

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

High School Advanced Chorus

**ACRONYM KEY**

**AWL: Academic Word List**

**CCGPS: Common Core Georgia Performance Standards**

**CCRAS –R: College and Career Readiness Anchor Standards for Reading**

**CCRAS –W: College and Career Readiness Anchor Standards for Writing**

**CCRAS –SL: College and Career Readiness Anchor Standards for Speaking and Listening**

**CIM: Creativity Instructional Matrix**

**GPS: Georgia Performance Standards**

**Example: CCRAS – R. 5 = College and Career Readiness Anchor Standards for Reading #5 (Craft and Structure):** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

**Example: CCRAS – W. 2 = College and Career Readiness Anchor Standards for Writing #2 (Text Type and Purposes):** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**Example: CCRAS – W. 7 = College and Career Readiness Anchor Standards for Writing #7 (Research to Build and Present Knowledge):** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

**Example: CCRAS – SL. 1 = College and Career Readiness Anchor Standards for Speaking and Listening #1 (Comprehension and Collaboration):** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**Example: CIM: S2.5 = Creativity Instructional Matrix, Stage 2, Cognitive Skill #5:** Questions hierarchies of value and logic by critiquing and producing artworks.

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Quarter 1 Week 1 and ongoing	IA	<p><b>CHORUS GPS:</b> Multiple</p> <p><b>CCGPS: CCRA S-Multiple</b> AWL: Analyze</p> <p><b>CIM:</b> Multiple</p>	Pre-Assessment	<b>Pre-Assessment:</b> Composition

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Week 2 and ongoing	IA	<p><b>CHORUS GPS:</b></p> <p>MHSAC.1</p> <p>a. Produce a clear and free tone with the body and breath working together using accurate intonation.</p> <p>b. Sing with purity of vowels and clarity of consonants.</p> <p>d. Apply listening skills to adjust intonation in solo and ensemble singing.</p> <p>g. Respond to various conducting patterns and interpretive gestures.</p> <p>MHSAC.3</p> <p>a. Read by sight an individual voice part using a melodic and rhythmic language.</p> <p>MHSAC.6</p> <p>b. Analyze music utilizing knowledge of the choral score.</p> <p><b>CCGPS: CCRAS - SL.6</b></p> <p>AWL: structure</p> <p><b>CIM:</b> S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches.</p>	The Language of Music	<p><b>Concepts/Skills:</b> Notation, Singing Technique</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Review basics of posture, breathing, producing a clear and free tone.</p> <p>Review vowel formation, voiced/unvoiced consonants and diction.</p> <p>Activating mouth and articulators</p> <p>Intonation and pitch accuracy</p> <p>Review theory: note values and rests, time signatures, dotted notes.</p> <p>Sight reading: including accidental and chromaticism.</p> <p>Review key signatures and scales.</p> <p>Responding to conducting patterns: review attack, release, crescendo, diminuendo and applicable articulators.</p> <p>Continue with tone production: execute diphthongs correctly, produce consonants clearly, vowel placement and unified vowels.</p> <p>Score reading including repeat signs, first/second endings, divisi/tutti, Da Capo, Dal Segno, Fine, dynamic and articulation markings, SATB voice score placement, measure numbers and rehearsal markings, following piano/keyboard accompaniment.</p> <p>Apply concepts of tone production and score reading to appropriate repertoire in small and larger ensembles, multiple voice parts including divisi.</p> <p><b>Resources (Performance repertoire):</b></p> <p>A cappella, accompanied.</p> <p>TTBB, TBB, SSA, SATB with divisi in all parts.</p> <p>Also refer to GMEA list.</p>

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Week 3 and ongoing	IA,B	<p><b>CHORUS GPS:</b>  MHSAC.1  f. Perform level-appropriate literature reflecting expressive qualities and textual meaning.  MHSAC.1  g. Respond to various conducting patterns and interpretive gestures.  MHSAC.3  a. Read by sight an individual voice part using a melodic and rhythmic language.  b. Notate rhythms, pitches, and harmonies from aural examples.</p> <p><b>CCGPS: CCRAS - R.4</b>  AWL: correspond</p> <p><b>CIM:</b> S1.6 Makes multiple representations of a single motif or theme using varied materials, instruments and approaches.</p>	Sound Patterns	<p><b>Concepts/Skills:</b> Intervals  <b>Activities and Suggested Lesson:</b>  Review standard patterns and basic intervals in sight reading and aural examples e.g. triads, arpeggios, cadence patterns, stepwise movement, harmonic structures.  Responding to conducting patterns: dynamic variations, articulation, e.g. sf, legato, staccato, leggiero with application to expressive performance of repertoire through dynamics, tempo and phrasing.  Continue applying concepts of clear tone, phrasing, clear consonants, correctly placed and formed vowels, correct execution of diphthongs, diction, and responses to conducting patterns, etc. to repertoire selections.</p> <p><b>Resources (Performance repertoire):</b>  <b>SSA:</b>  Ah! Si mon moine voulai danser - Patriquin, arr. (Class B)  Lift Thine Eyes to the Mountains - Mendelsshon-Bartholdy (Class B)  Go Where I Send Thee - arr. Paul Caldwell &amp; Sean Ivory  Heart! We Will Forget Him! - James Mulholland  When I Am Silent - Joan Varner  <b>TTB:</b>  The Pasture - Thompson (Class B)  Gentle Annie - Foster/arr. Shaw-Parker (Class B)  Now Look Away - Merrifield, arr. (Class B)  Plenty Good Room (on the Glory Train) - K. Shaw  Rise Up Shepherd and Follow - Almond, F/York  <b>SATB:</b>  Jesu dulcis memoria - Victoria/ed. Dunn (Class B)  Blow, Blow Thou Wintr Wind - Rutter (Class B)  Il est bel et bon - Passereau/ed. Couraud (Class B)  Ain'-a That Good News! - Dawson (Class B)  O My Love's Like a Red, Red Rose - Renee Clausen</p>

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Week 4 and ongoing	IA	<p><b>CHORUS GPS:</b></p> <p>MHSAC.3                      a. Read by sight an individual voice part using a melodic and rhythmic language.                      b. Notate rhythms, pitches, and harmonies from aural examples.</p> <p>MHSAC.2                      a. Utilize classroom instruments and body percussion with expression and technical accuracy to enhance music learning.</p> <p>MHSAC.4                      a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p><b>CCGPS: CCRAS - R.4</b>                      AWL: interact, segment, relevance</p> <p><b>CIM:</b> S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc</p>	Sound Patterns	<p><b>Concepts/Skills:</b> Major, Minor, Chromatic scales</p> <p><b>Activities and Suggested Lesson:</b>                      Sharp, flat, key, key signature, major, scale.                      Write dictation on staff notation.                      Reinforce rhythmic reading through a variety of methods: sing-counting while tapping beat; tapping rhythm and/or beat; chanting rhythm. Use percussion instruments in place of tapping. Improvise rhythms on various percussion instruments and body percussion.</p> <p><b>Resources (Performance repertoire):</b> apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections.</p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week 5 and ongoing	IA	<p><b>CHORUS GPS:</b>  MHSAC.3  b. Identify and describe music vocabulary and symbols representing tempo, meter, dynamics, and other expressive elements.  c. Notate rhythms and melodies utilizing a dictation method.</p> <p>MHSAC.2  a. Utilize classroom instruments and body percussion with expression and technical accuracy to enhance music learning.</p> <p><b>CCGPS: CCRAS - R.4</b>  AWL: categorize, correspond</p> <p><b>CIM:</b> S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Elements of Music	<p><b>Concepts/Skills:</b> Dynamics, Tempo, Articulation  <b>Activities and Suggested Lesson:</b>  Key signatures continued: singing and writing dictation within major and minor keys.  Review basic music vocabulary related to dynamics, meter, tempo, articulation. Identify through listening: p, mp,pp,f,mf,ff,sf,crescendo, diminuendo, duple/triple/quadruple meter, presto, largo, accelerando, ritardando, accents, legato, staccato, tenuto.  Apply concepts to vocal repertoire and/or through body percussion and instrument playing.</p> <p>In addition to Music Vocabulary Beginning and Intermediate levels, Music Vocabulary Advanced level (Performance Directions):  ad libitum, agitato, alla breve, anima, animato, ben, brio, comodo, deciso delicato, forza, glissando, leggiero, marcato, marziale, pesante, risoluto ritmico, rubato, scherzando, segue, semplice, sempre, stringendo, subito</p> <p><b>Resources (Performance repertoire):</b></p>

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Week 6 and ongoing	IA	<p><b>CHORUS GPS:</b> MHSAC.1 c.Perform assigned vocal line in three or more parts, with and without accompaniment. d. Apply listening skills to adjust intonation in solo and ensemble singing e.Adjust blend and balance independently within the ensemble throughout the vocal range.</p> <p><b>CCGPS: CCRAS - R.4</b> AWL: interval</p> <p><b>CIM:</b> S1.8 recognizes that interpretation relies on context; combines clues from disparate contexts in music to generate unusual meaning</p>	Elements of Music	<p><b>Concepts/Skills:</b> Melody, Rhythm <b>Activities and Suggested Lesson:</b> Sight reading more advanced intervals. Sight reading patterns adding difficult intervals e.g. diatonic and chromatic intervals. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend.</p> <p><b>In addition to Music Vocabulary Beginning and Intermediate levels, Music Vocabulary Advanced level for Notation:</b> embellishment grace notes turn mordent trill tremolo cadenza duplet quintuplet sextuplet septuplet double dotted notes/rests</p> <p><b>Resources (Performance repertoire):</b> Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire.</p>

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Week 7	IC	<p><b>CHORUS GPS:</b>  MHSAC.1  h. Create movement for warm-ups and repertoire to distinguish various musical ideas.  MHSAC.6  c. Interpret emotions and thoughts communicated through music.</p> <p><b>CCGPS: CCRAS - W.4</b>  AWL: interpret</p> <p><b>CIM:</b> S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Movement in Music  <b>Activities and Suggested Lesson:</b></p> <p>Listening, analyzing and describing music performances, responding to pitch, rhythm, diction, voice types, dynamics, interpretation identifying movement.  Create movement/gestures apply to warm-ups and repertoire.  Music theory continued: advanced rhythmic patterns including dotted eight, eighth rest combinations, sixteenth notes/rests combinations, upbeats (anacrusis) in simple and compound meters.</p> <p><b>Resources (Performance repertoire):</b>  Apply knowledge of voice, tone production, posture, breathing and music theory to performance and analysis of repertoire.</p>



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Week 8 and ongoing	IA,B,C	<p><b>CHORUS GPS:</b></p> <p>MHSAC.1</p> <p>a. Produce a clear and free tone with the body and breath working together using accurate intonation.</p> <p>b. Sing with purity of vowels and clarity of consonants.</p> <p>c. Perform assigned vocal line in three or more parts, with and without accompaniment.</p> <p>d. Apply listening skills to adjust intonation in solo and ensemble singing</p> <p>e. Adjust blend and balance independently within the ensemble throughout the vocal range.</p> <p>f. Perform level-appropriate literature reflecting expressive qualities and textual meaning.</p> <p>g. Respond to various conducting patterns and interpretive gestures.</p> <p>MHSAC.3</p> <p>a. Read by sight an individual voice part using a melodic and rhythmic language.</p> <p>b. Notate rhythms, pitches, and harmonies from aural examples.</p> <p>c. Utilize available music instructional and notational software.</p> <p><b>CCGPS: CCRAS - W.6</b></p> <p>AWL: role</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	<p>Performance</p> <p>(Fall Concert, All-State Auditions, Honor Groups)</p>	<p><b>Concepts/Skills:</b> Performance</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Review (theory, conducting techniques, music vocabulary, sight reading, etc.) including music software. Utilize music software or online interactive sight reading or music theory programs. Students complete modules at own pace.</p> <p><b>Resources (Performance Repertoire):</b></p> <p>Apply knowledge of tone production, expression, phrasing, balance, blend, legato, vowels, consonants, diphthongs, diction to repertoire selections.</p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.8notes.com/theory/">www.8notes.com/theory/</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p>Sibelius/Finale activities: Notate Scales, compose simple diatonic sight reading examples.</p> <p>SmartMusic</p>

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Week 9	IA,B,C	<p><b>CHORUS GPS:</b></p> <p>MHSAC.1</p> <p>a. Produce a clear and free tone with the body and breath working together using accurate intonation.</p> <p>b. Sing with purity of vowels and clarity of consonants.</p> <p>c. Perform assigned vocal line in three or more parts, with and without accompaniment.</p> <p>d. Apply listening skills to adjust intonation in solo and ensemble singing</p> <p>e. Adjust blend and balance independently within the ensemble throughout the vocal range.</p> <p>f. Perform level-appropriate literature reflecting expressive qualities and textual meaning.</p> <p>g. Respond to various conducting patterns and interpretive gestures.</p> <p>MHSAC.3</p> <p>a. Read by sight an individual voice part using a melodic and rhythmic language.</p> <p>b. Notate rhythms, pitches, and harmonies from aural examples.</p> <p>c. Utilize available music instructional and notational software.</p> <p><b>CCGPS: CCRAS - W.6</b></p> <p>AWL: specify</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies such as aural analogy, narrative, symbolism.</p>	Assessment	<p><b>Concepts/Skills:</b> Vocal Technique and Music Theory Skills</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Summative Assessment:</p> <p>Practical: individual/small group performance of Sight reading examples utilizing major and minor melodies Rhythmic sight reading through clapping or chanting. Vocalize demonstrating correct posture, breathing and vowel formation. Sections from selected repertoire for phrasing, intonation, tone, breathing and other aspects taught.</p> <p>Written:</p> <p>Theory quiz Sight reading quiz (provide solfege/numbers and note values to selected examples) Aural examples matching tone, note reading examples or listening critiques Dictation (rhythmic and/or melodic) Online or software programs</p> <p><b>Resources:</b></p>

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Quarter 2 Week 10 and ongoing	ID	<p><b>CHORUS GPS:</b> MHSAC.7 a. Evaluate and offer constructive suggestions for improvement of personal and group performances. b. Identify criteria and describe the quality of a composition.</p> <p><b>CCGPS: CCRAS - W.1</b> AWL: analyze</p> <p><b>CIM:</b> S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works.</p>	Creative Thinking	<p><b>Concepts/Skills:</b> Analysis; multiple interpretations; phrase manipulation.</p> <p><b>Activities and Suggested Lesson:</b> Review articulation through listening analysis. Listening: critical listening for discussion and paragraph writing to solo or choral recordings for genre, style, interpretation, tone, dynamics, etc. Write paragraph identifying elements of music e.g. genre, mood. etc. Explain how the use of dynamics and articulation communicate the meaning of the text. Analyze/Evaluate a composition for applicable dynamic and articulation indicators. Analyze a composition for phrases: phrase lengths, motives, question/answer, echo, contour, etc.</p> <p><b>Resources (Performance repertoire - QUARTER 2):</b></p>

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Week 11 and ongoing	I,A,B	<p><b>CHORUS GPS:</b>  MHSAC.4  a. Improvise simple rhythmic variations and melodic ideas and phrases.  MHSAC.5  a. Create original rhythms and/or melodies.</p> <p><b>CCGPS: CCRAS-SL.6</b>  AWL: Evaluate</p> <p><b>CIM:</b> S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Creative Thinking	<p><b>Concepts/Skills:</b> Rhythmic and melodic patterns; repetition; segmentation; symmetry; balance; space; effects.</p> <p><b>Activities and Suggested Lesson:</b>  Dictation: rhythmic and melodic.  Vocal improvisation during warm ups and vocalises using chord patterns.  Composition: completing 8 measure rhythms (question/answer or echo statements).  Select dictation examples from the repertoire.  Select improvisation examples from the repertoire.  Select compositional activities based on rhythms or melodies from the repertoire.</p> <p><b>Resources (Performance repertoire):</b>  <b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>  1) What more can you do?  2) Did you take a chance?  3) What else can you connect it to? (What more can you add?)  4) What is another way of doing it? Can it be better?  5) Are you letting your personality come through?</p>

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Week 12 and ongoing	IA,B,D II#1	<p><b>CHORUS GPS:</b></p> <p>MHSAC.4 a. Improve simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSAC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - W.2a</b> AWL: symbol</p> <p><b>CIM:</b> S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Creative Thinking	<p><b>Concepts/Skills:</b> Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending; tension/release; sound/silence</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions.</p> <p>Vocal improvisation during warm ups, vocalises and repertoire performance using stepwise or chord patterns. and harmonies.</p> <p>Composition: completing 8 measure melodies (question/answer or echo statements using repetition and sequence) noticing melodic contour (shape). Add harmonies to melodies.</p> <p>Select dictation examples from the repertoire.</p> <p>Select improvisation examples from the repertoire.</p> <p>Select compositional activities based on rhythms or melodies from the repertoire.</p> <p><b>Resources (Performance repertoire):</b></p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week 13 and ongoing	IA II#1	<p><b>CHORUS GPS:</b>  MHSAC.4  a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSAC.5  a. Create original rhythms and/or melodies.  b. Create harmonies for warm-ups and various melodies.  c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - W. 2</b>  AWL: layer</p> <p><b>CIM:</b> S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Structure	<p><b>Concepts/Skills:</b> Harmonic Structure; Chord base; standard progressions  <b>Activities and Suggested Lesson:</b>  Listening and analyzing student compositions.  Improvisation in 2 or more parts over a chord base.  Record class performances.  Analyze, evaluate and discuss performances.  Select chord patterns from repertoire for improvisation activities.</p> <p><b>In addition to Music Vocabulary for Beginning and Intermediate Levels, Music Vocabulary Advanced Level for Harmony:</b>  Technical names: supertonic, mediant, submediant, leading note</p> <p><b>Resources:</b>  <b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>  1) What more can you do?  2) Did you take a chance?  3) What else can you connect it to? (What more can you add?)  4) What is another way of doing it? Can it be better?  5) Are you letting your personality come through?</p>

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Week 14 and ongoing	IA,B,C,D	<p><b>CHORUS GPS:</b> MHSAC.5</p> <p>a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - R.3</b> AWL: correspond</p> <p><b>CIM:</b> S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Structure	<p><b>Concepts/Skills:</b> Sound and Silence</p> <p><b>Activities and Suggested Lesson:</b> Compose and improvise vocal soundscapes. Design a score in four parts. Identify each part e.g. high pitched voice, body percussion, drone bass tone, etc. Select a title for the composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and sixteen measures compose a soundscape that will communicate the title and showcase each part adequately. Perform repertoire as a soundscape. Develop improvisatory activities from selected repertoire. Develop voice building and warm up activities from selected repertoire.</p> <p><b>Resources (Performance repertoire):</b> <i>New Sounds in Class</i> by George Self <i>Sound and Silence: Classroom Projects in Creative Music</i> by John Paynter and Peter Aston</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week 15 and ongoing	IA,B,C,D II #1	<p><b>CHORUS GPS:</b> MHSAC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases. MHSAC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - R.3</b> AWL: motif, sequence</p> <p><b>CIM:</b> S3.2.2 Identifying personal standards (adapting/going beyond exemplars)</p>	Structure	<p><b>Concepts/Skills:</b> Motif; repetition, sequence, augmentation, diminution, imitation, echo, inversion, retrograde.</p> <p><b>Activities and Suggested Lesson:</b> Composing nonsense syllable scores: call-response, rhythmic layering, scat. Compose using compositional devices such as repetition, sequence, augmentation and diminution and advanced compositional techniques e.g. tone row. Design a score based on a selected melodic motive from performance repertoire. Demonstrate repetition, sequence, inversion, augmentation and diminution of this motive over sixteen measures. Evaluate the structure of melodic motives most successful for composition. Perform repertoire utilizing nonsense syllables, scat singing or open vowels. Develop improvisatory activities from selected repertoire. Develop voice building and warm up activities from selected repertoire.</p> <p><b>In addition to Music Vocabulary Beginning and Intermediate Levels, Music Vocabulary Advanced level for Compositional Devices:</b> inversion retrograde</p> <p><b>Resources (Performance repertoire):</b> <b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>



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Week 16 and ongoing	IA,B,C,D II #2	<p><b>CHORUS GPS:</b></p> <p>MHSAC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSAC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p>MHSAC.7 b. Identify criteria and describe the quality of a composition.</p> <p><b>CCGPS: CCRAS - W.2a</b> AWL: framework</p> <p><b>CIM:</b> S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Structure	<p><b>Concepts/Skills:</b> Compositional devices; ostinato, pedal point.</p> <p><b>Activities and Suggested Lesson:</b> Multipart performances using improvisational techniques such as rhythmic ostinati, pedal point, body percussion, etc. Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, pedal point, body percussion, rhythmic layering, canonic entry, etc. Listening: Cage, Stockhausen, Penderecki. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions.</p> <p><b>Resources (Performance repertoire):</b></p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 17 and ongoing	IA,B,C,D II #1,2	<p><b>CHORUS GPS:</b> MHSAC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSAC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p>MHSAC.7 b. Identify criteria and describe the quality of a composition. c. Exhibit commendable performer and audience etiquette.</p> <p>CCGPS: CCRAS - W.4 AWL: image</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	Performance  (Winter Concert, Honor Groups)	<p><b>Concepts/Skills:</b> Formal Structure; AB; ABA; Theme and Variation, <b>Activities and Suggested Lesson:</b> Multipart performances using improvisational techniques such as rhythmic ostinati, pedal point, body percussion, hemiola, etc. Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, pedal point, body percussion, etc. Guided composition: creating melodies for sight reading. Compose a 16 measure composition demonstrating compositional techniques and as a class compile a rhythmic composition in score layout.</p> <p>In addition to Music Vocabulary Beginning and Intermediate levels, Music Vocabulary Advanced Level for Form: Theme and Variation Strophic</p> <p><b>Resources:</b> <b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 18	I A,B,C,D  II 1,2	<p><b>CHORUS GPS:</b></p> <p>MHSAC.3 c. Utilize available music instructional and notational software.</p> <p>MHSAC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSAC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p>MHSAC.7 b. Identify criteria and describe the quality of a composition.</p> <p><b>CCGPS: CCRAS - W.4</b></p> <p>AWL: design</p> <p><b>CIM: S2.2</b> Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Assessment	<p><b>Concepts/Skills:</b> Composition; pattern; formal structure (motive, measures, phrase lengths, AB/ABA)</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Summative Assessment</p> <p>Practical (singing individually or small group): Improvising short melodic phrases based on triads, stepwise movement, harmonic progressions, motives. Composing or improvising ostinati, descants. Composing/improvising 16 measure rhythmic patterns.</p> <p>Written: Guided composition: creating melodies from a motive from the choral repertoire. Compose a 16 measure rhythm and as a small group compile a rhythmic composition in score layout to an ABA formal structure. Music notation software project.</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 3 Week 19 and ongoing	A,B	<p><b>CHORUS GPS:</b> MHSAC.6 a. Compare and contrast various genres and styles of music.</p> <p><b>CCGPS: CCRAS - W.2d</b> AWL: contrast</p> <p><b>CIM:</b> S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Communication	<p><b>Concepts/Skills:</b> Contrast through high/low; loud/soft; fast/slow; etc.</p> <p><b>Activities and Suggested Lesson:</b> Score analysis: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc. Apply score reading and analytical strategies to selected repertoire.</p> <p><b>Resources (Performance repertoire - QUARTER 3):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	I D II #2	<p><b>CHORUS GPS:</b> MHSAC.7 a. Evaluate and offer constructive suggestions for improvement of personal and group performances. b. Identify criteria and describe the quality of a composition.</p> <p><b>CCGPS: CCRAS - W.2d</b> AWL: style</p> <p><b>CIM:</b> S2.3.2 Determining strategies and criteria for investigating them artistically.</p>	Communication	<p><b>Concepts/Skills:</b> Stylistic Interpretation through tone, blend, balance, dynamics, articulations, vocal technique.</p> <p><b>Activities and Suggested Lesson:</b> Critical listening: listening guides, listening maps, scores, critique, Q&amp;A utilizing professional recordings or classroom recordings. Performance and listening: solo, ensemble and large group tone, blend and balance. Apply tone production skills. Apply listening skills. Oral or written evaluations of performances.</p> <p><b>Resources (Performance repertoire):</b> SSA: Niska Banja - Page (Class B) How Can I Keep from Singing - Ellingboe, arr. (Class B) Reel a Bouche - Dalglish (Class B) No Time - Brumfield Dance on my Heart - Allen Koepke TTB: The Night (Die Nacht) - Schubert/ed. Plott (Class B) Down By the Sally Gardens - Shaw-Parker (Class B) In Dat Great Gittin' Up Mornin' - Hairston, arr. (Class B) Loch Lomond - Jonathan Quick, arr. SATB: All my Trials - Luboff (Class B) Earth Song - Ticheli (Class B) The Cloths of Heaven - Stroope (Class B) April is In My Mistress Face - Morley (Class B)</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 21 and ongoing	I D II #2	<p><b>CHORUS GPS:</b>  MHSAC.5  a. Create original rhythms and/or melodies.  b. Create harmonies for warm-ups and various melodies.  c. Explore musical possibilities by making creative decisions.  MHSAC.7  b. Identify criteria and describe the quality of a composition.</p> <p><b>CCGPS: CCRAS - W.3e</b>  AWL: role</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Communication	<p><b>Concepts/Skills:</b> Program Music; music and narratives; absolute music</p> <p><b>Activities and Suggested Lesson:</b>  Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities.  Explore how program develops compositional decisions.  Apply aural skills to selections from repertoire e.g. tonal memory, rhythmic memory, interval singing, tonality, etc. visually and aurally.</p> <p><b>Resources (Performance repertoire):</b>  <b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b>  1) What more can you do?  2) Did you take a chance?  3) What else can you connect it to? (What more can you add?)  4) What is another way of doing it? Can it be better?  5) Are you letting your personality come through?</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	I A	<p><b>CHORUS GPS:</b> MHSAC.3 a. Read by sight an individual voice part using a melodic and rhythmic language. b. Notate rhythms, pitches, and harmonies from aural examples.</p> <p><b>CCGPS: CCRAS - W.1c</b> AWL: modify</p> <p><b>CIM: S3.2.3</b> Identifying personal rationale (interests/passions)</p>	Elements of Music	<p><b>Concepts/Skills:</b> Irregular Note groups and meter <b>Activities and Suggested Lesson:</b> Sight reading: more advanced examples, extended range. Irregular note groups: duplets, triplets, etc. Meter: 5/4, 7/8 meters etc. Apply advanced sight reading skills to selections from repertoire, e.g. identifying larger intervals, more complex rhythms, triplets, etc.</p> <p><b>Resources (Performance repertoire):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	D	<p><b>CHORUS GPS:</b></p> <p>MHSAC.1</p> <ul style="list-style-type: none"> <li>a. Produce a clear and free tone with the body and breath working together using accurate intonation.</li> <li>b. Sing with purity of vowels and clarity of consonants.</li> <li>c. Perform assigned vocal line in three or more parts, with and without accompaniment.</li> <li>d. Apply listening skills to adjust intonation in solo and ensemble singing.</li> <li>e. Adjust blend and balance independently within the ensemble throughout the vocal range.</li> <li>f. Perform level-appropriate literature reflecting expressive qualities and textual meaning.</li> <li>g. Respond to various conducting patterns and interpretive gestures.</li> </ul> <p>MHSAC.8</p> <ul style="list-style-type: none"> <li>a. Demonstrate and articulate an awareness of the collaborative nature of the choral art.</li> </ul> <p><b>CCGPS: CCRAS - SL.6</b></p> <p>AWL: communicate</p> <p><b>CIM:</b> S3.2.4 Identifying preferred styles and working methods.</p>	Performance (GMEA LGPE)	<p><b>Concepts/Skills:</b> Communication; expressivity through vocal technique</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Performance etiquette, performance techniques, stage etiquette, posture and presence on stage, listening for blend and balance, following conducting techniques, audience etiquette.</p> <p><b>Resources (Performance repertoire):</b></p>



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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 24 and ongoing	IA,B,C,D II #1,2	<p><b>CHORUS GPS:</b>  <b>MHSAC.2</b>                      a.Utilize classroom instruments and body percussion with expression and technical accuracy to enhance music learning.</p> <p><b>CCGPS: CCRAS - W. 2a</b>                      AWL: component</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p><b>Concepts/Skills:</b> rhythm, tempo, meter, simple and compound time</p> <p><b>Activities and Suggested Lesson:</b>                      Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire.</p> <p><b>Resources:</b></p>
Week 25 and ongoing	IA,B,C,D II #1,2	<p><b>CHORUS GPS:</b>  <b>MHSAC.2</b>                      a. Utilize classroom instruments and body percussion with expression and technical accuracy to enhance music learning.</p> <p><b>CCGPS: CCRAS - W.2a</b>                      AWL: justify</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, balance, blend, style.</p> <p><b>Activities and Suggested Lesson:</b>                      Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to orchestrate selected repertoire.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	IA,B,C,D II #1,2	<p><b>CHORUS GPS:</b> MHSAC.1</p> <p>a. Produce a clear and free tone with the body and breath working together using accurate intonation.</p> <p>b. Sing with purity of vowels and clarity of consonants.</p> <p>c. Perform assigned vocal line in three or more parts, with and without accompaniment.</p> <p>d. Apply listening skills to adjust intonation in solo and ensemble singing</p> <p>e. Adjust blend and balance independently within the ensemble throughout the vocal range.</p> <p>f. Perform level-appropriate literature reflecting expressive qualities and textual meaning.</p> <p>g. Respond to various conducting patterns and interpretive gestures.</p> <p><b>CCGPS: CCRAS - W.2a</b> AWL: justify</p> <p><b>CIM:</b> S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotion,s social awreiness, personality traits, media, etc.)</p>	Elements of Music	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, support vocal performance, balance, blend, style, orchestration.</p> <p><b>Activities and Suggested Lesson:</b> Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to orchestrate selected repertoire.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	IA,B,C,D II #1,2	<p><b>CHORUS GPS:</b>                      MHSAC.1a-g                      MHSAC.2a                      MHSAC.3a-c                      MHSAC.4a                      MHSAC.6a-c                      MHSAC.7a-c</p> <p><b>CCGPS: CCRAS-W.2</b>                      AWL: evaluate, evidence</p> <p><b>CIM:</b> S3.1 Reflects on portfolio and identifies pattern to review or generate new work.</p>	Assessment	<p><b>Concepts/Skills:</b> Notation  <b>Activities and Suggested Lesson:</b>                      Summative Assessment                      Practical:                      Perform repertoire selections                      Sight reading                      Vocal improvisation                      Performing on instruments                      Written:                      Dictation                      Theory quiz                      Listening activity                      Score analysis                      composition on a given motive</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	II #3	<p><b>CHORUS GPS:</b> MHSAC.9 b. Discuss how distinguishing characteristics of repertoire connect us to history, cultures, heritage, and community.</p> <p><b>CCGPS: CCRAS - SL.5</b> AWL: period</p> <p><b>CIM: S1.8</b> Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Opera <b>Activities and Suggested Lesson:</b> Introduce focus genre: opera. Develop basic vocabulary, introductory activities, listening list, distinguishing characteristics, and performance repertoire, etc.</p> <p><b>Resources (Performance repertoire - QUARTER 4):</b> Select repertoire based on focus genre: <a href="#">MetOpera HD Live in Schools Educational materials</a></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	II #3	<p><b>CHORUS GPS:</b>  MHSAC.7  b. Identify criteria and describe the quality of a composition.</p> <p>MHSAC.9  a. Interpret how music relates to personal development and enjoyment of life.  b. Discuss how distinguishing characteristics of repertoire connect us to history, cultures, heritage, and community  c. Explain how participation in music can become a lifetime pursuit and/or develop analytical and creative thinking skills.</p> <p><b>CCGPS: CCRAS - SL.5</b>  AWL: structure</p> <p><b>CIM:</b> S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Opera  <b>Activities and Suggested Lesson:</b>  Listening selections based on focus genre: analyze, describe through discussion and writing regarding relationships between arts, personal meaning, relating selections to theory, vocabulary and music reading and writing skills. Develop a set of criteria to analyze the selected genre.  Develop a comparative chart of characteristics to relate this genre to visual, dance or theatre arts.  Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition.  Discuss how distinguishing characteristics of repertoire connect us to history, cultures, heritage, and community.</p> <p><b>Resources (Performance repertoire):</b>  Composition/improvisation and performance activities within the focus genre.  <a href="#">MetOpera HD Live in Schools Educational materials</a></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	IB II#2,3	<p><b>CHORUS GPS:</b></p> <p>MHSAC.7 b. Identify criteria and describe the quality of a composition.</p> <p>MHSAC.9 a. Interpret how music relates to personal development and enjoyment of life. b. Discuss how distinguishing characteristics of repertoire connect us to history, cultures, heritage, and community c. Explain how participation in music can become a lifetime pursuit and/or develop analytical and creative thinking skills.</p> <p><b>CCGPS: CCRAS - SL.6</b> AWL: style</p> <p><b>CIM: S3.2.2</b> Identifying personal standards (adapting/going beyond exemplars)</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Opera</p> <p><b>Activities and Suggested Lesson:</b> Listening selections based on focus genre, opera: discuss, describe, research composer, historical/social context, lyrics, world events, etc. Develop a timeline to explain this genre's place in history/world events. Develop a discography of this genre.</p> <p><b>Resources (Performance repertoire):</b> <a href="#">MetOpera HD Live in Schools Educational materials</a></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	IA,B,C,D	<p><b>CHORUS GPS:</b>  <b>MHSAC.5</b>                      a. Create original rhythms and/or melodies.                      b. Create harmonies for warm-ups and various melodies.                      c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS-SL.6</b>                      AWL: approach, interpret</p> <p><b>CIM: S2.2</b> Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Composition (Post-Assessment)  <b>Activities and Suggested Lesson:</b>                      Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the assignment communicates, and how it contributes to personal development and enjoyment of life. Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre. Evaluate each category by explaining how this communicates dramatic or emotional qualities. Outline initial melodic/rhythmic motive.</p> <p><b>Resources (Performance repertoire):</b>                      Post-Assessment packet</p> <p><b>Questioning Strategies:</b>  <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	IA,B,C,D II #1,2,3	<p><b>CHORUS GPS:</b> MHSAC.5</p> <p>a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - R.2</b> AWL: structure</p> <p><b>CIM:</b> S3.2.2 Identifying personal standards (going beyond exemplars)</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Composition (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b> Groups compose 24 measures based on motive utilizing repetition, sequence, and other selected compositional devices in variation form.</p> <p><b>Resources (Performance repertoire):</b> Post-Assessment packet</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>
Week 33 and ongoing	I D,E II 1,2	<p><b>CHORUS GPS:</b> MHSAC.5</p> <p>a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS-SL.6</b> AWL: Analyze, evaluate, image</p> <p><b>CIM:</b> S3.2.3 Identifying personal rational (interests/passions)</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Composition (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b> Groups edit and revise composition. Groups write reflective essays.</p> <p><b>Resources (Performance repertoire):</b> Post-Assessment packet</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>



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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	IA,B,C,D II#1,2,3	<p><b>CHORUS GPS:</b> MHSAC.5</p> <p>a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS-SL.6</b> AWL: justify, evidence, relevant/irrelevant</p> <p><b>CIM:</b> S3.2.4 Identifying preferred styles and working methods</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Composition (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b> Groups edit and revise compositions as needed. Groups continue completing reflective essays.</p> <p><b>Resources (Performance repertoire):</b> Post-Assessment packet</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>
Week 35	IA,B,C,D,E II #1,2,3	<p><b>CHORUS GPS:</b> MHSAC.5</p> <p>a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies. c. Explore musical possibilities by making creative decisions.</p> <p><b>CCGPS: CCRAS - W.2</b> AWL: interact</p> <p><b>CIM:</b> S3.2.2 Identifying personal standards (going beyond exemplars)</p>	Post-Assessment	<p><b>POST-ASSESSMENT: COMPOSITION</b></p> <p><b>Activities and Suggested Lesson:</b> Finalize Post-Assessment in Composition</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36	IA,B,C,D II #1,2,3	<p><b>CHORUS GPS:</b>                      MHSAC.1a-h                      MHSAC.2a                      MHSAC.3a-c                      MHSAC.4a                      MHSAC.5a-c                      MHSAC.6a-c                      MHSAC.7a-c                      MHSAC.8a                      MHSAC.9a-c</p> <p><b>CCGPS: CCRAS - SL.6</b>                      AWL: evaluate, evidence</p> <p><b>CIM:</b></p>	Post-Assessment	<p><b>Concepts/Skills: The Language of Music</b>  <b>Activities and Suggested Lesson:</b>                      Summative assessment                      Practical:                      Public performance (Spring Concert)                      Sight reading                      Listening responses                      Improvisation activities                      Written:                      Score analysis                      Quiz                      Listening critique                      Socio/historic projects or research reports</p>