

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle 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

CTM: Critical Thinking in Music

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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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1 and ongoing	IA	<p>CHORUS GPS: M8AC.1 a. Demonstrate, discuss, and apply appropriate singing posture and breathing techniques. d. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p>	Singing Technique and Music Theory Basics	<p>Pre-Assessment: Composition</p> <p>Concepts/Skills: Singing Technique and Music Theory Basics</p> <p>Activities and Suggested Lesson: Review basics of posture and breathing. Review theory basics: note values and rests (whole, half, quarter, eighths), time signatures, dotted notes. Review vowel formation, voiced/unvoiced consonants and diction. Review use of head tone. Differentiate between head and chest tone.</p> <p>Resources (Performance repertoire - QUARTER 1): A cappella, accompanied, unison and basic two-part. Also refer to GMEA M-list. Ain't got time to die (Ken Berg) Dansi Na Kiumba (Dave and Jean Perry) Heal the World (Michael Jackson) Can you hear me? (Bob Chilcott) Do-Re-Mi (Rodgers and Hammerstein, arr. Emerson) The Syncopated Clock (arr. Greg Gilpin) Solfege Suite: 1. March 2. Bolero 3. Galop (Ken Berg) Solfege Suite: 1. Mazurka 2. Chaconne 3. Gavotte (Ken Berg) In our Children's Eyes (Jay Althouse) The Cutting Edge with Solfege (Greg Gilpin) The Solfege Blues (Greg Gilpin) Solfege Samba (Cristi Cary Miller) Yonder Come Day (arr. Judith Cook Tucker) We will Sing for Joy (Scarlatti)</p>

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Week 2 and ongoing	IA	<p>CHORUS GPS: M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>M8AC.3 g. Demonstrate and respond to conducting patterns and gestures representing tempo, expression, vocal technique and style.</p> <p>CCGPS: CCRAS - SL.6 AWL: function, structure, tone</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Sound Patterns	<p>Concepts/Skills: Notation Activities and Suggested Lesson: Review sight reading system (solfege or numbers). Review key signatures and scales. Responding to conducting patterns: review attack, release, crescendo, diminuendo. Continue with tone production: execute diphthongs correctly. Produce consonants clearly. Score reading including repeat signs, first/second endings, Da Capo, Dal Segno, Fine. Apply concepts of tone production to appropriate repertoire in small and larger ensembles, unison and two-part. Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 3 and ongoing	IA,B	<p>CHORUS GPS: M8AC.1 f. Demonstrate and apply aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to conducting patterns and gestures representing tempo, expression, vocal technique and style. M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - R.4 AWL: correspond, categorize, analyze</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: standard patterns Activities and Suggested Lesson: Review standard patterns and basic intervals in sight reading e.g. triads, cadence patterns, stepwise movement. 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 head 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>Music Vocabulary Advanced level (in addition to Beginning and Intermediate Levels) on Performance Directions: accelerando grazioso marcato marziale pesante risoluto ritmico rubato scherzando segue semplice sempre stringendo subito</p> <p>Resources (Performance repertoire):</p>

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Week 4 and ongoing	IA	<p>CHORUS GPS: M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - R.4 AWL: interact, segment, relevance</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: chromaticism Activities and Suggested Lesson: Sharp, flat, key, key signature, major, scale. Write key signatures on staff notation. Sing major scale sections from staff notation. Key signatures and major scales: recognition, and reading of C, G, F, D and Bb majors. Review analysis of the major scale: sight reading the pentachord, the upper tetrachord, arpeggio, etc. Apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections. Resources (Performance repertoire):</p>
Week 5 and ongoing	IA	<p>CHORUS GPS: M8AC.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>CCGPS: CCRAS - R.4 AWL: dynamic, categorize, correspond</p> <p>CIM: S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Elements of Music	<p>Concepts/Skills: Dynamics, meter, tempo, articulation Activities and Suggested Lesson: Key signatures continued: singing and writing dictation within the key. Review basic music vocabulary related to dynamics, meter, tempo, articulation. Identify through listening: p, mp, pp, f, mf, ff, sf, crescendo, diminuendo, duple or triple meter, presto, largo, accelerando, ritardando, accents, legato, staccato, tenuto.</p> <p>Music Vocabulary Advanced Level (in addition to Beginning and Intermediate Level) on Notation: tremolo, cadenza, duplet.</p> <p>Resources (Performance repertoire):</p>

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Week 6 and ongoing	IA	<p>CHORUS GPS: M8AC.1 e. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. M8AC.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>CCGPS: CCRAS - R.4 AWL: intonation, diction</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p>Concepts/Skills: Melody - Intervals Activities and Suggested Lesson: Sight reading more advanced intervals: 6ths, 4ths, octave, etc. Sight reading patterns adding difficult intervals, e.g. do – fa, re – so, re-te-do, etc. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire. Resources (Performance repertoire):</p>

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Week 7	IC	<p>CHORUS GPS: M8AC.1 b. Identify changes to vocal anatomy which occur through middle school years. c. Identify and discuss aspects of voice change as reflected in vocal range, tone, and vocal agility. M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - W.4 AWL: categorize, analyze, interpretation, style</p> <p>CIM: 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>Concepts/Skills: Timbre Activities and Suggested Lesson: Review and introduce basic voice types, range and voice changes including listening, analyzing and describing music performances, responding to pitch, rhythm, diction, voice types, dynamics, interpretation. Listen and analyze soprano, alto, tenor, bass and relate own voice as to range, tessitura and timbre. Identify and explain operatic voice types including basso profundo, lyric tenor, dramatic soprano, soubrette, spinto, coloratura. Music theory continued: advanced rhythmic patterns including dotted quarter followed by eighth, eighth rest and eighth note combinations, upbeats (anacrusis). Apply knowledge of voice, tone production, posture, breathing and music theory to performance and analysis of repertoire. Resources (Performance repertoire):</p>

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Week 8 and ongoing	IA,B,C	<p>CHORUS GPS: M8AC.1 a. Demonstrate, discuss, and apply appropriate singing posture and breathing techniques. b. Identify changes to vocal anatomy which occur through middle school years. c. Identify and discuss aspects of voice change as reflected in vocal range, tone, and vocal agility. d. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. e. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. f. Demonstrate and apply aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to conducting patterns and gestures representing tempo, expression, vocal technique and style.</p>	<p>Assessment (Fall Concert, All-State Auditions, Honor Groups)</p>	<p>Concepts/Skills: Performance Activities and Suggested Lesson: Review (basic theory, vocal anatomy, conducting techniques, music vocabulary, sight reading, performing vowels and consonants correctly, etc.) including music software. Utilize music software or online interactive sight reading or music theory programs. Students complete modules at own pace. Apply knowledge of tone production, expression, phrasing, balance, blend, legato, vowels, consonants, diphthongs, diction to repertoire selections. Resources (Performance Repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 8 (cont.)		<p>M8AC.3</p> <p>a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>b. Identify and describe music vocabulary and symbols representing tempo, meter, dynamics, and other expressive elements.</p> <p>c. Notate rhythms and melodies utilizing a dictation method. d. Read and notate music using software.</p> <p>CCGPS: CCRAS - W.6</p> <p>AWL: composition, theme, tone</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials</p>		

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 9	IA,B,C	<p>CHORUS GPS: M8AC.1</p> <p>a. Demonstrate, discuss, and apply appropriate singing posture and breathing techniques.</p> <p>b. Identify changes to vocal anatomy which occur through middle school years.</p> <p>c. Identify and discuss aspects of voice change as reflected in vocal range, tone, and vocal agility.</p> <p>d. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants.</p> <p>e. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend.</p> <p>f. Demonstrate and apply aspects of expressive performance through dynamics, tempo and phrasing.</p> <p>g. Demonstrate and respond to conducting patterns and gestures representing tempo, expression, vocal technique and style.</p>	Analysis	<p>Concepts/Skills: Vocal Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson:</p> <p>Summative Assessment: Practical: individual/small group performance of 4 measure sight reading examples utilizing melodies within the range of an octave. 4 measure 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: Basic 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>Resources:</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 9 (cont.)		<p>M8AC.3</p> <p>a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>b. Identify and describe music vocabulary and symbols representing tempo, meter, dynamics, and other expressive elements.</p> <p>c. Notate rhythms and melodies utilizing a dictation method. d. Read and notate music using software.</p> <p>CCGPS: CCRAS - W.6</p> <p>AWL: connotation, coherence, clarity</p> <p>CIM: S1.2 Follows prompts inherent in the character of music.</p>		

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Quarter 2 Week 10 and ongoing	ID	<p>CHORUS GPS:</p> <p>M8AC.1 d. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants.</p> <p>M8AC.6 b. Listen to and analyze a musical recording or video in terms of form, style, time period, voicing, and dynamic contrast.</p> <p>CCGPS: CCRAS - W.1 AWL: clarity, manipulation, diction, dynamic</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Analysis	<p>Concepts/Skills: Analysis; multiple interpretations; phrase manipulation.</p> <p>Activities and Suggested Lesson: Review vowels, consonants, diction, articulation through listening analysis. Listening: critical listening for discussion and paragraph writing to solo or choral recordings for voice types, style, interpretation, tone, dynamics, etc. Write paragraph identifying the voice types, genre, mood. Explain how the use of dynamics 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, etc.</p> <p>Resources (Performance repertoire - QUARTER 2): Unison, two-part or three-part selections, also refer to GMEA M-list Cuncti Simus (Ricardo Soto) Panis Angelicus (Franck, ed. John Leavitt) Alleluia (William Boyce arr. Theron Kirk) Gloria! (John Armstrong) Kyrie Eleison (Sonja Poorman) And we sing Gloria (Jay Althouse) Beboppin' Santa Claus (Kirby Shaw) Dormi, Dormi (Italian carol, arr. Mary Goetze) Jingle Bell Rock (arr. Mac Huff) We are the Choir (Schubert, arr. Donald Moore) In Dulci Jubilo (Dave and Jean Perry)</p>

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Week 11 and ongoing	I,A,B	<p>CHORUS GPS:</p> <p>M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>M8AC.4 a. Improvise simple rhythmic and melodic patterns and musical phrases using pentatonic, major and minor scales.</p> <p>M8AC.5 c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p>	Analysis	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition; segmentation; symmetry; balance; space; effects.</p> <p>Activities and Suggested Lesson: Dictation: rhythmic and melodic. Vocal improvisation during warm ups and vocalises using chord patterns. Composition: completing 2 measure rhythms (question/answer or echo statements).</p> <p>Resources (Performance repertoire): 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>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 12 and ongoing	IA,B,D II#1	<p>CHORUS GPS: M8AC.6 a. Analyze and describe a musical score in terms of melodic shape, rhythmic structure, musical form and phrasing. M8AC.4 b. Improvise variations of melodies found in a varied repertoire of music including folk songs and chants. M8AC.5 c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS - W.2a AWL: contour, repetition, symbolism CIM: S1.4 Mentally manipulates sound and meaning.</p>	Analysis	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending; tension/release Activities and Suggested Lesson: Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions. Vocal improvisation during warm ups, vocalises and repertoire performance using stepwise or chord patterns. Composition: completing 2 measure melodies (question/answer or echo statements using mainly repetition and sequence) noticing melodic contour (shape). Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on rhythms or melodies from the repertoire. Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development: 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 13 and ongoing	IA II#1	<p>CHORUS GPS: M8AC.6 b. Listen to and analyze a musical recording or video in terms of form, style, time period, voicing, and dynamic contrast. M8AC.4 a. Improvise simple rhythmic and melodic patterns and musical phrases using pentatonic, major and minor scales. b. Improvise variations of melodies found in a varied repertoire of music including folk songs and chants.</p> <p>CCGPS: CCRAS - W. 2 AWL: style, dynamic, improvisation</p> <p>CIM: S1.8 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>	Elements of Music	<p>Concepts/Skills: Harmonic Structure; Chord base; standard progressions Activities and Suggested Lesson: Listening: comparing and contrasting recordings of own performances. Draw a Venn-diagram labeling one Performance A and the other Performance B. Complete the diagram based on performance directions such as form, style, time period, voicing, dynamic contrast, etc. Improvisation in 2 or more parts (chord base). Record class performances. Analyze, evaluate and discuss performances. Select chord patterns from repertoire for improvisation activities. Music Vocabulary Advanced Level (in addition to Beginning and Intermediate Level) on Harmony: chords, triad, chord progression. Resources: Questioning Strategies: Five Core Questions for Creativity Development: 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>CHORUS GPS: M8AC.4 a. Improvise simple rhythmic and melodic patterns and musical phrases using pentatonic, major and minor scales. b. Improvise variations of melodies found in a varied repertoire of music including folk songs and chants. M8AC.5 c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS - R.3 AWL: composition, collaborate, improvise</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials.</p>	Elements of Music	<p>Concepts/Skills: Sound and Silence Activities and Suggested Lesson: 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 your composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and four bars 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>Resources (Performance repertoire): <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>Questioning Strategies: Five Core Questions for Creativity Development: 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 15 and ongoing	IA,B,C,D II #1	<p>CHORUS GPS: M8AC.4 a. Improvise simple rhythmic and melodic patterns and musical phrases using pentatonic, major and minor scales. b. Improvise variations of melodies found in a varied repertoire of music including folk songs and chants. M8AC.5 b. Set poetry and text to music.</p> <p>CCGPS: CCRAS - R.3 AWL: repetition, sequence</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Composition	<p>Concepts/Skills: Motif; repetition, sequence, augmentation, diminution, imitation, echo. Activities and Suggested Lesson: Composing nonsense syllable scores using compositional devices such as repetition, sequence, augmentation and diminution. Set 4 line poems or texts to music (rhythmic and/or melodic). Design a score based on a selected melodic motive or four line text from performance repertoire. Demonstrate repetition, sequence, augmentation and diminution of this motif or text setting over eight bars. 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>Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development: 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>CHORUS GPS: M8AC.4 c. Create rhythmic and melodic accompaniments to support other elements of musical performance (e.g. ostinati). M8AC.5 a. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions.</p> <p>CCGPS: CCRAS - W.2a AWL: composition, point of view</p> <p>CIM: S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Composition	<p>Concepts/Skills: Compositional devices; ostinato, pedal point. Activities and Suggested Lesson: 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, etc. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development: 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 17 and ongoing	IA,B,C,D II #1,2	<p>CHORUS GPS: M8AC.4 a.Improvise simple rhythmic and melodic patterns and musical phrases using pentatonic, major and minor scales. b.Improvise variations of melodies found in a varied repertoire of music including folk songs and chants. c.Create rhythmic and melodic accompaniments to support other elements of musical performance (e.g. ostinati). M8AC.5 a.Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. b. Set poetry and text to music. c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS - W.4 AWL: imagery, sensory, analogy</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	Assessment (Winter Concert, Honor Groups)	<p>Concepts/Skills: Formal Structure; AB; ABA Activities and Suggested Lesson: 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, etc. Set a 4 line poem to a rhythm. Set a 4 line poem to a melody. Guided composition: creating melodies for sight reading. Compose a 4 measure rhythm and as a class compile a rhythmic composition in score layout.</p> <p>Music Vocabulary Advanced level (in addition to Beginning and Intermediate Levels) on Form: Theme and Variation, strophic.</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 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>CHORUS GPS: M8AC.4 a. Improvise simple rhythmic and melodic patterns and musical phrases using pentatonic, major and minor scales. b. Improvise variations of melodies found in a varied repertoire of music including folk songs and chants. c. Create rhythmic and melodic accompaniments to support other elements of musical performance (e.g. ostinati). M8AC.5 a. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. b. Set poetry and text to music. c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS - W.4 AWL: motif, descant, format CIM: 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>	Structure	<p>Concepts/Skills: Composition; pattern; formal structure (motive, measures, phrase lengths, AB/ABA) Activities and Suggested Lesson: Summative Assessment Practical (singing individually or small group): Improvising short melodic phrases based on triads, pentachord, stepwise movement. Composing or improvising ostinati, descants. Composing/improvising 4 measure rhythmic patterns. Written: Write a 4 line poem and set to a rhythm. Write a 4 line poem and set to a melody. Guided composition: creating melodies from a motive from the choral repertoire. Compose a 4 measure rhythm and as a small group compile a rhythmic composition in score layout to an AB formal structure. Music notation software project.</p> <p>Music Vocabulary Advanced Level (in addition to Beginning and Intermediate Level) on Compositional Devices: inversion and retrograde.</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 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
Quarter 3 Week 19 and ongoing	A,B	<p>CHORUS GPS: M8AC.6 a. Analyze and describe a musical score in terms of melodic shape, rhythmic structure, musical form and phrasing.</p> <p>CCGPS: CCRAS - W.2d AWL: accompaniment, concept, contrast</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Structure	<p>Concepts/Skills: Contrast through high/low; loud/soft; fast/slow; etc. Activities and Suggested Lesson: Score analysis: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc. Resources (Performance repertoire - QUARTER 3): Apply score reading and analytical strategies to selected repertoire. Also refer to GMEA M-list. Wind on the Hill (Victoria Ebel-Sabo) Pie Jesu (Faure adapted Busch) Over the Sea to Skye (Joyce Eilers) Dodi Li (Israeli arr. Doreen Rao) Cantate Hodie! (Mary Lynn Lightfoot) Listen to the Rain (Cynthia Gray) Seben Crudele (Caldara, arr. Henry Leck) Laudamus Te (Ruth Elaine Schram) Gaelic Song (Irish Folk melody arr. Cromie) Gloria Deo! (Mary Lynn Lightfoot) O Salutaris (Delibes, arr. John Haberlen) One Wish (Dave and Jean Perry) Danny Boy (arr. Julie Knowles) The Clouds (Cynthia Gray) Glorificamus Te (Jerry Estes) Ching A Ring Chaw (Aaron Copland) Flying Free (Don Besig) Every Morning's Sun (Sue Ellen Page)</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>CHORUS GPS: M8AC.7 a. Listen to and evaluate group music performances with attention to vocal technique, accuracy of pitch and rhythm, diction, dynamics, phrasing and interpretation through discussion and writing.</p> <p>CCGPS: CCRAS - W.2d AWL: critique, tone, balance, blend</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p>	Critical Listening	<p>Concepts/Skills: Stylistic Interpretation through tone, blend, balance, dynamics, articulations, vocal technique.</p> <p>Activities and Suggested Lesson: Critical listening: listening guides, listening maps, scores, critique, Q&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>Resources (Performance repertoire):</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>CHORUS GPS:</p> <p>M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>M8AC.5 a. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>M8AC.6 a. Analyze and describe a musical score in terms of melodic shape, rhythmic structure, musical form and phrasing.</p> <p>CCGPS: CCRAS - W.3e AWL: analyze, describe, function, arrange</p> <p>CIM: 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>	Structure	<p>Concepts/Skills: Program Music; music and narratives</p> <p>Activities and Suggested Lesson: Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities. Apply aural skills to selections from repertoire e.g. tonal memory, rhythmic memory, interval singing, tonality, etc. visually and aurally.</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	I A	<p>CHORUS GPS: M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>CCGPS: CCRAS - W.1c AWL: complexity, adjust</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating topics artistically.</p>	Structure	<p>Concepts/Skills: Irregular Note groups; triplets</p> <p>Activities and Suggested Lesson: Sight reading: more advanced examples, extended range to a 10th, introduce the triplet. Apply advanced sight reading skills to selections from repertoire, e.g. identifying larger intervals, more complex rhythms, triplets, etc.</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	D	<p>CHORUS GPS:</p> <p>M8AC.1</p> <p>a. Demonstrate, discuss, and apply appropriate singing posture and breathing techniques.</p> <p>d. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants.</p> <p>e. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend.</p> <p>f. Demonstrate and apply aspects of expressive performance through dynamics, tempo and phrasing.</p> <p>g. Demonstrate and respond to conducting patterns and gestures representing tempo, expression, vocal technique and style.</p> <p>M8AC.7</p> <p>c. Discuss and apply audience etiquette and active listening in selected musical settings.</p> <p>CCGPS: CCRAS - SL.6</p> <p>AWL: connotation, evaluate</p> <p>CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing. etc.</p>	Performance (GMEA LGPE)	<p>Concepts/Skills: Communication; expressivity through vocal technique</p> <p>Activities and Suggested Lesson:</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>Resources (Performance repertoire):</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>CHORUS GPS: M8AC.2</p> <p>a. Play percussion and melodic instruments to demonstrate knowledge of rhythm, melody, tempo, and dynamics. b. Utilize percussion and melodic instruments to support vocal performance with attention to balance, blend, and style.</p> <p>CCGPS: CCRAS - W. 2a AWL: concise, expository</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p>Concepts/Skills: rhythm, tempo, meter, simple and compound time</p> <p>Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire.</p> <p>Resources:</p>
Week 25 and ongoing	IA,B,C,D II #1,2	<p>CHORUS GPS: M8AC.2</p> <p>a. Play percussion and melodic instruments to demonstrate knowledge of rhythm, melody, tempo, and dynamics. b. Utilize percussion and melodic instruments to support vocal performance with attention to balance, blend, and style.</p> <p>CCGPS: CCRAS - W.2a AWL: imagery, figurative</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style.</p> <p>Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire.</p> <p>Resources:</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>CHORUS GPS: M8AC.1 a. Demonstrate, discuss, and apply appropriate singing posture and breathing techniques. d. Demonstrate pure vowel sounds and articulate voiced and unvoiced consonants. e. Utilize aural skills to match pitch, improve intonation, and sing with attention to ensemble balance and blend. f. Demonstrate and apply aspects of expressive performance through dynamics, tempo and phrasing. g. Demonstrate and respond to conducting patterns and gestures representing tempo, expression, vocal technique and style.</p> <p>M8AC2 a. Play percussion and melodic instruments to demonstrate knowledge of rhythm, melody, tempo, and dynamics. b. Utilize percussion and melodic instruments to support vocal performance with attention to balance, blend, and style.</p>	Instrumentation	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, support vocal performance, balance, blend, style. Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 (cont.)		<p>M8AC.3 a. Utilize a rhythmic and melodic language to read and sing music appropriate to ability.</p> <p>M8AC.6 a. Analyze and describe a musical score in terms of melodic shape, rhythmic structure, musical form and phrasing.</p> <p>M8AC.7 a. Listen to and evaluate group music performances with attention to vocal technique, accuracy of pitch and rhythm, diction, dynamics, phrasing and interpretation through discussion and writing. c. Discuss and apply audience etiquette and active listening in selected musical settings.</p> <p>CCGPS: CCRAS - R.4 AWL: evidence, evaluate CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</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>CHORUS GPS: M8AC.1a,d,e,f,g M8AC.2a,b M8AC.3a M8AC.6a M8AC.7a,c</p> <p>CCGPS: CCRAS-W.2 AWL: evaluate, evidence, explanatory</p> <p>CIM: S3.2.2 Setting personal standards (adapting/going beyond exemplars)</p>	Assessment	<p>Concepts/Skills: Notation Activities and Suggested Lesson: 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 Resources:</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>CHORUS GPS: M8AC.9 a. Identify and describe historical and cultural characteristics of a varied repertoire including world music.</p> <p>CCGPS: CCRAS - SL.5 AWL: characterization, generalize</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Opera	<p>Concepts/Skills: Opera Activities and Suggested Lesson: Introduce focus genre: opera. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc.</p> <p>Resources (Performance repertoire - QUARTER 4): MetOpera Educational Materials</p> <p>Select repertoire based on focus examples: Mozart The Magic Flute; Humperdinck Hansel and Gretel Let's sing some Jazz! (Russ Robinson) Gabi, Gabi (arr. William C. Powell) Hold On! (Ken Berg) When I lay me down to sleep (James Q. Mulholland) Think on Me (James Q. Mulholland) Child with the Starry Crayon (Eleaor Daley) The Land of Nod (Stephen Paulus) A Day in the Life of the Sun (Ruth Elaine Schram)</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	II #3	<p>CHORUS GPS:</p> <p>M8AC.6 b. Listen to and analyze a musical recording or video in terms of form, style, time period, voicing, and dynamic contrast.</p> <p>M8AC.7 b. Reflect on the nature of performance in music and in related arts through discussion and writing.</p> <p>M8AC.8 a. Identify, analyze and describe relationships between music, dance arts, theatre arts, and visual arts.</p> <p>M8AC.9 b. Demonstrate stylistic characteristics of a varied repertoire including world music through vocal performance.</p> <p>CCGPS: CCRAS - SL.5 AWL: point of view, inference</p> <p>CIM: S3.2.3 Identifying personal rationale (interests/passions)</p>	Opera	<p>Concepts/Skills: Opera</p> <p>Activities and Suggested Lesson:</p> <p>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.</p> <p>Develop a comparative chart of characteristics to relate this genre to visual, dance or theatre arts.</p> <p>Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition.</p> <p>Composition/improvisation and performance activities within the focus genre.</p> <p>Resources (Performance repertoire): MetOpera Educational Materials <i>Listening to Music History - recordings of music from medieval times to the twentieth century with activities for listening, performing and composing</i> by Helen MacGregor</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>CHORUS GPS:</p> <p>M8AC.6 c. Utilize writing skills to describe the elements of music and the emotions and thoughts that music communicates.</p> <p>M8AC.8 b. Demonstrates literacy skills through reading and discussing musical settings of varied literature.</p> <p>M8AC.9 b. Demonstrate stylistic characteristics of a varied repertoire including world music through vocal performance. c. Identify and describe historical period, composer, culture and style of music presented in class. e. Discuss the relationships between music, world events, history and culture.</p> <p>CCGPS: CCRAS - SL.6 AWL: stereotype, style</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods.</p>	Opera	<p>Concepts/Skills: Opera</p> <p>Activities and Suggested Lesson: 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>Resources (Performance repertoire):</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 II #1,2,3	<p>CHORUS GPS: M8AC.5</p> <p>a. 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. Set poetry and text to music.</p> <p>c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameter based on beliefs, experiences, emotions, social awareness, personality traits, media. etc.)</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: 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>Resources (Performance repertoire): Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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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>CHORUS GPS:</p> <p>M8AC.4 a. Improvise simple rhythmic and melodic patterns and musical phrases using pentatonic, major and minor scales. b. Improvise variations of melodies found in a varied repertoire of music including folk songs and chants. c. Create rhythmic and melodic accompaniments to support other elements of musical performance (e.g. ostinati).</p> <p>M8AC.5 a. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. b. Set poetry and text to music. c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS - R.2 AWL: theme</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Groups compose 16 measures based on motive utilizing repetition, sequence, and AB formal structure.</p> <p>Resources (Performance repertoire): Post-Assessment packet</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	I A,B,C,D II 1,2	<p>CHORUS GPS: M8AC.5 a. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. b. Set poetry and text to music. c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating them artistically</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment) Activities and Suggested Lesson: Groups edit and revise composition. Groups write reflective essays.</p> <p>Resources (Performance repertoire): Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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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>CHORUS GPS: M8AC.5 a. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. b. Set poetry and text to music. c. Compose rhythms and original melodies based on pentatonic, major and minor scales.</p> <p>CCGPS: CCRAS-SL.6 AWL: elaborate, evidence, relevant/ irrelevant</p> <p>CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment) Activities and Suggested Lesson: Groups edit and revise compositions as needed. Groups continue completing reflective essays. Resources (Performance repertoire): Post-Assessment packet Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?
Week 35 and ongoing	IA,B,C,d D II #1,2,3	<p>CHORUS GPS: M8AC.1a-g M8AC.2a-b M8AC.3a-d M8AC.4a-c M8AC.5a-c</p> <p>CCGPS: CCRAS - W.2 AWL: interact, conceptual</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Composition	<p>POST-ASSESSMENT: COMPOSITION Activities and Suggested Lesson: 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>CHORUS GPS: M8AC.1a-g M8AC.2a-b M8AC.3a-d M8AC.4a-c M8AC.5a-c M8AC.6a-c M8AC.7a-c M8AC.8a-e M8AC.9a-e</p> <p>CCGPS: CCRAS - SL.6 AWL: elaborate, evaluate, evidence</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>		<p>Concepts/Skills: The Language of Music Activities and Suggested Lesson: 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 Compilation of a discography</p>