ROCKWOOD SCHOOL DISTRICT ORCHESTRA CURRICULUM 3-12

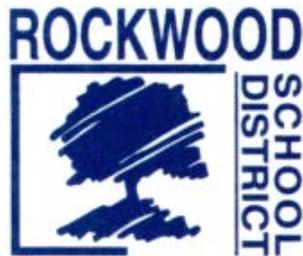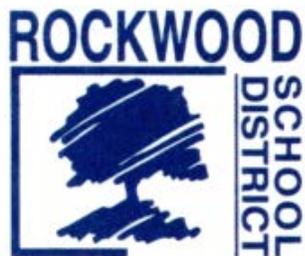**ROCKWOOD** SCHOOL DISTRICT

Growing Together, Learning for Life

May, 2003 Orchestra Curriculum 4-12 Approved by Board of Education
May, 2004, Annual Review with Changes to Curriculum Advisory Committee
February, 2005, Annual Review with Changes to Curriculum Advisory Committee
January, 2006, Annual Review with Changes to Curriculum Advisory Committee
Winter, 2007-2008 Program Evaluation
In-Depth Review Draft to CAC December 6, 2008
In-Depth Review Draft to the Board of Education, March 12, 2009
September, 2011 Revised Draft to add 3rd Grade

ROCKWOOD SCHOOL DISTRICT

ORCHESTRA CURRICULUM 3-12

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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

•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 ORCHESTRA

The Orchestra 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 ORCHESTRA

Advanced students are accelerated in Orchestra in a variety of ways. Students in high school are auditioned and placed in the appropriate orchestra. In all grades, advanced students perform more challenging parts, have opportunities for solo performances, and are provided opportunities for participation in extra-curricular orchestras.

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.

BASIC 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 ORCHESTRA

Orchestra 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 address individual and group needs of students in Orchestra classes.

Racial/Ethnic Equity
Teachers use a variety of teaching styles consistent with the learning styles of racial, cultural, and ethnic groups represented in their classrooms. Racial/ethnic equity is taught in Orchestra through analysis and discussion of works that represent diverse composers and performers.

Gender Equity
Gender equity is taught in Orchestra through study of musicians and composers.

Technology Skills
In Orchestra, students use computer technology to: improve performances; demonstrate knowledge of music theory; compose music; and critique works and performances. Technology integration is listed for each CCO.

Research/Information Processing
Students use research and information processing skills in Orchestra as part of music analysis, critique, and historical/cultural study.

Data Driven Teaching Learning Model

CLASSROOM DATA-DRIVEN TEACHING/LEARNING MODEL

- Identify CCO, ALA and Related Levels of Proficiency
- Develop Timeline of Essential Content and Skills
- Identify Classroom Assessments Aligned with District Curriculum
- Administer Pre-instruction/ Diagnostic Assessments; Disaggregate and Analyze Student Data/Evidence
- Identify Learner Skills & Needs for Differentiation
- Plan for Differentiation of Teaching Models and Learning Strategies
- Implement Instruction (Teach) Based on Formative Assessments
- Enrich or Reteach & Reassess
- Accelerate (Faster Pacing)
- Administer Summative Assessments/Disaggregate and Analyze Student Data
- Monitor Student Performance and Adjust Instruction Accordingly

ROCKWOOD SCHOOL DISTRICT
Growing Together, Learning for Life

Department of Curriculum and School Leadership
Rockwood School District 2004

ROCKWOOD ORCHESTRA RATIONALE

The Rockwood orchestra program helps students develop technical performance skills, knowledge, and critical judgment.   Orchestra helps students develop self-discipline, self-evaluation, and perseverance to meet high standards. These habits of mind support achievement in other academic areas.

The orchestra program teaches students about the musical heritage from ancient to contemporary times and from diverse cultures. Students appreciate the characteristics of various styles and understand the contexts in which music is composed and performed. In a global society, music functions as a universal "language" that can help people find common ground across nations and languages.

Graduates of the Rockwood orchestra program can play an instrument in their families, religious institutions, and/or community musical groups. If students choose to pursue a career in music, they will be prepared to enter a college or conservatory. Aesthetic education gained throughout all levels of participation in the program will enhance the individual's appreciation of music throughout his/her life.

ROCKWOOD ORCHESTRA GOALS FOR GRADUATES

Graduates of the Rockwood Orchestra Program will:

- Recognize through aesthetic awareness that music is a part of all humanity.

- 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

Teachers are required to teach the Core Conceptual Objectives (CCOs) with the essential content, vocabulary, and process skills specified at each grade level. This content is aligned with the Show-Me Standards and Grade Level Expectations. They are also required to use Application Level Assessments (ALAs) and scoring guides that describe performance/production at various levels of quality. In the elementary violin and orchestra classes, there is a minimal required repertoire that teachers enhance. At the secondary level, teachers independently select music through which students demonstrate the required content and skills.

Teachers are required to pre-assess, differentiate instruction, and create facilitating activities however those listed in the document are suggestions or models. Teachers may develop their own pre-assessments, and differentiated activities that meet the needs of their students.

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.

EXPECTATIONS

In Orchestra, there are common expectations, essential for student achievement that will be assessed and reported as part of the Core Conceptual Objectives.

Expectations for Orchestra Performance for an Audience, Grades 4-12, CCO I

Students should:
- Wear appropriate concert attire as prescribed by director.
- Arrive promptly at designated time.
- Bring instruments, music and any other required equipment.
- Be seated and ready to play (without talking, chewing gum, etc.).
- Follow conductor's directions, cues, and baton.
- Watch/listen to other players.
- Demonstrate correct body posture and instrument position while playing and at rest.
- Demonstrate technical skills and musicianship in ensemble performance.

Expectations for Care of Stringed Instruments, Grades 3-12, CCO I

Students should:
- Handle, clean, and store the instrument
- Tighten and loosen the bow tension as needed.
- Rosin and clean the bow.
- Carefully remove and replace the instrument in its case.
- Clean and polish the instrument.
- Treat all instruments with respect and care.
- Use a shoulder rest when playing the violin or viola.
- Use a rock stop when playing the cello or bass.

Expectations for Rehearsal, Grades 3-12, CCO I and CCO II

Students should:
- Arrive at rehearsal on time.
- Be prepared to play your part.
- Be seated and ready to play (without talking, chewing gum, etc.).
- Follow conductor's directions, cues, and baton.
- Watch/listen to other players.
- Demonstrate correct body posture and instrument position while playing and at rest.
- Demonstrate technical skills and musicianship in ensemble performance.

Expectations for Independent Practice, Grades 4-12
CCO I A, CCO I B, CCO II B

Students should:
- Practice daily and consistently.
- Tune instrument carefully before practicing (grades 6-12).
- Analyze problems to define components that can be solved one by one.
- Decide on best method to solve each problem.
- Organize practice time.
- Practice both with and without instrument.
- Repeat correct performance for reinforcement.
- Practice different tempi, slow as well as fast.
- Practice both left and right hands equally.
- Practice difficult sections in context.
- Practice performing skills.

CORE CONCEPTUAL OBJECTIVES FOR GRADES 3-12 ORCHESTRA

Core Conceptual Objectives (CCOs) in the Orchestra curriculum are aligned with Missouri Fine Arts Standards and grade level expectations. Codes after each CCO indicate this alignment. The CCOs remain constant for grades 3-12 while content knowledge and techniques spiral to provide continuous refinement of basic music skills. Scoring Guides following each CCO indicate the level of proficiency.

Core Conceptual Objectives:

CCO I: Students will use performance skills to express musical ideas. (Tone production, Position, Bowing skills, Musicianship: Repertoire, Improvisation, Ensemble playing)

CCO II. Students will demonstrate elements of music.
     A. Reading Skills (Melodic and Rhythmic Notation, Symbols of Expression, Sight-reading, Intervals played and sung)
     B. Finger Patterns and Scales
     C. Composition

CCO III. Students will explain perceptions about and evaluations of music
     A. Music Criticism
     B. Form

CCO IV. Students will make connections among the arts and with non-arts disciplines.
     A. Connections among the Arts
     B. Connections with Non-Arts Disciplines

CCO V. Students will demonstrate knowledge of music in historical and cultural contexts.

Scope and Sequence
of
Orchestra
Content and Skills

Content and skills are listed at the grade/course where students are expected to first master them. They may be introduced in earlier grades/courses and will be reviewed in subsequent grades/courses.

Content and skills are listed at the grade/course where students are expected to first master them. They may be introduced in earlier grades/courses and will be reviewed in subsequent grades/courses.

CCO I. Students will use performance skills to express musical ideas.	
Elementary School	
Grade Three	**Tone Production:** bow weight, bow speed, contact point on A and E strings **Standing Position** Feet, torso, and shoulders, feet shoulder width apart, knees flexible, weight is centered or shifted to left foot, spine is straight, shoulders are relaxed and level, left toe slightly forward **Violin Position:** left shoulder seam covered, nose toward scroll, scroll/elbow over left toe, left elbow under violin, violin horizontal with floor, jaw on jaw rest, violin held by weight of head **Left Hand Position:** base of first finger back toward nut, neck on base of first knuckle, thumb on first tape with thumbnail facing G peg, finger tips on tape, knuckles rounded, hand balanced on wrist, line from knuckles to elbow, elbow over toe **Bow Hold:** inside corner of right thumb touching where frog and stick intersect to make circle, middle fingers on frog with 2nd finder across from thumb, index finger slightly spaced from 2nd finger, curved pinky above frog on top of stick, fingers pronated toward tip, maintain flexible joints **Bowing Skills:** staccato, legato, pizzicato with anchored thumb, bow lifts, bow direction **Musicianship**: Repertoire may include: Chicken on a Fence Post, Old Brass Wagon, I'm a Little Monkey, Twinkle and Variations, French Folk Song, A Scale; Improvisation may include: improvise melody on E and new rhythms on the A scale, Ensemble Playing: starting/stopping together; following established tempo.
Grade Four	**Tone Production:** bow weight - use natural arm weight, bow speed - vary to play different note values, contact point - keep bow parallel to bridge on A and D strings **Violin & Viola Sitting Position:** feet on floor, knees hip width apart, sitting right-front corner of chair, back erect, left shoulder toward music **Violin & Viola Instrument Position:** left shoulder seam covered, jaw on jaw rest, violin horizontal with floor, violin held by weight of head **Violin & Viola Left Arm Position:** base of first finger back toward nut, neck on base of first knuckle, thumb on first tape with thumbnail facing G peg, finger tips on tape, knuckles rounded, hand balanced on wrist, line from knuckles to elbow, left elbow under instrument **Violin & Viola Bow Hold:** inside corner of right thumb touching where frog and stick intersect to make circle, middle fingers on frog with 2nd finger across from thumb, index finger slightly spaced from 2nd finger, curved pinky above frog on top of stick, fingers pronated toward tip, maintain flexible joints **Cello Sitting Position:** Front edge of chair, feet planted flat, cello square between the knees, bouts high enough on leg to be comfortable, top of cello touches upper chest, adjust endpin to make C peg behind left ear **Cello Left Arm Position:** With left arm up and out to the side, wrist straight, fingers curved creating a "C" shape, pad of the thumb on the back-center of neck aligned with the second finger, finger tips on tapes **Cello Bow Hold:** inside corner of right thumb touching where frog and stick intersect to make circle, middle finger on ferrule across from thumb, index finger over stick at first joint, relaxed pinky over stick on frog, fingers slightly spaced, flexible joints **Bowing Skills:** slurs, accents, matched up/down , arco/pizzicato **Musicianship:** Repertoire may include: See Saw, Twinkle, French Folk Song, Lightly Row, Song of the Wind, Go Tell Aunt Rhody, Allegro, May Song, Long, Long Ago, Perpetual Motion, Note reading skills on D and A with appropriate literature while playing; Improvisation: Improvise melody using notes of at D Major scale. Ensemble Playing: playing in unison and parts

CCO I. Students will use performance skills to express musical ideas.	
Elementary School	
Grade Five	**Tone Production:** bow weight - use natural arm weight, bow speed - vary to play different note values and dynamics, contact point - keep bow parallel to bridge on all strings **Violin, Viola, and Cello Positions –** see Grade Four **Bass Standing Position:** Adjust the length of the endpin so that the nut of the bass is near the top of the forehead, stand with feet hip width apart, place left foot slightly forward, position endpin in front of left foot one-arms-length away, turn bass slightly to the right, lean against the body so that the upper bout rests against the inside of the left pelvis **Bass Left Hand Position:** wrist straight, fingers curved creating a "C" shape, pad of the thumb on the back-center of neck aligned with the second finger, finger tips on tapes **Bass Bow Hold:** inside corner of right thumb touching where frog and stick intersect to make circle, middle finger on ferrule across from thumb, index finger over stick at first joint, relaxed pinky over stick on frog, fingers slightly spaced, flexible joints **Bowing Skills:** slurs, ties, hooked, accents, arco/pizzicato, string crossings, bow sections (whole bow, middle, upper half, lower half), bow lift (small motion), up bow preparation starting in middle(pickup notes) **Musicianship:** Perform on all strings in I position from written music for student's instrument. Introduction to 3rd position all strings for bass and 4th position G, D, A for cello. Repertoire may include method book, supplemental materials, and appropriate ensemble literature; Sing: major scale. Improvisation: Improvise melody using notes of at G Major scale. Ensemble Playing: playing in unison and parts

CCO I. Students will use performance skills to express musical ideas.	
Middle School	
Grade Six - Intermediate Orchestra	**Tuning:** open A and D string tuning with fine tuners **Tone Production:** clear resonant tone using grade one repertoire **Left Hand Skill:** vibrato motion on one finger **Bowing Skills:** legato, staccato, hooked bows **Musicianship:** Repertoire: Grade 1 Improvisation: improvise using notes of D major scale above and below the tonic and the octave; Ensemble Playing: playing in five orchestral parts, (violin I, violin II, viola, cello, bass)
Grade Seven - Cadet Orchestra	**Tuning:** all open string tuning with fine tuners **Tone Production:** clear resonant tone using grade two repertoire **Left Hand Skill:** vibrato motion on one finger while bowing **Bowing Skills:** tremolo, unanchored pizzicato **Musicianship:** Repertoire: Grade 2 Improvisation: improvise using notes of G major scale with varied rhythms Ensemble Playing: sectional rehearsal skills
Grade Eight- Concert Orchestra	**Tuning:** open string tuning with pegs using perfect fifths for violin, viola, cello; harmonics for bass **Tone Production:** clear resonant tone using grade three repertoire **Left Hand Skill:** vibrato motion on more than one finger while bowing **Bowing Skills:** spiccato at balance point, marcato **Musicianship:** Repertoire: Grade 3 Improvisation: improvise using notes of C major scale Ensemble Playing: small ensemble playing
High School	
Chamber Orchestra	**Bowing skills:** Appropriate to repertoire; col legno, sul ponticello, sul tasto **Shifting skills:** 3rd position for violin and viola; 4th position for cello; 4th position for bass. **Musicianship: Repertoire:** through grade 3; Improvisation: improvise melodies in D major, two-octaves; Ensemble Playing: sectional rehearsal skills
Concert Orchestra	**Vibrato skills:** variation of width and speed of vibrato appropriate to repertoire. **Bow skills:** lourée, various speeds of spiccato, 8-note slurs **Shifting skills:** 2nd position for all instruments. **Musicianship:** Repertoire: through grade 4; Improvisation: improvise melodies in D and G major, two-octaves
Symphonic Orchestra	**Vibrato skills:** variation of width and speed of vibrato appropriate to repertoire. **Bow skills:** mixed slur patterns, multiple stops/chords, **Shifting skills:** 4th and 5th positions for violin and viola. Thumb position for cello and bass. **Musicianship: Repertoire** through grade 5; Improvisation: improvise melodies in various minor keys

Content and skills are listed at the grade/course where students are expected to first master them. They may be introduced in earlier grades/courses and will be reviewed in subsequent grades/courses.

CCO II. Students will demonstrate elements of music.	
A. Reading Skills	
Elementary School	
Grade Three	Students will play music using finger charts on E and A strings, finger numbers, and pre-reading symbols. Students will sing fingerings for third grade repertoire.
Grade Four	Students play music using a fingering chart. Students play music using standard notation for D Major scale notes on the D and A string using note/rest values of eighth, quarter, half, dotted half, and whole notes. Students will sing fingerings and note names for fourth grade repertoire.
Grade Five	**Reading Skills:** Accents, allegro, andante, arco , bar line, bow lift, chromatic, clef, da capo al fine (D.C al fine), dotted half note, divisi, down bow- up bow, double bar, dynamics, forte, piano, mezzo forte, mezzo piano, crescendo, diminuendo, eighth note, first and second endings, half note, half rest, hooked bows, measure, moderato, music alphabet (pitch names), natural, octave, pizzicato, quarter note, quarter rest, repeat sign, sharp, shifting, slur, staccato, staff, tempo markings, tie, time signature: 2/4 ¾, 4/4, **C,** perfect fifth, unison, whole step-half step. **Sing major scale using note names.**
Middle School	
Grade Six - Intermediate Orchestra	**Reading skills**: accent, accidental, Allegro, Andante, crescendo, decrescendo, diminuendo, dotted quarter note, dynamics, eighth rest, flat, fortissimo, Major, mezzo forte, mezzo piano, Moderato, pick up notes, ritardando, sixteenth note, sixteenth rest **Sight-reading**: Students will review a piece of early Grade 1 literature, develop a sight-reading plan, and play at sight from a written composition. **Intervals Played and Sung (aural training):** Perfect fourth
Grade Seven - Cadet Orchestra	**Reading skills**: 6/8 meter, arpeggio, chord, double stop, ensemble, fortissimo, harmonic, interval, left-hand pizzicato, phrase, pianissimo, simile, solo, syncopation, triplet **Sight-reading:** Analyze piece prior to sight-reading; sight-read music at Grade 1 level **Intervals Played and Sung (aural training):** Major third
Grade Eight- Concert Orchestra	**Reading skills**: 2/2 meter, a tempo, ascending, Baroque style, chromatic, concerto, cut time, D.C. al Coda, D.S. al Coda, D.S. al Fine, descending, dotted eighth, melodic minor, tremolo **Sight-reading**: Analyze piece prior to sight-reading; sight-read music at Grade 2 level **Intervals Played and Sung (aural training):** Major triad

CCO II. Students will demonstrate elements of music.	
A. Reading Skills	
High School	
Chamber Orchestra	**Reading skills:** adagio, con sordino, fortissimo, largo, marcato, martelé, pianissimo, ponticello, rallentando, sempre, senza, sordino, soli, sul, tutti **Sight-reading skills:** Analyze piece prior to sight-reading; sight-read music up to Grade 2.5 level. **Intervals Played and Sung (aural training):**Octave
Concert Orchestra	**Reading skills:** allegro, moderato, cantabile, dolce, grace note, grazioso, grave, maestoso, meno, molto, pesante, poco, sostenuto, subito, tenuto **Sight-reading skills**: **Key Signatures** • Key Signatures will be limited to the following: C, G, D Major, and relative natural minors. • There should be at least one key signature change per piece. **Meters** • Meters will be limited to the following: 2/4, 3/4, 4/4, Cut Time **Tempo** • Tempi will be no slower than 60 beats per minorute and no faster than 10 eight-beats per minorute. • For continuous pieces, there will be at least one tempo change, but no more than two. **Clefs** • Viola will use only alto clef. • Cello and Bass will use only bass clef. **Position Work** • Minorimal 3rd position work used in the violin 1 part only. • Minorimal 4th position work used in the cello. • Minorimal half position work and 5th position work used in the bass. **Fingerings** • All fingerings will be marked when position work (listed above) is used. **Divisi** • There will be no divisi parts written. **Multiple Stops** • Multiple stops will be limited to all open strings or open strings with one finger used. **Repeats** • 1st and 2nd endings • D.C. and D.S. • Fine **Intervals Played and Sung (aural training):** Major scales

CCO II. Students will demonstrate elements of music.	
A. Reading Skills	
Symphonic Orchestra	**Reading skills:** allargando, agitato, attaca, cadenza, concertino, ripieno, dolore, espressivo, fuoco, guisto, lento, ma non troppo, morendo, ossia, più, quasi, rubato, secco, stringendo, tacit. **Sight reading skills:** **Key Signatures** • Key Signatures will be limited to the following: C, G, D, A, F, B-flat Major, and relative natural minors. • There should be at least one key signature change per piece. **Meters** • Meters will be limited to the following: 2/4, 3/4, 4/4, Cut Time, 6/eight-, Mix Meters (7/eight- 3+2+2) **Tempo** • Tempi will be no slower than 60 beats per minorute and no faster than 120 beats per minorute. • For continuous pieces, there will be at least one tempo change, but no more than two. **Clefs And Transpositions** • Viola can have limited use of treble clef. • Cello can have limited use of tenor clef. • Bassoon and Trombone will use bass clef only. • All horns will be in F. • All clarinets will be in B-flat • All trumpets will be in B-flat **Position Work For Strings** • 3rd position and minorimal use of 5th position may be used in the violin 1 part only. • Minorimal 3rd position work may be used in the violin 2 and viola part. • Half, 2nd, 3rd, and 4th position work may be used in the cello. • Half position to thumb position work may be used in the bass. **Divisi** • Limited use of divisi parts may be written. **Repeats** • 1st and 2nd endings may be used. • D.C., and D.S. may be used. • Fine may be used. **Intervals Played and Sung (aural training):** Melodic minor scales

CCO II. Students will demonstrate elements of music.

B. Finger Patterns and Scales

Elementary School	
Grade Three	A Major scale one octave staring on open A; Finger tips on tapes left-hand shape and position
Grade Four	Play a one octave major scale starting on open D string. Read and play 4th grade level music repertoire. Sing open strings and scale tones.
Grade Five	**Violin** –C, G, D Maj. One octave; low 2nd finger; 4th finger. Accurately play all notes on all strings in 1st position in these keys. **Viola** - C, G, D Maj. One octave; low 2nd finger; 4th finger. Accurately play all notes on all strings in 1st position in these keys. **Cello** - C, G, D, Maj. One octave, 2nd finger, shifting to 4th position. **Bass** – C, G, D Maj. One octave; 2nd finger, shifting to 3rd position.
Middle School	
Grade Six - Intermediate Orchestra	**Violin & Viola** - A Major lower octave, F Major one octave, high 3 and low 1 **Cello** - A, F Major one octave, forward extension, backward extension; **Bass** - C, F Major one octave ½ position and 2nd position
Grade Seven - Cadet Orchestra	**Violin** - G, D, A Major two octaves, Bb Major, d minor. one octave, 3rd pos. low 4th finger, shift on same finger **Viola** - C, G, D Major two octaves, Bb Major, d minor one octave, 3rd pos, low 4th finger, shift same finger **Cello** - C, G, D Major two octave Bb Major, d minor one octave, 4th pos, shift same finger **Bass** - B-flat, C, G, D Major, one-octave; d minor one-octave
Grade Eight- Concert Orchestra	**Violin** - a, g minor one-octave, B-flat, C Major two octaves, 2nd position, trills, double stops, shift different fingers **Viola** - a, g minor one octave, C, F two octaves, 2nd position, trills, double stops, shift different fingers **Cello** - C, F, Major two-octave., a, g minor one-octave **Bass** - a, g minor one octave, C, F Major two octaves, shifting different fingers
High School	
Chamber Orchestra	Two octave scales: Major: C, G, D, A, F; minor a, g, d, e
Concert Orchestra	Two octave scales: B-flat Major, b minor
Symphonic Orchestra	Three octave scales: Majors: C, G, D, A, E, F, B-flat; minors: a, e, b, f-sharp, c-sharp, a-flat, d, g, c, f

CCO II. Students will demonstrate elements of music.	
C. Composition	
Elementary School	
Grade Three	Write a composition in finger-chart style using the following parameters: 1) 2-4 measures 2) A string notes 3) 4 notes per measure
Grade Four	Write a composition in standard musical notation using the following parameters: 1) 2-4 measures 2) D major scale notes 3) 4 beats per measure
Grade Five	Compose a melody on a single staff using the following parameters: 1) 4-8 measures 2) Starting/ending on open D for D Major or open G for G major 3) Range of one octave 4) 4 beats per measure (use correct time signature) 5) Use quarter notes, quarter rest, half notes, eighth notes
Middle School	
Grade Six - Intermediate Orchestra	Write an eight-measure melody in the key of D Major in 4/4 time signature using notes above and below the tonic and octave.
Grade Seven - Cadet Orchestra	Write an eight-measure melody in the key of G Major.
Grade Eight- Concert Orchestra	Write an eight-measure melody in the key of C Major.
High School	
Chamber Orchestra	Write an eight-measure melody in the key of F Major, in a simple duple or quadruple meter, using bowing and shifting markings.
Concert Orchestra	Write an eight-measure melody in the key of A Major, in a triple meter, using bowing and shifting markings.
Symphonic Orchestra	Write an eight-measure melody in the key of A minor, in a compound duple or triple meter, using bowing and shifting markings.

Content and skills are listed at the grade/course where students are expected to first master them. They may be introduced in earlier grades/courses and will be reviewed in subsequent grades/courses.

CCO III. Students will analyze, critique, and compare and contrast music. Students will describe personal responses to music.	
A. Music Criticism	
Elementary School	
Grade Three	Respond to and critique a performance based on playing position, sound quality, and pitch accuracy. Make observations regarding emotional and/or physical responses to a given performance.
Grade Four	Critique a performance on playing position, note accuracy, and tone production. Make observations regarding emotional and/or physical responses to a given performance.
Grade Five	Critique a performance on playing position, note accuracy, tone production, and dynamics. Make observations regarding emotional and/or physical responses to a given performance.
Middle School	
Grade Six - Intermediate Orchestra	Respond to and critique a performance of Grade 1 literature on posture, left hand shape, bow hold, tone quality, intonation, articulation (bowing), rhythm, and dynamics.
Grade Seven - Cadet Orchestra	Respond to and critique a performance of Grade 2 literature on posture, left hand shape, bow hold, tone quality, intonation, articulation (bowing), rhythm, and dynamics.
Grade Eight- Concert Orchestra	Respond to and critique a performance of Grade 3 literature on posture, left hand shape, bow hold, tone quality, intonation, articulation (bowing), rhythm, and dynamics.
High School	
Chamber Orchestra	Respond to and critique a performance of music of the Baroque period addressing unity of mood, rhythmic characteristics, melodic characteristics, terraced dynamics, textural characteristics, and instrumentation.
Concert Orchestra	Respond to and critique a performance of music of the Classical period addressing contrast of mood, rhythmic characteristics, melodic characteristics, dynamics, and instrumentation.
Symphonic Orchestra	Respond to and critique a performance of music of the Romantic period addressing individuality of style and expression.
B. Form	
Elementary School	
Grade Three	ABA, Theme and Variations
Grade Four	ABCB, Through-Composed, repeated patterns of themes
Grade Five	Symphony, concerto
Middle School	
Grade Six - Intermediate Orchestra	Rondo, ABA
Grade Seven - Cadet Orchestra	Jig, Waltz
Grade Eight- Concert Orchestra	Concerto, Symphony
High School	
Chamber Orchestra	Baroque Suite, Fugue, Concerto Grosso
Concert Orchestra	Compound Ternary, Theme and Variation
Symphonic Orchestra	Programmatic Music, Sonata

Content and skills are listed at the grade/course where students are expected to first master them. They may be introduced in earlier grades/courses and will be reviewed in subsequent grades/courses.

CCO IV. Students will make connections among the arts and with non-arts disciplines.	
A. Connections among the arts	
Elementary School	
Grade Three	Students will make connections between music and movement/dance.
Grade Four	Students will make connections between music and visual art.
Grade Five	Students will make connections between a selection from orchestra and visual art.
Middle School	
Grade Six - Intermediate Orchestra	Compare and contrast music and art of the Baroque period.
Grade Seven - Cadet Orchestra	Students will compare and contrast Romantic music and dance.
Grade Eight- Concert Orchestra	Students will make connections between contemporary music and the use of music to create mood in films/TV.
High School	
Chamber Orchestra	Students will compare and contrast Baroque music and architecture.
Concert Orchestra	Students will compare and contrast Classical music and Classical ballet.
Symphonic Orchestra	Students will compare and contrast between Romantic music and drama.
B. Connections with non-arts disciplines	
Elementary School	
Grade Three	Students will make connections between the operation of a violin and science.
Grade Four	Students will make connections between the operation of stringed instruments and operation of simple machines in science.
Grade Five	Students will make connections between music and language arts.
Middle School	
Grade Six - Intermediate Orchestra	Compare and contrast team-building in orchestra and physical education.
Grade Seven - Cadet Orchestra	Compare strategies for reading music with those for reading text.
Grade Eight- Concert Orchestra	Students will relate events in American history to American music.
High School	
Chamber Orchestra	Compare and contrast 17th century music and technological/scientific ideas.
Concert Orchestra	Students make connections between the political/social revolutions of the late 18th century and Classical period music.
Symphonic Orchestra	Students will make connections between literary writing style and Romantic music.

Content and skills are listed at the grade/course where students are expected to first master them. They may be introduced in earlier grades/courses and will be reviewed in subsequent grades/courses.

CCO V. Students will demonstrate knowledge of music in historical and cultural contexts.	
Elementary School	
Grade Three	Students will be able to understand how the Suzuki method has affected the history of music education.
Grade Four	Students will be able to explain the evolution of string instruments in relation to music.
Grade Five	Students will compare and contrast Bach and Beethoven in a historical context.
Middle School	
Grade Six - Intermediate Orchestra	Students will compare and contrast Baroque and Classical music.
Grade Seven - Cadet Orchestra	Students will compare and contrast Classical and Romantic music.
Grade Eight- Concert Orchestra	Students will compare and contrast Romantic and Contemporary music.
High School	
Chamber Orchestra	Students will compare and contrast sacred and secular music in the Baroque era.
Concert Orchestra	Students will compare and contrast music of the Baroque and Classical periods.
Symphonic Orchestra	Students will compare and contrast programmatic music of the Romantic era.

Fifth Grade Orchestra

Course Description

This is an elective course offered to all fifth grade students who participated in fourth grade orchestra. Students meet for 30 minutes twice a week. Students will continue instruction on the violin, viola, and cello from fourth grade. This will be the first year of instruction on bass for students.   Standard note-reading skills are taught through the use of a orchestra method book as well as supplemental materials.

Overview of Content and Skills for Fifth Grade Orchestra

CCO I. Students will use performance skills to express musical ideas.
Tone Production: bow weight - use natural arm weight, bow speed - vary to play different note values and dynamics, contact point - keep bow parallel to bridge on all strings
Violin, Viola, and Cello Positions – see Grade Four
Bass Standing Position: Adjust the length of the endpin so that the nut of the bass is near the top of the forehead, stand with feet hip width apart, place left foot slightly forward, position endpin in front of left foot one-arms-length away, turn bass slightly to the right, lean against the body so that the upper bout rests against the inside of the left pelvis
Bass Left Hand Position: wrist straight, fingers curved creating a "C" shape, pad of the thumb on the back-center of neck aligned with the second finger, finger tips on tapes
Bass Bow Hold: inside corner of right thumb touching where frog and stick intersect to make circle, middle finger on ferrule across from thumb, index finger over stick at first joint, relaxed pinky over stick on frog, fingers slightly spaced, flexible joints
Bowing Skills: slurs, ties, hooked, accents, arco/pizzicato, string crossings, bow sections (whole bow, middle, upper half, lower half), bow lift (small motion), up bow preparation starting in middle(pickup notes)
Musicianship: Perform on all strings in I position from written music for student's instrument. Introduction to 3rd position all strings for bass and 4th position G, D, A for cello. Repertoire may include method book, supplemental materials, and appropriate ensemble literature; Sing: major scale. Improvisation: Improvise melody using notes of at G Major scale. Ensemble Playing: playing in unison and parts
CCO II. Students will demonstrate elements of music.
A. Reading Skills
Reading Skills: Accents, allegro, andante, arco , bar line, bow lift, chromatic, clef, da capo al fine (D.C al fine), dotted half note, divisi, down bow- up bow, double bar, dynamics, extensions (cellos), forte, piano, mezzo forte, mezzo piano, crescendo, diminuendo, eighth note, first and second endings, half note, half rest, hooked bows, measure, moderato, music alphabet (pitch names), natural, octave, pizzicato, quarter note, quarter rest, repeat sign, sharp, shifting, slur, staccato, staff, tempo markings, tie, time signature: 2/4 ¾, 4/4, **C,** perfect fifth, unison, whole step-half step.
Sing major scale using note names.
B. Finger Patterns and Scales
Violin –C, G, D Maj. One octave; low 2nd finger; 4th finger. Accurately play all notes on all strings in 1st position in these keys.
Viola - C, G, D Maj. One octave; low 2nd finger; 4th finger. Accurately play all notes on all strings in 1st position in these keys.
Cello - C, G, D, Maj. One octave, 2nd finger, shifting to 4th position.
Bass – C, G, D Maj. One octave; 2nd finger, shifting to 3rd position.
C. Composition
Compose a melody on a single staff using the following parameters: 1) 4-8 measures 2) Starting/ending on open D for D Major or open G for G major 3) Range of one octave 4) 4 beats per measure (use correct time signature) 5) Use quarter notes, quarter rest, half notes, eighth notes
CCO III. Students will analyze, critique, and compare and contrast music. Students will describe personal responses to music.
A. Music Criticism
Critique a performance on playing position, note accuracy, tone production, and dynamics.
Make observations regarding emotional and/or physical responses to a given performance.
B. Form
Symphony, concerto
CCO IV. Students will make connections among the arts and with non-arts disciplines.
A. Connections among the arts
Students will make connections between a selection from orchestra and visual art.

B. Connections with non-arts disciplines
Students will make connections between music and language arts.

CCO V. Students will demonstrate knowledge of music in historical and cultural contexts.
Students will compare and contrast Bach and Beethoven in a historical context.

5th Grade Learning Targets by Instrument
Violin/Viola

Perform Music, CCO I
- Perform a given piece using appropriate bow weight, speed, and contact point.
- Violinists/violists will maintain proper sitting position while playing.
- Violinists/violists will maintain proper instrument position while playing.
- Violinists/violists will maintain proper left hand and arm position while playing.
- Violinists/violists will maintain proper bow hold while playing.
- Apply appropriate bowing skills while playing.
- Perform from the chosen method book and supplemental material.
- Violinists/violists will use low 2 finger pattern on E (for violins only), D, and A strings.
- Perform in an ensemble, starting and stopping with a leader playing in unison and independent parts.
- Sing major scale.
- Improvise a melody using the notes of the G Major scale.

Elements of Music, CCOII
- Students will play the following scales:
  - **Violin** –D, G, C Maj. One octave; low 2nd finger; 4th finger
  - **Viola** – D, G, C Maj. One octave; low 2nd finger; 4th finger
- Read and play 5th grade level music repertoire.
- Compose a melody on a single staff using the following parameters:
  1) 4-8 measures
  2) Starting/ending on open D for D Major or G of G Major
  3) Range of one octave
  4) 4 beats per measure (using correct time signature)
  5) Use quarter notes, quarter rest, half notes, and eighth notes

Music Criticism, CCO III
- Critique a performance on playing position, note accuracy, tone production, and dynamics.
- Make observations regarding emotional and/or physical responses to a given performance.
- Compare and contrast Symphony and Concerto forms.

Making Connections among Arts and Non-Arts Disciplines, CCO IV
- Students will make connections between a selection from orchestra and visual art.
- Students will make connections between music and language arts.

Knowledge of Music in a Historical and Cultural Context, CCO V
- Students will compare and contrast Bach and Beethoven in a historical context.

5th Grade Learning Targets by Instrument
Cello

Perform Music, CCO I
- Perform a given piece using appropriate bow weight, speed, and contact point.
- Cellists will maintain proper sitting position while playing.
- Cellists will maintain proper cello position while playing.
- Cellists will maintain proper left hand and arm position while playing.
- Cellists will maintain proper bow hold while playing.
- Apply appropriate bowing skills while playing.
- Perform from the chosen method book and supplemental material.
- Cellists will explore shifting into 4th position on the A, D, and G strings.
- Cellists will use extended finger pattern on G and C strings.
- Cellists will use 2nd finger in 1st position on A and D strings.
- Perform in an ensemble, starting and stopping with a leader playing in unison and independent parts.
- Sing major scale.
- Improvise a melody using the notes of the G Major scale.

Elements of Music, CCOII
- Students will play the following scales:
  - **Cello** - C, G, D, Maj. One octave, 2nd finger
- Read and play 5th grade level music repertoire.
- Compose a melody on a single staff using the following parameters:
  1) 4-8 measures
  2) Starting/ending on open D for D Major or G of G Major
  3) Range of one octave
  4) 4 beats per measure (using correct time signature)
  5) Use quarter notes, quarter rest, half notes, and eighth notes

Music Criticism, CCO III
- Critique a performance on playing position, note accuracy, tone production, and dynamics.
- Make observations regarding emotional and/or physical responses to a given performance.
- Compare and contrast Symphony and Concerto forms.

Making Connections among Arts and Non-Arts Disciplines, CCO IV
- Students will make connections between a selection from orchestra and visual art.
- Students will make connections between music and language arts.

Knowledge of Music in a Historical and Cultural Context, CCO V
- Students will compare and contrast Bach and Beethoven in a historical context.

5th Grade Learning Targets by Instrument
Bass

Perform Music, CCO I
- Perform a given piece using appropriate bow weight, speed, and contact point.
- Bass players will maintain proper standing position while playing.
- Bass players will maintain proper instrument position while playing.
- Bass players will maintain proper left hand and arm position while playing.
- Bass players will maintain proper bow hold while playing.
- Apply appropriate bowing skills while playing.
- Perform from the chosen method book and supplemental material.
- Bassists will shift into 3rd position on all strings.
- Basses will use 2nd finger in 1st position on D, A, and E strings.
- Perform in an ensemble, starting and stopping with a leader playing in unison and independent parts.
- Sing major scale.
- Improvise a melody using the notes of the G Major scale.

Elements of Music, CCOII
- Students will play the following scales:
  - **Bass** – D, G, and C Maj. One octave; shifting to 3rd position
- Read and play 5th grade level music repertoire.
- Compose a melody on a single staff using the following parameters:
  1) 4-8 measures
  2) Starting/ending on open D for D Major or G of G Major
  3) Range of one octave
  4) 4 beats per measure (using correct time signature)
  5) Use quarter notes, quarter rest, half notes, and eighth notes

Music Criticism, CCO III
- Critique a performance on playing position, note accuracy, tone production, and dynamics.
- Make observations regarding emotional and/or physical responses to a given performance.
- Compare and contrast Symphony and Concerto forms.

Making Connections among Arts and Non-Arts Disciplines, CCO IV
- Students will make connections between a selection from orchestra and visual art.
- Students will make connections between music and language arts.

Knowledge of Music in a Historical and Cultural Context, CCO V
- Students will compare and contrast Bach and Beethoven in a historical context.

Fifth Grade Orchestra

Core Conceptual Objective I: Students will use performance skills to express musical ideas.

Essential Question	Missouri State Standards & GLEs
How do musicians express ideas through performance?	FA1, G2.5, GLE: PP2A5, PP2C5, PP2D5, PP2E5, PP3A5, AP2A5

Content and Skills:

By the end of this grade/course students should **know**:	**Learning Targets** By the end of this grade/course students should be able to **do**:
Tone Production: bow weight-use natural arm weight, bow speed-vary to play different note values, contact point-keep bow parallel to bridge on A and D strings	Perform a given piece using appropriate bow weight, speed, and contact point.
Violin, Viola, and Cello Positions: see Grade Four	Violin, viola, and cello players will maintain proper sitting position, instrument position, and bow holds while playing.
Bass Standing Position: Adjust the length of the endpin so that the nut of the bass is near the top of the forehead, stand with feet hip width apart, place left foot slightly forward, position endpin in front of left foot one-arms-length away, turn bass slightly to the right, balance and lean against the body so that the upper bout rest against the inside of the left pelvis	Bass players will maintain proper standing position while playing.
Bass Left Hand Position: Wrists straight, fingers curved creating a "C" shape, pad of the thumb on the back-center of neck aligned with the second finger, finger tips on tape	Bass players will maintain proper left hand and arm position while playing.
Bass Bow Hold: Inside corner of right thumb touching where frog and stick intersect to make circle, middle finger on ferrule across from thumb, index finger over stick at first joint, relaxed pinky over stick on frog, fingers slightly spaced, flexible joints	Bass players will maintain proper bow hold while playing.

Bowing Skills: slurs, ties, hooked, accents, arco/pizzicato, string crossings, bow sections (whole bow, middle, upper half, lower half), bow lift (small motion), up bow preparation starting in middle	Apply appropriate bowing skills while playing.
Musicianship: Note reading skills on all strings in 1st position for all instruments. Introduction to 3rd position all strings for bass, IV position G, D, A for cello. Sing: Major scale Improvisation: Improvise melody using notes of at G Major scale. Ensemble Playing: playing in unison and parts Repertoire may include method book, supplemental materials, and appropriate ensemble literature; Examples of benchmark repertoire for 5th grade orchestra end of 1st semester: #65 It's the Blues Man!, #90 Johnny Works With One Hammer, #91 The Clocks (Round) Examples of benchmark repertoire for 5th grade orchestra end of 2nd semester: #135 Chromatic Calisthenics 2, #140 Wipe Out, #180 Music for Royal Fireworks	Perform from the chosen method book and supplemental material. Cellos and Basses perform using finger positions other than I position to expand note options. Sing major scale. Improvise a melody using the notes of the G Major scale. Perform in an ensemble, starting and stopping with a leader.

Unit Vocabulary:
 Bowing terms: slurs, ties, hooked, accents, up/down bow, arco/pizzicato, legato, staccato
 Tone Production: bow contact point, bow speed, bow weight
 Misc. terms: major scale, endpin, ensemble, tone, improvise

Pre-Assessment:
Have students who have prior experience reading music on his or her instrument sight read a piece in D major or play a song they know to demonstrate position.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Student Activity: Identify from looking at music which notes are tied, slurred, or hooked.	Student Activity: Perform ties, slurs, and hooks as written in music.	Student Activity: Given a section of music with pre-marked bowing directions at the beginning and end, have students formulate a bowing plan using ties, slurs, and/or hooks.	Student Activity: Students create short composition using at least one tie, slur, and hooked bowing.
Teaching Strategy: Direct instruction, clear definitions, modeling	Teaching Strategy: Direct instruction, modeling, practice	Teaching Strategy: Guided problem solving example	Teaching Strategy: Teacher provides structure for composition. Model.
Assessment: Students match examples in music with the term (tie, slur, or hook).	Assessment: Teacher observation and feedback or peer critique.	Assessment: Peer critique of bowing plan	Assessment: Peer critique and individual consultation with teacher.

Technology Integration: Possible application of music-related computer software where facilities allow. Possible use of projector or Smartboard to demonstrate concepts. Possibly record student performances for self-evaluation. Possible use Smartmusic to provide accompaniment and feedback on performance.

Differentiation Suggestions:
Simplification of parts for students having difficulties
Write in note names on parts
Weaker students paired with more advanced
Give advanced students more challenging parts to the same piece
Allow for independent work on additional pieces
Violinist/violists can explore shifting into III position on the E, A, and/or D strings.
For advanced students play in different octaves or positions.

Application Level Assessment for CCO I A
        Student Task:
Perform a given piece using appropriate bow weight, speed, and contact point.
Violinists/violists will maintain proper sitting position while playing.
Violinists/violists will maintain proper violin position while playing.
Violinists/violists will maintain proper left hand position while playing.
Violinists/violists will maintain proper bow hold while playing.
Cellists will maintain proper sitting position while playing.
Cellists will maintain proper (instrument) position while playing.
Cellists will maintain proper left hand position while playing.
Cellists will maintain proper bow hold while playing.
Bass players will maintain proper standing position while playing.
Bass players will maintain proper left hand position while playing.
Bass players will maintain proper bow hold while playing.
Apply appropriate bowing skills while playing.
Perform from the chosen method book and supplemental material.
Perform in an ensemble, starting and stopping with a leader playing in unison and independent parts.
Sing major scale.
Improvise a melody using the notes of the G Major scale.

How will students demonstrate transfer of skills to a new context?
Students demonstrate the transfer of note-reading skills to text features as used in language arts.
Ensemble playing encourages team work.
Following directions as given by the group leader would carry over to all areas.
Performing selections in a concert setting brings together multiple high level tasks.

Scoring Guide for Fifth Grade Orchestra, CCO IA: Performance Skills

Learning Target	4 **Advanced**	3 **Proficient**	2 **Basic**	1 **Below Basic**
Learning Target: Tone Production	Student always performs with appropriate: • Bow weight-use natural arm weight • Bow speed-vary to play different note values • Contact point-keep bow parallel to bridge on A and D strings	Student consistently performs with appropriate: • Bow weight-use natural arm weight • Bow speed-vary to play different note values • Contact point-keep bow parallel to bridge on A and D strings	Student sometimes performs with appropriate: • Bow weight-use natural arm weight • Bow speed-vary to play different note values • Contact point-keep bow parallel to bridge on A and D strings	Student rarely performs with appropriate: • Bow weight-use natural arm weight • Bow speed-vary to play different note values • Contact point-keep bow parallel to bridge on A and D strings
Learning Target: Bass Standing Position	Student always stands with: • The length of the endpin adjusted so that the nut of the bass is near the top of the forehead • Feet hip width apart • Left foot placed slightly forward • Endpin positioned in front of left foot one-arms-length away • Bass turned slightly to the right • Bass balanced and leaning against the body so that the upper bout rests against the inside of the left pelvis	Student consistently stands with: • The length of the endpin adjusted so that the nut of the bass is near the top of the forehead • Feet hip width apart • Left foot placed slightly forward • Endpin positioned in front of left foot one-arms-length away • Bass turned slightly to the right • Bass balanced and leaning against the body so that the upper bout rests against the inside of the left pelvis	Student sometimes stands with: • The length of the endpin adjusted so that the nut of the bass is near the top of the forehead • Feet hip width apart • Left foot placed slightly forward • Endpin positioned in front of left foot one-arms-length away • Bass turned slightly to the right • Bass balanced and leaning against the body so that the upper bout rests against the inside of the left pelvis	Student rarely stands with: • The length of the endpin adjusted so that the nut of the bass is near the top of the forehead • Feet hip width apart • Left foot placed slightly forward • Endpin positioned in front of left foot one-arms-length away • Bass turned slightly to the right • Bass balanced and leaning against the body so that the upper bout rests against the inside of the left pelvis

Learning Target: Bass Left Hand Position	Student always holds left hand with: • Wrist straight • Fingers curved creating a "C" shape • Pad of the thumb on the back-center of neck aligned with the second finger • Finger tips on tape	Student consistently holds left hand with: • Wrist straight • Fingers curved creating a "C" shape • Pad of the thumb on the back-center of neck aligned with the second finger • Finger tips on tape	Student sometimes holds left hand with: • Wrist straight • Fingers curved creating a "C" shape • Pad of the thumb on the back-center of neck aligned with the second finger • Finger tips on tape	Student rarely holds left hand with: • Wrist straight • Fingers curved creating a "C" shape • Pad of the thumb on the back-center of neck aligned with the second finger • Finger tips on tape
Learning Target: Bass Bow Hold	Student always holds the bow with: • Inside corner of right thumb touching where frog and stick intersect to make circle • Middle finger on ferrule across from thumb • Index finger over stick at first joint • Relaxed pinky over stick on frog • Fingers slightly spaced • Flexible joints	Student consistently holds the bow with: • Inside corner of right thumb touching where frog and stick intersect to make circle • Middle finger on ferrule across from thumb • Index finger over stick at first joint • Relaxed pinky over stick on frog • Fingers slightly spaced • Flexible joints	Student sometimes holds the bow with: • Inside corner of right thumb touching where frog and stick intersect to make circle • Middle finger on ferrule across from thumb • Index finger over stick at first joint • Relaxed pinky over stick on frog • Fingers slightly spaced • Flexible joints	Student rarely holds the bow with: • Inside corner of right thumb touching where frog and stick intersect to make circle • Middle finger on ferrule across from thumb • Index finger over stick at first joint • Relaxed pinky over stick on frog • Fingers slightly spaced • Flexible joints
Learning Target: Improvisation— Using the notes of the G Major scale	• Student creates a melody using a minimum of 4 pitches of the G Major scale over a given pulse.	• Student creates a melody using 3 pitches of the G Major scale over a given pulse.	• Student creates a melody using only 2 of the pitches of the G Major scale over a given pulse.	• Student does not create a melody using the pitches of the G Major scale, or uses only a single pitch.

Learning Target: Musicianship – Repertoire	Student always performs the repertoire being assessed with: • Correct Notes • Correct Rhythm • Good Intonation • Good Tone	Student consistently performs repertoire being assessed with: • Correct Notes • Correct Rhythm • Good Intonation • Good Tone	Student sometimes performs repertoire being assessed with: • Correct Notes • Correct Rhythm • Good Intonation • Good Tone	Student rarely performs the repertoire being assessed with: • Correct Notes • Correct Rhythm • Good Intonation • Good Tone

Learning Target: Ensemble Playing	Student always: • Starts/stops with leader • Follows the established tempo • Matches bow directions	Student consistently: • Starts/stops with leader • Follows the established tempo • Matches bow directions	Student sometimes: • Starts/stops with leader • Follows the established tempo • Matches bow directions	Student rarely: • Starts/stops with leader • Follows the established tempo • Matches bow directions

Fifth Grade Orchestra

Core Conceptual Objective CCOII: Students will demonstrate elements of music.
 A. Reading Skills

Essential Question	Missouri State Standards & GLEs
How do composers express ideas through their compositions?	FA2;FA3; G2.4; G2.5; GLE: PP2A5, PP2B5,PP2E5, PP4A5, EP1A5, EP1B5, EP1C5, EP1D5, EP1E5

Content and Skills:

By the end of this grade/course students should **know**:	**Learning Target** By the end of this grade/course students should be able to **do**:
Reading Skills: Accents Arco Bar line Bow lift Clef Crescendo D.C. al fine Diminuendo Divisi Dotted half note Down bow, up bow Double bar line Dynamics: f, p, mf, mp, <, > Eighth note First and second endings Half note Half rest Hooked bows Measure Music alphabet (Pitch Names) Natural Pizzicato Quarter note Quarter rest Repeat sign Sharp Slur Staccato Staff Tempo markings: allegro, andante, moderato Tie Time signature: 2/4 ¾, 4/4, **C**	Read and play 5th grade level music repertoire.
Intervals Sung (aural training): Major scale	Sing scale with note names

Unit Vocabulary:
Accents, allegro, andante, arco , bar line, bow lift, chromatic, clef, da capo al fine (D.C al fine), dotted half note, divisi, down bow- up bow, double bar, dynamics, extensions (cellos), forte, piano, mezzo forte, mezzo piano, crescendo, diminuendo, eighth note, first and second endings, half note, half rest, hooked bows, measure, moderato, music alphabet (pitch names), natural, octave, pizzicato, quarter note, quarter rest, repeat sign, sharp, shifting, slur, staccato, staff, tempo markings, tie, time signature: 2/4 ¾, 4/4, **C,** perfect fifth, unison, whole step-half step.

Pre-Assessment:
Students will use prior reading experience to play examples using reading skills from D Major repertoire. Written pre-test on music terms and symbols from 4th grade level.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Student Activity: Flash card games with oral recall.	Student Activity: Flash card games by playing the notes.	Student Activity: Sight read "Name That Tune" songs.	Student Activity: Compose a song.
Teaching Strategy: Direct Instruction	Teaching Strategy: Direct Instruction	Teaching Strategy: Guided Practice	Teaching Strategy: Guided instruction
Assessment: Written vocabulary and fill in the blank test	Assessment: Playing test.	Assessment: Sight reading playing test.	Assessment: Perform the song.

Technology Integration:
If computers are available, students can play online note identification games.

Differentiation Suggestions:
Write in fingerings.
Adaptations:
        -alternate fingers
        -only reading strings
        -note size
        -harmony part
        -advanced music

Application Level Assessment for CCO IIA:
        Student Task:
Read and play fifth grade level music repertoire.
Sing perfect fifth, sing scale tones.

How will students demonstrate transfer of skills to a new context?
Students will apply note reading skills to other music disciplines should they continue studying music.
Students will independently perform notated music of their choice.
Students will apply their knowledge of reading music to language arts in interpreting text features.

Scoring Guide for Fifth Grade Orchestra, CCO IIA

Learning Target	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Learning Target: Read and play a selection from 5th grade level repertoire	Student always plays the selection with accurate: • Notes/Pitch • Note/Rest Value • Time signature • Bowings	Student sometimes plays the selection with accurate: • Notes/Pitch • Note/Rest Value • Time signature • Bowings	Student sometimes plays the selection with accurate: • Notes/Pitch • Note/Rest Value • Time signature • Bowings	Student rarely plays the selection with accurate: • Notes/Pitch • Note/Rest Value • Time signature • Bowings
Learning Target: Students will sing a perfect fifth.	Matches both pitches in appropriate range.	Approximately matches both pitches.	Matches one pitch.	Does not match either pitch.

Fifth Grade Orchestra

Core Conceptual Objective CCOII: Students will demonstrate elements of music.
B. Finger Patterns and Scales

Essential Question	Missouri State Standards & GLEs
How are scales the foundation of music?	FA2, G1.6, G2.5, GLE: PP2A5, PP2D5, EP1B5

Content and Skills:

By the end of this grade/course students should **know**:	Learning Target By the end of this grade/course students should be able to **play**:
Violin –C, G, D Maj. One octave; low 2nd finger; 4th finger. Accurately play all notes on all strings in 1st position in these keys. **Viola** - C, G, D Maj. One octave; low 2nd finger; 4th finger. Accurately play all notes on all strings in 1st position in these keys. **Cello** - C, G, D, Maj. One octave, 2nd finger, shifting to 4th position. **Bass** – C, G, D Maj. One octave; 2nd finger, shifting to 3rd position.	Play one octave scales that are appropriate to the instrument. Play targeted finger pattern/fingering • **Violin/Viola:** low 2nd finger; 4th finger with accuracy and appropriate use • **Cello:** 2nd finger, shift to 4th position • **Bass:** 2nd finger, shift to 3rd position

Unit Vocabulary: Scale, octave, major, shifting, position
Pre-Assessment: Students play scales.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Student Activity: Sing the scale.	Student Activity: Play the targeted scale in varying group configurations.	Student Activity: Construct a different major scale starting on new pitch based on previous scale knowledge	Student Activity: Prove that the different major scale is correct by performing and listening to the scale.
Teaching Strategy: Chunking	Teaching Strategy: Modeling	Teaching Strategy: Guided instruction	Teaching Strategy: Guided instruction
Assessment: Writing or verbalizing the targeted scale	Assessment: Playing test	Assessment: Observation	Assessment: Observation

Technology Integration:
Not applicable

Differentiation Suggestions:
Play a segment of the scale instead of the whole scale.
Explore high 3rd fingers for violin/viola, extensions for cellos, half and 2nd position for basses.
Play multi-octave scales
Explore 3rd position for violins/violas
Play a scale using alternate fingerings.
Explore all notes in the chromatic scale in 1st position.

Application Level Assessment for CCO IIB:
     Student Task:
Play one octave scales that are appropriate to the instrument.

How will students demonstrate transfer of skills to a new context?
Students will apply their knowledge of scales to playing a piece of music.

Scoring Guide for Fifth Grade Orchestra, CCOIIB

Learning Target	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Learning Target: 1 octave scale **Violin** –C, G, D Major **Viola** - C, G, D Major **Cello** - C, G, D, Major **Bass** – C, G, D Major	Student always plays the targeted major scale with: • correct fingers • correct pitch	Student consistently plays the targeted major scale with: • correct fingers • correct pitch	Student sometimes plays the targeted major scale with: • correct fingers • correct pitch	Student rarely plays the targeted major scale with: • correct fingers • correct pitch
Learning Target: **Finger pattern** • **Violin/Viola:** low 2nd finger, 4th finger • **Cello:** 2nd finger, 4th position • **Bass:** 2nd finger, shifting to 3rd position	Student always plays the targeted finger pattern/fingering with: • correct fingers • correct pitch • correct location on fingerboard	Student consistently plays the targeted finger pattern/fingering with: • correct fingers • correct pitch • correct location on fingerboard	Student sometimes plays the targeted finger pattern/fingering with: • correct fingers • correct pitch • correct location on fingerboard	Student rarely plays the targeted finger pattern/fingering with: • correct fingers • correct pitch • correct location on fingerboard

Core Conceptual Objective CCOII: Students will demonstrate elements of music.
C. Composition

Essential Question	Missouri State Standards & GLEs
How do people compose music?	FA1,G2.1, G2.5, GLE: PP3A, PP4A5, EP1B5, EP1D5, AP1A5

Content and Skills:

By the end of this grade/course students should **know**:	**Learning Target**
	By the end of this grade/course students should be able to:
Format for writing music on a staff. Compose a 4-8 measure melody.	Compose a melody on a single staff using the following parameters: 1) 4-8 measures 2) Starting/ending on open D for D Major or open G for G major 3) Range of one octave 4) 4 beats per measure (use correct time signature) 5) Use quarter notes, quarter rest, half notes, eighth notes

Unit Vocabulary: composition, range, beats, staff, clef (treble, alto, bass) time signature, bar lines, sharp, double bar, melody.

Pre-Assessment: Students will compose a two measure composition.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Student Activity: Flash cards.	Student Activity: Shuffle flash cards to create new melodies.	Student Activity: Working with a partner to compose a melody.	Student Activity: Analyze other examples of compositions to determine if they fit parameters.
Teaching Strategy: Direct instruction.	Teaching Strategy: Guided practice.	Teaching Strategy: Guided practice.	Teaching Strategy: Teacher guided
Assessment: Written test of symbol recall.	Assessment: Notate a melody using randomly selected pitches.	Assessment: Compose a 4-8 measure melody and notate it on a staff.	Assessment: Observation/ Perform the compositions.

Technology Integration:
If available, use music notation software to compose a melody.

Differentiation Suggestions:
Adapt writing (finger charts instead of standard music notation; dictate rather than write) to complete assignment.
Assign multi-level composition (melody/harmony, two different instruments.)
Use varying rhythms.

Application Level Assessment for CCO IIC:
        Student Task:
Compose a melody on a single staff using the following parameters: 4-8 measures; range of D major, one octave; 4 beats per measure; use quarter notes, quarter rest, half notes, eighth notes.

How will students demonstrate transfer of skills to a new context?
Students will apply their knowledge of composition to text features found in language arts.
Students will apply their knowledge of composition to other musical contexts.

Scoring Guide for Fifth Grade Orchestra, CCOIIC

Learning Target	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Learning Target: Compose a melody with: • 4-8 measures • Starting and ending on open D for D Major or open G for G Major • Range of one octave • 4 beats per measure • Quarter notes/rests, half notes, eighth notes	Student uses all of the following parameters: • 4-8 measures • Starting and ending on appropriate open string • Range of one octave • 4 beats per measure • Quarter notes/rests, half notes, eighth notes	Student uses four of the following parameters: • 4-8 measures • Starting and ending on appropriate open strings • Range of one octave • 4 beats per measure • Quarter notes/rests, half notes, eighth notes	Student uses three of the following parameters: • 4-8 measures • Starting and ending on appropriate open string • Range of one octave • 4 beats per measure • Quarter notes/rests, half notes, eighth notes	Student uses two or fewer of the following parameters: • 4-8 measures • Starting and ending on appropriate open string • Range of one octave • 4 beats per measure • Quarter notes/rests, half notes, eighth notes

Fifth Grade Orchestra

Core Conceptual Objective III: Students will explain perceptions about and evaluations of music.
A. Music Criticism

Essential Question	Missouri State Standards & GLEs
How do you evaluate a musical performance?	FA1, FA2, FA3, G1.5 G2.5, GLE: AP1B5, AP2A5, AP2B5

Content and Skills:

By the end of this grade/course students should **know**:	Learning Target
	By the end of this grade/course students should be able to **do**:
Playing position, pitch/rhythmic accuracy, tone production, dynamics, and elements of musicality.	Critique a performance on playing position, note accuracy, tone production, and dynamics. Make observations regarding emotional and/or physical responses to a given performance.

Unit Vocabulary: musical style, texture, intonation, articulation, dynamics

Pre-Assessment: Students will critique a performance by the teacher.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Student Activity: Discuss qualities of a good performance as a class.	Student Activity: Create a cause and effect chart using playing position as the focus.	Student Activity: Class discussion of a performance.	Student Activity: Use critiquing techniques for self-evaluation and improvement.
Teaching Strategy: Direct Instruction	Teaching Strategy: Direct Instruction	Teaching Strategy: Teacher-led discussion	Teaching Strategy: Individualized consultation
Assessment: List individual qualities of a good performance.	Assessment: Predict how playing position affects tone and note accuracy.	Assessment: Critique a performance for playing position, note accuracy and tone production.	Assessment: Teacher feedback

Technology Integration:
If available, students will make use of computers to write their critiques.

Differentiation Suggestions:
Students will critique a performance focusing on only one component.
Students will critique a performance for additional components.
Students will critique an ensemble performance (instead of an individual).

Application Level Assessment for CCO IIIA
        Student Task(s):
Critique a performance on playing position, pitch/rhythmic accuracy, tone production, and dynamics.
Make observations regarding emotional and/or physical responses to a given performance.

How will students demonstrate transfer of skills to a new context?
Students will utilize their observational skills to express emotional and physical responses to other art forms (i.e. plays, poetry, and movies).

Scoring Guide for Fifth Grade Orchestra, CCOIIIA

Learning Target	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Learning Target: Critique a performance for: - playing position - pitch/rhythmic accuracy - tone production - dynamics - emotional and/or physical responses	- Can offer critique on all 5 categories of a performance - Supports each statement of critique with detailed description.	- Can offer critique on 4 categories of a performance - Supports most statements	- Can offer critique on 2-3 categories of a performance. - Supports some statements	- Can offer critique on1 category - No supporting statements

Fifth Grade Orchestra

Core Conceptual Objective III: Students will explain perceptions about and evaluations of music.
B. Form

Essential Question	Missouri State Standards & GLEs
How do composers use form to organize their music?	FA2, FA3, G1.5 GLE: AP1A5, AP1B5

Content and Skills:

By the end of this grade/course students should **know**:	**Learning Target** By the end of this grade/course students should be able to **do**:
Concerto: A multi-movement work for orchestra that usually features one or more solo instruments. **Symphony**: A large- scale work for orchestra usually made of four distinct movements	Compare and contrast concerto and symphonic forms.

Unit Vocabulary: concerto, symphony

Pre-Assessment: Students will list the characteristics of concerto and symphonic forms.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Student Activity: List the characteristics of concerto and symphonic forms	Student Activity: Create a Venn diagram to compare/contrast characteristics of concerti and symphonies.	Student Activity: In small groups, listen to and discuss recorded excerpts. Draw conclusions whether the selection is concerto or symphonic form.	Student Activity: Student will independently create an eight measure piece in concerto or symphonic form.
Teaching Strategy: Direct instruction	Teaching Strategy: Direct instruction	Teaching Strategy: Cooperative learning	Teaching Strategy: Independent consultation
Assessment: Identify the characteristics of concerto and symphony.	Assessment: Compare and contrast the characteristics of concerto and symphony.	Assessment: Differentiate between concerto and symphonic forms.	Assessment: Student will present an independently created composition in either concerto or symphonic form.

Technology Integration:
If available, students will make use of computers to write their comparisons of concerto and symphonic forms. Students are given introduction to music-based software programs.

Differentiation Suggestions:
Identify characteristics of only one of the two forms.
Create a 16 measure composition in concerto or symphonic forms.
Perform a composition in concerto or symphonic form.

Application Level Assessment for CCO IIIB:
      Student Task(s):
Compare and contrast concerto and symphonic forms.

How will students demonstrate transfer of skills to a new context?
Students will use experience recognizing patterns and form in math, visual and language arts.
Students will use experience recognizing patterns and form in other musical contexts.

Scoring Guide for Fifth Grade Orchestra, CCO IIIB

Learning Target	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Learning Target: Compare and contrast concerto and symphonic forms.	Student was able to apply listening skills to describe at least three qualities of the compare and contrast categories.	Student was able to list at least two qualities in both the compare and contrast categories.	Student was able to distinguish one quality in either the compare or contrast category.	Student was not able to list qualities for either form.

Fifth Grade Orchestra

Core Conceptual Objective IVA: Students will make connections among the arts and with non-arts disciplines.
A. Connections among the arts.

Essential Question	Missouri State Standards & GLEs
What are the connections between music and other arts?	FA4, FA5, G1.9, G2.4, GLE: IC1A5,IC1B5, HC1A5, HC1B5, HC1C5

Content and Skills:

By the end of this grade/course students should **know**:	**Learning Target** By the end of this grade/course students should be able to **do**:
Characteristics	Students will make connections between music and visual art.

Unit Vocabulary: line, shape, color, form, texture, rhythm/pattern, contrast, space, balance, proportion

Pre-Assessment: Ask students to describe the elements they could look for when looking at a picture.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Student Activity: Recognize similar characteristics between pieces of music and artwork.	Student Activity: Classify complimentary pieces of music and artwork.	Student Activity: Develop a logical argument why a particular piece of art to illustrate a given piece of music.	Student Activity: Student analyzes a chosen piece of music and connects it to an artwork of their choice.
Teaching Strategy: Direct Instruction	Teaching Strategy: Guided Instruction	Teaching Strategy: Guided Instruction	Teaching Strategy: Guided Instruction
Assessment: Identify characteristics relating artwork to music.	Assessment: Given several examples of artwork, students will interpret which relate best to one piece of music.	Assessment: Present argument to class.	Assessment: Student justifies choice of artwork and music.

Technology Integration:
If applicable, students will use the computer and library resources to research art and music.

Differentiation Suggestions:
Adapt music and artwork to the abilities of the student.

Application Level Assessment for CCO IVA
       Student Task:
Students will make connections between music and visual art.

How will students demonstrate transfer of skills to a new context?
Students develop a better awareness of how the arts impact each other.

Scoring Guide for Fifth Grade Orchestra, CCO IVA

Learning Target	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Learning Target: Students will make connections between music and visual art.	• Student was able to make strong connections between art and music.	• Student was able to logical connections between art and music.	• Student was able to make few connections between music and art.	• Student was not able make connections between artwork and music.

Fifth Grade Orchestra

Core Conceptual Objective IV: Students will make connections among the arts and with non-arts disciplines.
B. Connections with non-arts disciplines.

Essential Question	Missouri State Standards & GLEs
What are the connections between music and other subjects?	FA4, FA5, G1.9, G2.4 GLE: IC1A5, IC1B5, HC1C5

Content and Skills:

By the end of this grade/course students should **know**:	Learning Target By the end of this grade/course students should be able to **do**:
Music: • Ideas are communicated through music • There are different musical forms such as ABA and through-composed • The language is composed of notes on a staff **Language Arts:** • Ideas are communicated through text • There are different literature forms such as prose and poetry. • The language is composed of letters of the alphabet	Students will make connections between music and language arts forms.

Unit Vocabulary: staff, prose, poetry, ABA form, through-composed

Pre-Assessment: Students will list characteristics of an ABA musical form and a rhyming poem.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Student Activity: Learn the words to Song of the Wind and compare the form to Twinkle.	Student Activity: Student will construct a T chart comparing and contrasting a poem and a song.	Student Activity: In small groups, students will compare and contrast ABA musical form and rhyming poetry	Student Activity: Student will create lyrics to either a through composed song or an ABA form song.
Teaching Strategy: Direct instruction	Teaching Strategy: Direct instruction	Teaching Strategy: Guided discussion	Teaching Strategy: Independent consultation
Assessment: List characteristics of an ABA/Rhyming poem and through composed/prose.	Assessment: Student will identify patterns between a poem and a song from the 5th grade method book.	Assessment: Compare and contrast the musical form and words of Go Tell Aunt Rhody	Assessment: Present lyrics to the class and explain how the words fit the form.

Technology Integration: if available, students will use computers to research lyrics to various folk songs.

Differentiation Suggestions:
List characteristics of only one form (ABA musical form or a rhyming poem.)
Students will create lyrics to additional forms.

Application Level Assessment for CCO IVB:
Student Task:
Students will compare and contrast music and language arts forms.

How will students demonstrate transfer of skills to a new context?
Students will use their experience to make connections between composing music and expressive language.

Scoring Guide for Fifth Grade Orchestra, CCOIVB

Learning Target	4 Advanced	3 Proficient	2 Basic	1 Below Basic
Learning Target: Students will make connections between music and language arts forms.	• Compare ABA and poetry. • Supports statements • All information is correct and complete	• Compare ABA and poetry • Supports statements • Most information is correct and specific	• Compares ABA and poetry • Some information is correct	• Lists characteristics of one of the forms • Information is incomplete or incorrect

Fifth Grade Orchestra CCOV

Core Conceptual Objective V: Students will demonstrate knowledge of music in historical and cultural contexts.

Essential Question	Missouri State Standards & GLEs
What is the relationship between music and history/culture?	FA5, G1.9, G2.4, GLE: HC1A5, HC1B5, HC1C5

Content and Skills: By the end of this grade/course students should **know**:

Style/Genre/Period/Title	Baroque	Classical
Time/Place when composed	1600-1750 Germany	1750-1825 Germany
Composer(s)	**Bach**	**Beethoven**
Characteristics of Music (clues used to identify it)	• Highly ornamented • Long, flowing melodies • Less structured	• Simpler, less ornate • Shorter melodic ideas • Highly structured
Function in society	• Entertainment (dances) • Church music	• Entertainment (operas)
Historical Context What was happening at the time and place when/where the music was composed? (war/peace, science, technology, type of government, other arts…) Who were the musicians? What training did they have? Who were audience members?	What was happening: • Government: Monarch • Arts/Science: Age of Reason; beginning of modern philosophy • Trained musicians • Audience could include both aristocracy and everyday people	What was happening: • Government: Monarch • Arts/Science: Age of Enlightenment; reasoning highly valued • Trained musicians • Audience could include both aristocracy and everyday people
Contemporary Context When/where is this music played today? How did this music influence current musicians/composers?	• Played in concert halls • Still used as a reference for modern composition • Still played and revised today	• Played in concert halls • Still used as a reference for modern composition • Still played and revised today

Learning Target: By the end of this grade/course students should be able to **do**:

Students will compare and contrast Bach and Beethoven in a historical context.

Unit Vocabulary:
Baroque, classical, ornamented, aristocracy, opera

Pre-Assessment:
Students will list the musical and historical traits of Bach and Beethoven.

Facilitating Activities at Depth of Knowledge levels:

Level 1 Recall	Level 2 Skill/Concept	Level 3 Strategic Thinking	Level 4 Extended Thinking
Activity: Identify musical and historical traits of Bach and Beethoven.	Activity: Divide into two groups and have each group classify the musical and historical traits of either Bach or Beethoven.	Activity: Research the historical significance of a composition by either Bach or Beethoven using online and library resources..	Activity: Independently research a composer of the same time period as either Bach or Beethoven using online and library resources.
Strategy: Class discussion.	Strategy: Direct instruction	Strategy: Guided instruction.	Strategy: Independent consultation
Assessment: List the musical and historical traits of Bach and Beethoven.	Assessment: Classify the musical and historical traits of Bach and Beethoven.	Assessment: Apprise the reader of the historical significance of a composition by either Bach or Beethoven.	Assessment: Present research on a composer of the same time period as either Bach or Beethoven.

Technology Integration:
Students use computer-based and library resources to research the historical period/style/genre.
Students will present information to others using computer technology (e.g., written paper, power point presentation).

Differentiation Suggestions:
Identify the musical and historical traits of either Bach or Beethoven.
Independently research another composer of the same time period as either Bach or Beethoven.
Independently research art of the same time period as either Bach or Beethoven.

Application Level Assessment for CCO V:
> Student Task:
Students will compare and contrast Bach and Beethoven in a historical context.

How will students demonstrate transfer of skills to a new context?
Students will apply skills used in comparing and contrasting musical and historical traits to other art forms.
Students will apply skills gained in comparing and contrasting traits to language arts.

Appendix

Fine Arts Resource Selection Evaluation Scoring Guide

Use a value from 1 through 4 to indicate the quality of the text resource on each criterion. 4=highest quality, 1=lowest quality, 0=not included.

Course:_____

Title of Text:_____

Publisher:_____

Copyright:_____

Student Textbook:

_____   Objectives for lessons are clear.

_____   Activities address Knowledge/Recall level of thinking

_____   Activities address Skill/Concept/Application level of thinking

_____   Activities address Strategic/Analysis level of thinking

_____   Activities address Extended/Synthesis/Evaluation level of thinking

_____   Historical/cultural information matches curriculum content.

_____   Emphasizes fine arts process skills and inquiry.

_____   Performance assessments include high quality scoring guides.

_____   Makes connections among the arts.

_____   Makes connections with non-arts disciplines.

_____   Incorporates computer technology.

_____   Appropriate reading level.

_____   Addresses equity: gender, racial, disability.

_____   Text meets District CCOs (percent covered_____%).

_____   **Total Textbook Points divided by 14 = _____Overall Rating**

Use a value from 1 through 4 to indicate the quality of the text resource on each criterion. 4=highest quality, 1=lowest quality, 0=not included.

Teacher Resources:

_____   Contains clearly written, easy-to-use plans.

_____   Includes enough background information for teacher.

_____   Includes differentiation by student readiness, learner profile, and interest.

_____   Integrates writing in lessons.

_____   Incorporates technology in lessons (provides lesson examples, websites).

_____   Provides quality supplemental materials.

_____   **Total Teacher Resource Points divided by 6 = _____**

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 orchestra program is on music performance, 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:

<u>Critiques</u> should be based on specific criteria supported by observations referenced to the artwork.

<u>Expository Writing</u> should include a thesis backed by supporting details.

Form:

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

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

<u>Expository Writing</u> 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 Intermediate Writers* (3-5 Writing)

	Ideas	Organization	Conventions	Word Choice	Sentence Fluency	Voice
4 Advanced	__ Clear controlling idea; **stays on topic** __ Clearly addresses the topic and provides specific and relevant **concrete** details or examples; **commentary supports CDs (4th & 5th)** __ **Narrowed focus tells a lot about a little** __ **Develops key ideas with "showing" rather than "telling" sentences**	__ Effective beginning, middle, and end __ **Exemplifies assigned format** __ **Sequence is logical and enhances writing** __ **Transitions effectively connect ideas, sentences, and/or paragraphs**	__ Contains few errors in: o grammar/usage o punctuation o capitalization o spelling __ **Sound paragraphing (when present) reinforces the organizational structure**	__ **Contains words that are well-suited to the topic** __Avoids repetition (except for effect) __ Uses new vocabulary well __ Interesting and memorable words used	__ **Consistently has complete sentences** without fragments or run-ons (unless for effect) __ Consistently uses a variety of effective sentence lengths and structures __ Sentences begin in different ways __ Natural rhythm and flow; easy to read aloud	__ Original point of view is evident __ **Clearly shows an awareness of audience and purpose** __ Shows a strong commitment to the topic __ Thoroughly engages reader
3 Proficient	__ Contains a controlling idea**; stays on topic** __ Addresses the topic with relevant **concrete** details or examples; **commentary supports CDs (4th & 5th)** __ **Attempts to narrow the focus by "telling a lot about a little"** __ **Both "shows" and "tells" ideas**	__ Has a beginning, middle, and end __ **Accurately follows assigned format** __ **Logically sequenced** __ **Transitions connect ideas, sentences and/or paragraphs**	__ May contain some errors that are not significantly distracting to the reader: o grammar/usage o punctuation o capitalization o spelling __ **Paragraphing (when present) is developed around key ideas**	__ **Contains some words that are related to the topic** __ Minimal repetition (except for effect) __ Tries to use new vocabulary __ Some words are interesting and memorable	__ **Has complete sentences** without fragments or run-ons (unless for effect) __ Some variety in sentence length and structure __ Most sentences begin in different ways __ Sections of writing have rhythm and flow; are easy to read aloud	__ Writing sounds like an individual wrote it __ **Shows an awareness of audience and purpose** __ Shows commitment to the topic __ Somewhat engages reader
2 Basic	__ Contains a general sense of direction; **not completely on topic** __ Attempts to address the topic, but may lack relevant details; **commentary doesn't support CDs (4th & 5th)** __ **Needs to narrow focus and "tell a lot about a little"** __ **Tends to "tell" rather than "show" ideas**	__ Evidence of beginning, middle, and end __ **Attempts assigned format** __ **Sequencing may have some flaws** __ **Attempts transitions between ideas, sentences and/or paragraphs**	__ Contains errors that may be distracting to the reader: o grammar/usage o punctuation o capitalization o spelling __ **Paragraphing (when present) is attempted but may run together or begin in the wrong places**	__ **Contains words that are too general or not related to the topic** __ Repetition is common (not used for effect) __ Limited use of grade level vocabulary __ Uses many nonspecific words common (ex. thing, stuff, nice)	__ **Contains some fragments or run-ons that may be distracting to the reader** __ Uses simple sentences correctly; attempts some variety __ Many sentences begin the same __ Some sections difficult to read aloud	__ Writing displays individuality in a few parts __ **Shows some awareness of audience and purpose** __ Lacks consistent engagement with topic __ Inconsistently engages reader
1 Below Basic	__ Missing a controlling idea; **not on topic** __ Attempts to address topic but lacks support from concrete details; **commentary is ineffective (4th & 5th)** __ **Broad focus that tells little about a lot** __ **"Tells" rather than "shows" ideas**	__ May lack evidence of a beginning, middle, and end __ **Minimal evidence of assigned format** __ **Sequencing is illogical** __ **Transitions awkward or nonexistent**	__ Contains repeated errors that are distracting to the reader: o grammar/usage o punctuation o capitalization o spelling __ **Paragraphing (when present) is irregular, too frequent, or incorrectly developed**	__ **Words are not related to the topic and may distract the reader** __Repetition is common (not used for effect) __Limited or incorrect use of grade level vocabulary __ Nonspecific or incorrectly used words may detract from meaning	__ **Includes fragments or run-ons that are distracting to the reader** __ Sentences may be choppy, rambling, or awkward __ Repetitive sentence beginnings __ Difficult to read aloud	__ Writing is similar to everyone else's __ **Shows little or no awareness of audience and purpose** __ Limited engagement with topic __ Mechanical writing

Six-Trait Assessment for Middle School Writers

	Ideas	**Organization**	**Conventions**	Word Choice	Sentence Fluency	**Voice**
4 Exemplary	__**Strong controlling idea** based on an interesting and meaningful thesis narrows focus __Clearly addresses topic and provides specific and relevant **concrete** details/examples ___Effective, insightful commentary connects concrete detail to thesis	__**Effective beginning, middle, and end**; engaging introduction; strong sense of closure __A clear, strong thesis statement governs entire essay; the writer skillfully emphasizes important ideas __Use paragraphing appropriately __**Progresses in a logical order** __Uses effective cohesive devices (transitions, repetition, pronouns, parallel structure) between and/or within paragraphs __Successfully follows assigned format	__**Contains few errors in grammar/usage, punctuation, capitalization, and/or spelling** __No fragments or run-ons __Correct pronoun/antecedent agreement and subject/verb agreement; consistent verb tense	__Uses precise and vivid language __**Effectively uses writing techniques such as imagery** and figurative language if appropriate __Consistently avoids redundancy	__Contains sentences that are clear and varied in **length and** structure __**Variety of sentence beginnings** __**Natural rhythm, cadence and flow**	__ Individual perspective comes through __**Clearly shows an awareness of audience and purpose** __Writer's enthusiasm for the topic is evident __Effectively uses writing techniques (such as humor, point of view, **tone) that evoke a strong emotional response**
3 Proficient	__**Controlling idea** based on a meaningful thesis begins to narrow focus __**Addresses the topic using relevant details/examples** __Strong commentary relates concrete detail to thesis	__**Has a beginning, middle and end** with an effective introduction and conclusion __A clear thesis statement governs the entire essay; important ideas stand out __**Uses paragraphing** __**Generally progresses in a logical order** __**May use cohesive devices** __Accurately follows assigned format	__**Contains some errors in grammar/usage, punctuation, capitalization, and/or spelling that are not distracting to the reader** __Few fragments or run-ons _Few errors in agreement and tense	__Uses language that is usually precise __**Uses writing techniques such as imagery** and/or figurative language if appropriate __Little redundancy	__**Contains sentences that are clear and show some variety in** length and **structure** __Not all sentences begin with the same pattern __Sections of writing have rhythm and flow	__ Individual perspective begins to show __**Shows an awareness of audience and purpose** __Writer cares about topic __Uses writing techniques (such as humor, point of view, **tone) that may evoke an emotional response**
2 Developing	__**Contains some sense of direction, but may lack focus** __**Addresses the topic, but may contain some details that are irrelevant** or vague __Weak commentary	__Has **evidence of** a beginning, middle and end __**Thesis statement attempted, but may not govern the entire essay; some important ideas begin to surface** __**Shows evidence of paragraphing** __**Flaws in logical order** __**At times seems awkward and lacks cohesion** __Attempts assigned format	__Contains errors in grammar/usage, punctuation, capitalization, and/or spelling that may be distracting to the reader __Some run-ons and/or sentence fragments __Some errors in agreement and tense	__May use imprecise language __ **Attempts to use writing techniques such as imagery** and/or figurative language if appropriate __ Some obvious redundancy	__**Contains sentences that are generally clear, but lack variety in structure** __Some sentences begin the same __An occasional section of writing has rhythm and flow	__Attempts to develop individual perspective __**Shows some awareness of audience and purpose** __Writer shows limited connection to the topic __**May use some writing techniques (humor, point of view,** tone) to evoke a response
1 Emerging	__**Is difficult to follow and lacks focus** __**May address the topic, but lacks details** __Attempts commentary	__Little or no evidence of a beginning, middle, and/or end __**Thesis statement unclear** __Little or no evidence of paragraphing __**Does not progress in a logical order and may digress to unrelated topics** __**Is awkward and lacks cohesion** __No evidence of format	__**Contains repeated errors in grammar/ usage, punctuation, capitalization, and/or spelling that are distracting** __Numerous run-ons and/or fragments __Frequent errors with agreement and/or tense	__Uses imprecise language __**Does not use writing techniques such as imagery** or figurative language __ May contain obvious and distracting	__Contains sentences that are unclear and lack variety in structure __Sentences tend to begin the same __Writing is choppy; reader may have to reread to follow the meaning	__Lacks individual perspective __**Shows little or no awareness of audience or purpose** __Treatment of topic is predictable __**Does not use writing techniques** to evoke a response

	Ideas	**Organization**	**Conventions**	**Word Choice**	**Sentence Fluency**	**Voice**
4 Exemplary	__**Strong controlling idea** based on interesting and meaningful thesis narrows focus __Clearly addresses topic and provides specific and relevant **concrete** details and/or reasons __Shows complexity and freshness of thought ___Effective, insightful commentary connects concrete detail to thesis	__**Effective beginning, middle, and end**; engaging introduction; strong sense of closure __A clear, strong thesis statement governs entire essay; the writer skillfully emphasizes important ideas __Use paragraphing effectively __**Progresses in a logical order** __Uses effective cohesive devices (transitions, repetition, pronouns, parallel structure) between and within paragraphs __Successfully follows assigned format	__**Contains few errors in grammar/usage, punctuation, capitalization, and/or spelling** __Intentional or clever use of atypical sentence structure __Correct pronoun/antecedent agreement and subject/verb agreement; consistent verb tense	__Uses precise and vivid language __**Effective use of writing techniques such as imagery** and figurative language if appropriate __Consistently avoids redundancy	__Contains sentences that are clear and varied in **length and structure** __**Variety of sentence beginnings** __**Natural rhythm, cadence and flow**	__ **Shows individual perspective**; personality comes through __**Clearly shows an awareness of audience and purpose** __Writer's enthusiasm for the topic is evident ____Effectively uses writing techniques (such as humor, point of view, **tone) that evoke a strong emotional response**
3 Proficient	__**Controlling idea** based on a meaningful thesis begins to narrow focus __**Addresses the topic using relevant details and/or reasons** __**Shows some complexity and/or freshness of thought** __Strong commentary relates concrete detail to thesis	__**Clear beginning, middle and end** with an effective introduction and conclusion __A clear thesis statement governs the entire essay; important ideas stand out __**Uses paragraphing appropriately** __**Generally progresses in a logical order** __**Uses cohesive devices between and within paragraphs** __Accurately follows assigned format	__**May contain errors in grammar/usage, punctuation, capitalization, and/or spelling that are not distracting to the reader** __Fragments or run-ons are rare (unless stylistic) _Very few errors in agreement and tense	__Uses precise language __**Uses writing techniques such as imagery** and/or figurative language if appropriate __Avoids redundancy	__**Contains sentences that are clear and show some variety in** length and **structure** __Not all sentences begin with the same pattern __Sections of writing have rhythm and flow	__ **Shows some individual perspective**; personality begins to show __**Shows an awareness of audience and purpose** __Writer cares about topic __Uses writing techniques (such as humor, point of view, **tone) that may evoke an emotional response**
2 Developing	__**Contains some sense of direction, but may lack focus** __**Addresses the topic, but relies on generalities (lists) rather than specifics (development)** __**Limited complexity and/or freshness of thought** __Weak commentary	__Evidence of a beginning, middle and end __**Thesis statement attempted, but may not govern the entire essay; some important ideas begin to surface** __**Shows evidence of paragraphing** __**Inconsistency in logical order** __Inconsistent use of cohesive devices __Attempts assigned format	__Contains errors in grammar/usage, punctuation, capitalization, and/or spelling that may be distracting to the reader __Some run-ons and/or sentence fragments __Inconsistent subject/verb agreement and or verb tense	__May use imprecise language __ **Attempts to use some writing techniques such as imagery** and/or figurative language if appropriate __ Some obvious redundancy	__**Contains sentences that are generally clear, but lack variety and complexity** __Some sentences begin the same __An occasional section of writing has rhythm and flow	__**May lack individual perspective** __**Shows some awareness of audience and purpose** __Writer shows limited connection to the topic __**Attempts to use some writing techniques (humor, point of view**, tone) to evoke a response
1 Emerging	__**Is difficult to follow and lacks focus** __**May address the topic, but lacks details** __**Lacks complexity and freshness of thought** __Attempts commentary unsuccessfully	__Little or no evidence of a beginning, middle, and/or end __**Thesis statement unclear** __Little or no evidence of paragraphing __**Does not progress in a logical order and may digress to unrelated topics** __**Lacks cohesion** __No evidence of format	__**Contains repeated errors in grammar/ usage, punctuation, capitalization, and/or spelling that are distracting** __Numerous run-ons and/or fragments __Frequent errors with agreement and/or tense	__Uses imprecise language __**Shows little or no evidence of writing techniques such as imagery** or figurative language __Obvious and/or distracting redundancy	__Contains sentences that lack variety and clarity __Most sentences begin the same way __Writing is choppy; needs rereading to follow the meaning	__**Lacks individual perspective** __**Shows little or no awareness of audience or purpose** __Treatment of topic is predictable __**Shows little or no evidence of writing techniques** to evoke a response

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

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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

<div style="border: 1px solid black; padding: 20px;">

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

</div>

Graphic Organizers

Easy Start Herringbone

1. Who is it about?   2. Where did it happen?   3. When did it happen?

MAIN IDEA

4. What happened?   5. How did it happen?   6. Why did it happen?
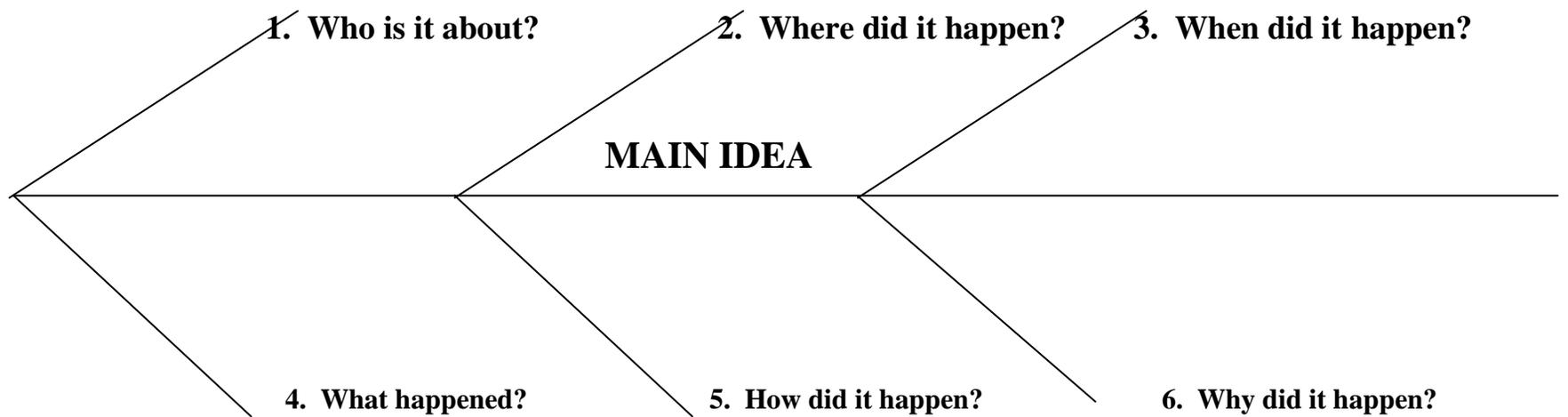
Compare and Contrast
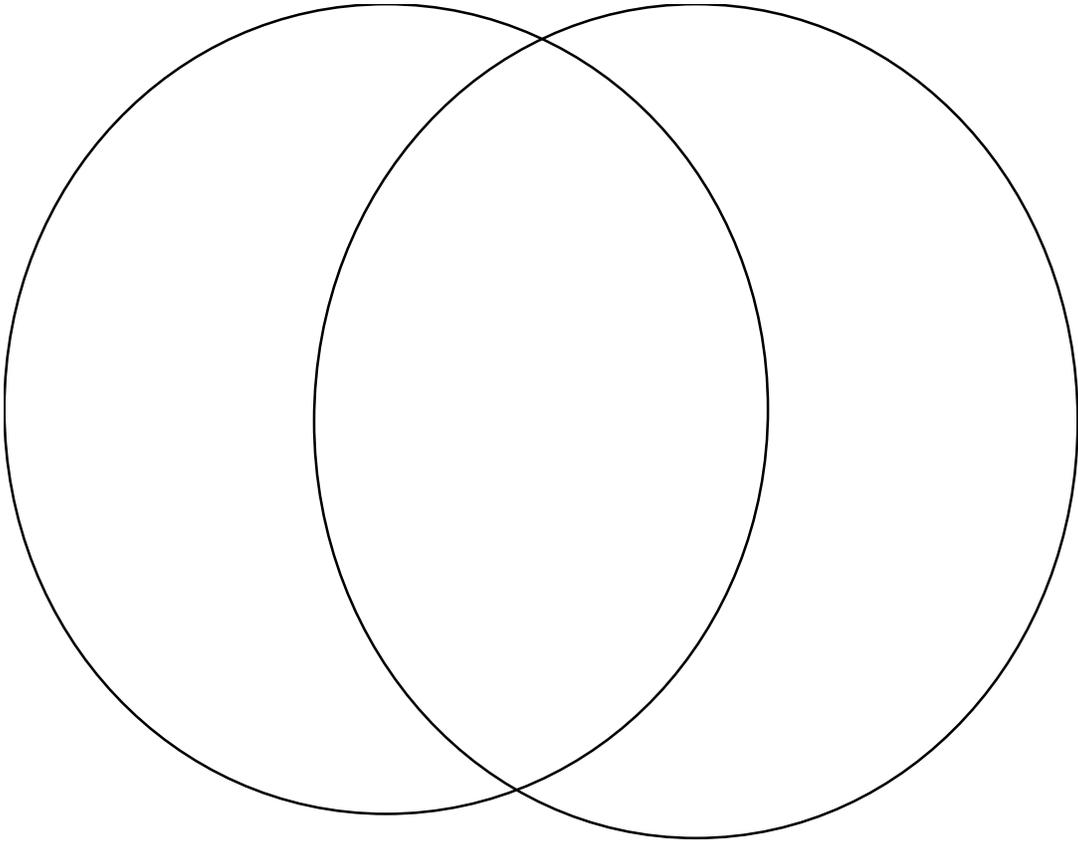
Transition Words: different from, same as, instead of, on the other hand

TOPIC: _____

MAIN IDEA: _____

_____

MAJOR SUPPORTING DETAILS

1.

2.

3.

4.

5.

Suggested Graphic Organizer for Cause and Effect

Cause

Effect

Effect

Effect

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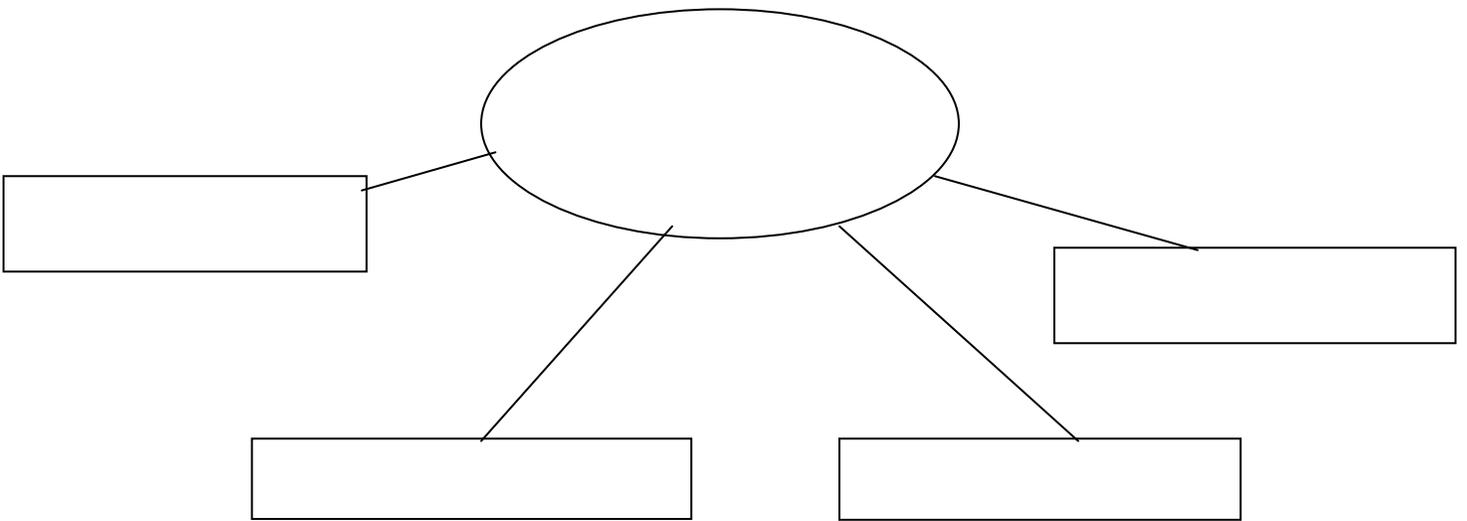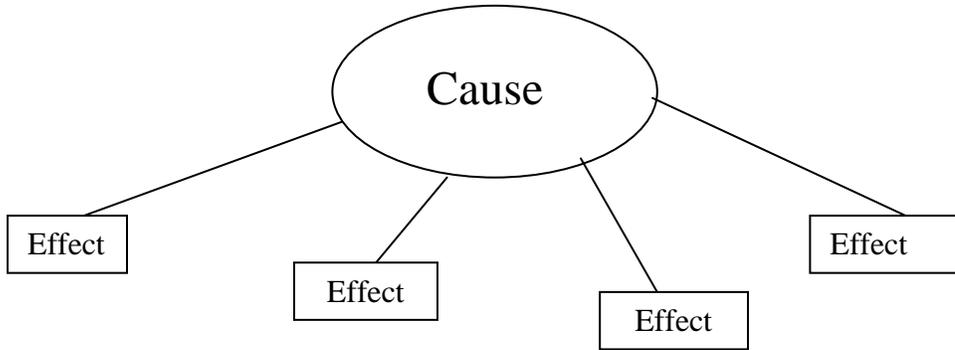
Transition Words: because, since, so that, if/then

Chronological/Sequence

| Event 1 | — | Event 2 | — | Event 3 | — | Event 4 |
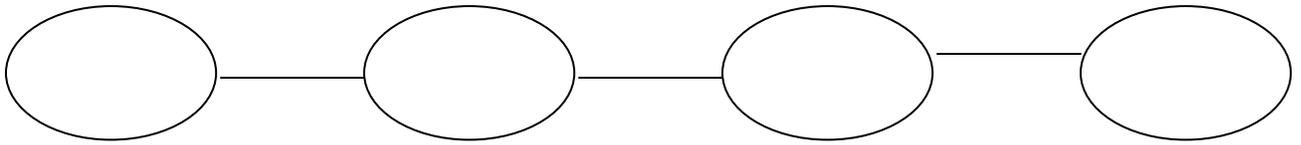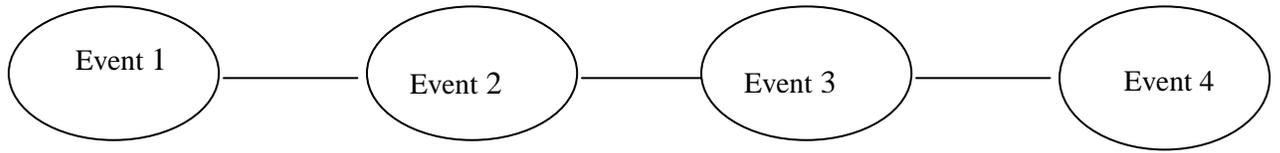
Transition Words: First, second, then, after, next etc.

Problem/Solution
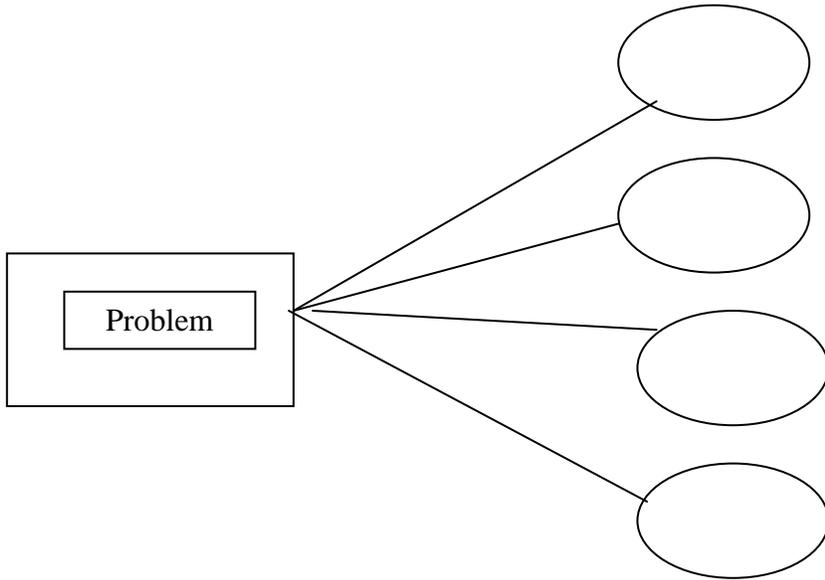
Problem

Transition Words: One answer is, the question is, the problem,
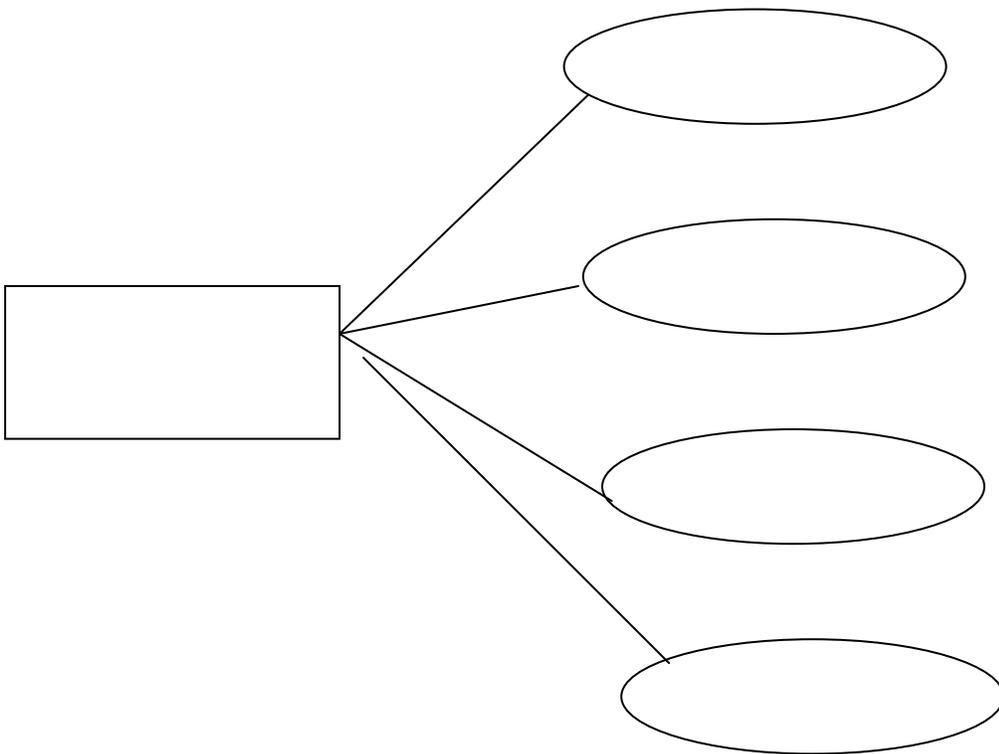
STORY MAP (CHART)

(Isabel Beck)

The Character:
The setting:
Statement of the Problem:

Event 1:
Event 2:
Event 3:
Event 4:
Event 5:
Event 6:
Event 7:

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

SEQUENCE CHAIN
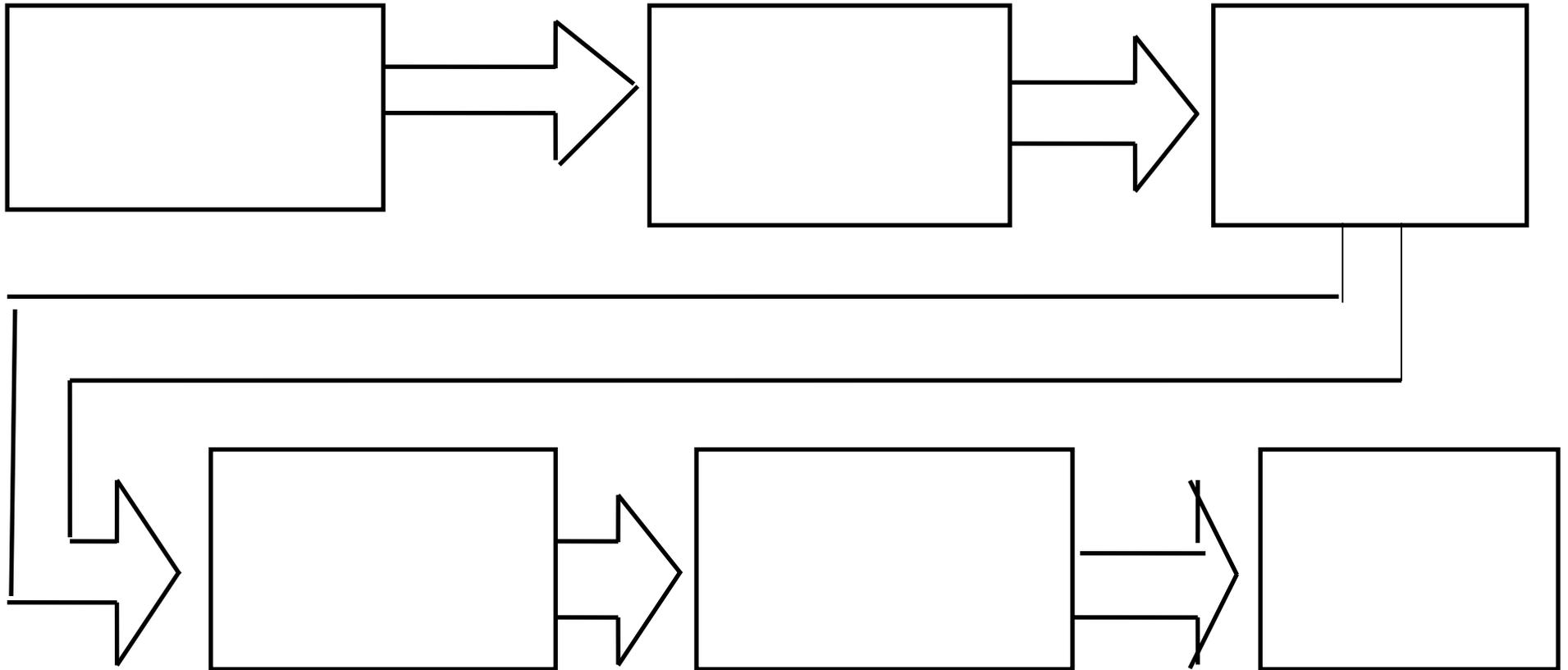
Essay Organizer - Standard Outline

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
Fine Arts Department

Procedures for New Rockwood String Teachers

Helpful hints and "how to" advice . . .

Dear new orchestra teacher,

Welcome to Rockwood! We are glad you are here and hope this packet will be a help to you as you plan your first year. Please don't hesitate to ask any fellow string teacher or the Fine Arts Office for help or advice. We are all here to help and work as a team. These hints have not been updated since third grade strings started so there may be some changes, please ask the other string teachers.

Good luck on a great first year in Rockwood.
Sincerely,
The Rockwood Strings Staff

What Every Rockwood String Teacher Needs To Know

Faculty Vertical Teams
The string faculty is divided into 4 geographical quadrant teams. The high school orchestra teacher leads each quadrant. For example, the Lafayette Quadrant consists of Lafayette High School, its feeder middle school Rockwood Valley and the feeder elementary schools, Green Pines, Babler, and Chesterfield. The Lafayette High School orchestra teacher leads this team.

The string faculty within each quadrant works as a team. The string team plans together for the annual Music In Our Schools Concert(s). This vertical teaming approach has proven very successful for collaboration of teacher planning, use of teacher instrument specialties, and retention of students to the next grade level.

Substitutes
It is very important to be responsible about any absence. Rockwood policy requires employees to phone any absence into RASCAL, a computerized absence system. See your building secretary for RASCAL information.

When you know you will need to be absent:
1. Call RASCAL and request a sub. If you know of a string sub, you may request him/her. You must know his/her phone number and be ready to enter it into Rascal.
2. Build positive relations with your principal and classroom teacher staff by being well prepared for an absence. Have emergency sub plans in a place where the building secretary can find them in all of your schools. They should include:
    A. Seating charts for each class.
    B. A class schedule for the building.
    C. Your daily schedule, including travel directions to other schools.
    D. Two general lesson plans with materials, *one* for a music sub and the other for a non-music sub. You might want to purchase a movie and keep it with student response or note-taking forms for the non-music sub.
3. If you know in advance that you will be absent, write a sub plan tailored to what your students are currently studying.
4. Call ALL your scheduled buildings for each date you will be absent.
5. It is very important to handle all plans for a substitute professionally.

Mentors
You will be provided with a district mentor teacher if you are in your first year of teaching. The home school principal, in collaboration with the Fine Arts coordinator, assigns this mentor. If your official mentor is a non-string teacher, you will be paired with a string teacher in your quadrant for content specific questions. Use those people for any help you need. The mentors have no evaluative responsibilities.

Music In Our Schools Concerts - MIOS

Each quadrant schedules a MIOS concert or concerts. Team planning for the year includes setting the date and location, as well as repertoire. 4th graders are *not* included in MIOSM concerts. 5th grade strings are optional and models include:

- 5th grade beginning orchestra (if concert is in late winter or spring)
- 5th grade performing memorized Suzuki repertoire
- 5th grade Honors/String orchestra to perform (rehearsing outside of school)

The middle school and high school orchestras also perform at these concerts.

Supplies

String supplies are available from the Fine Arts Office. There is a string storage area at the annex. Key can be obtained from the Fine Arts secretary. Strings, rosin, bows, and sponges are kept in stock.

Budgets

Each building has a string budget from the Fine Arts Coordinator. Information on your individual budget should be obtained at the beginning of the school year. Check with the Fine Arts Office on budget amount if you do not receive this information. Procedures for purchasing supplies or music must be followed. Keep an individual record of each school's budget. DO NOT purchase anything without a PO number. Money may also be available through your principal or the PTO. Check with your building principal to see if there is any building money available for you.

Testing/Assessment

Teachers must use Application Level Assessments with Scoring Guides for each Core Conceptual Objectives in the curriculum.

Report Cards

Middle and high school orchestra teachers use electronic grade reporting.

Fourth and fifth grade teachers use a district template. They may use it on the computer. Strings report cards are issued at the end of each quarter. Check with your building principal about due dates for specialists. Most of the building principals will ask to review your report card comments before the cards are given to the classroom teachers. Check with your principal regarding the procedure.

Concert Checklist

1) Type program, including all student names and turn it into your school secretary to proofread and run.
2) Send home permission slips/concert reminder notes
3) VTS student arrangements including host family and cab (if necessary—check with your building)
4) Reserve 4th grade instruments from other schools –arrange for pickup and return
5) Give the custodial staff a sketch of your concert set-up
6) Arrange for setup and equipment for concert
7) Order risers and other needed district equipment at least three weeks ahead of your concert date through the district's Community Education-- Technical Theater department.

Elementary String Concerts

At least one elementary string concert per year is presented in each building, generally in the spring. This date is usually scheduled the previous year and put on the school calendar. You will need to check on this date and put it on the school calendar, if not already scheduled. Extra violins will need to be brought in for the concert, so it is important not to schedule the elementary concert to close to the school from which you are going to get the extra violins. Be careful to coordinate dates with other string faculty on your team. Contact other Strings teachers for sample concert programs.

Emergency Procedures

Know each of your building's emergency procedures, such as fire, tornado, and intruder drills. Be aware what you should do in your teaching location in each of these events.

Summer Camps

Brochures are available in the spring for all teachers to share with students and their parents. The district offers these summer camps for students entering the following grades: Fifth/Sixth grade String Camp and Middle school String Camp.

Honor Orchestra

Rockwood sponsors an All-District Honor Intermediate Honor Orchestra for grades 4-8. If elementary string teachers have students who are advanced players for their age and who read well, the honor orchestra program is recommended. Audition material is available the first week of school and auditions are in late September. The Honor Orchestra season runs from October to March.

Information Specific to Fourth Grade Suzuki Violin Classes

Elementary Building Lead Teachers

One string teacher is designated as the lead teacher in each elementary building. Each 4th grade classroom will be scheduled to take violin instruction as an entire class. You will have students of all abilities.

The lead teacher is responsible for all planning in that building as follows:

1. Recruiting for 5th grade classes in February of the preceding school year.
2. Assignment of 5th grade classes to other string teachers on team
3. Assignment of 5th grade students to classes (based on low strings and high strings)
4. Planning of concerts, including: repertoire, facilities, program, parent notes, school newsletters
5. The lead teacher is the facilitator for the string faculty team in that building.
6. The lead teacher is in charge of the budget at the lead schools.

Before School Starts

In the week before school starts, it is very important to prepare the school set of violins for class. These things need to be done (unless done in May by the former teacher).

1. 4th Grade Violin Instrument Preparation
   - Check violins and prepare as needed including the use of violin polish or Goo Gone for adhesive removal
   - Replace worn strings (can be obtained from Fine Arts Office)
   - Gather a set of replacement strings to have on hand for emergency breakage. Strings can be obtained from Fine Arts Office.
   - Check bows for screw tightening
   - Identify any needed repairs. Obtain a purchase order number from the Fine Arts secretary (9-2332) and call for pick-up or take the instrument to the Rockwood authorized vendor.
   - Finger tape each instrument (district practice is to tape for 1-2-3). Car striping tape from car stores such as Auto Zone is recommended.
   - Put rosin in each case (can be obtained from Fine Arts Office)
   - Place a shoulder sponge in each violin case (sponges can be obtained from Fine Arts office)
   - Develop a storage plan- either a cart or rack and label violin spots on cart or rack
   - If any violin is beyond repair, send it to the Orchestra room (502) at Crestview Middle School and order a replacement (if necessary) from your instructional budget.
   - Place a dusting cloth in each case.

2. Class Schedule confirmation – review your class schedule with your principals and classroom teachers. Check with the school secretary or 4th grade teachers for classroom rosters. Be ready to begin class on the first scheduled Strings day for your school.

3. Prepare a first week flyer (be sure to have principal approval before sending it home) to go home with 5th grade students to include:
- Welcome and introduction of yourself
- Overview of year string class schedule –including which days of week to bring instruments to school
- Registration form for new students only
- A list including the book information and supplies to buy
- Where to obtain rental instruments
- How to contact you

4. First week lesson plans

5. Temporary grade book - Wait to do the permanent grade book until class lists are finalized, usually by the 3rd or 4th week of school. Helpful hint - you will always need your grade book with you during a fire drill*

6. Secure supplies you will need to prepare the 5th grade rental instruments:
- Striping tape
- Cleaner (Goo Gone recommended)
- Rubber bands
- Chin rest adjuster tool
- Find the building keyboard for your use. Can go on a cart if necessary.

7. As a suggestion, you may want to assemble the following items in a tool box at each of your schools for use during the school year:
- Peg dope
- Peg drops
- Screwdrivers (Philips and flathead)
- Polish
- Sandpaper (extra fine)
- "My Peg Pal" (gives extra torque to turn tight pegs without strain and can be ordered at www.mypegpal.com)
- Tweezers
- Pliers with a wire cutter
- Alcohol pads
- Pencil
- Sponges
- Scissors

Strategies for teaching Fourth Grade Violin:

1. Goals for the 4th Grade Year-
1. NUMBER 1 – a love of violin playing
2. Good instrument setup
3. Good bow hold
4. A concept of good tone

2. GO SLOWLY at the beginning. The most important thing in the first month is to establish class procedure.

3. First week ideas:
- Measure the students for the correct size violin (this is essential)
- **No violins** - do a personal introduction and tell about the violin
- Teach parts of the instrument.
- Perform for the class.
- Perhaps show a movie about the violin (suggestion: "Nurtured by Love" the story of Dr. Suzuki or "The sounding Tree")

Use these types of activities to establish class routine:
- Enter the classroom quietly.
- Assign seats on the floor (chairs are not recommended).
- Have students sitting.
- Wait for students to become quiet before going on.
- Emphasize respect and self-control before violins are ever brought out.
- "Invite students to learn".
- Learn students' names.
- If you want to use a "Suzuki style" to teach lessons, perhaps ask them to stand and bow to indicate the beginning and ending of the lesson.

4. When the violin is brought out, stress it should be only yours! GO SLOWLY! Demonstrate what you want them to do on the day before they get their violin. Begin "echo" type rote exercises such as clapping, singing, etc.- to establish rote-teaching routine. Remember to insist on appropriate behavior as you go through these opening weeks. It gets harder when they get the violins in their hands.

5. The first day they get violins, the only objective should be establishing the class routine of getting out and putting away the violin. Go one step at a time and make sure everyone understands what to do. Establish a routine of you walking up and down the rows to make sure all are doing and understanding. Do not use the bow for approximately the first month. You may start with guitar position in a seating or standing position and just teach the names of open strings or you may begin with violin on the shoulder after putting on sponges. Go slowly. Insist that students respect people and instruments.

6. Other ideas:
- Vary class activities between sitting & standing, playing & rote activities, doing & listening
- Write songs for transition times, such as "Tighten your bow when you want to play, loosen your bow when you put it away". The students can sing while they work!
- Get out violins and dismiss class by rows
- "Invite students to open their cases". Cannot open until invited
- "You are invited to tighten your bow and put on your sponges"
- "You are invited to quietly stand and show me you are ready for class"
- "I am waiting to see that everyone is ready to start"
- "Feet, V, Violin foot forward"
- You should stand at the end of the first row where they can see you over the end of their violin- for better posture

A sample number routines for violin position-
1. Rest position, bow at side
2. violin out to side
3. turn up
4. look at it
5. set it on the top of your shoulder
6. set your chin up and over

- Use a seating chart use post it notes with each name are good for switching it up.
- Use giant finger charts- on wall or board. Contact the Fine Arts Coordinator to request these.

7. Instructional Methods: use a rote method in 4th grade. Use finger charts on the board/wall-
Teach songs by sections (I.E., Twinkle burger). Continuous review is essential to building solid skills.

<u>Practice Routines:</u>
Echo fingerings
Sing fingerings
Silent fingerings
Bow in air
Bow on open string
Pizzicato

Suggested Time Line for Fourth Grade Violin

September
Pizzicato the open strings
Pop Goes the Weasel*
Teach first Twinkle rhythms (variations A, C and D) on E and A   without bow.
Introduce bow hold
I'm a Little Monkey Song   (on E string first, then A)
Open String Hoedown*

October
Bow on the string
String crossings
I'm a Little Monkey on A and E
Continue bow hold work
Bow rhythms
Twinkle variations with bow added
Completion of the A Major scale

November
Thanksgiving- Is a good benchmark to have all Twinkle Variations learned (Mississippi stop- stop,
Mississippi- Mississippi, Run Pony, and theme)
Continue work with bow rhythms
French Folk Song (in key of A)

December
Jingle Bells*
Hot Cross Buns

January
When returning from winter break, a review of all songs already learned is recommended
Lightly Row
Review of all Twinkle variations and theme

February
Hot Cross Buns *on all four strings
French Folk Song *(in key of D)
Recruitment for fifth grade Strings classes

March
Lightly Row
Happy Fiddlin'*

<u>**April**</u>
Concert preparation
Add "fun" songs to repertoire*   (Flintstones, simple fiddle tune such as Bile 'em Cabbage)

<u>**May**</u>
Concert preparation
Review of all songs learned
Final student assessments

*Optional repertoire

Fifth Grade Orchestra

Textbook: *Essential Elements 2000*, Book 1 (students purchase their own)

In 5th grade, Rockwood offers the second year of violin instruction and the first year of viola, cello, and bass. The 5th grade program is an elective for the students. However, participation is very high in most schools. The program is taught with 2 or 3 string teachers in the building, dividing the classes by high strings and low strings. Each teacher should have their own teaching space.
The 2 or 3 string classes taught should be divided into same instruments. A <u>sample</u> model would be:
>5th grade violin class – teacher A
>5th grade combined violin/viola class – teacher B
>5th grade cello/bass class- teacher C

This division may depend on the number of students enrolled for each instrument. The lead teacher in a building makes the decision regarding class assignments, in collaboration with team members.

The 5th grade violin/viola class will proceed with learning more advanced Suzuki repertoire in Suzuki Book 1, which may include Perpetual Motion and Minuet 1. The violin class also proceeds to the Essential Elements Book in early fall to teach music reading skills.

The 5th Grade viola, cello, and bass classes are taught with a combined Suzuki – Essential Elements book approach because the students are beginners on their instruments. The skills and repertoire learned in 4th grade violin are taught in an accelerated manner to these students in the fall of 5th grade, while the use of the Essential Elements book may be postponed until later in the fall when basic playing concepts and beginning Suzuki repertoire have been mastered.

Practicing outside of the class is an important component and it is suggested that students practice a minimum of 60 minutes per week.

Flash Cards are highly recommended for note reading.

Other pearls of wisdom

- *Give all vital telephone numbers and schedules to each school secretary*
- Fill out and sign emergency (green) cards for nurse at every building
- Check out keys to your room from the school secretary
- If you are having any travel problems, be sure to phone ahead to your next building.
- You may need a parking sticker if you assist at one of the high schools.
- Be on time with your classes. It is very important to be professional about this.
- Don't run over time you must stop promptly. Be sure to allow enough time for the students to put their instruments away. Classroom teachers appreciate this. It will help build positive relationships.
- Read the school calendar each week in the staff bulletin. Note assemblies or special programs that will affect your class schedule. Sometimes your classes will be cancelled for special events.

- If an assembly is to take place during your Strings time, you take your class to the assembly and remain with them through the duration of your class time. Be positive about this. Support all school activities.
- If you can, have a full size instrument for yourself at each school to use instead of carrying your own instrument. This will minimize what you have to carry and Rockwood will not cover repair of your personal instrument.
- Communication with parents is VITAL! You may want to initiate a Strings newsletter to go home monthly or bi-monthly. Be sure to communicate often about class expectations and upcoming events. Make "good news" phone calls as well as concern calls. Write a String "article of the month" for school newsletters.
- Get permission slips well in advance for any trip or concert that takes students off the school campus.
- Follow-up on students who want to quit. Talk with the student, classroom teacher, and parent. Encourage participation for the full year. Work with principal on building policy on this issue.

Infinite Campus Report Cards for Grades 3, 4, and 5

Each student will receive formal assessment scores in four categories during second and fourth quarters. Infinite Campus report card prompts will be:

- Demonstrates music performance techniques
  May include assessments from CCO I

- Demonstrates an understanding of the elements of music
  May include assessments from CCO II, CCO III

- Responds to music, its history, and relates it to other disciplines
  May include assessments from CCO III, CCO IV, CCO V

- Non-Academic Indicators
  Follows directions, completes work, cares for equipment

The Infinite Campus system will allow the input of individual student comments.

3rd Grade Violin Learning Targets

Student Name	CCOI											Total	CCOII			Total	CCO III			Total	CCO IV		Total	CCO V	Total	Final Grade
	Tone	Stance	Violin Position	Left Hand	Bow Hold	Bowing	Repertoire	Ensemble	Improvise - melody	Improvise - rhythm	Sing Rep.	Total	A scale	Reading/Charts	Composition	Total	Critique	Personal Response	Musical Form	Total	Sound Science	Folk Music/Art	Total	History/Culture	Total	

4th Grade Orchestra Learning Targets

| Student Name | CCOI | | | | | | | | | | | CCOII | | | | CCO III | | | | CCO IV | | | CCO V | | Final Grade |
	Tone	Sitting/Standing	Instrument Position	Left Hand/Arm	Bowing	Bow Hold	Repertoire	Ensemble Playing	Improvisation	Sing-P5, M2, m2	Total	D Scale	Music Reading	Composition	Total	Critique	Personal Response	Musical Form	Total	Music/Art	Music//Science	Total	History/Culture	Total	

5th Grade Orchestra Learning Targets

Student Name		CCOI											CCO II				CCOIII				CCO IV			CCOV		Final Grade
	Tone	Sitting/Standing	Instrument Position	Left Hand/Arm	Bow Hold	Bowing	Repertoire	Ensemble	Improvise	Sing Scale	Total	C, G, D scales	Music Reading	Composition	Total	Critique	Personal Response	Musical Form	Total	Music/Art	Music/Language Arts	Total	History/Culture	Total	