

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

High School Beginning Orchestra

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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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1	Multiple	<p>Orchestra GPS: Multiple</p> <p>CCGPS: CCRAS-SL.6 AWL:</p> <p>CIM:</p>	Pre-Assessment	<p>Pre-Assessment: CKV (Conceptual Knowledge and Vocabulary) online assessment</p> <p>Resources (Performance repertoire - QUARTER 1):</p>
Week 2 and ongoing	PA	<p>Orchestra GPS: MHSBO.2 a. Demonstrate correct left hand position and finger placement, right hand position (bow hold), bow placement, posture and instrument position. MHSBO.3 a. Identify notes in the staff and on ledger lines of respective clef.</p> <p>CCGPS: CCRAS - SL.6 AWL: function, 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>	Sound Patterns	<p>Concepts/Skills: Notation Activities and Suggested Lesson: Review basics of posture, right hand (bow) and left hand technique, rest position. Review warm-up techniques through technical exercises. Review theory basics: note values and rests (whole, half, quarter, eighths), time signatures, dotted notes. Review sight reading skills. Apply concepts of tone production and note reading to appropriate repertoire and/or technical exercises.</p> <p>Music vocabulary Beginning Level on notation (ongoing): note, staff, ledger lines, sharp sign, flat sign, natural sign, clef, grand staff stem, flag, beam, dotted note, dotted rhythm, tie, triplet, rest, time signature, key signature, bar line, measure/bar, double bar line, note values first/second endings</p> <p>Resources (Performance repertoire):</p>

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Week 3 and ongoing	PA, 1,2, adn 7	<p>Orchestra GPS:</p> <p>MHSBO.2</p> <p>d. Produce a characteristic sound using legato, staccato, slurs, detached slur, accent, spiccato, hooked bowing, and pizzicato.</p> <p>e. Utilize correct finger patterns in performing scales and repertoire in the major keys of D, G, C, A, F, Bb, and the minor keys of e, a, d, b.</p> <p>MHSBO.3</p> <p>c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, dotted eighth notes, sixteenth notes and their corresponding rests in the time signatures of 4/4, 3/4, 2/4, 6/8, alle breve.</p> <p>CCGPS: CCRAS - R.4</p> <p>AWL: interval, correspond, categorize, analyze</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>	Sound Patterns	<p>Concepts/Skills: Intervals</p> <p>Activities and Suggested Lesson:</p> <p>Review standard patterns and basic intervals in sight reading e.g. tones/semi-tones, triads, cadence patterns, stepwise movement. Continue applying concepts of tone quality, posture, articulation, to selected repertoire in appropriate note values and 4/4, 3/4, 2/4, 6/8 or alle breve meters.</p> <p>Continue with vibrato readiness.</p> <p>Continue with bowing techniques.</p> <p>Review scales or scale segments for finger patterns in D,G,C,A,F and Bb majors.</p> <p>Creativity: Create class scores based on the repertoire to learn the repertoire as well as develop score reading skills. Explore strategies to alter/generate sounds.</p> <p>Resources (Performance repertoire):</p>

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Week 4 and ongoing	PA, 1,3 and 10	<p>Orchestra GPS: MHSBO.1 a. Demonstrate the ability to match pitch and adjust intonation. MHSBO.3 b. Read and notate notes within the following key signatures: D, G, C, A, F, Bb, and the minor keys of e, a, d, b . d. Recognize and execute symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>CCGPS: CCRAS - R.4 AWL: interact, segment, relevance, interval</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Sound Patterns	<p>Concepts/Skills: major, minor and perfect intervals Activities and Suggested Lesson: Singing and playing: Pitch matching and intonation activities Read/Write: Sharp, flat, key, key signature, major/minor/chromatic scales. Write key signatures on staff notation. Play scale sections memorized or from staff notation. Key signatures and major scales: recognition, and reading of C, G, F, D, Bb, as appropriate to orchestra level. Review analysis of scales: sight reading the tetrachords, arpeggios, etc. Apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections.</p> <p>Music Vocabulary Beginning Level Performance Directions (ongoing): Accelerando, adagio, allegretto, allegro, andante, cantabile, crescendo da capo, dal segno, decrescendo, diminuendo ,fermata, fine, forte f fortissimo ff, legato, lento, mezzo, moderato, piano p, pianissimo pp, poco, ritardando, solo, soli, tutti, ></p> <p>Resources (Performance repertoire):</p>

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Week 5 and ongoing	5,6,8,10, 19, and 20	<p>Orchestra GPS: MHSBO.3</p> <p>a. Identify notes in the staff and on ledger lines of respective clef.</p> <p>b. Read and notate notes within the following key signatures: D, G, C, A, F, Bb, and the minor keys of e, a, d, b.</p> <p>c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, dotted eighth notes, sixteenth notes and their corresponding rests in the time signatures of 4/4, 3/4, 2/4, 6/8, alle breve.</p> <p>d. Recognize and execute symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>CCGPS: CCRAS - R.4 AWL: dynamic, categorize, correspond</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Elements of Music	<p>Concepts/Skills: Dynamics, Articulation, Tempo</p> <p>Activities and Suggested Lesson: Key signatures continued: singing, playing, 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, - sfz, fp, rit., dim.; - crescendo/decrescendo. Perform: - andante, adagio; vivace; - presto; - subito; - poco a poco; - cantabile; tenuto; martele; colle sautille; cesura; marcato poc. Rit; and - allegro as applicable. Creativity: Generate interpretations when above parameters are manipulated.</p> <p>Resources (Performance repertoire):</p>

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Week 6 and ongoing	5,6,8,10, 19, and 20	<p>Orchestra GPS:</p> <p>MHSBO.2 f. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, and tempo.</p> <p>MHSBO.3 a. Identify notes in the staff and on ledger lines of respective clef. b. Read and notate notes within the following key signatures: D, G, C, A, F, Bb, and the minor keys of e, a, d, b. c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, dotted eighth notes, sixteenth notes and their corresponding rests in the time signatures of 4/4, 3/4, 2/4, 6/8, alle breve, and mixed meter. d. Recognize and execute symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>CCGPS: CCRAS - R.4 AWL: interval, function</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p>Concepts/Skills: Melody, rhythm</p> <p>Activities and Suggested Lesson: Sight reading more advanced intervals. Sight reading patterns adding advanced or chromatic intervals. Utilize aural skills to match pitch, improve intonation, and sing and play 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>Resources (Performance repertoire):</p>

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Week 7 and ongoing	PA	<p>Orchestra GPS:</p> <p>MHSBO.6</p> <p>a. Discuss the basic principles of meter, rhythm, tonality, and instrumentation in selected aural examples.</p> <p>MHSBO.3</p> <p>a. Identify notes in the staff and on ledger lines of respective clef.</p> <p>b. Read and notate notes within the following key signatures: D, G, C, A, F, Bb, and the minor keys of e, a, d, b.</p> <p>c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, dotted eighth notes, sixteenth notes and their corresponding rests in the time signatures of 4/4, 3/4, 2/4, 6/8, alle breve, and mixed meter.</p> <p>d. Recognize and execute symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>e. Sight-read, accurately and expressively, music with a difficulty level of 1 on a scale of 1-6.</p> <p>CCGPS: CCRAS - W.4</p> <p>AWL: categorize, analyze</p> <p>CIM: S1.4 Mentally manipulates sound and meaning.</p>	Elements of Music	<p>Concepts/Skills: pitch, intonation, sharp, flat</p> <p>Activities and Suggested Lesson:</p> <p>Review or introduce knowledge of pitch tendencies, harmonic responsibilities.</p> <p>Music theory and sight reading continued: advanced rhythmic patterns including dotted quarter followed by eighth, eighth rest and eighth note combinations, sixteenth note combinations, upbeats (anacrusis) in a variety of meters.</p> <p>Apply knowledge of tone production, posture, and music theory to performance and analysis of repertoire.</p> <p>Resources (Performance repertoire):</p>

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Week 8 and ongoing	PA, 1-10	<p>Orchestra GPS:</p> <p>MHSBO.1 c. Discuss the relationship between singing and quality tone production on a string instrument.</p> <p>MHSBO.7 a. Distinguish between correct and incorrect melodic and harmonic intonation and demonstrates ability to adjust accordingly. b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing. c. Assess the quality of performance in tone, intonation, balance, dynamics, articulation, precision and rhythm.</p> <p>CCGPS: CCRAS - W.6</p> <p>AWL: technique</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials</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 (basic theory, music vocabulary, sight reading, performance skills, interpretation, etc.)</p> <p>Apply knowledge of tone production, expression, phrasing, balance, blend, articulation, dynamics, etc. to repertoire selections.</p> <p>Resources (Performance Repertoire):</p>

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Week 9	PA, and 1-9	<p>Orchestra GPS: MHSBO.1a,c MHSBO.2a,b,d,e,f MHSBO.3a-d MHSBO.6a MHSBO.7a,b,c</p> <p>CCGPS: CCRAS - W.6 AWL: technique, demonstrate</p> <p>CIM: S1.2 Follows prompts inherent in the character of music.</p>	Assessment	<p>Concepts/Skills: Playing Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson:</p> <p>Summative Assessment: Practical: individual/small group performance of -sight reading examples utilizing melodies within the range of two octaves. -rhythmic sight reading through clapping, chanting or tapping advanced and complex patterns in simple and compound meters. -demonstrating correct posture and playing technique. -Sections from selected repertoire for phrasing, intonation, tone, posture and other aspects taught.</p> <p>Written: Theory quiz Sight reading quiz Aural examples matching tone, note reading examples Listening critiques on music performed by ensemble Dictation (rhythmic and/or melodic)</p> <p>Resources:</p>

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Quarter 2 Week 10 and ongoing	PA, 19	<p>Orchestra GPS: MHSBO.1 b. Demonstrate an understanding of phrasing through singing simple melodies. MHSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. MHSBO.6 b. Identify melodic and harmonic material and phrase endings in given aural examples.</p> <p>CCGPS: CCRAS - W.1 AWL: analysis, style</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Creative Thinking	<p>Concepts/Skills: Analysis; multiple interpretations; phrase manipulation.</p> <p>Activities and Suggested Lesson: Review tone quality, intonation, articulation through listening analysis. Listening: critical listening for discussion and paragraph writing to solo or ensemble recordings for style, interpretation, tone, dynamics, melody, harmony, rhythm, timbre, etc. Explain how the use of dynamics communicate the meaning of the music. Analyze/Evaluate a composition for applicable dynamic and articulation indicators. Analyze a composition for phrases: phrase lengths, motives, question/answer, echo, etc. Create: multiple interpretations for a musical idea e.g. motive, phrase through rhythmic and/or melodic variation.</p> <p>Resources (Performance repertoire - QUARTER 2):</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 11 and ongoing	PA, 4,8,9,15, 16,17,18, 20.	<p>Orchestra GPS: MHSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the keys of D and G.</p> <p>MHSBO.5 a. Create original rhythm patterns in 4/4 time.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate</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>	Creative Thinking	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition; symmetry; balance</p> <p>Activities and Suggested Lesson: Dictation: rhythmic and melodic. Instrumental or vocal 4 measure improvisation during warm-ups or technical exercises using chord patterns. Composition: completing 4 measure rhythms (question/answer or echo statements) using traditional notation. Edit compositions for dynamics and articulation. 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>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 12 and ongoing	PA, 4,8,9,15, 16,17,18, 20	<p>Orchestra GPS: MHSBO.2 c. Demonstrate vibrato readiness skills.</p> <p>MHSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the keys of D, and G.</p> <p>MHSBO.5 a. Create original rhythm patterns in 4/4 time.</p> <p>CCGPS: CCRAS - W.2a AWL: scheme, symbol</p> <p>CIM: S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience.</p>	Creative Thinking	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending; tension/release</p> <p>Activities and Suggested Lesson: Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions. Instrumental improvisation during warm ups and repertoire performance using stepwise or chord patterns applying vibrato technique. Composition: completing melodies (question/answer or echo statements using mainly repetition and sequence) and more advanced rhythms 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.</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 13 and ongoing	17	<p>Orchestra GPS:</p> <p>MHSBO.4 b. Improvise simple melodies and harmonic accompaniments in the keys of D and G.</p> <p>MHSBO.7 b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing. c. Assess the quality of performance in tone, intonation, balance, dynamics, articulation, precision, and rhythm.</p> <p>CCGPS: CCRAS - W. 2 AWL: style, dynamic, layer, link</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>	Structure	<p>Concepts/Skills: Harmonic Structure; Chord base</p> <p>Activities and Suggested Lesson: Playing: include vibrato Listening: comparing and contrasting recordings of own performances with attention to rhythms and tempi. Writing: Triads, followed by improvisatory activities with triads Record class performances. Analyze, evaluate and discuss recorded performances. Select chord patterns from repertoire for improvisation activities.</p> <p>Music Vocabulary Beginning Level on Harmony: key triad tonic/keynote/home note dominant major and minor intervals</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 14 and ongoing	PA	<p>Orchestra GPS:</p> <p>MHSBO.4</p> <p>a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies.</p> <p>b. Improvise simple melodies and harmonic accompaniments in the keys of D and G.</p> <p>MHSBO.5</p> <p>a. Create original rhythm patterns in 4/4 time.</p> <p>b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p>CCGPS: CCRAS - R.3</p> <p>AWL: image, symbol, analogy</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works.</p>	Structure	<p>Concepts/Skills: Sound and Silence</p> <p>Activities and Suggested Lesson:</p> <p>Compose and improvise soundscapes. Design a score in multiple parts or for two different instruments. Identify each part per instrument. Select a title for your composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and eight measures compose or arrange a soundscape that will communicate the title and showcase each part adequately.</p> <p>Perform repertoire as a soundscape.</p> <p>Develop improvisatory activities from selected repertoire.</p> <p>Develop technical exercises and warm up activities from selected 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 15 and ongoing	9, 19 and 20	<p>Orchestra GPS: MHSBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D, G and C.</p> <p>CCGPS: CCRAS - R.3 AWL: sequence, motive</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Structure	<p>Concepts/Skills: Motive; repetition, sequence, augmentation, diminution, imitation, echo.</p> <p>Activities and Suggested Lesson: Composing scores using compositional devices such as repetition, sequence, augmentation and diminution. Compose melodic themes in contrasting styles (rhythmic and/or melodic). Design a score based on a selected melodic motive from performance repertoire. Demonstrate repetition, sequence, augmentation and diminution of this motive or over eight measures. Evaluate the structure of melodic motives most successful for composition. Perform repertoire. Develop improvisatory activities from selected repertoire.</p> <p>Music Vocabulary Beginning Level on Compositional Devices: motive (motif) repeat sequence scale ostinato</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	9, 17-20.	<p>Orchestra GPS: MHSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the keys of D and G.</p> <p>MHSBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p>CCGPS: CCRAS - W.2a AWL: design</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>	Structure	<p>Concepts/Skills: Compositional devices: motivic development, ostinato</p> <p>Activities and Suggested Lesson: Improvise: Multipart performances using improvisational techniques such as rhythmic ostinati, etc. Compose: Design a group composition using selected phrases from performance repertoire to demonstrate techniques including motivic development, ostinato, body percussion, etc. Edit compositions for dynamics and articulations (phrases, staccato, accents, etc.)</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 17 and ongoing	4, 8, 15, 16, 17, 18, 19 and 20.	<p>Orchestra GPS: MHSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the keys of D and G.</p> <p>MHSBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p>CCGPS: CCRAS - W.4 AWL: form, design</p> <p>CIM: S.1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	<p>Performance (Winter Concert, Honor Groups)</p>	<p>Concepts/Skills: Formal Structure; AB; ABA Activities and Suggested Lesson: Multipart performances using improvisational techniques such as rhythmic ostinati, etc. Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, motivic development, formal structure AB or ABA, etc. Guided composition: creating melodies for sight reading. Compose: individual - 4 measure melody; class - compile a rhythmic composition in score layout.</p> <p>Music Vocabulary (Beginning Level) on Form: Binary AB, Ternary ABA</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	1 - 20	<p>Orchestra GPS: MHSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the keys of D and G. MHSBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p>CCGPS: CCRAS - W.4 AWL: form, design, framework</p> <p>CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Assessment	<p>Concepts/Skills: formal structure (motive, measures, phrase lengths, AB/ABA) Activities and Suggested Lesson: Summative Assessment Practical (playing instrument individually or small group) Improvise short melodic phrases based on triads, pentachord, stepwise movement. Composing or improvising ostinati, chord based accompaniment, two part. Composing/improvising multi-measure advanced rhythmic patterns in simple and/or compound meters. Guided composition: creating melodies from a motive from the orchestra repertoire.</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	PA	<p>Orchestra GPS: MHSBO.2</p> <ul style="list-style-type: none"> a. Perform with expression and technical accuracy a large and varied repertoire of orchestral and ensemble literature with a level of difficulty of 1 and 2 on a scale of 1 to 6. b. Demonstrate correct left hand position and finger placement, right hand position (bow hold), bow placement, posture and instrument position. c. Demonstrate vibrato readiness skills d. Produce a characteristic sound using legato, staccato, slurs, detached slur, accent, spiccato, hooked bowing, and pizzicato. e. Utilize correct finger patterns in performing scales and repertoire in the major keys of D, G, C, A, F, Bb, and the minor keys of e, a, d, b. f. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, and tempo. <p>CCGPS: CCRAS - W.2d AWL: contrast, similar, accompany</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.</p> <p>Activities and Suggested Lesson: Performing: advanced bowing techniques, vibrato, scale fluency. Score analysis: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc. Listening: compare performances/demonstrations for contrast. Apply score reading and analytical strategies to selected repertoire.</p> <p>Resources (Performance repertoire - QUARTER 3): GMEA list</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	PA	<p>Orchestra GPS: MHSBO.7</p> <p>a. Distinguish between correct and incorrect melodic and harmonic intonation and demonstrates ability to adjust accordingly.</p> <p>b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing.</p> <p>c. Assess the quality of performance in tone, intonation, balance, dynamics, articulation, precision, style, and rhythm.</p> <p>CCGPS: CCRAS - W.2d AWL: style</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Communication	<p>Concepts/Skills: Stylistic Interpretation through tone, blend, balance, dynamics, articulations, playing technique.</p> <p>Activities and Suggested Lesson:</p> <p>Critical listening: listening guides, listening maps, scores, critique, Q&A utilizing professional recordings or classroom recordings.</p> <p>Performance and listening: solo, ensemble and large group tone, blend and balance, melody, harmony, rhythm, timbre.</p> <p>Creativity: generate multiple interpretations for a musical idea (e.g. motive) selected from the repertoire</p> <p>Apply tone production skills.</p> <p>Apply listening skills.</p> <p>Oral or written evaluations of performances.</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 21 and ongoing	1,8,9,19 and 20.	<p>Orchestra GPS: MHSBO.9 a. Identify and compare performance styles of music learned in class. MHSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the keys of D and G.</p> <p>CCGPS: CCRAS - W.3e AWL: analyze, describe, function</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 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, chromaticism, meter, tonality, etc. visually and aurally. Discuss/Explore: styles of music; expressivity and communicative qualities in music, elements of music and how their interpretation can represent a mood/story. Improvise: rhythmic and melodic phrases inspired by program or narrative. Resources (Performance repertoire):</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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	PA	<p>Orchestra GPS: MHSBO.9 a. Identify and compare performance styles of music learned in class. MHSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the keys of D and G.</p> <p>CCGPS: CCRAS - W.1c AWL: complexity, adjust</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: How music tells a story 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, chromaticism, meter, tonality, etc. visually and aurally. Discuss/Explore: styles of music; expressivity and communicative qualities in music, elements of music and how their interpretation can represent a mood/story. Improvise: rhythmic and melodic phrases inspired by program or narrative. Apply advanced sight reading skills to selections from repertoire, e.g. larger range, advanced playing techniques, more complex rhythms, irregular note groups, etc. 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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	PA	<p>Orchestra GPS:</p> <p>MHSBO.2 f. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, and tempo.</p> <p>MHSBO.7 a. Distinguish between correct and incorrect melodic and harmonic intonation and demonstrates ability to adjust accordingly. b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing. c. Assess the quality of performance in tone, intonation, balance, dynamics, articulation, precision, style, and rhythm.</p> <p>CCGPS: CCRAS - SL.6 AWL: connotation, evaluate CIM: S1.2 Follows prompts inherent in the character of music</p>	Performance (GMEA LGPE)	<p>Concepts/Skills: Communication; expressivity through playing technique and tone.</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. Evaluate: intonation, rhythm, tempos, tone, balance, dynamics, articulation, precision, style and make suggestions for improvement.</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	21-26	<p>Orchestra GPS: MHSBO.9 b. Discuss characteristics of music from various societies and cultures. c. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>CCGPS: CCRAS - W. 2a AWL: concise, expository</p> <p>CIM: S3.2.3 Identifying personal rationale (interests/passions)</p>	Cultural and Historical Context	<p>Concepts/Skills: rhythm, tempo, meter, duple and compound time as applied to different styles and genre</p> <p>Activities and Suggested Lesson: Explore performance repertoire of diverse cultures, historical periods, and styles through analytical, theoretical, and listening activities</p> <p>Resources:</p>
Week 25 and ongoing	21-26	<p>Orchestra GPS: MHSBO.8 a. Explain how music contributes to a well rounded education. b. Establish awareness that all subjects are related to music.</p> <p>CCGPS: CCRAS - W.2a AWL: image, figurative</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Cultural and Historical Context	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style, and differences and similarities in contextual meaning of music and its relation to all subjects</p> <p>Activities and Suggested Lesson: Listening, playing, visual and creative activities: explore concepts e.g. form, structure, color, texture, contour, etc. in music, visual art, dance, drama and other related subjects e.g. language arts.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	11-14	<p>Orchestra GPS: MHSBO.9</p> <ul style="list-style-type: none"> a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures. c. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. <p>CCGPS: CCRAS - R.4 AWL: evidence, evaluate CIM: S2.3.2 Determining strategies and criteria for investigating artistically.</p>	Cultural and Historical Context	<p>Concepts/Skills: Function of Music Activities and Suggested Lesson: Through listening, playing, visual and creative activities explore concepts e.g. form, structure, color, texture, contour, expression, symmetry, interpretation, harmony, patterns, texts, lyrics, meter, wave, sound production, timbre, physiology, anatomy, technology, history, culture, etc. of music from various societies and cultures. Explore how music is created to serve a function. Investigate how music is created, the creators (composers) and the conditions/environments/purposes of creating music. Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	PA, 1 - 20	<p>Orchestra GPS: MHSBO.1a-c MHSBO.2a-f MHSBO.3a-e MHSBO.4a-b MHSBO.5 a-b MHSBO.6a-b MHSBO.7a-c MHSBO.8a-b MHSBO.9a-c</p> <p>CCGPS: CCRAS-W.2 AWL: evaluate, evidence, explanatory</p> <p>CIM: S1.4 Mentally manipulates sound and meaning</p>	Assessment	<p>Concepts/Skills: Notation Activities and Suggested Lesson: Summative Assessment Practical: Perform repertoire selections Sight reading Improvisation Performing technical work, e.g. scales, arpeggios, etc. 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	21-26	<p>Orchestra GPS: MHSBO.9</p> <p>a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures. c. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>CCGPS: CCRAS - SL.5 AWL: culture, style</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating artistically.</p>	Cultural and Historical Context	<p>Concepts/Skills: American Music</p> <p>Activities and Suggested Lesson: Introduce focus genre from American Music, e.g. jazz, ragtime, symphonic music, chamber music, symphonic music influenced by jazz, etc. Composers e.g. Gershwin, Ives, Copland, Bernstein. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc. Develop activities, e.g. creative, performing, listening, improvisatory, etc. to explore the historical and musical context of the focus genre.</p> <p>Resources (Performance repertoire - QUARTER 4):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	21-26	<p>Orchestra GPS: MHSBO.9 a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures. c. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>CCGPS: CCRAS - SL.5 AWL: culture, style, decade, environment</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Cultural and Historical Context	<p>Concepts/Skills: American Music 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 including literature, instruments, notations, etc. Develop a set of criteria to analyze the selected genre. Develop a comparative chart of characteristics to relate this genre to society, function the genre serves, roles of musicians, etc. Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition. Composition/improvisation and performance activities within the focus genre.</p> <p>Resources (Performance repertoire): <i>Listening to Music History - recordings of music from medieval times to the twentieth century with activities for listening, performing and composing by Helen MacGregor</i></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	21-26	<p>Orchestra GPS: MHSBO.9</p> <ul style="list-style-type: none"> a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures. c. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. <p>CCGPS: CCRAS - SL.6 AWL: culture, style, transform</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Cultural and Historical Context	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Listening selections based on the historical period of the focus genre: 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, repertoire list and/or listening list of this genre. Review portfolio work: compositions, soundscapes etc. and adapt, arrange or edit existing work.</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	21-26	<p>Orchestra GPS: MHSBO.9 a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures. c. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, image.</p> <p>CIM: S3.2.2 Identifying personal standards (adapting/going beyond exemplars)</p>	Historical/Cultural Context	<p>Concepts/Skills: World Music Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the genre 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 from focus genre selection.</p> <p>Resources (Performance repertoire):</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>
Week 32 and ongoing	PA	<p>Orchestra GPS: MHSBO.1a-c MHSBO.2a-f MHSBO.3a-e MHSBO.6a-b MHSBO.7a-c</p> <p>CCGPS: CCRAS - R.2 AWL: technique</p> <p>CIM:</p>	Post-Assessment	<p>POST-ASSESSMENT: PA (Performance Assessment)</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment Individual Performance Assessments: - scale - sight reading - repertoire</p> <p>Perform, record and complete rubric per student.</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	PA	<p>Orchestra GPS: MHSBO.1a-c MHSBO.2a-f MHSBO.3a-e MHSBO.6a-b MHSBO.7a-c</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, technique</p> <p>CIM:</p>	Post-Assessment	<p>POST-ASSESSMENT: PA (Performance Assessment)</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment Individual Performance Assessments: - scale - sight reading - repertoire</p> <p>Perform, record and complete rubric per student.</p>
Week 34 and ongoing	1-26	<p>Orchestra GPS: MHSBO.1a-c MHSBO.2a-f MHSBO.3a-e MHSBO.4a-b MHSBO.5a-b MHSBO.6a-b MHSBO.7a-c MHSBO.8a-b MHSBO.9a-c</p> <p>CCGPS: CCRAS-SL.6 AWL: elaborate, evidence, relevant/ irrelevant</p> <p>CIM:</p>	Post-Assessment	<p>POST-ASSESSMENT: CKV (Conceptual Knowledge and Vocabulary) online assessment</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 and ongoing	1 - 26	<p>Orchestra GPS: MHSBO.1a-c MHSBO.2a-f MHSBO.3a-e MHSBO.4a-b MHSBO.5a-b MHSBO.6a-b MHSBO.7a-c MHSBO.8a-b MHSBO.9a-c</p> <p>CCGPS: CCRAS - W.2 AWL: interact, conceptual</p> <p>CIM:</p>	Post-Assessment	<p>POST-ASSESSMENT: CKV (Conceptual Knowledge and Vocabulary) online assessment</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment</p>
Week 36	PA, 1 - 26	<p>Orchestra GPS: MHSBO.1a-c MHSBO.2a-f MHSBO.3a-e MHSBO.4a-b MHSBO.5a-b MHSBO.6a-b MHSBO.7a-c MHSBO.8a-b MHSBO.9a-c</p> <p>CCGPS: CCRAS - SL.6 AWL: elaborate, evaluate, evidence</p> <p>CIM:</p>	Assessment	<p>Concepts/Skills: Assessment</p> <p>Activities and Suggested Lesson: Summative assessment Practical: Public performance (Spring Concert) Technical playing: scales, arpeggios Sight reading Listening responses Improvisation activities Written: Portfolios Score analysis Quiz Listening critique Socio/historic projects or research reports Compilation of a discography, listening list, play list</p>

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