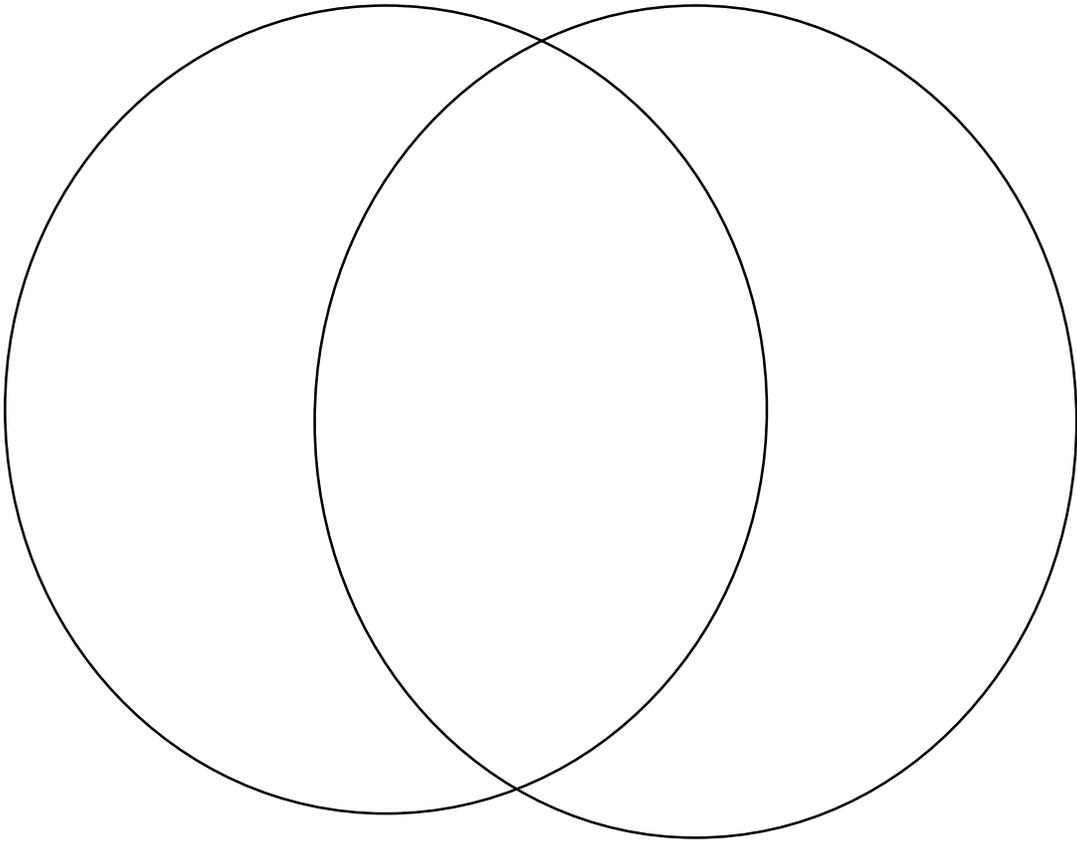
Students will demonstrate the application of knowledge (see terms in History and Criticism sections of this document).

Graphic Organizers

Easy Start Herringbone



Compare and Contrast



Transition Words: different from, same as, instead of, on the other hand

TOPIC: _____

MAIN IDEA: _____

MAJOR SUPPORTING DETAILS

1.

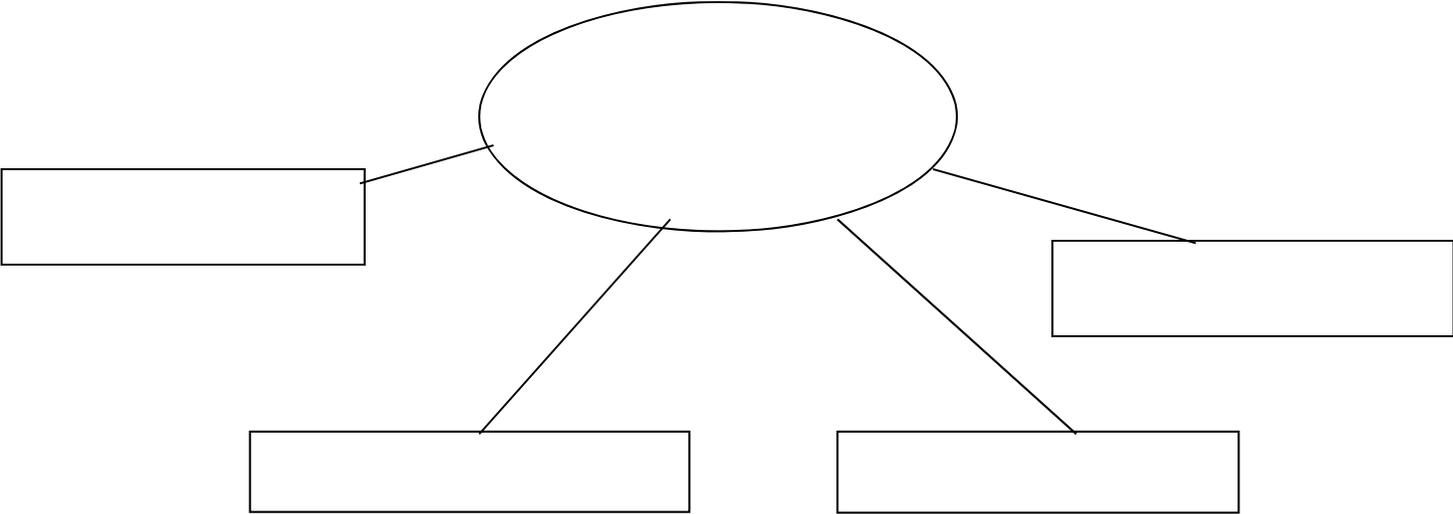
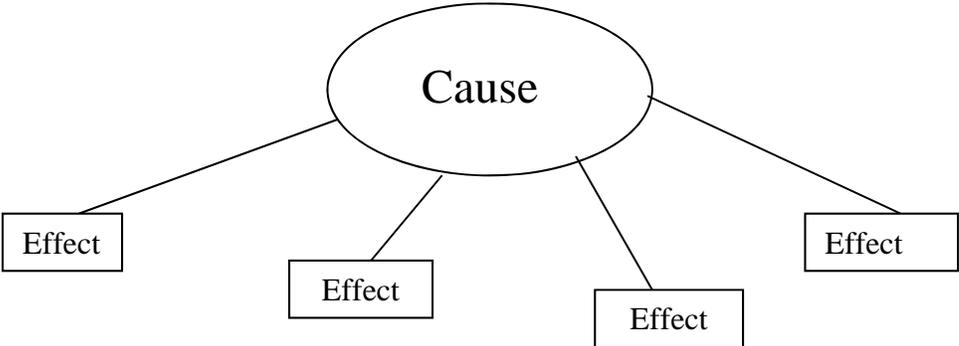
2.

3.

4.

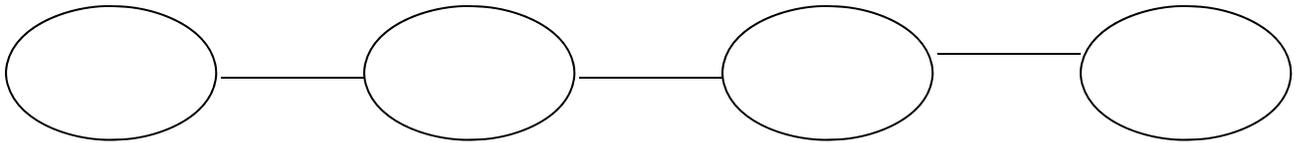
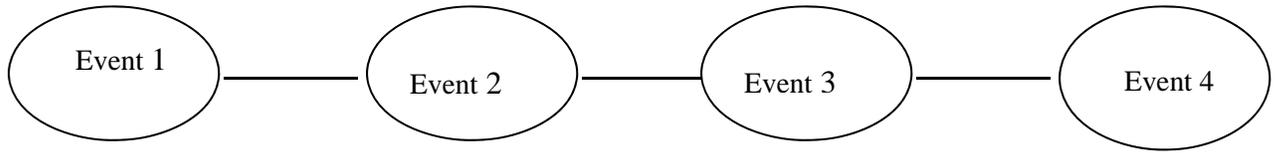
5.

Suggested Graphic Organizer for Cause and Effect



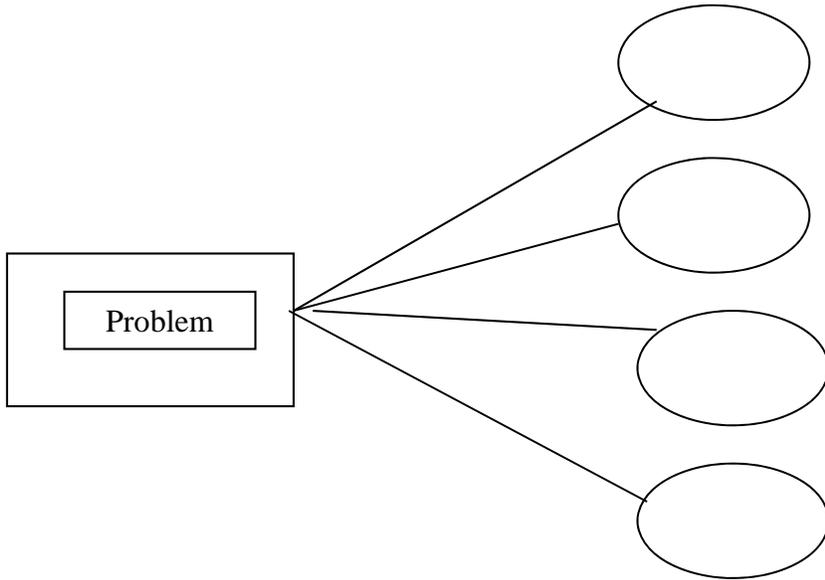
Transition Words: because, since, so that, if/then

Chronological/Sequence

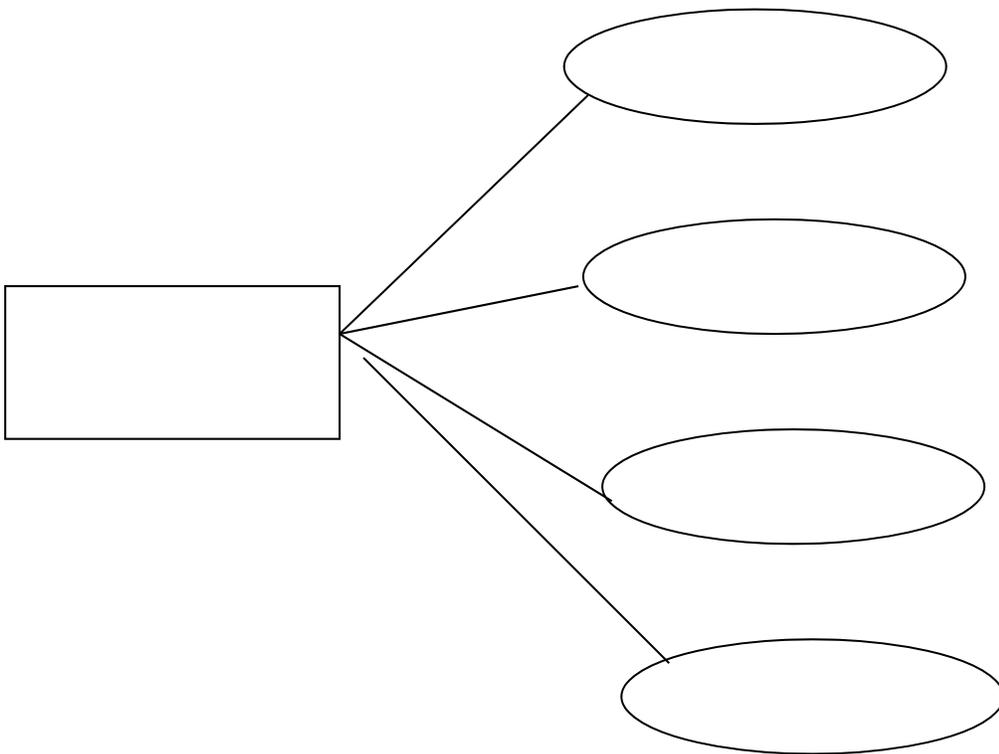


Transition Words: First, second, then, after, next etc.

Problem/Solution



Transition Words: One answer is, the question is, the problem,



STORY MAP (CHART)

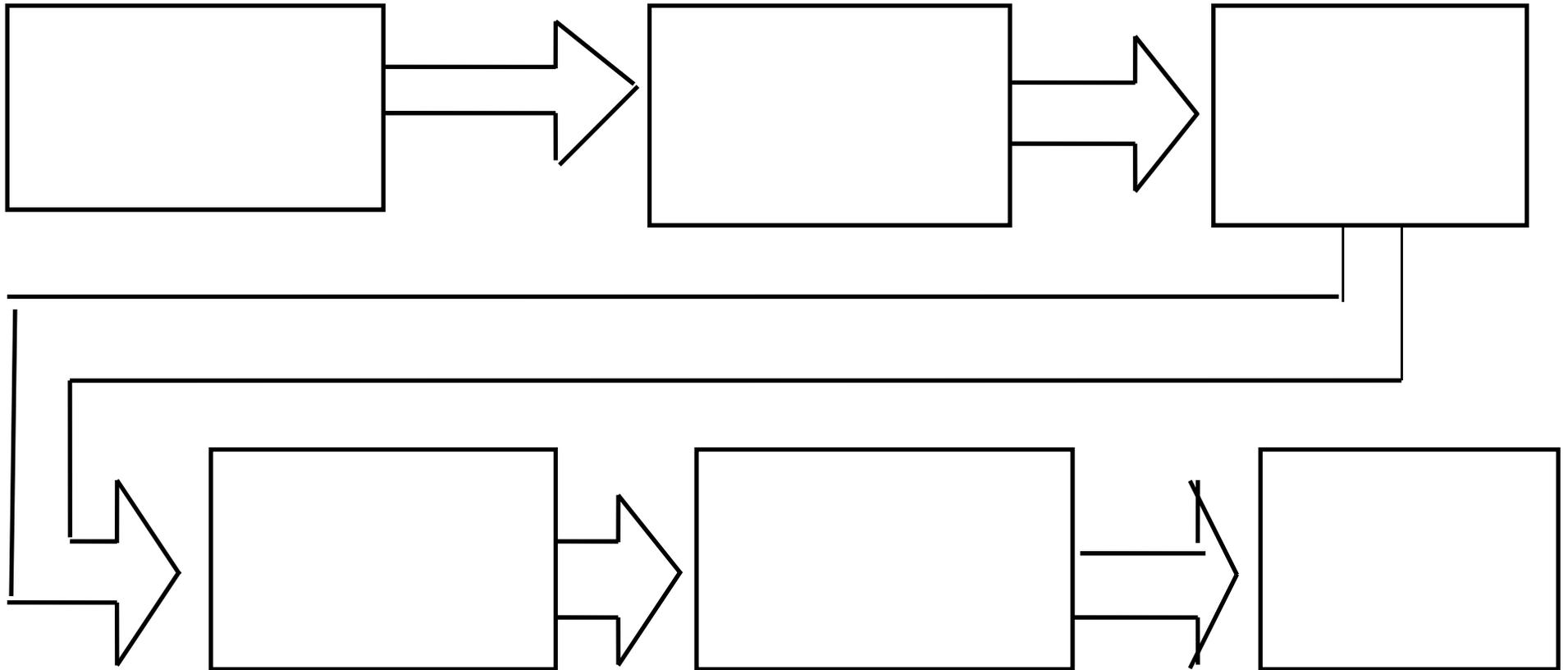
(Isabel Beck)

<u>The Character:</u>
<u>The setting:</u>
<u>Statement of the Problem:</u>

<u>Event 1:</u>
<u>Event 2:</u>
<u>Event 3:</u>
<u>Event 4:</u>
<u>Event 5:</u>
<u>Event 6:</u>
<u>Event 7:</u>

<u>Statement of the Solution:</u>
<u>Story Theme:</u> (What is this story <u>REALLY</u> about?)
<u>Values brought out in the story:</u>

SEQUENCE CHAIN



Essay Organizer - Standard Outline

Introductory Paragraph

Thesis Statement:

Support Paragraph

Topic Sentence:
Detail
Detail
Detail

Support Paragraph

Topic Sentence:
Detail
Detail
Detail

Support Paragraph

Topic Sentence:
Detail
Detail
Detail

(Note: You are NOT limited to only 3 support paragraphs!)

Conclusion

(Emphasize Thesis)

Paragraph Organizer

Topic Sentence: _____

Concrete Detail _____

Commentary _____

Commentary _____

Concrete Detail _____

Commentary _____

Commentary _____

Concrete Detail _____

Commentary _____

Commentary _____

Concluding sentence: _____

Essay Organizer – Standard Outline

Paragraph 1 – Introduction:

Main Idea/ Thesis:

Paragraph 2 – Concrete Detail

commentary: _____

commentary: _____

commentary: _____

Paragraph 3– Concrete Detail

commentary: _____

commentary: _____

commentary: _____

Paragraph 4 – Concrete Detail

commentary: _____

commentary: _____

commentary: _____

Paragraph 5 – Conclusion

Rockwood School District
Attendance Procedure for Secondary Music Programs

A performance schedule will be announced in a timely manner, usually during the first two weeks of a semester. Additional performances to the schedule will be announced as far in advance as possible.

After the performance schedule is distributed, students will be given 48 hours to indicate any previous commitments that conflict with scheduled performance dates. To request an excused absence for a performance, the students must have a written parental request. The parental request should include student name, performance date, and prior commitment. This request must be submitted within the 48 hour time frame.

Students may be excused from a performance commitment, without penalty, for an excused absence from school.

Students may be excused from a performance commitment, without penalty, for emergency reasons. Emergencies will be dealt with on an individual basis.

Students will not be excused from a performance commitment for work.

Students who receive an unexcused absence for a performance may have their quarter grade affected by no more than 20% of the total points.

In the event of an unexcused absence from a performance commitment, the future eligibility of the student in the performance ensemble will be assessed.

In the event of multiple excused absences from a performance commitment, the future eligibility of the student in the performance ensemble will be assessed.

Student Signature:

Parent Signature:

Date: _____

Introduction to Choral Fundamentals Worksheets

Paragraph Requirements: Pure and Diphthong Vowels

Trait Definitions: The 6+1 Trait Writing analytical model for assessing and teaching writing is made up of 6+1 key qualities that define strong writing. These are:

- [Ideas](#), the heart of the message;
- [Organization](#), the internal structure of the piece;
- [Voice](#), the personal tone and flavor of the author's message;
- [Word Choice](#), the vocabulary a writer chooses to convey meaning;
- [Sentence Fluency](#), the rhythm and flow of the language;
- [Conventions](#), the mechanical correctness;
- [Presentation](#), how the writing actually looks on the page.

The paragraph students write about the vowels should include the following ideas:

- Diphthong vowels are vowels that have more than one sound combined into one vowel. (one vowel, two sounds)
- Diphthong Vowels: Diphthong vowels are performed with the first sound long and the second sound short.
- The second sound should be perfectly performed in unison with every other singer.
- The shape of the pure vowels does not change.

Constructed Response Scoring Guide

2	<input type="checkbox"/> The response includes a thoroughly elaborated answer with specific details and/or examples from the passage as support. <input type="checkbox"/> The response answers all parts of the question.
1	<input type="checkbox"/> The response includes an appropriate answer, but support is vague, overly general, or simplistic. <input type="checkbox"/> The response may not answer all parts of the question or includes fewer correct details, examples, or reason than the question requires.
0	<input type="checkbox"/> The response is incorrect or provides no evidence that the student has read and understood the passage.

Genre Attributes	
Genre	Attributes
Pop	<ul style="list-style-type: none"> • Simple chord structure (A B bridge A) • Reflects culture • Becomes media-driven
Folk/Spiritual	<ul style="list-style-type: none"> • Tells a story (Spirituals are religious stories) • Reflects culture--regional • Simple
Patriotic	<ul style="list-style-type: none"> • nationalistic • displays pride • follows a Romantic style
Broadway	<ul style="list-style-type: none"> • supports non-musical story • simple melodies • tells a simple story, usually boy-meets-girl

Constructed Response Scoring Guide

2	<input type="checkbox"/> The response includes a thoroughly elaborated answer with specific details and/or examples from the passage as support. <input type="checkbox"/> The response answers all parts of the question.
1	<input type="checkbox"/> The response includes an appropriate answer, but support is vague, overly general, or simplistic. <input type="checkbox"/> The response may not answer all parts of the question or includes fewer correct details, examples, or reason than the question requires.
0	<input type="checkbox"/> The response is incorrect or provides no evidence that the student has read and understood the passage.

Name _____

Prelude: Complete the sheet about the music you hear as you enter class. You **MUST** use musical vocabulary in your description of the elements, and fully explain the reason for your response.

1. Name of song: _____
2. Name of artist: _____
3. Era: baroque classical romantic 20th century/Contemporary
4. Tempo:
5. Dynamics:
6. Tone color (Timbre):
7. Articulation:

Constructed Response Scoring Guide

2	<input type="checkbox"/> The response includes a thoroughly elaborated answer with specific details and/or examples from the music selection as support. <input type="checkbox"/> The response answers all parts of the question.
1	<input type="checkbox"/> The response includes an appropriate answer, but support is vague, overly general, or simplistic. <input type="checkbox"/> The response may not answer all parts of the question or includes fewer correct details, examples, or reason than the question requires.
0	<input type="checkbox"/> The response is incorrect or provides no evidence that the student has read and understood the passage.

Analyzing American Folk Songs: Introduction to Choral Fundamentals
CCO III (Aesthetics) and IV

Listen to classroom examples of each type of folk song or use the web site <http://www.contemplator.com/america/index.html> to listen to the types of folk songs studied. Complete the following activities for EACH type of folk song.

List the title of the songs chosen for each type.

Cowboy songs	
Chantey	
Spiritual	
Gold Rush songs	
War/Protest songs	

1. Record your first impression of the song. How does the music make you feel? What does the music make you think about? Does it give you a visual image? What is it?

Cowboy songs	
Chantey	
Spiritual	
Gold Rush songs	
War/Protest songs	

2. Describe how each musical element was used in each piece.

Song Type	Tempo	Dynamics	Rhythm	Harmony
Cowboy songs				
Chantey				
Spiritual				
Gold Rush songs				
War/Protest songs				

3. What is the historical context of each song? In other words, what is the purpose of the song? Who created the song? What audience was to hear the song? What is the place and time of the song played/chosen? Be sure to answer all of these questions.

Cowboy songs	
Chantey	
Spiritual	
Gold Rush songs	
War/Protest songs	

4. Based on the historical context, what do you think the original audience's response was to each of the songs?

Cowboy songs	
Chantey	
Spiritual	
Gold Rush songs	
War/Protest songs	

5. Now that you have examined all aspects of the songs, what is your opinion of each of the songs? Why? Has your opinion changed since you first heard the songs? Why? Use details from other responses on this sheet.

Cowboy songs	
Chantey	
Spiritual	
Gold Rush songs	
War/Protest songs	

Requirements for Student Responses CCO III (Aesthetics) and IV

- Student fully describes his own feelings about each type of song.
- Student correctly analyzes each musical element using appropriate musical terminology (see CCO V, Romantic and Contemporary, for a listing of the terminology for each element).
- Student identifies the historical context of each song (the purpose, who created it, and the audience).
- Student fully describes the response of the original audience and supports that description with information about the historical context.
- Student fully describes his own opinion of each song and justifies it according to the historical context and supports that description with information about the historical context and the original audience response.

Constructed Response Scoring Guide

2	<ul style="list-style-type: none"> <input type="checkbox"/> The response includes a thoroughly elaborated answer with specific details and/or examples from the passage as support. <input type="checkbox"/> The response answers all parts of the question.
1	<ul style="list-style-type: none"> <input type="checkbox"/> The response includes an appropriate answer, but support is vague, overly general, or simplistic. <input type="checkbox"/> The response may not answer all parts of the question or includes fewer correct details, examples, or reason than the question requires.
0	<ul style="list-style-type: none"> <input type="checkbox"/> The response is incorrect or provides no evidence that the student has read and understood the passage.

Analyzing American Folk Songs: Introduction to Choral Fundamentals
CCO IV

Use the web site <http://www.contemplator.com/america/index.html> to listen to the types of folk songs studied. Complete the following activities for EACH type of folk song.

List the title of the songs chosen for each type.

Cowboy songs	
Chantey	
Spiritual	
Gold Rush songs	
War/protest songs	

1. Record your first impression regarding the obvious differences between the types of songs

Cowboy songs	
Chantey	
Spiritual	
Gold Rush songs	
War/protest songs	

6. Consider the musical and expressive characteristics of the folk songs.

Song Type	Tempo	Dynamics	Rhythm	Harmony
Cowboy songs				
Chantey				
Spiritual				
Gold Rush songs				
War/protest songs				

7. What is the purpose of each song? How do you feel at the end of the piece? Do some of the songs have similar intentions?

Cowboy songs	
Chantey	
Spiritual	
Gold Rush songs	
War/protest songs	

Constructed Response Scoring Guide

2	<ul style="list-style-type: none"> <input type="checkbox"/> The response includes a thoroughly elaborated answer with specific details and/or examples from the passage as support. <input type="checkbox"/> The response answers all parts of the question.
1	<ul style="list-style-type: none"> <input type="checkbox"/> The response includes an appropriate answer, but support is vague, overly general, or simplistic. <input type="checkbox"/> The response may not answer all parts of the question or includes fewer correct details, examples, or reason than the question requires.
0	<ul style="list-style-type: none"> <input type="checkbox"/> The response is incorrect or provides no evidence that the student has read and understood the passage.

Musical Time Periods CCO V Scoring Guide: Introduction to Choral Fundamentals

Focus	4	3	2	1
Vocal Tone	The student fully analyzes the vocal tone using correct terminology for the given time period.	The student analyzes vocal tone, but may not use correct terminology for the given time period.	The student shows little understanding of vocal tone common to the time period.	The student does not accurately analyze vocal tone for the given time period.
Melody	The student fully analyzes the melody using correct terminology for the given time period.	The student analyzes melody, but may not use correct terminology for the given time period.	The student shows little understanding of melody common to the time period.	The student does not accurately analyze melody for the given time period.
Rhythm	The student fully analyzes the rhythm using correct terminology.	The student analyzes rhythm, but may not use correct terminology.	The student shows little understanding of rhythm.	The student does not accurately analyze rhythm.
Texture	The student fully analyzes the texture using correct terminology for the given time period.	The student analyzes texture, but may not use correct terminology for the given time period.	The student shows little understanding of texture common to the time period.	The student does not accurately analyze texture for the given time period.
Dynamics	The student fully analyzes the dynamics using correct terminology for the given time period.	The student analyzes dynamics, but may not use correct terminology for the given time period.	The student shows little understanding of dynamics common to the time period.	The student does not accurately analyze dynamics for the given time period.
Timbre	The student fully analyzes the timbre using correct terminology for the given time period.	The student analyzes timbre, but may not use correct terminology for the given time period.	The student shows little understanding of timbre common to the time period.	The student does not accurately analyze timbre for the given time period.
Form	The student fully analyzes the form using correct terminology for the given time period.	The student analyzes form, but may not use correct terminology for the given time period.	The student shows little understanding of form common to the time period.	The student does not accurately analyze form for the given time period.
Context	The student fully analyzes the context of the music in relation to the time period using correct terminology.	The student analyzes context, but may not draw conclusions between the music and the time period.	The student shows little understanding of the context in relation to the music and the time period.	The student does not accurately analyze the context of the music.
Composers	The student has accurately identified more than one composer, including the required composer, in terms of biographical information, musical characteristic and their relationship to the time period.	The student has accurately identified the required composer in terms of biographical information, musical characteristic and their relationship to the time period.	The student has not identified the required composer or has inaccurate information about the required composer.	The student has not identified a composer for the time period.

Paragraph Requirements: Pure and Diphthong Vowels

Trait Definitions: The 6+1 Trait Writing analytical model for assessing and teaching writing is made up of 6+1 key qualities that define strong writing. These are:

- [Ideas](#), the heart of the message;
- [Organization](#), the internal structure of the piece;
- [Voice](#), the personal tone and flavor of the author's message;
- [Word Choice](#), the vocabulary a writer chooses to convey meaning;
- [Sentence Fluency](#), the rhythm and flow of the language;
- [Conventions](#), the mechanical correctness;
- [Presentation](#), how the writing actually looks on the page.

The paragraph students write about the vowels should include the following ideas:

- Diphthong vowels are vowels that have more than one sound combined into one vowel. (one vowel, two sounds)
- Diphthong Vowels: Diphthong vowels are performed with the first sound long and the second sound short.
- The second sound should be perfectly performed in unison with every other singer.
- The shape of the pure vowels does not change.

Constructed Response Scoring Guide

2	<ul style="list-style-type: none"><input type="checkbox"/> The response includes a thoroughly elaborated answer with specific details and/or examples from the passage as support.<input type="checkbox"/> The response answers all parts of the question.
1	<ul style="list-style-type: none"><input type="checkbox"/> The response includes an appropriate answer, but support is vague, overly general, or simplistic.<input type="checkbox"/> The response may not answer all parts of the question or includes fewer correct details, examples, or reason than the question requires.
0	<ul style="list-style-type: none"><input type="checkbox"/> The response is incorrect or provides no evidence that the student has read and understood the passage.

Children's Book : Introduction to Choral Fundamentals

Student Name: _____

CATEGORY	4	3	2	1
Creativity	The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his imagination.	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his imagination.	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.
Requirements	All of the written requirements were met.	Almost all the written requirements were met.	Most of the written requirements were met, but several were not.	Many requirements were not met.
Focus on Assigned Topic	The entire story is related to the assigned topic and allows the reader to understand much more about the topic.	Most of the story is related to the assigned topic. The reader can still learn something about the topic.	Some of the story is related to the assigned topic, but a reader does not learn much about the topic.	No attempt has been made to relate the story to the assigned topic.
Illustrations	Illustrations are detailed, attractive, creative, and relate to the text on the page.	Illustrations are somewhat detailed, attractive, and relate to the text on the page.	Illustrations relate to the text on the page.	Illustrations are not present OR they are not original.
Neatness	The final draft of the story is readable, clean, neat and attractive. It looks like the author took great pride in it.	The final draft of the story is readable, neat and attractive. It looks like the author took some pride in it.	The final draft of the story is readable and some of the pages are attractive. It looks like parts of it might have been done in a hurry.	The final draft is not neat or attractive. It looks like the student just wanted to get it done and didn't care what it looked like.
Title Page	Title page has a graphic or fancy lettering, has the title, author's name and the date.	Title page has a graphic, the title, author's name, and the date.	Title page has some of the required elements.	Title page is missing or has little information.
Accuracy of Facts	All facts presented in the story are accurate.	Almost all facts presented in the story are accurate.	Most facts presented in the story are accurate.	There are several factual errors in the story.
Spelling and Punctuation	There are no spelling, grammar, or punctuation errors in the final draft.	There are few spelling, grammar or punctuation errors in the final draft.	There are some spelling, grammar, and punctuation errors in the final draft.	The final draft has several spelling, grammar, and punctuation errors.
MLA Citations	All citations are presented at the conclusion of the project in appropriate format.	All citations are present, but they may be lacking or in the wrong place in the project.	Some citations are present, but they may be in the wrong format or in the wrong place.	Citations are not present.

Newsletter : Introduction to Choral Fundamentals

Student Name: _____

CATEGORY	4	3	2	1
Articles - Purpose	All of the articles establish a clear purpose in the lead paragraph and demonstrate a clear understanding of the topic.	Most of the articles establish a clear purpose in the lead paragraph and demonstrate a clear understanding of the topic.	Some of the articles establish a clear purpose in the lead paragraph and demonstrate a clear understanding of the topic.	Few of the articles establish a clear purpose in the lead paragraph and demonstrate a clear understanding of the topic.
Articles - Supporting Details	The details in the articles are clear, effective, and vivid.	The details in the articles are clear and pertinent.	The details in the articles are clear and pertinent some of the time.	Most of the articles are neither clear nor pertinent.
Graphics	All graphics are in focus, are well-cropped and are clearly related to the articles they accompany.	Most graphics are in focus and are clearly related to the articles they accompany.	Some of the graphics are clearly related to the articles they accompany.	The majority of the graphics are not clearly related to the articles OR no graphics were used.
Layout - Headlines & Captions	All articles have headlines that capture the reader's attention and accurately describe the content. All articles have a byline. All graphics have captions that adequately describe the people and action in the graphic.	All articles have headlines that accurately describe the content. All articles have a byline. All graphics have captions.	Most articles have headlines that accurately describe the content. All articles have a byline. Most graphics have captions.	Articles are missing bylines OR many articles do not have adequate headlines OR many graphics do not have captions.
Spelling and Proofreading	No spelling or grammar errors remain after one or more people (in addition to the typist) read and correct the newsletter.	No more than a couple of spelling or grammar errors remain after one or more people (in addition to the typist) read and correct the newsletter.	Some spelling or grammar errors remain after one or more people (in addition to the typist) read and correct the newsletter.	Several spelling or grammar errors remain in the final copy of the newsletter.
Requirements	All of the required content was present.	Almost all the required content was present.	At least 75% of the required content was present.	Less than 75% of the required content was present.
Use of Primary Sources	Reading of primary source material was thorough. Sources were listed in MLA format at the end of the newsletter.	Reading of primary source material was fairly thorough. All citations are present, but they may be lacking or in the wrong place in the project.	Reading of primary source material was incomplete. Some citations are present, but they may be in the wrong format or in the wrong place.	Reading of any primary source material was not evident. Citations are not present.

Making a Concert Poster: Introduction to Choral Fundamentals

Student Name _____

CATEGORY	4	3	2	1
Graphics - Originality	Several of the graphics used on the poster reflect an exceptional degree of student creativity in their creation and/or display.	Graphics used on the poster reflect student creativity in their creation and/or display.	The graphics are made by the student, but are not connected with the ideas on the poster, or are messy.	Graphics do not reflect the intention and design of the project.
Graphics - Relevance	All graphics are related to the topic and make it easier to understand.	Most graphics are related to the topic and most make it easier to understand.	Graphics somewhat relate to the topic.	Graphics do not relate to the topic.
Labels	All items of importance on the poster are clearly labeled with labels that can be read from at least 3 ft. away.	Almost all items of importance on the poster are clearly labeled with labels that can be read from at least 3 ft. away.	Several items of importance on the poster are clearly labeled with labels that can be read from at least 3 ft. away.	Labels are too small to view OR no important items were labeled.
Content - Accuracy	All facts are accurate and displayed on the poster.	Most facts are accurate and displayed on the poster.	Some facts are accurate and displayed on the poster.	Facts are not accurate or are not displayed on the poster.
Attractiveness	The poster is exceptionally attractive in terms of design, layout, and neatness.	The poster is attractive in terms of design, layout and neatness.	The poster is acceptably attractive though it may be a bit messy.	The poster is distractingly messy or very poorly designed. It is not attractive.
Title	Title can be read from 6 ft. away and is quite creative.	Title can be read from 6 ft. away and describes content well.	Title can be read from 4 ft. away and describes the content well.	The title is too small and/or does not describe the content of the poster well.
Mechanics	Capitalization and punctuation are correct throughout the poster.	Few errors in capitalization or punctuation.	Some errors in capitalization or punctuation.	Many errors in capitalization or punctuation.
Grammar	There are no grammatical mistakes on the poster.	Few grammatical mistakes on the poster.	Some grammatical mistakes on the poster.	Many grammatical mistakes on the poster.
MLA Citations	All citations are presented at the conclusion of the project in the appropriate format.	All citations are present in the appropriate format, but they may be lacking or in the wrong place in the project.	Some citations are present, but they may be in the wrong format or in the wrong place.	Citations are not present.

PowerPoint Appearance and Content: Introduction to Choral Fundamentals

CATEGORY	4	3	2	1
Sounds - planning	Careful planning has gone into sounds. All sounds improve the content or "feel" of the presentation.	Some planning has gone into sounds. A few seem to be added for no real reason. None detract from the overall presentation	Sounds that are chosen are appropriate for the topic, but some detract from the overall presentation.	Sounds are not appropriate for the presentation
Originality	Presentation shows considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way.	Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way.	Presentation shows an attempt at originality and inventiveness.	Presentation is a rehash of other people's ideas and/or graphics and shows very little attempt at original thought.
Text - Font Choice & Formatting	Font formats (e.g., color, bold, italic) have been carefully planned to enhance readability and content.	Font formats have been carefully planned to enhance readability.	Font formatting has been carefully planned to complement the content. It may be a little hard to read.	Font formatting makes it very difficult to read the material.
Content - Accuracy	All content throughout the presentation is accurate. There are no factual errors	Most of the content is accurate but there is one piece of information that might be inaccurate.	The content is generally accurate, but one piece of information is clearly flawed or inaccurate.	Content is typically confusing or contains more than one factual error.
Sequencing of Information	Information is organized in a clear, logical way. It is easy to anticipate the type of material that might be on the next card.	Most information is organized in a clear, logical way. One card or item of information seems out of place.	Some information is logically sequenced. An occasional card or item of information seems out of place.	There is no clear plan for the organization of information.
Use of Graphics	All graphics are attractive (size and colors) and support the theme/content of the presentation	A few graphics are not attractive but all support the theme/content of the presentation.	All graphics are attractive but a few do not seem to support the theme/content of the presentation.	Several graphics are unattractive AND detract from the content of the presentation.
Spelling and Grammar	Presentation has no misspellings or grammatical errors.	Presentation has few misspellings, and/or grammatical errors.	Presentation has some grammatical errors and/or misspellings.	Presentation has many grammatical and/or spelling errors.
Effectiveness	Project includes all material needed to gain a comfortable understanding of the topic. It is a highly effective study guide.	Project includes most material needed to gain a comfortable understanding of the material but is lacking one or two key elements. It is an adequate study guide.	Project is missing some key elements. It would make an incomplete study guide.	Project is lacking several key elements and has inaccuracies that make it a poor study guide
MLA Citations	All citations are presented at the end of the project in the appropriate format.	All citations are present in the appropriate format, but they may be lacking or in the wrong place.	Some citations are present, but they may be in the wrong format or in the wrong place.	Citations are not present.