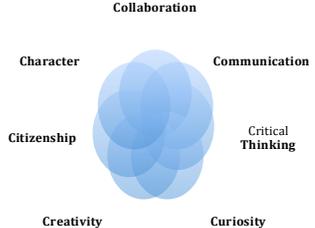


Content Area	Course: Grade 8 Orchestra	Grade Level: Eighth
Grade 8 Orchestra 	<b>R14 The Seven Cs of Learning</b> 	
Unit Titles	Length of Unit	
<ul style="list-style-type: none"> <li>Instrumental Development</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Melody &amp; Harmony</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Form</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Style and Expression</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Composing and Arranging</li> </ul>	<ul style="list-style-type: none"> <li>2-3 weeks</li> </ul>	
<ul style="list-style-type: none"> <li>Improvisation</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Performance Technique &amp; Etiquette</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	



Strands	Course Level Expectations*
<b>Create</b>	<ul style="list-style-type: none"> <li>• The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>• Musicians can generate creative ideas, make creative decisions, and know when to share.</li> <li>• Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>• Musicians' presentation of creative work is the culmination of a process of creation and communication</li> </ul>
<b>Perform</b>	<ul style="list-style-type: none"> <li>• Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>• Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</li> <li>• Performers make interpretive decisions based on their understanding of context and expressive intent.</li> <li>• To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>• Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</li> <li>• Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music</li> </ul>
<b>Respond</b>	<ul style="list-style-type: none"> <li>• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</li> <li>• The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</li> </ul>
<b>Connecting</b>	<ul style="list-style-type: none"> <li>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>• Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</li> </ul>

\*Expectations span Grades K-8 and are based on the National Coalition Core for Art Standards

This page left intentionally blank.

Unit Title	Instrumental Development	Length of Unit	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How does understanding the structure and context of musical works inform performance?</li> <li>• When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> <li>• What musical skills need to be developed in order to become a musical listener and participant?</li> <li>• What are proper practice techniques (i.e. how do you warm up, approach learning new music, correct mistakes, etc?)</li> <li>• What are the basic elements of music reading?</li> <li>• What is the proper playing position for your instrument?</li> <li>• How do you produce an appropriate tone, characteristic of your instrument?</li> <li>• How is musical notation interpreted and translated into musical performance?</li> </ul>		
<b>Standards*</b>	<p><b>Perform:</b>  <i>Analyze:</i> MU:Pr4.2.E.8a, <i>Present:</i> MU: Pr6.1E.8a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Instrument care and maintenance,</li> <li>• Proper sound production (tone),</li> <li>• Posture, finger and bow placement,</li> <li>• Time signatures, music symbols,</li> <li>• Tuning, shifting, vibrato</li> </ul>		
<b>Key Vocabulary</b>	cut time/alla breve, 6/8 time, Bb major, E major, circle of 5ths, vibrato		

\*Standards based on National Coalition for Core Art Standards

For more information visit: <https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf>

<b>Unit Title</b>	<b>Instrumental Development</b>	<b>Length of Unit</b>	Ongoing
-------------------	---------------------------------	-----------------------	---------

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>proper care and maintenance of their instrument</li> <li>fingerings as related to student's instrument</li> <li>appropriate posture related to student's instrument</li> <li>The following key signatures: Bb, F, C, G, D, A, E Major and relative minors</li> <li>bow control and techniques</li> <li>appropriate bow placement</li> <li>Bb, F, C, G, D &amp; A major arpeggios</li> <li>tuning in relation to their instrument while using a tuner or tuning pitch.</li> <li>proper shifting technique</li> </ul>	<ul style="list-style-type: none"> <li>analyze creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</li> <li>perform Bb, F, C, G, D, A, &amp; E major scales and corresponding minors scales in whole notes, half notes and quarter notes, and eighth notes</li> <li>perform solo and ensemble literature in tune with a characteristic tone, with expression and technical accuracy</li> <li>demonstrate accurate bow, hand, and finger placement</li> <li>demonstrate proper assembly, care, and maintenance of their instrument</li> <li>apply a controlled bow pressure and speed resulting in an even tone throughout all strings</li> <li>apply controlled vibrato to notes as the music or phrasing requires</li> <li>utilize proper bow placement to achieve a full and open tone characteristic of designated instrument</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Music Symbol Assessment, Teacher Observation, Performance tasks, formative assessment of skill development in rehearsal and lessons</li> </ul>
<b>Teacher Resources:</b>	Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Sight-reading factory exercises, Performance Repertoire, Solo Repertoire, small ensemble opportunities

Unit Title	Rhythm	Length of Unit	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do performers select repertoire?</li> <li>• How does understanding the structure and context of musical works inform performance?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> <li>• How can students read and understand a piece of music?</li> </ul>		
<b>Standards</b>	<p><b>Perform;</b>  <i>Select:</i> MU:Pr4.1.E.8a, <i>Analyze:</i> MU:Pr4.2.E.8a  <i>Interpret:</i> MU:Re8.1.E.8a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Rhythm literacy,</li> <li>• Rhythm in simple duple meter,</li> <li>• Dotted rhythms,</li> <li>• Compound meter</li> </ul>		
<b>Key Vocabulary</b>	<p>eighth note, quarter note, half note, whole note and corresponding rests, bar line, measure, time signature, sight reading, dot, dotted half note, pick up note, dotted quarter note, syncopation, sixteenth note, sixteenth-eighth note variations, dotted eighth note and corresponding rests, eighth note triplet, quarter note triplets, 5/4 time</p>		

Unit Title	Rhythm	Length of Unit	Ongoing
------------	--------	----------------	---------

Critical Content: My students will <b>Know</b> ...	Key Skills: My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>rhythmic combinations including whole notes &amp; rests, half notes &amp; rests, quarter notes &amp; rests, eighth notes</li> <li>the following time signatures: 5/4, 4/4, C, cut time, 2/4, 3/4, 6/8</li> </ul>	<ul style="list-style-type: none"> <li>select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance</li> <li>analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance</li> <li>provide clues to their expressive intent through their use of elements and structures of music.</li> <li>analyze, perform, and enumerate Level 2 rhythms in various time signatures</li> <li>accurately perform and enumerate the following rhythmic notes and their corresponding rests: whole, half, dotted half and quarter, dotted quarter, eighth, sixteenth, and, quarter and eighth note triplets in 5/4, 4/4, 3/4 and 2/4, and cut time</li> <li>accurately perform and enumerate the following rhythmic notes and their corresponding rests: dotted half, dotted quarter, quarter, eighth, and dotted eighths in 6/8</li> <li>visually and aurally identify the following notes and their corresponding rests: whole, half, and quarter</li> <li>explain the value of a dot next to a note</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Rhythm worksheets, Student performance around rhythm, Formative assessments</li> </ul>
<b>Teacher Resources:</b>	Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Sight Reading Factory

<b>Unit Title</b>	<b>Melody &amp; Harmony</b>	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>● How do performers select repertoire?</li> <li>● How does understanding the structure and context of musical works inform performance?</li> <li>● How do we discern the musical creators' and performers' expressive intent?</li> <li>● How can students read and understand a piece of music?</li> <li>● What are the basic elements of music reading?</li> <li>● How is musical notation interpreted and translated into musical performance?</li> </ul>		
<b>Standards</b>	<i>Select:</i> MU:Pr4.1.E.8a <i>Analyze:</i> MU:Pr4.2.E.8a <i>Interpret:</i> MU:Re8.1.E.8a		
<b>Unit Strands &amp; Concepts</b>	melody vs. harmony, solfege, phrasing, sight-singing and sight reading, major vs. minor		
<b>Key Vocabulary</b>	natural, harmonic, melodic minors, scale degree		

<b>Unit Title</b>	<b>Melody &amp; Harmony</b>	<b>Length of Unit</b>	Ongoing
-------------------	-----------------------------	-----------------------	---------

<b>Critical Content: My students will Know...</b>	<b>Key Skills: My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• melodic vs. harmonic passages</li> <li>• the characteristics of melodic contour within typical elementary repertoire</li> <li>• common chord progressions found in middle school repertoire</li> <li>• dissonance vs. consonance</li> <li>• chord names in roman numerals</li> <li>• solfege syllables in major and minor</li> <li>• scale degrees</li> </ul>	<ul style="list-style-type: none"> <li>• select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance.</li> <li>• analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance</li> <li>• provide clues to their expressive intent through their use of elements and structures of music</li> <li>• analyze melodic versus harmonic structures in their music and in professional performances</li> <li>• identify common harmonic elements such as chords and countermelodies in their music</li> <li>• analyze and perform simple harmonic lines using I IV, and V chords</li> <li>• sing melodies using solfege syllables in major and minor</li> <li>• identify and demonstrate the appropriate fingerings for notes of the staff</li> <li>• interpret musical notation and translate into instrumental performance</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Performance Task</li> </ul>
<b>Teacher Resources:</b>	Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins

Unit Title	Form	Length of Unit	Ongoing
<b>Inquiry Questions</b> (Engaging & Debatable)	<ul style="list-style-type: none"> <li>• How do performers interpret musical works?</li> <li>• How do individuals choose music to experience?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b> <i>Interpret:</i> MU:Pr4.3.E.8a</p> <p><b>Respond:</b> <i>Select:</i> MU:Re7.1.E.8a, <i>Analyze:</i> MU:Re7.2.E.8a, <i>Interpret:</i> MU:Re8.1.E.8a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• musical form,</li> <li>• musical endings</li> </ul>		
<b>Key Vocabulary</b>	round/ canon, AB (binary), ABA (Ternary), Rondo, Theme & Variation, 1st and 2nd Endings, DC al Fine, DS al Fine		

<b>Unit Title</b>	<b>Form</b>	<b>Length of Unit</b>	Ongoing
-------------------	-------------	-----------------------	---------

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music</li> <li>• creators and performers provide clues to expressive intent through the use of elements and structures of music</li> <li>• common forms such as AB (Binary), ABA (ternary), Rondo, and Theme and Variation</li> </ul>	<ul style="list-style-type: none"> <li>• make interpretive decisions based on their understanding of context and expressive intent</li> <li>• select musical works that is influenced by their interests, experiences, understandings, and purposes</li> <li>• provide clues to their expressive intent through the use of elements and structures of music</li> <li>• analyze the form of typical middle school repertoire and professional performances</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Teacher observation, formative assessments</li> </ul>
<b>Teacher Resources:</b>	Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins Sight Reading Factory, Professional Recordings

Unit Title	Style & Expression	Length of Unit	Ongoing
<b>Inquiry Questions</b> (Engaging & Debatable)	<ul style="list-style-type: none"> <li>• How do performers interpret musical works?</li> <li>• When is a performance judged ready to present? how do context and the manner in which musical work is presented influence an audience response?</li> <li>• How do individuals choose music to experience?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> <li>• How do you distinguish between detached and slurred notes?</li> <li>• When is vibrato necessary in music and what does it add or take away?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b> <i>Interpret:</i> MU:Pr4.3.E.8a, <i>Present:</i> MU:Pr6.1E.8a</p> <p><b>Respond:</b> <i>Select:</i> MU:Re7.1.E.8a, <i>Analyze:</i> MU:Re7.2.E.8a <i>Interpret:</i> MU:Re8.1.E.8a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Dynamics,</li> <li>• Articulation,</li> <li>• Phrasing,</li> <li>• Vibrato</li> </ul>		
<b>Key Vocabulary</b>	<p>alla marcia, vivace, sforzando, fortepiano, accelerando, vibrato</p>		

<b>Unit Title</b>	<b>Style &amp; Expression</b>	<b>Length of Unit</b>	Ongoing
-------------------	-------------------------------	-----------------------	---------

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music</li> <li>• articulation markings including, but not limited to: staccato, legato, slurs, accents</li> <li>• dynamic markings including, but not limited to: pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, decrescendo</li> <li>• musical symbols, including, but not limited to: fermata, sfz, fp, rit, accel</li> </ul>	<ul style="list-style-type: none"> <li>• make interpretive decisions based on their understanding of context and expressive intent</li> <li>• judge performance based on criteria that vary across time, place and cultures</li> <li>• select musical works based on interests, experiences, understandings and purposes</li> <li>• provide clues to their expressive intent through the use of elements and structures of music</li> <li>• perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context</li> <li>• perform expressive passages with vibrato when stylistically or culturally appropriate.</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Formative assessment, student performance, student self-assessment</li> </ul>
<b>Teacher Resources:</b>	Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Sight Reading Factory

<b>Unit Title</b>	<b>Composing &amp; Arranging</b>	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do musicians generate creative ideas?</li> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> </ul>		
<b>Standards</b>	<i>Imagine:</i> MU:Cr1.1.E.8a <i>Plan and Make:</i> MU:Cr2.1.E.8a <i>Evaluate &amp; Refine:</i> MU:Cr3.1.E.8a		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Rhythmic Composition,</li> <li>• Melodic Composition</li> </ul>		
<b>Key Vocabulary</b>	composer, arranger, notation, measure, dynamics, original		

<b>Unit Title</b>	<b>Composing &amp; Arranging</b>	<b>Length of Unit</b>	Ongoing
-------------------	----------------------------------	-----------------------	---------

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li> <li>musicians creative choices are influenced by their expertise, context, and expressive intent</li> <li>notation elements necessary for successful musical composition</li> </ul>	<ul style="list-style-type: none"> <li>evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria</li> <li>create an original piece of music that can be repeated and preserved either in notation or in a sound recording</li> <li>apply concepts of composition procedures including the development of musical ideas</li> <li>compose an 24-36 measure duet composition for their instrument with appropriate clef, meter, key signature, tempo and style including articulations and dynamics</li> </ul>

<b>Assessments:</b>	Original Composition Project
<b>Teacher Resources:</b>	Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins

<b>Unit Title</b>	<b>Improvisation</b>	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do musicians generate creative ideas?</li> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> <li>• When is creative work ready to share?</li> </ul>		
<b>Standards</b>	<p><b>Create:</b>  <i>Imagine:</i> MU:Cr1.1.E.8a, <i>Plan and Make:</i> MU:Cr2.1.E.8a  <i>Evaluate &amp; Refine:</i> MU:Cr3.1.E.8a, <i>Present:</i> MU:Cr3.2E.8a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• What is Improvisation?</li> <li>• Blues Scale,</li> <li>• Minor Scales I-V</li> <li>•</li> </ul>		
<b>Key Vocabulary</b>	Improvisation, Blues scale, Minor Scales, chord progressions, melodic contour		

<b>Unit Title</b>	<b>Improvisation</b>	<b>Length of Unit</b>	Ongoing
-------------------	----------------------	-----------------------	---------

<b>Critical Content: My students will Know...</b>	<b>Key Skills: My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li> <li>musicians creative choices are influenced by their expertise, context, and expressive intent</li> <li>musicians presentation of creative work is the culmination of a process of creation and communication</li> </ul>	<ul style="list-style-type: none"> <li>evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria</li> <li>present creative work as the culmination of a process of creation and communication</li> <li>create and perform spontaneously or in-the-moment, based on guidelines provided by the instructor</li> <li>analyze melodic concepts</li> <li>improvise over common chord progressions</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Student improvisation performance in all known keys at this level</li> </ul>
<b>Teacher Resources:</b>	Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins

Unit Title	Performance Technique & Etiquette	Length of Unit	Ongoing
<b>Inquiry Questions</b> (Engaging & Debatable)	<ul style="list-style-type: none"> <li>● How do musicians improve the quality of their performance?</li> <li>● When is a performance judged ready to present?</li> <li>● How do context and the manner in which musical work is presented influence audience response?</li> <li>● How do we discern the musical creators' and performers' expressive intent?</li> <li>● How do we judge the quality of musical work(s) and performance(s)?</li> <li>● What are proper practice techniques?</li> <li>● How is musical notation interpreted and translated into musical performance?</li> <li>● What is the importance of the conductor?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b>  <i>Rehearse, Evaluate &amp; Refine:</i> MU:Pr5.1.E.8a, <i>Present:</i> MU:Pr6.1.E.8a</p> <p><b>Respond:</b>  <i>Interpret:</i> MU:Re8.1.E.8a, <i>Evaluate:</i> MU:R9.1.E.8a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Audience Etiquette,</li> <li>• Performance Etiquette,</li> <li>• Performance Reflection</li> </ul>		
<b>Key Vocabulary</b>	rehearsal marks (numbers or letters), audience, conductor, stage, curtain, pit orchestra, stage right, stage left, bow, performance reflection, balance, blend		

<b>Unit Title</b>	<b>Performance Technique &amp; Etiquette</b>	<b>Length of Unit</b>	Ongoing
-------------------	--	-----------------------	---------

<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>• appropriate behavior and decorum before, during and after performances in which they are audience members as well as performers</li> <li>• characteristics that constitute a quality performance</li> </ul>	<ul style="list-style-type: none"> <li>• express their musical ideas through analyzing, evaluating and refining their performance over time through openness to new ideas, persistence, and the application of appropriate criteria</li> <li>• judge performance based on criteria that vary across time, place and cultures. This context and how a work is presented influence the audience response</li> <li>• evaluate personal work and performances by analysis, interpretation and established criteria</li> <li>• demonstrate various aspects of contextually appropriate behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire</li> <li>• critique and prove that repertoire is ready for performance through self created guidelines</li> <li>• design criteria for post-performance reflection</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Student Performance, Student Created Performance Rubric, Performance Self-Reflection</li> </ul>
<b>Teacher Resources:</b>	Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins Professional Recordings