

Wellesley Public Schools
Wellesley, Massachusetts

Performing Arts Department
Learning Goals
2009 - 2011

Community, Creativity and Culture



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Wellesley Public Schools
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Performing Arts Department Learning Goals 2009 - 2011

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Wellesley Public Schools
Wellesley, Massachusetts



Performing Arts Department Vision Statement

The Wellesley Public Schools Performing Arts Department is designed to provide a multitude of high quality opportunities for students to develop creativity, performance skills, critical thinking skills, and the ability to be educated consumers of the arts.

Graduates of Wellesley Public Schools will be lifelong learners who appreciate, participate in, and evaluate the performing arts through personal, historical, and cultural contexts. They will recognize that the arts are a vital contributing force enriching not only their own lives but also the lives of the greater community.

Wellesley Public Schools
Wellesley, Massachusetts



Performing Arts Department Grade K-12 Music

Overview

Music is considered to be a core academic subject by both the Massachusetts and United States Departments of Education. Without an extensive education in the creative and expressive processes that are fundamental to the Performing Arts, a student's education is incomplete.

The Wellesley Public Schools K-7 general music curriculum is designed to encompass the areas of singing, reading and notation, playing instruments, improvisation and composition and critical response. It is also integrated with other disciplines in the areas of social studies, technology and community connections. Content and skills are not limited to particular materials or methodology and can be delivered through multiple approaches.

The comprehensive study of music, from history to performance to the acquisition of skills such as analytical listening, performance, critique and problem solving, and the need to think and express creatively, is integral to the education of every individual.

Wellesley Public Schools, Elementary School Music

Kindergarten-Fifth Grade Learning Goals

Kindergarten	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: MUSICAL DISCOVERIES- PITCH AND STEADY BEAT	<ul style="list-style-type: none"> • What makes something music? 	<ul style="list-style-type: none"> • Music is made of melody and rhythm. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing, matching pitch alone and with others; • maintain steady beat through singing, playing instruments and movement; • compare, contrast and recognize the singing and speaking voice; and • create movement and play instruments maintaining micro and macro beat.
UNIT: MUSICAL DISCOVERIES- EXPRESSION	<ul style="list-style-type: none"> • What makes music interesting? 	<ul style="list-style-type: none"> • “Musical opposites” make music interesting. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • compare and contrast the following “musical opposites” through singing, playing instruments and movement: <ul style="list-style-type: none"> -long/short; -high/low; -duple/triple; -fast/slow; -smooth/choppy; -major/minor; -beat/no beat; -upward/downward (melodic direction); and • use analytical listening to identify musical opposites.
UNIT: MUSIC OF MEXICO	<ul style="list-style-type: none"> • What is unique about the traditional music of Mexico? 	<ul style="list-style-type: none"> • Different cultures have different styles of music. 	<p>Students will be able to demonstrate the ability to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing songs, learn dances and play games of Mexican origins, both in Spanish and English; • listen to and analyze music from Mexico for instrumentation, expression and musical opposites; and • interpret song meanings through discussion and movement.

Kindergarten Music Learning Goals, Continued

Kindergarten	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: BALLET</p>	<ul style="list-style-type: none"> • How can music tell a story if there are no words? 	<ul style="list-style-type: none"> • Dance and music can combine to tell a story without words. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • summarize the storyline of a famous ballet; • describe how movement is used during a ballet to express meaning; • recognize and match musical themes to key parts of the story; • experiment with basic ballet steps, the five positions and movements used to create dance; • use appropriate terminology when discussing ballet; • produce creative movement reflective of expressive elements of ballet; and • use appropriate audience behavior.

Kindergarten-Fifth Grade Music Learning Goals

Grade One	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: MUSICAL DISCOVERIES- PITCH AND STEADY BEAT	<ul style="list-style-type: none"> • What makes something music? 	<ul style="list-style-type: none"> • Music is made of melody and rhythm. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing, matching pitch alone and with others; • maintain steady beat through singing, playing instruments and movement; • use singing and speaking voices appropriately and consistently; and • create movement and play instruments using micro and macro beat.
UNIT: MUSICAL DISCOVERIES- OPPOSITES	<ul style="list-style-type: none"> • What makes music interesting? 	<ul style="list-style-type: none"> • “Musical opposites” make music interesting. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • compare and contrast the following “musical opposites” through singing, playing instruments and movement: <ul style="list-style-type: none"> -long/short -high/low -duple/triple -allegro/andante -legato/staccato -major/minor -beat/rhythm -upward/downward (melodic direction); and • use analytical listening to identify musical opposites.
UNIT: MUSIC OF GHANA	<ul style="list-style-type: none"> • What is unique about the traditional music of Ghana? 	<ul style="list-style-type: none"> • Different cultures have different styles of music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing songs, learn dances and play games of Ghanaian origins; • identify traditional instruments from Ghana; • analyze music from Ghana for instrumentation, expression and musical opposites; and • interpret song meanings through discussion and movement.

Grade One Music Learning Goals, Continued

Grade One	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: MY FIRST OPERA	<ul style="list-style-type: none"> • How can music tell a story with singing? 	<ul style="list-style-type: none"> • Opera is one way to tell a story through song. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • observe an opera and discuss what is needed to produce an opera; • summarize the storyline of a famous opera; • recognize and match musical themes to key parts of the story; • demonstrate the ability to sing and perform excerpts from an age-appropriate opera; • use appropriate terminology when analyzing and discussing opera; • compare and contrast child, adult male and adult female voices; <p>and</p> <ul style="list-style-type: none"> • interpret song meanings through discussion and movement.

Kindergarten-Fifth Grade Music Learning Goals

Grade Two	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: MUSIC AROUND THE WORLD	<ul style="list-style-type: none"> • What is common to all types of music from around the world? 	<ul style="list-style-type: none"> • Music from around the world contains common elements. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • compare and contrast traditional/folk music from various countries around the world; • organize traditional instruments from various countries into similar and dissimilar groupings; • demonstrate the ability to sing, play instruments, and move to children’s songs and games from various countries; • demonstrate performance skills using musical opposites; • demonstrate the ability to sing in major/minor tonalities; • demonstrate the ability to sing rounds; • use analytical listening skills to find common elements; and • perform rhythm patterns in duple and triple.
UNIT: JAPAN	<ul style="list-style-type: none"> • What is unique about Japanese music? 	<ul style="list-style-type: none"> • Different cultures have different styles of music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing songs, learn dances and play games of Japanese origins; • identify traditional instruments from Japan – shamisen, shakuhachi, koto, and taiko; • analyze music from Japan; and • interpret song meanings through discussion and movement.

Kindergarten-Fifth Grade Music Learning Goals

Grade Three	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: RECORDER	<ul style="list-style-type: none"> • How can you create music from notation? 	<ul style="list-style-type: none"> • Notation represents music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to play basic B, A, G songs on the recorder; • read treble clef notation and apply it to recorder playing; • perform in an ensemble; • compose short recorder pieces; • demonstrate appropriate recorder technique; • use traditional counting methods for rhythms and rhythmic patterns; • recognize, play, and write notes on staff; and • explain and interpret time signatures, notation, tempo and dynamics.
UNIT: FAMILIES OF INSTRUMENTS	<ul style="list-style-type: none"> • Why don't instruments all sound the same? 	<ul style="list-style-type: none"> • Instruments make different sounds. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • list the four major families of orchestra instruments and sort them into their appropriate groupings based on physical, visual and aural characteristics; • describe the characteristics of each family of orchestra instruments; • sort non-orchestral instruments by family, size, and pitch; • compare and contrast the way that instruments make different sounds; and • discuss and demonstrate audience behavior for concerts.
UNIT: RUSSIA	<ul style="list-style-type: none"> • What is unique about the traditional music of Russia? 	<ul style="list-style-type: none"> • Different cultures have different styles of music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing songs, learn dances and play games of Russian origins; • identify traditional instruments from Russia – gusli, balalaika, and bayan; • analyze music from Russia; and • interpret song meanings through discussion and movement.

Kindergarten-Fifth Grade Music Learning Goals

Grade Four	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: RECORDER	<ul style="list-style-type: none"> • How can you create music from notation? 	<ul style="list-style-type: none"> • Notation represents music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to play songs using an expanded range D, E, G, A, B, C (high), D (high) on the recorder; • read expanded treble clef notation and apply it to recorder playing; • demonstrate appropriate recorder technique; • use traditional counting methods for rhythms and rhythmic patterns; • recognize, play, and write notes on staff; and • explain and interpret time signatures, notation, tempo and dynamics.
UNIT: PATRIOTIC MUSIC	<ul style="list-style-type: none"> • What makes a song patriotic? 	<ul style="list-style-type: none"> • A patriotic song has words and symbols that demonstrate pride about a country. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing, play and move to patriotic songs; • analyze and sing patriotic music for song meaning, expression and musical elements; • describe and discuss the historical context of patriotic songs; and • demonstrate the ability to sing <i>The Star Spangled Banner</i> (verse 1) from memory.
UNIT: MUSIC OF REGIONS OF THE UNITED STATES	<ul style="list-style-type: none"> • What is unique about American music? 	<ul style="list-style-type: none"> • Different cultures have different styles of music. • Songs preserve American heritage. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing songs, learn dances, play recorder and play games from the five regions of the U.S. (including Native American sources); • identify traditional instruments from America- banjo, guitar, and dulcimer; • analyze music from America; and • interpret song meanings through discussion and movement.

Kindergarten-Fifth Grade Music Learning Goals

Grade Five	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: COMPOSITION	<ul style="list-style-type: none"> • How can music we know inspire us to compose? 	<ul style="list-style-type: none"> • Knowledge of music of the past influences and informs modern day compositions. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • discuss the difference between composition and improvisation; • explore the concept of ‘inspiration’ and how it helps composers create new musical pieces; • create compositions using standard or non-traditional notation; • analyze music of different composers and/or cultures; and • use the elements of music when composing.
UNIT: TRADITIONAL MUSIC OF CHINA	<ul style="list-style-type: none"> • What is unique about the music of China? 	<ul style="list-style-type: none"> • Different cultures have different styles of music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sing songs, learn dances and play games of Chinese origins; • analyze music from China for instrumentation, expression and musical opposites; • demonstrate the ability to sing and play pentatonic style music; • recognize and identify the erhu, ch’in visually and aurally; • create appropriate movement to Chinese songs; • perform rhythmic and/or melodic patterns to accompany Chinese songs; and • compose a piece in Chinese folk style.

Wellesley Public Schools, Middle School Music

Sixth Grade Learning Goals

GRADE 6	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: GREAT COMPOSERS	<ul style="list-style-type: none"> • Why does a society need composers? • How do composers create? <p>Where do composers get their ideas?</p>	<ul style="list-style-type: none"> • Composers both influence and are influenced by their cultures and time periods. • Music is created many different ways. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • compare and contrast styles and historical periods as they relate to great works of music; • compose and create short pieces of music using varied methods and inspirations; • demonstrate knowledge of music vocabulary needed to compose music; and • use analytical listening to critique and describe great works of music.
UNIT: MUSIC LITERACY	<ul style="list-style-type: none"> • Does every song have a message? • Can I write music? 	<ul style="list-style-type: none"> • Music is a form of communication. • Anyone can create music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • use both technology and traditional means for composition; • compose and create short pieces of music using varied methods and inspirations; • demonstrate knowledge of music vocabulary needed to compose music; • demonstrate appropriate behavior in audience and performance settings; • demonstrate the ability to play pitched and non-pitched percussion instruments using a score; • read the grand staff and play simple piano using a score; and • use analytical listening to critique and describe great works of music.
UNIT: BROADWAY, MUSICALS, BALLET, OPERA	<ul style="list-style-type: none"> • How does music tell a story if there are no words? 	<ul style="list-style-type: none"> • Music can communicate a story with or without using lyrics. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • compare and contrast opera, ballet and musicals; • critique and describe various operas, musicals and ballets; • write, read, and understand program notes; and • demonstrate understanding of voice categories as well as the appropriate vocabulary for ballet and opera.

Wellesley Public Schools, Middle School Music

Seventh Grade Learning Goals

GRADE 7	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: WEST AFRICAN ATTRIBUTES AND PERCUSSION	<ul style="list-style-type: none"> • How did African music influence American popular music? • Why are the attributes and elements of African music important to American popular music? 	<ul style="list-style-type: none"> • The direct roots of American popular music are in the music of West Africa. • Popular music reflects, and is a comment on, the current culture of a society. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • identify and demonstrate, through percussion ensemble, the seven attributes of West African music (syncopation, ostinato, folk vocal style, improvisation, polyrhythm, percussion, call and response); • discuss and describe historical and regional influences of Ghana/West Africa on American popular music; • use analytical listening to identify African attributes in American popular music; and • create and perform an original mixed percussion ensemble piece based on West African attributes.
UNIT: MUSIC FROM THE PLANTATION	<ul style="list-style-type: none"> • Why was Plantation music considered to be popular music? • How did Plantation music influence other American styles of music? • How did Plantation music evolve? 	<ul style="list-style-type: none"> • Slaves from West Africa brought their culture with them to America, and their cultural music merged with European styles to create new forms of popular music. • Popular music reflects, and is a comment on, the current culture of a society. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze and discuss historical and regional influences of Plantation music on American popular music; • compare and contrast styles of plantation music (message song, field holler, work song); • use analytical listening to identify African attributes in Plantation music; • create and perform an original message song; and • discuss and describe historical and regional influences of Ghana and Europe on American popular music.

Seventh Grade Music Learning Goals, Continued

GRADE 7	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: APPALACHIAN MUSIC</p>	<ul style="list-style-type: none"> • Why is Appalachian music considered to be popular music? • How did Appalachian music influence other American styles of music? • How did Appalachian music evolve? 	<ul style="list-style-type: none"> • The elements of Appalachian music have influenced the development of current styles of American popular music. • Popular music reflects, and is a comment on, the current culture of a society. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze and discuss historical, sociological influences, and the role of Appalachian culture in American popular music; • compare and contrast AABB and ballad form; • identify the musical elements of Appalachian music; • recognize and experiment with the dance form of clogging; • demonstrate the ability to play Appalachian music on guitar or dulcimer; • compare and contrast Appalachian music to other genres; • demonstrate understanding of simple rhythms, chords, and a modal melody in a jug band; and • use analytical listening to identify European attributes in Appalachian music.
<p>UNIT: 12 BAR BLUES</p>	<ul style="list-style-type: none"> • Why is the Blues considered to be popular music? • How has Blues music influenced other American styles of music? • How did the Blues evolve? 	<ul style="list-style-type: none"> • The Blues evolved from the abolition of slavery. • Popular music reflects, and is a comment on, the current culture of a society. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze and discuss historical, sociological influences, and the role of the Blues in American popular music; • identify chord, form, walking bass and lyric patterns for Blues; • create, play and perform Blues piece using I, IV, V chord progression, walking bass, and AAB lyric pattern; • compare and contrast Blues music to other genres; • use analytical listening to identify West African attributes in Blues music; and • compare and contrast various Blues artists, both current and past.

Seventh Grade Music Learning Goals, Continued

GRADE 7	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: RAGTIME	<ul style="list-style-type: none"> • Why is Ragtime considered to be popular music? • How has Ragtime music influenced other American styles of music? • How did Ragtime evolve? 	<ul style="list-style-type: none"> • Ragtime is a blending of West African and European popular music. • Popular music reflects, and is a comment on, the current culture of a society. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze and discuss historical, sociological, technological influences, and the role of Ragtime in American popular music; • identify form, instrumentation, oompah bass, and syncopation in Ragtime; • demonstrate the ability to play oompah bass on piano; • compare and contrast Ragtime music to other genres; • use analytical listening to identify West African attributes in Ragtime music; • observe and critique performance of Ragtime; and • discuss and describe the life and work of Scott Joplin.
UNIT: BOOGIE WOOGIE/BIG BAND	<ul style="list-style-type: none"> • Why are Boogie Woogie and Swing considered to be popular music? • How has Boogie and Swing music influenced other American styles of music? • How did Boogie and Swing evolve? • What did the Great Depression have to do with Boogie Woogie and Swing music? 	<ul style="list-style-type: none"> • Boogie and Swing are forms of Jazz. • Popular music reflects, and is a comment on, the current culture of a society. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze and discuss historical, sociological and technological influences, and the role of Boogie and Swing in American popular music; • identify stylistic elements of Boogie and Swing: verse, form, chorus and solo, lead sheets and call charts; • compare and contrast Boogie and Swing music to Blues and New Orleans Jazz; • use analytical listening to identify West African attributes in Boogie and Swing music; • listen to and critique performances by various Big Band/Swing artists; and • perform Boogie on guitar or piano.

Seventh Grade Music Learning Goals, Continued

GRADE 7	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: BEBOP	<ul style="list-style-type: none"> • Why is BeBop considered to be popular music? • Is BeBop music influencing other American styles of music? • How did BeBop evolve? • Are new genres of music only created from rebellion? 	<ul style="list-style-type: none"> • BeBop was created as a direct result of musicians rebelling against society and the Boogie/Swing styles. • Popular music reflects, and is a comment on, the current culture of a society. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze and discuss historical, sociological and technological influences, and the role of BeBop in American popular music; • identify stylistic elements of BeBop: form, instrumentation, and improvisation; • compare and contrast BeBop to Boogie and Swing music; • use analytical listening to identify West African attributes in BeBop music; • critique performances by various Big Band/Swing artists; and • use a call sheet for analytical listening.
UNIT: ROCK AND ROLL	<ul style="list-style-type: none"> • Why is Rock and Roll considered to be popular music? • What styles of music have influenced Rock and Roll? • How did Rock and Roll evolve? • Is Rock and Roll more important than other styles of popular music? 	<ul style="list-style-type: none"> • Like BeBop, Rock and Roll was created from a desire to rebel against current culture and music. • All forms of popular music are important. • Popular music reflects, and is a comment on, the current culture of a society. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze and discuss historical, sociological and technological influences, and the role of Rock and Roll in American popular music; • identify stylistic elements of Rock and Roll: simplicity of form, vocal style and use the five elements (rhythm, melody, harmony, form, tone color) of music as a guideline; • compare and contrast Rock and Roll to other genres of popular music; • identify West African attributes in Rock and Roll music; • research and examine independent record companies and their influence on the growth of Rock and Roll; • create an original song using <i>GarageBand</i> or other technology to demonstrate understanding of form, style, and instrumentation; and • demonstrate the ability to play and perform early rock songs on the guitar and/or piano.

Wellesley Public Schools, High School

Music Technology Learning Goals

GRADE 9-12	Essential Question	Concept(s)	Skills/Learning Goals
UNIT: COMPUTER ASSISTED COMPOSITION	<ul style="list-style-type: none"> • How can I create my own original music? 	<ul style="list-style-type: none"> • Music composition software can be an effective tool for creating original music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • compare and contrast shareware/freeware music composition software; • analyze and evaluate music composition software for its efficacy in matching personal style and personal music composition goals; • recognize the effectiveness of key words in Internet searches to research music composition software and demonstrate the ability to discriminate between options; and • summarize, define and discuss the uses of varied music composition software.
UNIT: SOUND AND THEORY	<ul style="list-style-type: none"> • What do I need to begin composing music using technology? 	<ul style="list-style-type: none"> • Songwriting using technology requires understanding of tone colors and the tools available. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • compare and contrast computer generated synthesizer sounds or “patches”; • classify sounds/patches according to their use in songwriting; • understand that the keyboard is a tool for music composition; and • understand and apply basic scales and triads to beginning composition.
UNIT: STARTING TO COMPOSE	<ul style="list-style-type: none"> • How do I create a multi-layered composition? 	<ul style="list-style-type: none"> • To create music using technology it is important to understand the controls of the software being used. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • transfer and integrate previous real life knowledge of technology to new music software; • create and layer new instrument tracks in music software; • understand and apply keyboard “shortcuts”; and • create a composition using software such as <i>GarageBand</i> or <i>LogicPro</i>.

High School, Music Technology Learning Goals, Continued

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: RECORDING TECHNOLOGY</p>	<ul style="list-style-type: none"> • How do I record real instruments or live performers? 	<ul style="list-style-type: none"> • There are specific techniques and equipment needed to record live. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • identify and classify various microphones as dynamic, condenser or ribbon microphones; • select the proper microphone for the type of instrument and acoustic environment; • assemble a simple recording studio including microphones, cables, mixing board, audio interface and computer; • construct a multi-track recording that includes the microphoning of live performers; and • identify the lives of significant composers from various periods of music history.
<p>UNIT: EFFECTS AND MIXING</p>	<ul style="list-style-type: none"> • How can I produce a refined recording? 	<ul style="list-style-type: none"> • To produce a refined final recording, studio effects must employed and track levels must be mixed and balanced. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • apply EQ (equalization) and compression effects to improve sound quality of recorded tracks; • compare compressor settings and evaluate how these settings could be used in various recordings; • discriminate between low, mid and high frequencies; • identify various frequencies present in a sound and how they impact the overall impression of that sound; • employ EQ settings to adjust and improve sound quality; • appraise the varied track levels and L/R panning in a well-produced mix; and • develop a well-balanced mix of an original multi-track recording.

High School, Music Technology Learning Goals, Continued

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: TV COMMERCIAL JINGLES AND FILM SCORE COMPOSITION</p>	<ul style="list-style-type: none"> • How are music technology and composition used in the television and film industry? 	<ul style="list-style-type: none"> • Music that is composed for TV and film uses common melodic and rhythmic “hooks” to capture listener’s attention, and it must align precisely with the timing of the film footage. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • identify, categorize, and describe common elements and key aspects in various TV and commercial jingles; • compose a 30-second commercial jingle for a real or fictional product; • examine film score music and determine its impact on a motion picture; • compose music to illustrate the mood or motivation in a scene; • identify and explain how film score music can be composed to sync with actions taking place on film; and • compose a short piece of music (15 seconds) that is precisely synchronized with actions taking place in the film.

Wellesley Public Schools, High School

Complete Musician Learning Goals

GRADE 9-12	Essential Question	Concept(s)	Skills/Learning Goals
UNIT: DEFINING THE COMPLETE MUSICIAN	<ul style="list-style-type: none"> • What is a complete musician? 	<ul style="list-style-type: none"> • Music is a diverse and significant element in lives and cultures. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • list and categorize a variety of music professions; • identify skills musicians possess; and • examine the role of consumer as musician.
UNIT: LISTENING VS. HEARING	<ul style="list-style-type: none"> • What is the difference between listening and hearing? 	<ul style="list-style-type: none"> • Listening requires analytical skills. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • experience music as background music and discuss its purpose; • compare and contrast active and passive listening; and • analyze music through extractive listening.
UNIT: ELEMENTS OF MUSIC	<ul style="list-style-type: none"> • What is music? 	<ul style="list-style-type: none"> • Music consists of seven basic elements (rhythm, texture, form, harmony, melody, tone, and expression). 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • define the elements of music; • learn music vocabulary as it pertains to each element of music; • analyze music using music vocabulary and extractive listening skills; and • recognize and describe how musical elements can define a style of music.
UNIT: MUSIC HISTORY, GENRES, AND STYLES	<ul style="list-style-type: none"> • How has music evolved and contributed to the formation of cultures? 	<ul style="list-style-type: none"> • Music has evolved over many centuries. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze how musical elements define specific periods of music history; • examine the historical and sociological events that have influenced music history; • examine and categorize the history of musical genres; and • identify the lives of significant composers from various periods of music history.

High School, Complete Musician Learning Goals, Continued

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: PITCH, RHYTHM, AND NOTATION	<ul style="list-style-type: none"> • How do pitch and rhythm combine to make music? 	<ul style="list-style-type: none"> • Pitch and rhythm can be studied aurally and visually. • Music generally consists of simultaneous pitch and rhythmic organization. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • examine sound waves and the overtone series; • define and identify pitch relationships in sound and sight; • define elements of rhythmic organization; and • recognize, read and notate music on the staff using a variety of clefs.
UNIT: TONALITY	<ul style="list-style-type: none"> • How is tonal music created? 	<ul style="list-style-type: none"> • Major scales, minor scales, and modes are utilized in tonal music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • read, write, perform, and identify major scales through tetra scales, circle of 5ths, and key signatures; • read, write, perform, and identify minor scales through tetra scales, circle of 5ths, and key signatures; and • read, write, perform, and identify modes in relation to the major scale.
UNIT: CHORD CONSTRUC- TION	<ul style="list-style-type: none"> • What is harmony? 	<ul style="list-style-type: none"> • Chord construction and function define the harmonic element of music. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • apply chord construction in major and minor keys; • identify chord progression, retrogression and elision; • construct and label cadence formulas; • analyze music using figured bass; • recognize and define chords in inversion; • connect chords using correct voice leading; and • identify chords using extended harmony.
UNIT: MELODIC AND HARMONIC COMPOSI- TION	<ul style="list-style-type: none"> • How do people make music together? 	<ul style="list-style-type: none"> • Music is often performed as part of a larger ensemble. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • identify and describe characteristics of good melodic writing; • apply concepts of musical phrasing to melodic writing; • harmonize melodies using appropriate chord selection; • arrange a piece of music for choral ensembles; • set text to music for appropriate agogic accent; and • explore concepts in instrumental writing.

High School, Complete Musician Learning Goals, Continued

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: AURAL SKILLS	<ul style="list-style-type: none"> • How is music perceived in the ear and eye? 	<ul style="list-style-type: none"> • Music is an aural art form. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • identify and perform intervals in melodic and harmonic context; • identify and perform pitch and rhythm relationships; • identify and perform chord progressions in melodic and harmonic context; and • identify and perform pitch relationships and scales in major, minor, chromatic, and whole tone settings.



Performing Arts Department Grade 6–12 Drama

Overview

Drama is considered to be a core academic subject by the both the Massachusetts and United States Departments of Education. Without an extensive education in the creative and expressive processes that are fundamental to the performing arts, a student's education is incomplete.

The Wellesley Public Schools drama program is designed to encompass the areas of: acting, reading and writing scripts, directing, and critical response. There are opportunities to participate in ensemble productions both within and outside of the school day. Students who participate in drama build a broad base of content knowledge and skills.

The comprehensive study of drama includes history, performance and skills. These skills include critical and creative thinking, problem solving, communication, individual and collaborative planning and implementation, historical and cultural understanding, and self- and social-awareness and confidence. The study of drama is integral to the education of every individual.

Wellesley Public Schools, Middle School Drama

Sixth Grade Learning Goals

GRADE 6	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: WORKING IN ENSEMBLE	<ul style="list-style-type: none"> • Why is the ability to work in ensemble important to an actor? 	<ul style="list-style-type: none"> • The ensemble is a team, and only by working cooperatively together can the team create and perform the play. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate ability to perform alone in front of peers and teachers; • express characters, movement and emotions with confidence in front of peers; • identify, reproduce and examine group cohesion and team building; and • demonstrate the ability to work effectively alone, and cooperatively with partners or in ensemble.
UNIT: PLAY STRUCTURE	<ul style="list-style-type: none"> • What are the tools needed in order to create a story/play? 	<ul style="list-style-type: none"> • All basic plays include both character and plot elements. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • compare and contrast protagonist and antagonist characters; • recognize and describe the various supporting characters used to create a story; • recognize and define the elements of Aristotelian play structure such as exposition, inciting incident, climax, and resolution; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: DRAMATIC ENVIRONMENT	<ul style="list-style-type: none"> • How does one use sense memory and emotional recall to make stage life a reality? 	<ul style="list-style-type: none"> • Sense memory and emotional recall are tools actors use to make their environments believable to an audience. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to mime a scene in which students are believably entering a specific environment; • use bodies and facial expressions to show an audience where a scene takes place; • demonstrate the ability to understand the concept of the fourth wall; • create a specific environment on stage without using words; • identify and describe “sense memory” and emotional recall; • portray different locations and environments on stage; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Middle School Drama, Sixth Grade Learning Goals, Continued

GRADE 6	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: THE STAGE AND STAGE TERMINOLOGY	<ul style="list-style-type: none"> • Why does an actor need to know where to go and what to do on stage? 	<ul style="list-style-type: none"> • Blocking is an important and necessary stage convention. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • apply stage directions to scenes and exercises; • demonstrate knowledge of theater-related vocabulary words; • demonstrate use of stage-related terms; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: EMOTIONS	<ul style="list-style-type: none"> • How do actors portray emotion? How do they make it seem real? 	<ul style="list-style-type: none"> • Actors must be able to access the many ways a character can express emotions. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • define vocabulary words that describe many different types of emotions; • demonstrate which emotion their character is feeling using facial expressions, body language and vocal inflection; • demonstrate emotions without speaking any lines; • demonstrate emotions using scripted lines and/or a script; • portray emotions with authenticity, both physically and vocally; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: MOVEMENT	<ul style="list-style-type: none"> • How can an actor physically engage and portray a character? 	<ul style="list-style-type: none"> • Movement is integral to the portrayal of a character. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • create movement, individually or within an ensemble, which exhibits emotion; • portray the different ways in which characters can move both within a text and in pantomime; • create any type of character physically and without the use of words; • understand and exhibit use of movement to show who they are, where they are, and what they are doing without using words or lines; • create and recreate movement patterns; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Middle School Drama, Sixth Grade Learning Goals, Continued

GRADE 6	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: VOICE AND DICTION</p>	<ul style="list-style-type: none"> • How can we use our voice to communicate different aspects of a character? 	<ul style="list-style-type: none"> • The voice is used in many ways to communicate aspects of a character. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • apply proper techniques to vocal warm-up and acting; • use breath to effectively sustain and support the text; • use breath to effectively support characterization; • use voice to communicate mood, emotion, culture, etc.; • appraise and evaluate self and others' use of voice for characterization; • appraise and evaluate self and others' proper use of voice as supports vocal health; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
<p>UNIT: PUTTING IT ALL TOGETHER – THE PLAY</p>	<ul style="list-style-type: none"> • How do we create, rehearse and perform a short story in a theatrical way? 	<ul style="list-style-type: none"> • Plays consist of many elements and can be created by anyone. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • create a short play for performance that includes blocking, proper rehearsal techniques and characterization through the use of emotions, movement and voice; • demonstrate the ability to think critically as an audience member by sharing critiques; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Wellesley Public Schools, Middle School Drama

Seventh Grade Learning Goals

GRADE 7	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: WORKING IN ENSEMBLE	<ul style="list-style-type: none"> • Why is the ability to work effectively in ensemble important to an actor? 	<ul style="list-style-type: none"> • The ensemble is a team, and only by working cooperatively together can the team create and perform the play. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate ability to perform alone in front of peers and teachers; • express characters, movement and emotions with confidence in front of peers; • identify, reproduce and examine group cohesion and team building; and • demonstrate the ability to work effectively alone, and cooperatively with partners or in ensemble.
UNIT: FINDING A CHARACTER VOICE – INTRODUCTION TO THE MONOLOGUE	<ul style="list-style-type: none"> • How is a monologue a tool for an actor? 	<ul style="list-style-type: none"> • It is important for actors to be able to present the voice of a character through solo performance. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • dramatize short, solo-speaking moments that are character and situation based; • create improvised scenarios for an audience of peers; • apply improvisational tools to scenes and situations; • recognize and describe what a monologue is and how it is useful for an actor; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: THE PUBLISHED MONOLOGUE	<ul style="list-style-type: none"> • In what ways is a monologue a teaching tool? 	<ul style="list-style-type: none"> • A monologue is a teaching tool for the actor. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • describe and discuss several published monologues for young actors; • apply researched information and background of a character within a monologue; • perform monologues as works in progress; • practice and perform monologues as audition pieces; • appraise various monologues and identify their character elements; • use the monologue as a solo performance; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Middle School Drama, Seventh Grade Learning Goals, Continued

GRADE 7	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: CRAFTING THE MONOLOGUE	<ul style="list-style-type: none"> • What are monologues about? • How can a monologue be written effectively? • Where does inspiration come from when creating a character? 	<ul style="list-style-type: none"> • Monologues provide a voice for a single character. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • create an original character; • write a monologue revealing information about the original character; • employ the rehearsal process to work on monologues; • perform a monologue in character; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: CHARACTER OBJECTIVES	<ul style="list-style-type: none"> • How and why should an actor discover what a character wants and why is that important? 	<ul style="list-style-type: none"> • Character motivation provides the insight to create a character. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • identify what an objective is and why it is necessary; • apply knowledge of correct focus during scene work; • use objectives as evidence of character motivation; • identify and play a character’s objective within a written script and in an improvisational situation; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: SCENES AND METHODOLOGY	<ul style="list-style-type: none"> • In what ways can an actor effectively rehearse a scene? 	<ul style="list-style-type: none"> • Acting and creating a play requires that the actor effectively rehearse scenes. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to effectively act in scenes for the semester, exhibiting focused teamwork; • compare and practice different methods for scene work including the Meisner, Stanislavski, Suzuki, Chekhovian and Boal acting techniques; • use acting techniques in rehearsal of scenes, either in small groups or in class demonstrations; • demonstrate synthesis of acting technique by performing in scenes; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Middle School Drama, Seventh Grade Learning Goals, Continued

GRADE 7	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: CHARACTER STUDY	<ul style="list-style-type: none"> • How does an actor prepare for character work? 	<ul style="list-style-type: none"> • Characterization can be accessed through physical, vocal and emotional exercises. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • use animal attributes to inform characterization; • explore, discuss and apply stereotypes and exaggeration as tools for creating characters; • organically create a solid character through movement; • create a character history; • appropriately utilize different methods involved with characterization; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: SUBTEXT	<ul style="list-style-type: none"> • What lies beneath the written word in a dramatic text? • What lies behind the actions of a character? 	<ul style="list-style-type: none"> • It is important for an actor to recognize and utilize subtext. • Subtext exists within text. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to find the subtext of a given character in a scene; • exhibit an understanding of subtext through scene work; • identify moments when a character says one thing but means something else; • recognize, define and determine subtext within a script; • perform alone with confidence in front of others; and. • demonstrate the ability to work cooperatively in ensemble.
UNIT: FINAL PERFORMANCE	<ul style="list-style-type: none"> • How does an actor present a quality production? 	<ul style="list-style-type: none"> • The production of a play requires rehearsal, direction, performance, and critique. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • perform given scenes for a final performance using all the steps required to complete a production; • demonstrate the ability to rehearse, perform and critique a scene complete with costumes, props, and scenery; • demonstrate the ability to think critically as an audience member by sharing critiques; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Wellesley Public Schools, Middle School Drama

Eighth Grade Semester 1 Learning Goals

GRADE 8	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: WORKING IN ENSEMBLE	<ul style="list-style-type: none"> • Why is the ability to work effectively in ensemble important to an actor? 	<ul style="list-style-type: none"> • The ensemble is a team, and only by working cooperatively together can the team create and perform the play. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate ability to perform alone in front of peers and teachers; • express characters, movement and emotions with confidence in front of peers; • identify, reproduce and examine group cohesion and team building; and • demonstrate the ability to work effectively alone, and cooperatively with partners or in ensemble.
UNIT: INTRODUCTION TO PLAYWRITING	<ul style="list-style-type: none"> • Why do we write plays? 	<ul style="list-style-type: none"> • Plays are a medium to express various viewpoints and opinions. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • examine and analyze work from the previous years' playwriting workshops; • create working scripts; • apply a viewpoint or opinion when creating plays; • compare and contrast plays from a variety of genres; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: FINDING THEMES – “STAGE TO PAGE”	<ul style="list-style-type: none"> • Is a piece of theatre ever complete? 	<ul style="list-style-type: none"> • Theatre is a process that involves constant reflection and assessment. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • improvise scenes and create tableaux given various prompts such as photos, poems, songs and movies; • analyze, critique and discuss student-created work in peer groups; • demonstrate an increased ability to work effectively alone and collaboratively with a partner or ensemble; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Middle School Drama, Eighth Grade Semester 1 Learning Goals, Continued

GRADE 8	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: ESTABLISHING CHARACTERS – “PAGE TO STAGE”</p>	<ul style="list-style-type: none"> • Is a character real? • What does an actor do to make a character real? • How do we identify with characters? 	<ul style="list-style-type: none"> • Characters are reflections of real or imaginary beings. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • identify the meaning of allegory and how it can be useful in character work; • identify, analyze and demonstrate how strong, identifiable characters can be a foundation for strong plays; • analyze a play and list themes with allegorical characters; • define the concept of characterization; • apply character work to daily lessons; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
<p>UNIT: DISCOVERING PLOT – “PAGE TO PAGE”</p>	<ul style="list-style-type: none"> • Is a play a product or a process? 	<ul style="list-style-type: none"> • A play is a process. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • create a specific plot for a group script; • create scenes for a scripted play; • synthesize knowledge of aspects of play production (casting, blocking, rehearsal, directing) to produce created plays; • perform for peers and peer critique; • identify, explain and apply proper audience behavior; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Wellesley Public Schools, Middle School Drama

Eighth Grade Semester 2 Learning Goals

GRADE 8	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: WORKING IN ENSEMBLE	<ul style="list-style-type: none"> • Why is the ability to work effectively in ensemble important to an actor? 	<ul style="list-style-type: none"> • The ensemble is a team, and only by working cooperatively together can the team create and perform the play. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate ability to perform alone in front of peers and teachers; • express characters, movement and emotions with confidence in front of peers; • identify, reproduce and examine group cohesion and team building; and • demonstrate the ability to work effectively alone, and cooperatively with partners or in ensemble.
UNIT: THEATRE AS RITUAL: THE GREEKS	<ul style="list-style-type: none"> • In what ways is theatre timeless? • Is theatre a ritual or an event? 	<ul style="list-style-type: none"> • Theatre began with ritual. The Greek era is the origin of many modern day theatrical concepts. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • recognize and describe the contributions of the Greeks to theatre as we know it today; • create modern interpretations of the common themes found in Greek drama; • identify the early roots of theatre as an emergence from ritual; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
UNIT: THEATRE AS AN EVENT: MUSICAL THEATRE	<ul style="list-style-type: none"> • Why the singing and dancing when the story is enough? 	<ul style="list-style-type: none"> • Music and spectacle are instrumental in heightening the tension and moving the plot forward in a musical. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • examine and describe the origin of American musical theatre; • recognize and define terminology associated with a musical; • compare and contrast musicals to other forms of theatre; • identify the various components of a musical production; • synthesize knowledge of all aspects of a musical in order to produce and perform a musical theatre selection including blocking, choreography, music and acting; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Middle School Drama, Eighth Grade Semester 2 Learning Goals, Continued

GRADE 8	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: THEATRE WITH A CONSCIENCE: MELODRAMA AND FILM NOIR</p>	<ul style="list-style-type: none"> • If a play is not realism, does it still have theatrical value? • How does theatre challenge its audience to question and reflect upon life? 	<ul style="list-style-type: none"> • Drama and plays can be used to make cultural statements as well as tell stories. • Drama does not have to be serious to be considered important. • Both presentational and representational theatre are valid art forms. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze the forms of melodrama and film noir; • identify, demonstrate and list the various theatrical components derived from melodrama and film noir; • compare and contrast presentational and representational theatre; • create scenes and practice using melodramatic gestures; • recognize and use terminology for melodrama and film noir; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.
<p>UNIT: THEATRE AS LIFE - MODERNISM</p>	<ul style="list-style-type: none"> • What is the fine line between theatre and real life? Is there one? • To what lengths will a director go to make a play as real as life? 	<ul style="list-style-type: none"> • Drama reflects real life. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • analyze scenes from various plays for examples of authenticity within the text; • interpret the concept of “fourth wall” and use it in performance; • analyze real themes from student lives and demonstrate how they can be portrayed in a play; • examine and distinguish between Konstantin, Stanislavski and Meisner methodologies; • write short plays based on realistic themes; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Middle School Drama, Eighth Grade Semester 2 Learning Goals, Continued

GRADE 8	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: THEATRE AS SPORT - IMPROVISATION</p>	<ul style="list-style-type: none"> • Is improvisation a legitimate form of theatre? • What is comedy? 	<ul style="list-style-type: none"> • Improvisation has more value than just comic entertainment. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate and understand the rules of improvisation; • analyze the work of successful improvisational groups; • demonstrate listening skills and ability to respond in an improvisational setting; • create working improvisational situations; • analyze and asses a non-scripted scene; • perform alone with confidence in front of others; and • demonstrate the ability to work cooperatively in ensemble.

Wellesley Public Schools, High School Drama

Acting I Learning Goals

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: BUILDING THE FOUNDATION	<ul style="list-style-type: none"> • How do you live authentically in imaginary circumstances? • What is the “world of the play”? • How do actors listen? 	<ul style="list-style-type: none"> • There is a difference between presentational and representational acting. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate and describe basic stage combat for student safety onstage; • demonstrate the ability to pantomime for understanding of physical communication; • demonstrate self-confidence and risk taking through the use of a variety of theatre games, improvisation, and trust exercises; and • synthesize physical and vocal work to take risks when working alone or in groups.
UNIT: SKETCH COMEDY	<ul style="list-style-type: none"> • Which medium translates meaning with greater clarity, TV or film? • How do you communicate realism in imaginary circumstances? 	<ul style="list-style-type: none"> • Both TV and film translate meaning effectively. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • create scripts to be filmed and aired; • compare and contrast acting on camera vs. on the stage; • exhibit an understanding of when to use which presentation style; • write a sketch with a clear beginning, middle, and end that fits the style of presentation; • use the ability to be committed to and sustain a character within a role while meeting the demands of filming; and • create a storyboard and script for sketch TV.
UNIT: COMMEDIA	<ul style="list-style-type: none"> • Are Commedia scenes true improvisation? • How do you communicate authentically in imaginary circumstances? 	<ul style="list-style-type: none"> • Commedia Dellarte is based in specific technique and is an important contributor to improvisation. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to make strong physical and vocal choices with commitment; • create and sustain believable characters within stock situations; • describe the historical perspective of improvisation in Commedia; and • apply knowledge of Commedia to improvisation.

Wellesley Public Schools, High School Drama

Acting II Learning Goals

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: LONG FORM IMPROVISATION	<ul style="list-style-type: none"> • How do you live authentically in imaginary circumstances? • How is sustaining characters in long form improvisation different from short form improvisation? 	<ul style="list-style-type: none"> • Short form and long form improvisation require that the actor employ different skills in order to maintain character. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate the ability to sustain characters in improvised structures for 40 minutes or more; • recognize and design connections, i.e., story arch, character to character, etc., within an improvised structure; • assemble and incorporate connections to develop the improvisational performance; and • improvise long form situations in a variety of situations and structured prompts.
UNIT: CLEAN ADJUSTMENTS	<ul style="list-style-type: none"> • How do actors convince an audience that they are multiple characters? 	<ul style="list-style-type: none"> • Actors need to transition with clarity from thought to thought while in scene. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • develop and demonstrate an intermediate understanding of vocal and physical adjustments; • self-analyze and analyze the work of peers to make clean appropriate choices vocally and physically for their characters; • demonstrate an understanding of monologue form; and • apply monologue form to the portrayal of several characters.
UNIT: CHILDREN’S THEATRE	<ul style="list-style-type: none"> • What differences are there in your acting values from traditional theatre to children’s theatre? • How do you capture an audience’s attention? 	<ul style="list-style-type: none"> • Children’s theater acting is based in traditional theater roots. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • adapt children’s stories into plays; • utilize assessment strategies for maintaining control of a youth audience; • design a simple set and costumes and perform in various venues; • demonstrate commitment to characters in children’s theater; and • compare and contrast standard dramatic work vs. children’s theater works.

High School Drama, Acting II Learning Goals, Continued

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: INTRODUCTION TO MEISNER</p>	<ul style="list-style-type: none"> • Is there a perfect acting theory that works for all actors? 	<ul style="list-style-type: none"> • There is no perfect theory that works for every actor. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • practice Meisner repetition to develop spontaneity in scenes; • compare and contrast various acting theories; • research and describe the history of group theater and Meisner’s role in American acting theory; • apply different acting theories to script analysis; and • synthesize rehearsal and personal work to create a fully realized performance.

Wellesley Public Schools, High School Drama

Acting III Learning Goals

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: AUDITIONING	<ul style="list-style-type: none"> • Are auditions necessary? • Is there another way to cast? • Are auditions fair? 	<ul style="list-style-type: none"> • In real world situations auditions are necessary and have a specific etiquette. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • prepare and present monologues in an adjudicated/professional manner; • exhibit the specific skills needed in a variety of audition scenarios; • exhibit and employ an understanding of the etiquette necessary to be successful at an audition; and • exhibit an understanding of the callback and demonstrate the ability and etiquette necessary in a callback scenario.
UNIT: SHAKESPEARE SCENE STUDY	<ul style="list-style-type: none"> • Does Shakespearean training make you a better actor? • Why do Shakespeare's plays endure? 	<ul style="list-style-type: none"> • Shakespearean training has a deep influence on acting technique. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • research and then describe and discuss the history of Elizabethan theatre; • synthesize vocal choices based on analysis of script; • analyze scripts to find clues to character based on knowledge of Shakespeare's time and play structure; and • synthesize rehearsal and personal work to create a fully realized Shakespearian performance.
UNIT: 10 MINUTE ONE ACT	<ul style="list-style-type: none"> • Which is better, script or improvisation? • Who is more important, actor or author? 	<ul style="list-style-type: none"> • Performance derives from a process. • Both the actor and author are integral to the process. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • create, write and produce a 10-minute, one-act play through the self-scripting process; • synthesize and edit the work generated from student improvisational prompts; • critique both student-created work and the work of professional playwrights; and • perform in various venues such as festivals.

High School Drama, Acting III Learning Goals, Continued

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
<p>UNIT: INTERMEDIATE SCENE STUDY</p>	<ul style="list-style-type: none"> • Why do different actors make different choices for the same role? 	<ul style="list-style-type: none"> • Both actors and directors can interpret roles in a variety of ways. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • demonstrate Boal, Viewpoints, and Zaporra techniques of movement and acting; • research, analyze and match scripted material suitable for a personal acting type; • analyze scripts using full scoring methods; • synthesize rehearsal and personal work to create a fully realized performance; and • apply physical techniques to create characters with honest and realistic impulse.

Wellesley Public Schools, High School Drama

Acting IV Learning Goals

GRADE 9-12	Essential Question(s)	Concept(s)	Skills/Learning Goals
UNIT: DIRECTING	<ul style="list-style-type: none"> • How do directors mount a production? 	<ul style="list-style-type: none"> • There are many necessary components to mount a production (i.e., set design, costuming, technical design and application, script analysis, audition process, blocking, casting, rehearsal, critique....). 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • design the set, costuming, and other tech for a one-act play; • research and analyze a one-act play for style, dominant dramatic value and casting; • create blocking based on clues discovered in the play; • create and maintain a professional director’s notebook; • produce and then perform a play at the Senior One Act Festival; and • critique and discuss for peer feedback all the shows in the Senior One Act Festival.
UNIT: ADVANCED SCENE STUDY	<ul style="list-style-type: none"> • What modes of acting serve an actor best? 	<ul style="list-style-type: none"> • There are various techniques of acting and these can apply to an advanced scene study. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • research and then apply their own material in order to perform; • exhibit an understanding of material based on type and specific personal traits; • produce, direct, and act in a performance piece exhibiting appropriate collaboration; and • synthesize rehearsal and personal work to create a fully realized performance.

Wellesley Public Schools
Wellesley, Massachusetts



Performing Arts Department Performance Ensembles

Overview

Performance is critical to the study of music. The Wellesley Public Schools has a wealth of opportunities for students to experience performance, both in ensemble and as individuals. The skills covered from one year to the next build and expand so that by the end of high school a student is able to participate with the correct techniques, expressively, and as a vital member of a team striving for a common goal.

Along with components like history and criticism, performance stands out alone as a standard for music education. It provides the opportunity for students to express and interpret the meaning they have been studying. Therefore, the curriculum for these performing groups in Wellesley is arranged sequentially and by element. There are opportunities to participate in ensemble performance both within and outside of the school day.

Band, Chorus, and String Ensembles all provide instruction in the components of creating, performing, listening to, and analyzing music. Ensembles support fundamental human needs for self-expression and creation and provide the foundation for students to develop music appreciation as well as become non-professional and professional musicians.

Wellesley Public Schools, K-12 Band

Scope and Sequence

By the end of each level, students will be able to:

	Elementary Recorder	Grade 4-5 Bands	Grade 6-8 Bands	Concert Band	Wind Ensemble and Jazz Bands
LITERACY	<ul style="list-style-type: none"> use standard mnemonic sentences to identify pitches on the treble staff; count simple rhythmic patterns using 1+ 2+ method. Rhythms to include: <ul style="list-style-type: none"> quarter notes and rests; eighth notes; half notes; dotted half notes; whole notes and rests; understand definitions of expressive markings and terms. Markings to include: <ul style="list-style-type: none"> slurs; staccato (.); forte (f); piano (p); andante; allegro; repeats; and understand the following time signatures: <ul style="list-style-type: none"> 4/4; 3/4; and 2/4. 	<ul style="list-style-type: none"> count simple rhythmic patterns using 1+ 2+ method. Rhythms to include: <ul style="list-style-type: none"> eighth notes and rests; half notes and rests;; dotted half notes; whole notes and rests; dotted quarter + eighth; eighth-quarter-eighth; eighth rest on the beat; and eighth rest on the upbeat; understand definitions of expressive markings and terms. Markings to include: <ul style="list-style-type: none"> accent; mezzo forte (mf); mezzo piano (mp); fortissimo (ff); pianissimo (pp); crescendo; decrescendo; adagio; largo; fine; ritard (rit.); D.S. (dal segno); D.C. (da capo); first and second endings; and understand the following time signature: 6/8. 	<ul style="list-style-type: none"> count simple rhythmic patterns using 1+ 2+ method in common (4/4, 3/4, 4/4) time; count simple rhythmic patterns using 1+ 2+ method in Alla Breve (2/2) time; count tied rhythms inside a measure: <ul style="list-style-type: none"> quarter tied to quarter; eighth tied to eighth; quarter tied to eighth; eighth tied to quarter; and eighth tied to half. understand definitions of expressive markings and terms. Markings to include: <ul style="list-style-type: none"> grand pause (G.P.); caesura (/); sforzando (sfz); legato; and all accent markings. 	<ul style="list-style-type: none"> understand and read time signatures: <ul style="list-style-type: none"> simple meters - 2/4, 3/4, 4/4, 2/2 (cut-time), 3/2, 3/8; compound meters - 6/8, 12/8; and mixed meters with alternation of the basic pulse - e.g., 2/4 to 3/8; understand advanced modern notation and aleatoric writing; understand counting for the following rhythms: <ul style="list-style-type: none"> all combinations of whole, half, quarter, and eighth notes with rests and ties including syncopation; all combinations of sixteenth notes and rests with inclusion of ties; thirty-second notes in runs or combined with other rhythms; sixteenth and thirty-second note triplets; quintuplets and septuplets; ornaments including turns, mordents, and multiple grace notes; trills and tremolos; and cadenzas (no metronome). 	<ul style="list-style-type: none"> understand and read time signatures: 5/8, 7/8, and other asymmetrical meters, (e.g., 9/8—2+3+2+2); understand and read tempo markings: Largo, Stringendo, L'istesso, Prestissimo; and understand and read symbols and terms: mordents, 20th century markings and notations, and aleatoric notation.

Wellesley Public Schools, K-12 Band Scope and Sequence, Continued

By the end of each level, students will be able to:

	Elementary Recorder	Grade 4-5 Bands	Grade 6-8 Bands	Concert Band	Wind Ensemble and Jazz Bands
EXPRESSION	<ul style="list-style-type: none"> • use the following expressive markings to effect timbre and character changes, and phrasing. Markings to include: <ul style="list-style-type: none"> - slurs; and - staccato. 	<ul style="list-style-type: none"> • use the following expressive markings to effect timbre and character changes, and phrasing. Markings to include: <ul style="list-style-type: none"> - accent; - mezzo forte (mf); - mezzo piano (mp); - fortissimo (ff); - pianissimo (pp); - crescendo; - decrescendo; and - ritard (rit.). 	<ul style="list-style-type: none"> • use the following expressive markings to effect timbre and character changes, and phrasing. Markings to include: <ul style="list-style-type: none"> - grand pause (G.P.); - caesura (/); - sforzando (sfz); and - legato. 	<ul style="list-style-type: none"> • use all standard expressive markings to effect timbre and character changes, and phrasing; • perform with stylistic nuance appropriate to the context of piece being studied; • play by ear simple melodies (4-6 pitches) on a melodic instrument or simple accompanists on a harmonic instrument; • use tempo and dynamics to express, interpret, shape a musical phrase; • apply vocal techniques required for expressive performance of varied literature; and • create and perform an improvised melodic variation based on a phrase of concert band music. 	<ul style="list-style-type: none"> • use tempo and dynamics to express, interpret, shape a musical phrase; • apply vocal techniques required for expressive performance of varied literature; • use note emphasis and note length to interpret a musical phrase; • create and perform an improvised melodic variation based on a phrase of wind ensemble music; and • play by ear melodies in 8-bar phrases on a melodic instrument or simple accompaniments on a harmonic instrument.

Wellesley Public Schools, K-12 Band Scope and Sequence, Continued

By the end of each level, students will be able to:

	Elementary Recorder	Grade 4-5 Bands	Grade 6-8 Bands	Concert Band	Wind Ensemble and Jazz Bands
EAR TRAINING AND SIGHT READING	<ul style="list-style-type: none"> • audiate and sing simple patterns in major. 	<ul style="list-style-type: none"> • audiate and sing simple patterns to major and minor; and • sing individual parts in score. 	<ul style="list-style-type: none"> • play individual parts from warm up exercises to leveled scores; and • identify major/minor chords. 	<ul style="list-style-type: none"> • describe characteristics of early wind band literature (i.e., Grainger, Holst, Mindemith, Persichetti, Reed, Grundman, Erickson, Milhaud, Mennim) and contemporary wind band literature (i.e., Gillingham, Ticheli, Stamp, Whitacre) based on pieces covered in class; • cite well-known performers specific to student’s instrument; • manipulate pitch and tone and dynamics to tune and balance within a section; • demonstrate singing skills within a section and match pitch in an appropriate range; • use music terminology and knowledge of composition techniques to describe, analyze, interpret, and evaluate a recorded excerpt of a recorded performance; • differentiate among diatonic intervals to the octave; and • describe characteristics and context of American, European, and some Eastern and African styles based on pieces covered in class. 	<ul style="list-style-type: none"> • manipulate refined pitch, tone, and dynamics to tune and balance an ensemble; • demonstrate proper tone quality, pitch accuracy, and intonation through singing and playing; and • differentiate among chromatic intervals to the octave.

Wellesley Public Schools, K-12 Band Scope and Sequence, Continued

By the end of each level, students will be able to:

	Elementary Recorder	Grade 4-5 Bands	Grade 6-8 Bands	Concert Band	Wind Ensemble and Jazz Bands
TECHNIQUE	<ul style="list-style-type: none"> • play simple rhythmic patterns. Rhythms to include: - quarter notes and rests; - eighth notes; - half notes; - dotted half notes; and - whole notes and rests. • perform music using the following expressive markings and terms. Markings to include: - slurs; - staccato (.); - forte (f); - piano (p); - andante; - allegro; and - repeats. • play staff notation within elementary range of instrument using correct hand position and embouchure. 	<ul style="list-style-type: none"> • play simple rhythmic patterns. Rhythms to include: - eighth notes and rests; - half notes and rests; - dotted quarter, eighth and rests; - eighth-quarter-eighth; - eighth rest on the beat; and - eighth rest on the upbeat. • perform music using the following expressive markings and terms. Markings to include: - accent; - mezzo forte (mf); - mezzo piano (mp); - fortissimo (ff); - pianissimo (pp); - crescendo; - decrescendo; - adagio; - largo; - fine; - ritard (rit.); - D.S. (dal segno) (); - D.C. (da capo); and - first and second endings. • practice using metronome. • play staff notation within elementary range of instrument using correct hand position and embouchure. 	<ul style="list-style-type: none"> • play simple rhythmic patterns using 1+ 2+ method in 6/8, 4/4) time. Rhythms to include: - dotted eighth + sixteenth notes and rests; - sixteenth notes and rests; - quarter note triplets and quarter note triplet rests; - sixteenth-eighth-sixteenth; - dotted quarter + two sixteenths; and - quarter notes and eighth notes tied across the barline; - dotted quarter note, eighth note, and rests; and - tied eighth and quarter notes; • play staff notation within level 1 range of instrument using correct hand position and embouchure; • count tied rhythms inside a measure: - quarter tied to quarter; - eighth tied to eighth; - quarter tied to eighth; - eighth tied to quarter; - eighth tied to half; and • practice using metronome. 	<ul style="list-style-type: none"> • perform in the following time signatures: - simple meters - 2/4, 3/4, 4/4, 2/2 (cut-time), 3/2, 3/8; - compound meters - 6/8, 12/8; and - mixed meters with alternation of the basic pulse - e.g., 2/4 to 3/8. • perform advanced modern notation and aleatoric writing. • perform counting for the following rhythms: - all combinations of whole, half, quarter, and eighth notes with rests and ties including syncopation; - all combinations of sixteenth notes and rests with inclusion of ties; - thirty-second notes in runs or combined with other rhythms; - sixteenth and thirty-second note triplets; - quintuplets and septuplets; - ornaments including turns, mordents, and multiple grace notes; - trills and tremolos; and - cadenzas (no metronome); • practice using metronome; and • play staff notation within level 1, 2, and 3 range of instruments using correct hand position and embouchure. 	<ul style="list-style-type: none"> • perform note patterns in 16th notes, MM=120 and higher; • count 8th, 16th, 32nd rhythm combinations, varied rests and ties, all triplets, grace notes, varied tuplets, advanced subdivisions and rhythm/rest combinations; • play major keys: ALL; • play minor keys: bb, f, c, g, d, a, e - including harmonic and melodic; • play grade 5 and some 6 literature; and • articulate slurs, 16th note and slur/tongue combination, multiple tonguing, nuanced lengths to short notes.

Wellesley Public Schools, Grade 5-12 Choral

Scope and Sequence

By the end of each level, students will be able to:

	Grade 5 Chorus	Grade 6-8 Choirs	Song Sisters/ Brooks Brothers	Concert Choir	Keynote Singers	Rice Street
LITERACY	<ul style="list-style-type: none"> • follow a score-2 part; • understand a system, repeats first and second endings, intros, interludes, melodic contour, mm numbers; • identify rhythmic and melodic cues on the score-landmarks; and • experience various styles and genres cultures. 	<ul style="list-style-type: none"> • follow 3 and 4 part scores, including divisi; • understand and reproduce 6/8, asymmetric meter; • read notes in keys up to 2 sharps and 2 flats/ major and minor; • read/decide where breath marks and phrasing should be; • experience/and be aware of historical context and historical concepts behind pieces; and • read expressive markings. 	<ul style="list-style-type: none"> • follow 3-6 part scores; • use rhythm syllables for sub division of beat in simple and compound time; • read melodies and choral octavos in major and minor keys up to 4 sharps and 4 flats; and • learn and apply use of chromatic sol fege in music reading. 	<ul style="list-style-type: none"> • follow 3-6 part scores; • use rhythm syllables for sub division of beat in simple and compound time; • read melodies and choral octavos in major and minor keys up to 4 sharps and 4 flats; and • apply use of chromatic sol fege in music reading. 	<ul style="list-style-type: none"> • follow 4-8 part scores; • use rhythm syllables for sub division of beat in simple and compound time; • read melodies and choral octavos in all major and minor; and • apply use of chromatic sol fege in music reading. 	<ul style="list-style-type: none"> • follow 4-8 part scores • use rhythm syllables for sub division of beat in simple and compound time; • read melodies and choral octavos in all major and minor; and • apply use of chromatic sol fege in music reading.

Wellesley Public Schools, Grade 5-12 Choral Scope and Sequence, Continued

By the end of each level, students will be able to:

	Grade 5 Chorus	Grade 6-8 Choirs	Song Sisters/ Brooks Brothers	Concert Choir	Keynote Singers	Rice Street
EXPRESSION	<ul style="list-style-type: none"> • breathe, using appropriate phrasing; • identify markings and reproduce, dynamics, tempo; • interpret accents, expressive markings, crescendo and decrescendo; • create bright and dark tone; • interpret a piece with appropriate vocal style; • communicate the composers/lyricist intent; and • watch and follow conductor cues. 	<ul style="list-style-type: none"> • understand and reproduce syllabic stress; • demonstrate style-singing with matching style and proper vocal technique; and • interpret expressive markings; accent cresc, decres, fermatas and phrase marks. 	<ul style="list-style-type: none"> • exhibit appropriate use of agogic accent in English and world languages; • use staggered breathing; • interpret accents (marcato accent, staccato, accent); • interpret other articulation and style markings not marked in the score; and • interpret pieces using knowledge of time period and compositional style 	<ul style="list-style-type: none"> • exhibit appropriate use of agogic accent in English and world languages; • exhibit proper use of tone placement as matches music of varied styles; and • interpret pieces using knowledge of time period and compositional style. 	<ul style="list-style-type: none"> • exhibit appropriate use of agogic accent in English and world languages; • exhibit proper use of tone placement as matches music of varied styles; and • interpret pieces using knowledge of time period and compositional style. 	<ul style="list-style-type: none"> • exhibit appropriate use of agogic accent in English and world languages; • exhibit proper use of tone placement as matches music of varied styles; and • interpret pieces using knowledge of time period and compositional style.

Wellesley Public Schools, Grade 5-12 Choral Scope and Sequence, Continued
 By the end of each level, students will be able to:

	Grade 5 Chorus	Grade 6-8 Choirs	Song Sisters/ Brooks Brothers	Concert Choir	Keynote Singers	Rice Street
EAR TRAINING AND SIGHT READING	<ul style="list-style-type: none"> • sing major and minor scale; • sing rounds for harmony. • demonstrate fluency of pitch and letter names; • demonstrate ability to tune, blend, find unison; • understand the difference between major and minor (sung or heard); • recognize and use sol fege; • read and sing Kodaly hand signs; and • audiate pitch. 	<ul style="list-style-type: none"> • use and understand bass clef; • sing in thirds and 4 part harmonies; and • critique and adjust balance within the group. 	<ul style="list-style-type: none"> • identify and perform diatonic intervals in major and minor; • sing major, minor, diminished and augmented triads; • identify and perform chord progressions in melodic and harmonic context; • use chromatic sol fege in sight singing; • understand and apply line and space relationships; • identify major, minor, chromatic and whole tone pitch patterns; and • identify rhythm patterns in simple and compound using beat division and sub division. 	<ul style="list-style-type: none"> • identify and perform diatonic intervals in major and minor; • sing major, minor, diminished and augmented triads; • identify and perform chord progressions in melodic and harmonic context; • use chromatic sol fege in sight singing; • understand and apply line and space relationships; and 	<ul style="list-style-type: none"> • identify and perform diatonic intervals in major and minor; • sing major, minor, diminished and augmented triads; • identify and perform chord progressions in melodic and harmonic context; • use chromatic sol fege in sight singing; • understand and apply line and space relationships; and 	<ul style="list-style-type: none"> • Identify and perform diatonic intervals in major and minor; • sing major, minor, diminished and augmented triads; • identify and perform chord progressions in melodic and harmonic context; • use chromatic sol fege in sight singing; • understand and apply line and space relationships; and

Wellesley Public Schools, Grade 5-12 Choral Scope and Sequence, Continued

By the end of each level, students will be able to:

	Grade 5 Chorus	Grade 6-8 Choirs	Song Sisters/ Brooks Brothers	Concert Choir	Keynote Singers	Rice Street
EAR TRAINING AND SIGHT READING Continued				<ul style="list-style-type: none"> • identify major, minor, chromatic and whole tone pitch patterns. 	<ul style="list-style-type: none"> • identify major, minor, chromatic and whole tone pitch patterns. 	<ul style="list-style-type: none"> • identify major, minor, chromatic and whole tone pitch patterns.

Wellesley Public Schools, Grade 5-12 Choral Scope and Sequence, Continued
 By the end of each level, students will be able to:

	Grade 5 Chorus	Grade 6-8 Choirs	Song Sisters/ Brooks Brothers	Concert Choir	Keynote Singers	Rice Street
TECHNIQUE	<ul style="list-style-type: none"> • breathe using-diaphragm down low; • use air to carry sound and create onset of pitch; • exhibit correct posture, standing and sitting; • exhibit relaxation and warm-up techniques including tongue stretch; • recreate vowel shape-long and wide; and • demonstrate staggered breathing. 	<ul style="list-style-type: none"> • use air to make pitches last; • exhibit proper rib position, and diaphragm use; • correctly reproduce diction articulators; • corrently reproduce rhythmic consonants; • demonstrate correct vowel shape - a, e, i, o, and u with mouth and lips; and • understand and apply proper vocal health/aural health practices. 	<ul style="list-style-type: none"> • demonstrate ability to use resonance i.e., tone placement, mask, nasality, throat, bright and dark tones; • use articulators i.e., diction, tongue teeth, jaw lips, tall vowels, mixed vowel shapes, dark and bright vowels, diphthongs; • use diaphragm to take a low breath - breathing into the back; • release tension in throat and body; and • exhibit posture, alignment, and coordination with breath. 	<ul style="list-style-type: none"> • demonstrate ability to use resonance i.e., tone placement, mask, nasality, throat, bright and dark tones; • use articulators i.e., diction, tongue teeth, jaw lips, tall vowels, mixed vowel shapes, dark and bright vowels, diphthongs; • use diaphragm to take a low breath - breathing into the back; • release tension in throat and body; 	<ul style="list-style-type: none"> • demonstrate ability to use resonance i.e., tone placement, mask, nasality, throat, bright and dark tones; • use articulators i.e., diction, tongue teeth, jaw lips, tall vowels, mixed vowel shapes, dark and bright vowels, diphthongs; • use diaphragm to take a low breath - breathing into the back; • release tension in throat and body; 	<ul style="list-style-type: none"> • demonstrate ability to use resonance i.e., tone placement, mask, nasality, throat, bright and dark tones; • use articulators i.e., diction, tongue teeth, jaw lips, tall vowels, mixed vowel shapes, dark and bright vowels, diphthongs; • use diaphragm to take a low breath - breathing into the back; • release tension in throat and body;

Wellesley Public Schools, Grade 5-12 Choral Scope and Sequence, Continued

By the end of each level, students will be able to:

	Grade 5 Chorus	Grade 6-8 Choirs	Song Sisters/ Brooks Brothers	Concert Choir	Keynote Singers	Rice Street
TECHNIQUE Continued				<ul style="list-style-type: none"> • exhibit proper posture, alignment, coordination with breath; and • through personal assessment, understand and apply proper vocal health/aural health practices. 	<ul style="list-style-type: none"> • exhibit proper posture, alignment, coordination with breath; and • through personal assessment, understand and apply proper vocal health/aural health practices. 	<ul style="list-style-type: none"> • exhibit proper posture, alignment, coordination with breath; and • through personal assessment, understand and apply proper vocal health/aural health practices.

Wellesley Public Schools, Grade K-12 Strings/Orchestra

Scope and Sequence

By the end of each level, students will be able to:

	K-2 Lessons	3-5 Ensembles	MS Ensembles	Symphonia	Advanced Strings
LITERACY	<ul style="list-style-type: none"> • identify pitch names of sounding strings; • read: G-e² (violin) C-a² (viola), C-a² (cello); • identify notated pitches in G, F and C clefs; • identify: first/second endings Da Capo D.C. al Coda; and • identify simple rhythms and rhythm patterns containing eighth, quarter, dotted quarter, half, dotted half, whole notes and rests. 	<ul style="list-style-type: none"> • read G and D major – one octave (bass); • identify keys of D, G, E minor; • identify: dal segno; • decipher meter signatures: 2/4, 3/4, 4/4; and • identify simple rhythm patterns from notation containing sixteenth, eighth, quarter, dotted quarter, half, dotted half, whole notes and rests. 	<ul style="list-style-type: none"> • accomplish independent tuning in eighth grade; • identify keys up to 4 sharps and 2 flats, all minors and major; • respond to the following while playing from notation: simile, con sordino, con senza sordino, tutti, soli, ripieno, attacca, segue, tacet; • decipher meter signatures: 6/8 and mixed 3/2, 5/4, 3/8; and • identify patterns from notation containing triplets, sextuplets, septuplets. 	<ul style="list-style-type: none"> • identify keys with 5 sharps and 4 flats, all 3 forms of minor; • decipher meter signatures: 4/2, 6/4, 5/2; and • identify patterns from notation containing baroque ornamentation. 	<ul style="list-style-type: none"> • identify keys with 5 flats and chromatic scale, all three forms of minor; • decipher meter signatures: 5/8, 7/8, 9/8; and • identify patterns from notation containing trills turns, mordent.

Wellesley Public Schools, Grade K-12 Strings/Orchestra Scope and Sequence, Continued

By the end of each level, students will be able to:

	K-2 Lessons	3-5 Ensembles	MS Ensembles	Symphonia	Advanced Strings
EXPRESSION		<ul style="list-style-type: none"> • interpret: - pizzicato/arco; - staccato/legato; - pp, p, mp, ff, f, mf; - divisi; - ritard; - fermata; - col legno; and - dolce. 	<ul style="list-style-type: none"> • interpret: - tremolo; - spiccato; - left hand pizz; - sfz, fp, rit., dim.; - crescendo/decrescendo; - andante; - adagio; - vivace; - presto; - subito; - poco a poco; - cantabile; - tenuto; - martele; - colle sautille; - cesura; - marcato poc. Rit; and - allegro. 	<ul style="list-style-type: none"> • interpret; - harmonics (natural); - sul tasto; - piu mosso; - maestoso; - espressivo; and - calando. 	<ul style="list-style-type: none"> • interpret: - harmonics (artificial); - tringendo; - glissando; - ponticello; - ricochet; - rubato; and - L' istesso tempo.
EAR TRAINING AND SIGHT READING	<ul style="list-style-type: none"> • audiate and sing simple patterns in major. 	<ul style="list-style-type: none"> • audiate and sing simple patterns in major and minor. 	<ul style="list-style-type: none"> • identify major/minor chords, V7. 	<ul style="list-style-type: none"> • identify chords: I IV V I I vi ii VI. 	<ul style="list-style-type: none"> • identify chords: diminished; augmented; ii V I 7th chords.

Wellesley Public Schools, Grade K-12 Strings/Orchestra Scope and Sequence, Continued
 By the end of each level, students will be able to:

	K-2 Lessons	3-5 Ensembles	MS Ensembles	Symphonia	Advanced Strings
TECHNIQUE	<ul style="list-style-type: none"> perform pitch names of sounding strings; read: G-e² (violin) C-a² (viola), C-a² (cello); identify notated pitches in G, F and C clefs; perform: first/second endings Da Capo D.C. al Coda; and perform simple rhythms and rhythm patterns containing eighth, quarter, dotted quarter, half, dotted half, whole notes and rests. 	<ul style="list-style-type: none"> perform slurs: 2 and 3 notes per bow; exhibit proper: <ul style="list-style-type: none"> -playing position; -left hand position; -bow position; -rest position; and -posture; perform meter signatures: 2/4, 3/4, 4/4; perform keys of D, G, em; and perform: dal segno. 	<ul style="list-style-type: none"> perform slurs: 4, 8, notes per bow. exhibit proper: <ul style="list-style-type: none"> -playing position; -left hand position; -bow position; -rest position; and -posture; introduce vibrato; introduce shifting position: <ul style="list-style-type: none"> - 4th violin/viola; - treble clef/viola; - tenor clef/cello; and - thumb position/cello; perform up to 4 sharps and 2 flats, all minors and major; perform patterns from notation containing triplets, sextuplets, septuplets; and perform meter signatures: 6/8 and mixed 3/2, 5/4, 3/8. 	<ul style="list-style-type: none"> perform slurs: 4,8,16 notes per bow; exhibit proper: <ul style="list-style-type: none"> - playing position; - left hand position; - bow position; - rest position; and -posture; refine vibrato know where to use and what kind is best; introduce shifting position for: <ul style="list-style-type: none"> - 5th violin/viola; - thumb position/ cello; perform keys with 5 sharps and 4 flats, all 3 forms of minor; perform meter signatures: 4/2, 6/4, 5/2; and perform patterns from notation containing baroque ornamentation. 	<ul style="list-style-type: none"> perform slurs: 4,8,16,32 notes per bow; exhibit proper: <ul style="list-style-type: none"> - playing position; - left hand position; - bow position; - rest position; and - posture; refine vibrato, know where to use and what kind is best; introduce shifting position for: <ul style="list-style-type: none"> - 7th violin/viola; and - treble clef/cello; perform keys with 5 flats and chromatic scale, all three forms of minor; perform meter signatures: <ul style="list-style-type: none"> - 5/8, 7/8, 9/8; and perform patterns from notation containing trills turns, mordent.

Wellesley Public Schools, Grade K-12 Strings/Orchestra Scope and Sequence, Continued
 By the end of each level, students will be able to:

	K-2 Lessons	3-5 Ensembles	MS Ensembles	Symphonia	Advanced Strings
TECHNIQUE Continued	<ul style="list-style-type: none"> • achieve prescribed tempi markings through the use of a metronome in lessons and home practice. 	<ul style="list-style-type: none"> • achieve prescribed tempi markings through the use of a metronome in lessons and home practice. 	<ul style="list-style-type: none"> • perform: simile, con sordino, con senza sordino, tutti, soli, ripieno, attacca, segue, tacet; • use substitute fingerings; and • achieve prescribed tempi markings through the use of a metronome in lessons and home practice. 	<ul style="list-style-type: none"> • achieve prescribed tempi markings through the use of a metronome in lessons and home practice. 	<ul style="list-style-type: none"> • achieve prescribed tempi markings through the use of a metronome in lessons and home practice.

Wellesley Public Schools, Grade 9-12 Ensembles

Performance/Audience Skills

By the end of each level, students will be able to:

	All Ensembles – Band, Choral, Strings/Orchestra, and Drama Productions
PERFORMANCE	<ul style="list-style-type: none">• exhibit ability to get on and off stage appropriately.• demonstrate knowledge of appropriate places for silence and talking.• exhibit proper listening skills and demonstrate respect for performers.• watch a conductor and follow cues correctly.• demonstrate ability to behave appropriately even when nervous or anxious about performance.• collaborate with other ensemble members in a positive and supportive manner.• listen and respond to feedback and critique in the moment.• exhibit proper techniques for bows and acknowledging a conductor's, accompanist's, or director's directions.• exhibit and understand both performance and audience etiquette.