

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

High School Mastery 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	1,2	CHORUS GPS: multiple CCGPS: CCRA S-Multiple AWL: Analyze CIM: Multiple	Pre-Assessment	Pre-Assessment: Solo Performance and Viva Voce (10 questions) on the solo work.

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Week 2 and ongoing	1,2	<p>CHORUS GPS:</p> <p>MHSMC.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 achieve intonation in solo and ensemble singing</p> <p>g. Respond to various conducting patterns and interpretive gestures.</p> <p>MHSMC.3</p> <p>a. Read by sight complex notation using a melodic and rhythmic language.</p> <p>MHSMC.6</p> <p>b. Analyze music utilizing knowledge of the choral score.</p> <p>CCGPS: CCRAS - SL.6</p> <p>AWL: structure</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches.</p>	The Language of Music	<p>Concepts/Skills: Notation, Singing Technique</p> <p>Activities and Suggested Lesson:</p> <p>Basics of posture, breathing, producing a clear and free tone.</p> <p>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>Resources (Performance repertoire):</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	1 and 2	<p>CHORUS GPS: MHSMC.1 f. Perform, alone and with others, level-appropriate literature reflecting expressive qualities and textual meaning. g. Respond to various conducting patterns and interpretive gestures.</p> <p>MHSMC.3 a. Read by sight complex notation using a melodic and rhythmic language. b. Notate rhythms, pitches, and harmonies from aural examples.</p> <p>CCGPS: CCRAS - R.4 AWL: correspond</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Sound Patterns	<p>Concepts/Skills: Intervals Activities and Suggested Lesson: 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>Resources (Performance repertoire): SSA: Set me as a Seal - Clausen (Class B) Dies Irae - Stroope (Class A) Alleluia - Thompson (Class A) El Vito - Jensen, arr. Tundra - Charles A. Silvestri & Ola Gjello</p> <p>TTB: She is my slender small love - Thiman (Class A) Alleluia - Manuel (Class A) O Sacrum Convivium - Victoria (Class A) Yo Le Canto Todo El Dia - David Brunner Dies Irae - Mozart arr. Liebergen</p> <p>SATB Sicut Locutus Est - Bach (Class A) O Nata Lux - Lauridsen (Class A) Ubi Caritas - Durufle (Class A) I carry your heart with me - David C. Dickau Sure On This Shining Night - Lauridsen</p>

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Week 4 and ongoing	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.3</p> <p>a. Read by sight complex notation using a melodic and rhythmic language.</p> <p>b. Notate rhythms, pitches, and harmonies from aural examples.</p> <p>MHSMC.2</p> <p>a. Utilize classroom instruments and body percussion with expression and technical accuracy to enhance music learning.</p> <p>MHSMC.4</p> <p>a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>CCGPS: CCRAS - R.4</p> <p>AWL: interact, segment, relevance</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>	Sound Patterns	<p>Concepts/Skills: Major, Minor, Chromatic scales</p> <p>Activities and Suggested Lesson:</p> <p>Sharp, flat, key, key signature, major, scale.</p> <p>Write dictation on staff notation.</p> <p>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>Expand rhythmic activities into improvisatory and compositional activities.</p> <p>Approach repertoire analytically: form, texture, compositional devices, harmonies, phrasing, cadence points, etc.</p> <p>Provide opportunities for independent and group score analysis.</p> <p>Provide opportunity for research on genre, style, compositional techniques, form, structure of selected repertoire.</p> <p>Resources (Performance repertoire): apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections.</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

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Week 5 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.3 b. Notate rhythms, pitches, and harmonies from aural examples. c. Utilize available music instructional and notational software.</p> <p>MHSMC.2 a. Utilize classroom instruments and body percussion with expression and technical accuracy to enhance music learning.</p> <p>CCGPS: CCRAS - R.4 AWL: categorize, correspond</p> <p>CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing, etc</p>	Elements of Music	<p>Concepts/Skills: Dynamics, Tempo, Articulation Activities and Suggested Lesson: Key signatures continued: singing and writing dictation within major and minor keys. Expand dictation activities into performance, improvisatory, harmonization and compositional activities. 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, Intermediate and Advanced levels, add Music Vocabulary Mastery level (Performance Directions): affetuoso attacca calando facile fuoco morendo perdendosi quasi sonoro sotto tranquillo veloce</p> <p>Resources (Performance repertoire):</p>

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Week 6 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.1 c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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>MHSMC.6 b. Analyze music utilizing knowledge of the choral score.</p> <p>CCGPS: CCRAS - R.4 AWL: interval</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating topics artistically</p>	Elements of Music	<p>Concepts/Skills: Melody, Rhythm Activities and Suggested Lesson: 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. Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire.</p> <p>In addition to Music Vocabulary Beginning, Intermediate and Advanced levels, add Music Vocabulary Mastery level for Notation: acciatura appoggiatura suspension double sharps/flats microtone</p> <p>Resources (Performance repertoire):</p>

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Week 7	1 and 2	<p>CHORUS GPS: MHSMC.1 h. Create movement for warm-ups and repertoire to distinguish various musical ideas.</p> <p>MHSMC.6 d. Interpret emotions and thoughts communicated through music.</p> <p>CCGPS: CCRAS - W.4 AWL: interpret</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: Movement in Music Activities and Suggested Lesson:</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. Apply knowledge of voice, tone production, posture, breathing and music theory to performance and analysis of repertoire. Apply concepts of movement and gesture to class and group compositions, vocalizations and speech chorus activities.</p> <p>Resources (Performance repertoire): 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	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.1</p> <ul style="list-style-type: none"> a. Produce a clear and free tone with the body and breath working together using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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. Respond to various conducting patterns and interpretive gestures. <p>MHSMC.3</p> <ul style="list-style-type: none"> b. Notate rhythms, pitches, and harmonies from aural examples. c. Utilize available music instructional and notational software. <p>CCGPS: CCRAS - W.6</p> <p>AWL: role</p> <p>CIM: S 2 .5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	<p>Performance</p> <p>(Fall Concert, All-State Auditions, Honor Groups)</p>	<p>Concepts/Skills: Performance</p> <p>Activities and Suggested Lesson:</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>Resources (Performance Repertoire):</p> <p>Apply knowledge of tone production, expression, phrasing, balance, blend, legato, vowels, consonants, diphthongs, diction to repertoire selections.</p> <p>www.musictheory.net</p> <p>www.8notes.com/theory/</p> <p>www.teoria.com</p> <p>Sibelius/Finale activities: Notate Scales, compose simple diatonic sight reading examples.</p> <p>SmartMusic</p>

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Week 9	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.1</p> <ul style="list-style-type: none"> a. Produce a clear and free tone with the body and breath working together using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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. Respond to various conducting patterns and interpretive gestures. f. Perform, alone and with others, level-appropriate literature reflecting expressive qualities and textual meaning. <p>MHSMC.3</p> <ul style="list-style-type: none"> b. Notate rhythms, pitches, and harmonies from aural examples. c. Utilize available music instructional and notational software. <p>CCGPS: CCRAS - W.6</p> <p>AWL: specify</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Assessment	<p>Concepts/Skills: Vocal Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson:</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. Solo and small ensemble selections Improvisatory examples</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 Analysis: score, form, harmony, theory, vocabulary Dictation (rhythmic and/or melodic) Composition and 4-part harmonization Online or software programs</p> <p>Resources:</p>

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Quarter 2 Week 10 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.7 a. Prescribe adjustments needed to strengthen individual and ensemble performance. b. Apply criteria and makes value judgments of the quality of a composition.</p> <p>CCGPS: CCRAS - W.1 AWL: analyze</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Creative Thinking	<p>Concepts/Skills: Analysis; multiple interpretations; phrase manipulation.</p> <p>Activities and Suggested Lesson: 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, categorizing and evaluating 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. Analyze compositions for harmony, formal structure and performance indicators.</p> <p>Resources (Performance repertoire - QUARTER 2):</p>

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Week 11 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSMC.5 a. Create original rhythms and/or melodies.</p> <p>CCGPS: CCRAS-SL.6 AWL: Evaluate</p> <p>CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Creative Thinking	<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 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. Select analysis activities based on the repertoire.</p> <p>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 12 and ongoing	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>CCGPS: CCRAS - W.2a AWL: symbol</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Creative Thinking	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending; tension/release; sound/silence</p> <p>Activities and Suggested Lesson:</p> <p>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. and harmonies. Composition: completing 8 measure melodies (question/answer or echo statements using repetition and sequence) noticing melodic contour (shape). Add harmonies to melodies. Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on rhythms or melodies from the repertoire. Select analysis activities from the repertoire.</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 13 and ongoing	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>CCGPS: CCRAS - W. 2 AWL: layer</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Structure	<p>Concepts/Skills: Harmonic Structure; Chord base; standard progressions</p> <p>Activities and Suggested Lesson: 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>In addition to Music Vocabulary for Beginning, Intermediate and Advanced Levels, add Music Vocabulary Mastery Level for Harmony: atonality, bitonality, polytonality chromatic diatonic modulation</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 14 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>CCGPS: CCRAS - R.3 AWL: correspond</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Structure	<p>Concepts/Skills: Sound and Silence Activities and Suggested Lesson: Listen, analyze and design improvisational and compositional activities on: John Cage: 1. Four for mixed chorus 2. Hymns and Variations for 12 amplified voices 3. Ear for ear for widely seperated single voices 4. Living Room Music for percussion and speech quartet 5. Five for 5 voices or instruments 6. Four Solos for solo quartet</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	1 and 2	<p>CHORUS GPS: MHSMC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>CCGPS: CCRAS - R.3 AWL: motif, sequence</p> <p>CIM: S3.2.3 Identifying personal rationale (interests/passions)</p>	Structure	<p>Concepts/Skills: Motif; repetition, sequence, augmentation, diminution, imitation, echo, inversion, retrograde.</p> <p>Activities and Suggested Lesson: Listen, analyze and design improvisational and compositional activities on: Krzysztof Penderecki: 1. St. Luke Passion (serialism) 2. Polish Requiem 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>In addition to Music Vocabulary Beginning, Intermediate Levels, add Music Vocabulary Mastery level for Compositional Devices: counter melody counterpoint development tone row</p> <p>Resources (Performance repertoire):</p>

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Week 16 and ongoing	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>CCGPS: CCRAS - W.2a AWL: framework</p> <p>CIM: S 1 .9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Structure	<p>Concepts/Skills: Compositional devices; ostinato, pedal point.</p> <p>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, 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. Design scores in graphic and standard notation.</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 17 and ongoing	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>MHSMC.7 a. Prescribe adjustments needed to strengthen individual and ensemble performance. b. Apply criteria and makes value judgments of the quality of a composition.</p> <p>CCGPS: CCRAS - W.4 AWL: image</p> <p>CIM: S3 .2 .2 Identifying personal standards (going beyond exemplars)</p>	<p>Performance</p> <p>(Winter Concert, Honor Groups)</p>	<p>Concepts/Skills: Formal Structure; AB; ABA; Theme and Variation, Activities and Suggested Lesson:</p> <p>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. Apply formal structure of Sonata Form to own compositions.</p> <p>In addition to Music Vocabulary Beginning, Intermediate and Advanced levels, add Music Vocabulary Mastery Level for Form: Sonata form exposition bridge development recapitulation coda</p> <p>Resources: 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 18	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.3 c. Utilize available music instructional and notational software.</p> <p>MHSMC.4 a. Improvise simple rhythmic variations and melodic ideas and phrases.</p> <p>MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>MHSMC.7 a. Prescribe adjustments needed to strengthen individual and ensemble performance. b. Apply criteria and makes value judgments of the quality of a composition.</p> <p>CCGPS: CCRAS - W.4 AWL: design 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</p>	Assessment	<p>Concepts/Skills: Composition; pattern; formal structure (motive, measures, phrase lengths, AB/ABA)</p> <p>Activities and Suggested Lesson: Summative Assessment 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/melodic patterns. Written: Guided composition: creating melodies from a motive from the choral repertoire. Compose graphic and standard notation group or class scores. Compose choral piece employing serialism. Compose a 16 measure rhythm and as a small group compile a rhythmic composition in score layout to an ABA formal structure, expanded to a sonata form structure. Music notation software project.</p> <p>Resources: 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
Quarter 3 Week 19 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.6 a. Compare and contrast various genres and styles of music.</p> <p>CCGPS: CCRAS - W.2d AWL: contrast</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Communication	<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. Apply score reading and analytical strategies to selected repertoire.</p> <p>Resources (Performance repertoire - QUARTER 3): SSA Call of the Flowers - Delibes, Nelson, ed. (Class B) Three Mountain Ballads (2 as 1) - Nelson, arr. (Class A) I hear a Voice a-Prayin - Bright (Class A) Nuit D'etoiles (Starry Night) - Claude Debussy arr. Raines Las Amarillas - Stephen Hatfield, arr. TTB: Ain'-a That Good News - Dawson, arr. (Class A) Shenandoah - Shaw/arr. Parker (Class A) Somebody's Calling My Name - Whalum, arr. (Class A) Ubi Caritas - Ola Gjello Manly Men (Men's Chorus Extravaganza) - Kurt Knecht SATB: I'm Gonna Sing Til the Spirit Moves in my Heart- Hogan (Class A) Hark, I Hear the Harps Eternal - Parker (Class A) Hold On - Simpson (Class A) AVe Maria (Angelus Domini) - Biebi (Class A) Somewhere (From West Side Story) - Robert Edgerton, arr.</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.7 a. Prescribe adjustments needed to strengthen individual and ensemble performance. b. Apply criteria and makes value judgments of the quality of a composition.</p> <p>CCGPS: CCRAS - W.2d AWL: style</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods</p>	Communication	<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	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>MHSMC.7 b. Apply criteria and makes value judgments on the quality of a composition.</p> <p>CCGPS: CCRAS - W.3e AWL: role</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>	Communication	<p>Concepts/Skills: Program Music; music and narratives; absolute music; speech chorus</p> <p>Activities and Suggested Lesson: 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>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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.3 a. Read by sight complex notation using a melodic and rhythmic language. b. Notate rhythms, pitches, and harmonies from aural examples.</p> <p>CCGPS: CCRAS - W.1c AWL: modify</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Elements of Music	<p>Concepts/Skills: Irregular Note groups and meter Activities and Suggested Lesson: 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>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	1 and 2	<p>CHORUS GPS:</p> <p>MHSMC.1</p> <ul style="list-style-type: none"> a. Produce a clear and free tone with the body and breath working together using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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. Respond to various conducting patterns and interpretive gestures. f. Perform, alone and with others, level-appropriate literature reflecting expressive qualities and textual meaning. <p>MHSMC.7</p> <ul style="list-style-type: none"> c. Exhibit commendable performer and audience etiquette. <p>MHSMC.8</p> <ul style="list-style-type: none"> a. Demonstrate and articulate an awareness of the collaborative nature of the choral art . <p>CCGPS: CCRAS - SL.6</p> <p>AWL: communicate</p> <p>CIM: S2.1 Explains how changing the aural language of music also changes its meaning.</p>	Performance (GMEA LGPE)	<p>Concepts/Skills: Communication; expressivity through vocal technique</p> <p>Activities and Suggested Lesson: 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	1 and 2	<p>CHORUS GPS: MHSMC.2 a. Utilize classroom instruments and body percussion with expression and technical accuracy to enhance music learning.</p> <p>CCGPS: CCRAS - W. 2a AWL: component</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media etc.)</p>	Elements of Music	<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	1 and 2	<p>CHORUS GPS: MHSMC.2 a. Utilize classroom instruments and body percussion with expression and technical accuracy to enhance music learning.</p> <p>CCGPS: CCRAS - W.2a AWL: justify</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media etc.)</p>	Elements of Music	<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 orchestrate 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	1 and 2	<p>CHORUS GPS: MHSMC.1</p> <ul style="list-style-type: none"> a. Produce a clear and free tone with the body and breath working together using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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. Respond to various conducting patterns and interpretive gestures. f. Perform, alone and with others, level-appropriate literature reflecting expressive qualities and textual meaning. g. Respond to and perform various conducting patterns and interpretive gestures. <p>CCGPS: CCRAS - W.2a AWL: justify</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods.</p>	Elements of Music	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, support vocal performance, balance, blend, style, orchestration.</p> <p>Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to orchestrate selected repertoire.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	1 and 2	<p>CHORUS GPS: MHSMC.1a-h MHSMC.2a MHSMC.3a-c MHSMC.4a MHSMC.5a,b MHSMC.6a,b,d MHSMC.7a-c MHSMC.8a</p> <p>CCGPS: CCRAS-W.2 AWL: evaluate, evidence</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</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</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.9 b. Analyze and evaluate how distinguishing characteristics of repertoire connect us to history, cultures, heritage, and community.</p> <p>CCGPS: CCRAS - SL.5 AWL: period, decade</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>	Cultural and Historical Context	<p>Concepts/Skills: Modern/Contemporary Era</p> <p>Activities and Suggested Lesson: Introduce focus genre: Modern/Contemporary Style Period. Develop basic vocabulary, introductory activities, listening list, distinguishing characteristics, and performance repertoire, etc. Composers e.g. Stockhausen, Penderecki. Cage, Britten, Schoenberg, Ives, Bartok, Orff, Stravinsky, Prokofiev, Gershwin, Copland, Shostakovich, Bernstein. Design activities, research, reading, discussion, performance, listening and compositional activities on the focus genre/composer to add to individual student portfolio.</p> <p>Resources (Performance repertoire - QUARTER 4): Select repertoire based on focus genre</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.7 b. Apply criteria and makes value judgments of the quality of a composition.</p> <p>MHSMC.9 a. Interpret how music relates to personal development and enjoyment of life. b. Analyze and evaluate how distinguishing characteristics of repertoire connect us to history, cultures, heritage, and community.</p> <p>CCGPS: CCRAS - SL.5 AWL: structure</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>	Cultural and Historical Context	<p>Concepts/Skills: Modern/Contemporary Style Period</p> <p>Activities and Suggested Lesson: 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. Continue adding work to student portfolios.</p> <p>Resources (Performance repertoire): Composition/improvisation and performance activities within the focus genre.</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.7 b. Apply criteria and makes value judgments of the quality of a composition.</p> <p>MHSMC.9 a. Interpret how music relates to personal development and enjoyment of life. b. Analyze and evaluate 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>CCGPS: CCRAS - SL.6 AWL: style</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>	Cultural and Historical Context	<p>Concepts/Skills: Modern/Contemporary Style Period 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. Add to portfolio.</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	1 and 2	<p>CHORUS GPS: MHSMC.5 a. Create original rhythms and/or melodies. b. Create harmonies for warm-ups and various melodies.</p> <p>CCGPS: CCRAS-SL.6 AWL: approach, interpret</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media etc.)</p>	Cultural and Historical Context	<p>Concepts/Skills: Composition and Analysis within Focus Genre</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. Add composition in the focus genre to portfolio.</p> <p>Resources (Performance 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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.1 a. Produce a clear and free tone with the body and breath working together using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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. Respond to various conducting patterns and interpretive gestures. f. Perform, alone and with others, level-appropriate literature reflecting expressive qualities and textual meaning. g. Respond to and perform various conducting patterns and interpretive gestures.</p> <p>CCGPS: CCRAS - R.2 AWL: structure</p> <p>CIM: S3.2.2 Identifying personal standards (going beyond exemplars)</p>	Review	<p>Concepts/Skills: Review Activities and Suggested Lesson:</p> <p>Practical: Public performance (Spring Concert) Sight reading Solo work Small ensembles Listening responses Improvisation activities</p> <p>Written: Preparation of Viva Voce Score analysis Quiz Listening critique Socio/historic projects or research reports Composition Portfolios</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.1 a. Produce a clear and free tone with the body and breath working together using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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. Respond to various conducting patterns and interpretive gestures. f. Perform, alone and with others, level-appropriate literature reflecting expressive qualities and textual meaning. g. Respond to and perform various conducting patterns and interpretive gestures.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, image</p> <p>CIM: S3.2.3 Identifying personal rational (interests/passions)</p>	Review	<p>Concepts/Skills: Review Activities and Suggested Lesson:</p> <p>Practical: Public performance Solo work Small ensembles Sight reading Listening responses Improvisation activities</p> <p>Written: Preparation for Viva Voce Score analysis Quiz Listening critique Socio/historic projects or research reports Composition</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	1 and 2	<p>CHORUS GPS: MHSMC.1 a. Produce a clear and free tone with the body and breath working together using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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. Respond to various conducting patterns and interpretive gestures. f. Perform, alone and with others, level-appropriate literature reflecting expressive qualities and textual meaning. g. Respond to and perform various conducting patterns and interpretive gestures.</p> <p>CCGPS: CCRAS-SL.6 AWL: justify, evidence, relevant/irrelevant</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods</p>	Post-Assessment	<p>POST-ASSESSMENT: PERFORMANCE</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 35	1 and 2	<p>CHORUS GPS: MHSMC.1 a. Produce a clear and free tone with the body and breath working together using accurate intonation. b. Sing with purity of vowels and clarity of consonants. c. Perform assigned vocal line in four or more parts, with and without accompaniment, in small and large ensembles. 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. Respond to various conducting patterns and interpretive gestures. f. Perform, alone and with others, level-appropriate literature reflecting expressive qualities and textual meaning. g. Respond to and perform various conducting patterns and interpretive gestures.</p> <p>CCGPS: CCRAS - W.2 AWL: interact CIM: S3.2.2 Identifying personal standards (going beyond exemplars)</p>	Post-Assessment	<p>POST-ASSESSMENT: PERFORMANCE</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36	1 and 2	<p>CHORUS GPS: MHSMC.1a-h MHSMC.2a MHSMC.3a-c MHSMC.4a MHSMC.5a,b MHSMC.6a-d MHSMC.7a-c MHSMC.8a MHSMC.9a-c</p> <p>CCGPS: CCRAS - SL.6 AWL: evaluate, evidence</p> <p>CIM:</p>	Assessment	<p>Concepts/Skills: The Language of Music Activities and Suggested Lesson: Summative assessment <u>Practical:</u> Public performance Duets/Trios or small ensemble work Sight reading Listening responses Improvisation activities <u>Written:</u> Score analysis Quiz Listening critique Socio/historic projects or research reports Compositions Portfolios</p>