

Summit Public Schools  
Summit, New Jersey  
Grade Level/Content Area: Orchestral Music,  
Grades 9,10,11,12  
Length of Course: Full Year

Curriculum

**Course Description:** High School String Orchestra is a full year course designed to provide students with a continuation of musical skills developed in middle school. This course is a developmental performance-based group and students are expected to reach a proficiency level on their instruments conducive to playing level IV- V music through unarranged urtext music at a professional level. They will have knowledge of the technical skills applicable to their respective instrument. String Orchestra is an elective, performance class open to all string players who have completed the middle school string program, or its equivalent outside the system. It is a full year course and includes students from grades 9-12.

\* Orchestra meets four times a week on a block schedule. There are three hour periods and one 45 minute period. In addition, small group lessons provide individualized attention for each student's personal growth. Through guided practice and performance, students successfully perform a wide variety of ensemble literature as well as works of noted composers, popular songs and contemporary works. In addition to developing the necessary skills associated with playing traditional stringed instruments, the course enables students to make informed critical and aesthetic judgments, create music, and understand the historical and cultural influences of music.

The goal of String Orchestra is to develop an artistically informed student, knowledgeable of music terminology and symbols, technically competent on his/her instrument, and self-assessing of his/her own progress and performance.

**\* Note: Music performance as implemented in the orchestra program is unique in its individual continuous progress approach. Students enter the program at differing levels of competency and readiness; as they progress through the high school grades, students are brought to the next level of mastery at their own pace.**

Time Frame	Name of Unit/ Big Ideas	Standards

<p>Quarter 1</p>	<ul style="list-style-type: none"> <li>• <b>Unit 1</b> This unit reflects getting SHS Orchestra students ready for the rigors of the High School Orchestra Literature. These big ideas are reflected in both our orchestra rubric and our NJ Core content standards.</li> <li>• <b>BIG IDEAS:</b> Use critical thinking skills and reflection to demonstrate the understanding of technique and structure Understand that music is a combination of tone, pitch and rhythm.</li> <li>• Measurement Topic: Skills, techniques and processes</li> <li>• <b>Essential questions:</b> Does the student? • Play melodies by ear with support from teacher/and or peers? • Perform Music to demonstrate knowledge of musical structure? • Transfer performance techniques from familiar to unfamiliar pieces? • Play age-appropriate repertoire expressively? • Demonstrate proper instrumental techniques? • Sight-read standard exercise and simple repertoire? • Is accurate in rhythm and pitch? • Demonstrate efficient rehearsal strategies to apply skills and techniques?</li> <li>• Students will sight-read and perform repertoire from a variety of styles and genres and demonstrate the ability to follow the musical directions of the conductor.</li> </ul> <p>Understand that each pitch has its frequency ( A natural is 440 vibrations per second) Understand that rhythm is absolute. A metronome aurally subdivides the beat. 60 on the metronome means one beat per second.</p> <ul style="list-style-type: none"> <li>• Music for the above objective:</li> <li>• Baroque: Vivaldi L'estro Armonico Corelli Concerto #8</li> <li>• Classical : Beethoven Symphony #5 Mozart, Symphony #41 Jupiter</li> <li>• Romantic: Mendelssohn Symphony #4 (the Italian) Tchaikovsky Symphony #4 Mendelssohn Fingal's Cave (the Hebrides)</li> <li>• Nationalistic: Grieg 3 Lyric Pieces for strings</li> <li>• Modern- Eric Whitacre, Ernest Bloch Concerto Grosso</li> <li>• Holiday Fantasia on Greensleeves Vaughan Williams,</li> <li>• Hark the Herald Angels Sing, Mendelssohn, Hallelujah Chorus, Handel</li> <li>• During the course of this unit each of the eras of music history will be addressed. In the student portfolio there will be reflections of the music of each era. Students will also study the heroes represented in the music and be able to articulate their stories and how they are depicted in the music. Interesting stories such as Beethoven's 5th second movement reminding him of swans flying overhead and how their beauty</li> </ul>	<p>Content Standards (1.3 Elements and Principals: All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.) (1.4 Critique: All students will develop, apply and reflect upon knowledge of the process of critique.)</p>
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	<p>was like nothing he had ever felt before. Thus his swan song.</p> <ul style="list-style-type: none"> <li>• The student portfolio will begin. All students will keep their portfolio online and send assignments as indicated in the portfolio literature.</li> </ul> <p>While studying specific literature students will work diligently on major scales all around the circle of 5th and increase their ability to use different positions to achieve the best intonation. Students will use precise vocabulary terms to define their assessment of the music of each era.</p> <p>In addition students will be doing right hand bow work which increase their tone production and left hand vibrato which will increase their tone and their ability to be expressive musicians. Intense rhythmic study derived from sight-reading new pieces that involve tricky rhythms. Students will learn to break down the rhythms and look ahead to determine where the music is going.</p> <ul style="list-style-type: none"> <li>• <b>Unit 2</b> This unit will give students an understanding of the role, development and influence of the arts throughout history and across cultures.</li> <li>• <b>BIG IDEAS:</b> The development and practice of string performance will foster a positive connection between critical thinking skills, lifelong learning, personal expression and support the intellectual, social and personal development of each learner. Furthermore, it will enhance contribution to community and global citizenship into the twenty-first century.</li> <li>• Essential Questions: Does the student?</li> <li>• Possess strategies for listening to unfamiliar music?</li> <li>• Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypotheses of the composer's intent?</li> <li>• Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teacher and peers?</li> <li>• Critique using correct music vocabulary, changes in one's own or other's musical performance resulting from practice or rehearsal?</li> <li>• Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea or mood?</li> <li>• Perform the expressive elements of a musical work indicated by the musical score and conductor and be able to transfer those ideas to other pieces?</li> <li>• Students will make intelligent value judgments regarding music and music performance and be able to demonstrate the ability to identify intonation, rhythm and articulation as well as melody, and harmony. They will demonstrate understanding of ensemble blend and balance.</li> <li>• Music for the above objective:</li> <li>• Early Music: Toccatta</li> </ul>	<ul style="list-style-type: none"> <li>• NJ Core Content Standards 1.1.2 Analyze stylistic differences among various genres of music 1.12-2 Develop the ability to sight-read advanced notation</li> </ul>
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<ul style="list-style-type: none"> <li>• <b>Quarter 2</b></li> </ul>	<ul style="list-style-type: none"> <li>• Baroque: Corelli Concerto #8</li> <li>• Beethoven Fidelio Overture</li> <li>• Romantic Borodin Symphony #2</li> <li>• Modern Danzon #2</li> </ul> <ul style="list-style-type: none"> <li>• Unit 3</li> <li>• All students will synthesize those skills, media, methods and technologies appropriate to creating, performing and/or presently works of music.</li> <li>• BIG IDEAS: In order to create an authentic musical performance, the musician must be able to sleuth out the intentions of a composer as presented on the printed page through a variety of notations and symbols. In addition, the performer must have a formal knowledge of and be able to accurately express, the music of a variety of genres, cultures and historical eras at an advanced level and thereby enhance feelings of self worth.</li> <li>• Essential Questions: <ul style="list-style-type: none"> <li>• Does the student truly synthesize and analyze musical concepts?</li> <li>• How does the composer tell a performer to perform the dynamics of a piece of music?</li> <li>• Where would you go to find out more about an unfamiliar notation system?</li> <li>• How does learning music make one culturally aware?</li> <li>• How can I modify a piece of music so that the listener can make the connection between the original and my variation?</li> <li>• How does the time and place in which a piece is composed affect how I perform it?</li> <li>• How can I interpret the composer's intentions to make the piece more interesting and musical?</li> </ul> </li> <li>• Students will understand that interpreting music is a responsibility. Students will learn to use a variety of clues to help create an authentic performance and know whether difference of different cultures, eras and genres are substantial or subtle. Through advanced thinking processes the students will learn good technique, posture and structured practice and be able to control nuance and subtle differences in their performance.</li> </ul> <p>Music for the above objective:  Handel The Messiah Baroque  Beethoven Symphony 1 Classical  Romantic Mendelssohn Wedding March, Symphony # 4  Modern Bernstein Symphonic Dances from Westside Story  Modern musical: Fiddler on the Roof , music by Jerry Brock  and Memory from Cats by Andrew Lloyd Webber</p>	<ul style="list-style-type: none"> <li>• NJ Core Content Standards 1.3</li> </ul>
<p><b>Quarter 3</b></p>	<ul style="list-style-type: none"> <li>• <b>Unit 4</b></li> <li>• All students will improve their responses to music by taking an active part in their learning through critical thinking skills and problem solving in their music listening.</li> </ul>	<p>NJ Core Content Standards 1.4 Aesthetic responses and critique methodology</p>

	<ul style="list-style-type: none"> <li>• <b>BIG IDEAS:</b></li> <li>• In order to create an interactive classroom, students will be encouraged to voice their opinion and to be critical. The students will use critical thinking skills and reflection to demonstrate the understanding of technique and structure.</li> <li>• Essential questions:</li> <li>• Does the student know how to problem solve?</li> <li>• Can the student conceptualize, apply, analyze or evaluate the information gathered by listening?</li> <li>• Is the student actively reflecting, reasoning and communicating ideas?</li> <li>• Students will move toward critical action through a balance of activities. Time spent on practicing skills vs. knowledge construction will be carefully considered.</li> <li>• Does the student possess strategies for listening to unfamiliar music?</li> <li>• Does the student use correct music vocabulary?</li> <li>• Is the student able to critique personal performance and then experiment with a variety of solutions and make appropriate adjustments with the guidance from teacher and peers?</li> </ul> <ul style="list-style-type: none"> <li>• Students will understand that the arts are inherently experiential and actively engage learners in the processes of creating, interpreting and responding to music.</li> <li>• Students will develop skills, techniques and processes in music that strengthens our ability to remember, focus on, process and sequence information.</li> </ul> <p>Students will be able to demonstrate mastery at their level of the following music.</p> <p>Music for the above</p> <p>Baroque Vivaldi</p> <p>Classical Haydn and Boccherini</p> <p>Romantic Mahler</p> <p>Modern Britten and Rachmaninoff</p> <p><b>Unit 5</b></p> <p>All students will develop an understanding of how music affects the brain.</p> <p><b>BIG IDEAS</b></p> <p>Creating instrumental music excites the same regions of the brain as mathematics and logic...the left frontal lobe</p> <p>The senses of the brain that contribute the most to our learning are the ones we use in music sight, hearing and touch</p> <p>Essential Questions:</p> <p>Does the student take sufficient time to go beyond the initial processing to go to secondary rehearsal? Is the student able to review information and make sense of it in order to elaborate on details and get closure.</p> <p>Does the student use rote rehearsal to remember and store info exactly as it is entered into working memory?</p> <p>Can the student use elaborative rehearsal to associate the new</p>	<p>NJ Core Content Standards</p> <p>1.4 Aesthetic responses and critique methodology</p>
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	<p>learning with prior learnings to detect relationships?</p> <p>For practice to improve performance four conditions must be met</p> <ol style="list-style-type: none"> <li>1. The learner must be sufficiently motivated to want to improve performance.</li> <li>2. The learner must have all the knowledge necessary to understand the different ways that the new knowledge or skill can be applied.</li> <li>3. The learner must understand how to apply the knowledge to deal with a particular situation</li> <li>4. The learner must be able to analyze the results of that application and know what needs to be changed to improve performance in the future.</li> <li>5. The learner will be able to differentiate different styles of music and construct viable arguments to substantiate their findings.</li> </ol> <p>Music for the above objective  Baroque Vivaldi Concerto in b minor  Classical Schubert  Romantic Brahms  Modern Howard Hansen Symphony #2</p> <ul style="list-style-type: none"> <li>• <b>Unit 6</b></li> <li>• All students will synthesize those skills needed in creating, performing and/or presenting works of music.</li> <li>• <b>BIG IDEAS:</b> In order to create a piece in a minor key the musician must understand the tonality of the work</li> <li>• Essential Questions: <ul style="list-style-type: none"> <li>• Does the student truly synthesize and analyze musical concepts?</li> <li>• How does the composer tell a performer to perform the dynamics of a piece of music?</li> <li>• Where would you go to find out more about an unfamiliar notation system?</li> <li>• How does learning music make one culturally aware?</li> <li>• How can I modify a piece of music so that the listener can make the connection between the original and my variation?</li> <li>• How does the time and place in which a piece is composed affect how I perform it?</li> <li>• How can I interpret the composer's intentions to make the piece more interesting and musical?</li> </ul> </li> <li>• Purpose This unit is designed to develop students' understanding of minor keys, 6/8 time signature, and string and full orchestra literature. At the completion of the unit, students should have a clearer understanding of the key of d minor, the 6/8 time signature and how it relates to other time signatures, and how students must listen and balance when playing in a full orchestra, as opposed to string orchestra.</li> </ul>	<ul style="list-style-type: none"> <li>• NJ Core Content Standards 1.3</li> </ul>
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<p><b>Quarter 4</b></p>	<ul style="list-style-type: none"> <li>• Rationale</li> <li>• This unit topic is important for building a foundation of knowledge for future and more difficult works. This knowledge will increase student's chance of success, and the ability to play more advanced works thereby giving them access to more literature. A basic understanding of the minor keys will be developed and students will know the difference between melodic minor and harmonic minor.</li> <li>• Rehearsing the Music</li> <li>• Isolate the section of the music that is the main focus of the rehearsal. Work on the desired technique and goal; expand the passage on either side so that students can comfortable flow into and out of target passage.</li> <li>•</li> <li>• Before going on to another composition solidify the passage by playing in context straight through the target section starting from the preceding section and ending after the targeted section.</li> <li>•</li> <li>• Music for the above</li> <li>• Minor Keys and arpeggios around the circle of 5ths</li> <li>• Baroque Vivaldi and Bach</li> <li>• Classical Gluck</li> <li>• Romantic Mahler and Berlioz</li> <li>• Modern Bloch and Holst</li> <li>• Compare and contrast these two very different pieces discussing their time period, their orchestration, their bowing styles and the very unique solo violin scordatura tuning.</li> </ul> <p><b>Unit 7</b></p> <p>Preparing for a dress rehearsal will take into consideration pacing and making sure that everything that should be accomplished is. Having a goal and how much repertoire should be covered is necessary.</p> <ul style="list-style-type: none"> <li>• will give students an understanding of the pacing of the rehearsal and give them a feeling of achievement and improvement in their time in orchestra</li> </ul> <ul style="list-style-type: none"> <li>• BIG IDEAS: The development and practice of phrasing, balance, articulation, pitch, sound quality, ensemble, atmosphere and color need to be addressed'</li> <li>• Essential Questions:</li> <li>• Does the student? Possess strategies for understanding the overall idea of the music.</li> <li>• Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypotheses of the composer's intent?</li> <li>• Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teacher and peers?</li> <li>• Critique themselves by having them play without a conductor. Did they keep in tune? Did they keep their rhythmic integrity?</li> <li>• Have students record and then view their performance and</li> </ul>	<ul style="list-style-type: none"> <li>• NJ Core Content Standards 1.1</li> </ul>
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	<p>discuss the things they notice. Will they be able to transfer those ideas to other pieces?</p> <ul style="list-style-type: none"> <li>Students will make intelligent value judgments regarding music and music performance and be able to demonstrate the ability to identify intonation, rhythm and articulation as well as melody, and harmony. They will demonstrate understanding of ensemble blend and balance.</li> </ul> <p>Music for the above objective  Baroque: Telemann Concertos in d, g and a minor  Classical Mozart Symphony # 40  Romantic Mendelssohn  Modern Dvorak</p> <ul style="list-style-type: none"> <li>Unit 8</li> <li>All Students will take part in a final project, which will enhance their listening and performance skills through a Chamber Music experience.</li> </ul> <ul style="list-style-type: none"> <li><b>BIG IDEAS</b> <ul style="list-style-type: none"> <li>The mission of this project is to offer students a chance to study both the repertoire and the performance techniques that are critical to understand the chamber music genre.</li> </ul> </li> <li><b>Essential Questions</b> <ul style="list-style-type: none"> <li>1. Can students work and learn together as a Chamber group? Students will exhibit self-sufficiency and self-confidence, and take ownership in their individual parts.</li> <li>2. Are the students able to develop time management skills and a broad base of knowledge in performing chamber literature.</li> <li>3. Do students learn to speak thoughtfully and articulated and to work with others in the group, and to express their thinking and creativity?</li> <li>4. Can student demonstrate an understanding of the composer's intent within the framework of their time period.</li> </ul> </li> </ul> <p>Students exhibit initiative, self- motivation, self-discipline, and persistence. They will be willing to take risks in order to make the whole group better. Likewise they will be open-minded and adaptable in order to make the music performance meaningful.</p> <p>Students will become more aware of balance, blend, articulation (the same as well as focused) phrasing and dynamics. Working together as a group finding the composer's intent as well as their personal interpretation of the piece.</p> <p>Students will continue their work on creating a big tone by applying weight, speed and using a contact point. Volume is the most important aspect of developing a good tone.  The right hand is primarily responsible for the production of</p>	<ul style="list-style-type: none"> <li>NJ Core Content Standards 1.1,1.2,1.3,1.4</li> </ul>
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	<p>tone. It is through the bow that tone is initiated, sustained and released. Tone is the life or soul of the sound and it is from the beginning and as they become advanced performers that students can hear or imagine his mind's ear,</p> <p>Music will be selected by the musicians with the teacher from the Chamber Music Repertoire.</p>	
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<p>Standard 1.1 (The Creative Process)</p> <p>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art as well as demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic and more complex structures.</p>	
<p>Big Ideas: Course Objectives / Content Statement(s): Cultural traditions have specific characteristics which influence recognizable musical forms; compositional techniques used in different styles and genres of music vary according to prescribed sets of rules. As students mature at a high school level, their understanding of innovative applications of the elements of music from diverse cultural perspectives will broaden.</p>	
<p>Essential Questions</p> <p>What provocative questions will foster inquiry, understanding, and transfer of learning?</p>	<p>Enduring Understandings</p> <p>What will students understand about the big ideas?</p>
<ul style="list-style-type: none"> <li>• What are the stylistic differences and similarities among different genres of music?</li> <li>• How did the cultural norms of the times influence the development of music?</li> </ul>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li>• Music reflects the character and traditions of different cultures.</li> <li>• The elements of Western and non-Western music require active listening skills to be able to analyze diverse cultural genres.</li> </ul>

<ul style="list-style-type: none"> <li>• How does the understanding of music advance their interest through an in-depth study of music repertoire of various cultures?</li> <li>• How do the arts shape as well as reflect a culture?</li> </ul>	<ul style="list-style-type: none"> <li>• The study of genres and their evolution help them understand and perform the string music of today</li> <li>• The study of genres and their evolution help them understand what the music is and how it may have sounded in another time.</li> </ul>
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
<p>1.1.12.B.1- Analyze stylistic differences among various genres of music</p> <p>Understanding nuanced stylistic differences among various <b>genres</b> of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</p> <p>Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions</p>	<ul style="list-style-type: none"> <li>• Assessment (personal, peer, ensemble, audience member)</li> <li>• Developing awareness of performance practices as it applies to the aspects of meter, rhythm, tonality, intervals, chords and harmonic progression.</li> <li>• Modeling style and techniques specific to various musical genres and cultures.</li> <li>• Performance of complex musical scores from diverse cultural contexts.</li> </ul>
<p>1.1.12.B.2- Develop the ability to sight-read advanced notation.</p> <p>Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.</p> <p>Synthesize knowledge of the <b>elements of music</b> in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p>	<p>Sample Assessments:</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• Identify advanced musical forms.</li> <li>• Understand compositional techniques in different styles and genres of string music vary according to their prescribed set of rules and synthesize this knowledge in the deconstruction and performance of musical scores, which are more complex in nature.</li> <li>• Determine historical placement of music and be able to identify the basic difference and changes in texture from composers in different periods.</li> <li>• Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.</li> <li>• Aurally and visually identify rhythmic motifs and identify changes in time</li> </ul>
<p>1.2 Recognize, understand, apply and perform elements of meter, texture, notation, tempo and timbre.</p>	

	<p>signature, tempo, rhythm and timbre that are the same or different and/or recurring.</p> <ul style="list-style-type: none"> <li>● Use the bow appropriately to reflect the specific articulation of the composer and historical era including bow techniques of tone and control in producing legato, detache, martele, colle, spicatto, sautille, portato, barriolage, pizzicato etc.</li> <li>● Use left hand technique to include the nuances necessary to express different genres and cultures of music including vibrato, intonation, shifting and harmonics.</li> <li>● Develop an advanced ensemble concept reflective of balance, timbre, blend, rhythmic accuracy and dynamics.</li> <li>● Synthesize knowledge of the <b>elements of music</b> in the deconstruction and performance of complex musical scores from diverse cultural contexts.</li> </ul> <p>Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> <li>● School-wide multicultural programs</li> <li>● History is used to make sense of the time and place in which the music is being created.</li> </ul> <p>Technology Integration</p> <ul style="list-style-type: none"> <li>● Musical software programs are used for musical arranging, composition, performance and recording. An essential component to enhance student learning (Audacity, Noteflight, Smart music, Sibelius, Garage Band)</li> <li>● CDs, DVDs, videos, flash drives, drop box, google classroom and youtube help to demonstrate various string techniques of diverse cultures and serve as models for tone on a string instrument; the method book has listening examples of various</li> </ul>
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	<p>genres and styles of violin, viola, cello and bass.</p> <ul style="list-style-type: none"> <li>• Internet and radio serve as wonderful resources for students to explore and research different musical genres.</li> <li>• Recordings reinforce that meter, rhythm, and tonality are determining factors in the categorization of musical genres.</li> <li>• Video and computer recordings help students to analyze the differences among various genres of music.</li> </ul> <p>Media Literacy Integration</p> <ul style="list-style-type: none"> <li>• Analyze and compare the pros and cons of print and electronic texts that support an author or composer's opinion</li> <li>• Evaluate various media messages for credibility</li> <li>• Compare and contrast how the various forms of media cover composers and music genres</li> </ul> <p>Global Perspectives</p> <ul style="list-style-type: none"> <li>• Music and composers of various cultures are assessed and studied and students will be able to find similarities and differences.</li> <li>• Understand and demonstrate individual, social and civic responsibility, including a global concern, tolerance, and respect for others.</li> </ul>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>The instructor will use any or all of the following methods and techniques to help students accomplish the objectives presented above. By modifying instructional techniques, the instructor will provide each student with the challenges of the 21<sup>st</sup> century based on their own readiness level and learning style. The needs of diverse learners are met through the following:</p> <ul style="list-style-type: none"> <li>• Composing using creativity and innovation in various styles of music.</li> <li>• Performing and analyzing music of diverse cultures and eras.</li> </ul>

- Critical Thinking and Problem Solving at an advanced level in discerning the categorization of different genres.
- Listening and evaluating music will hone a student's skill in critical thinking and problem solving.
- Communication and Collaboration
- Using precise musical terminology to determine the basic difference and changes in texture from composers of different time periods. They will be able to determine that correct historical placement.
- Whether evaluating and assessing music or creating music students will find it is a team sport.
- Modeling the fundamentals of each member of the string family
- Visual examples of musical concepts of diverse cultures
- Producing written projects, including simple compositions in various styles.
- Performing supplemental exercises geared toward the best string pedagogy and using assignments for technical issues such as bowing, tone, note-reading, fingering, articulation etc
- Performing sight-reading challenges in the prescribed set of rules of certain styles of music.
- Differentiation of expectations for performance based on student's individual readiness level
- Demonstrating musical independence and creativity.
- Using google classroom, students will upload assessments to track their individual progress.
- Students will perform in master classes presented by professional musicians, composers and conductors.

#### Information Literacy

- Students will be asked to use the internet and library in order to find

	<p>information about composers of Western and non-Western music.</p> <ul style="list-style-type: none"> <li>● Utilize community resources to foster continual growth and development.</li> </ul> <p>Media Literacy</p> <ul style="list-style-type: none"> <li>● Students will read about the history and time periods of various orchestral works.</li> </ul> <p>Life and Career Skills</p> <ul style="list-style-type: none"> <li>● There are more and more life and career skills for music, but more than anything, music is a basis for an orderly and organized mind.</li> <li>● Develop a broad familiarity with the world of music to enhance their career potentials and opportunities.</li> <li>● Students will perform in master classes presented by professional musicians, composers and conductors.</li> <li>● Students will attend concerts of professional orchestras and be adjudicated by professionals of the highest caliber.</li> </ul>
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<p>Standard 1.2</p> <p>History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p>	
<p>Big Ideas: The development and practice of string performance will foster a positive connection between critical thinking skills, lifelong learning, personal expression, and support the intellectual, social and personal development of each learner. Furthermore, it will enhance contribution to community and global citizenship into the twenty-first century.</p>	
<p>Essential Questions</p> <p>What provocative questions will foster inquiry, understanding, and transfer of learning?</p>	<p>Enduring Understandings</p> <p>What will students understand about the big ideas?</p>
	<p>Students will understand that...</p>

<ul style="list-style-type: none"> <li>● How does music universally connect different cultures and how does it impact music making in the way that audiences respond to the music?</li> <li>● How does music universally connect different time periods?</li> <li>● How does studying different genres help students better understand musical form?</li> <li>● How does the study of different genres help students become authentic performers?</li> <li>● How do technological changes influence the development and nature of the arts?</li> <li>● How does music positively influence the quality of an individual's lifelong learning and personal expression?</li> <li>● How does the study of Chamber Music make students become more independent players who are forced to use more cognitive thinking skills, which will lead them to greater sensitivity in their playing?</li> </ul>	<ul style="list-style-type: none"> <li>● Music reflects the character and traditions of different cultures and justifies the impact of innovation on the arts.</li> <li>● Music reflects the different styles, forms and their evolution within a given time period.</li> <li>● The study of genres and their evolution help them understand and perform the more advanced string music of today.</li> <li>● The study of string music of diverse cultures and different historical eras assists in understanding specific cultures.</li> <li>● The arts reflect cultural mores and personal aesthetics throughout the ages.</li> <li>● The impact of innovations in technology (availability of music online and music always at your fingertips such as IPHONES IPODS etc.) has affected societal norms and habits.</li> </ul>
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
1.2.12.A.1-Determine how music has influence world cultures throughout history	<ul style="list-style-type: none"> <li>● Assessment (personal, peer, ensemble, audience member)</li> <li>● Developing awareness of performance practices as it applies to different cultures, genres, and time periods</li> <li>● Modeling style and techniques specific to various musical eras and cultures</li> </ul>
1.2.12.A.2- Justify the impact of innovations in music (availability on line) on social norms and habits of mind in various historical eras.	
1.2.12.A.3- Analyze the social, historical and political impact of artists on cultures and the impact of culture on the arts.	
	<p>Sample Assessments: Students will...</p> <ul style="list-style-type: none"> <li>● Perform advanced orchestral music of different forms, composers, and time periods, which will provide insight into the lives of people and their values.</li> <li>● Be able to identify the following advanced forms of music (symphonic music, suites, concertos, sonata,</li> </ul>

	<p>overtures, rondo, call and response, minuet, waltz, blues, and transcription and original works.</p> <ul style="list-style-type: none"> <li>● Understand the various rhythms and nuances of different dance forms of different cultures and multi cultural roots.</li> <li>● Develop and awareness of intonation through learning the scales and arpeggios, both major and minor, around the circle of 5ths.</li> <li>● Develop and awareness of the varied and changing time signatures and their performance requirements which are reflected in works of different cultures.</li> <li>● Learn and understand the life and cultural/social influences upon the composers of the works being studied.</li> <li>● Recognize advanced musical characteristics from different genres and cultures and realize that correct use of the bow, including proper bow hold, posture and position, speed and weight of the bow work together for a more focused tone and to make the music stylistically accurate.</li> <li>● Use more advanced bow techniques such as spiccato, martele, louree, sautille, barriolage and portato to enhance music of different cultures.</li> <li>● Use more advanced bow techniques applicable to modern music.</li> <li>● Demonstrate correct left hand technique including, vibrato, shifting and harmonics.</li> <li>● Music is a universal language that crosses cultural and language barriers throughout time.</li> </ul> <p>Instructional Strategies: Interdisciplinary Connections</p>
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- School wide multicultural programs
- Math is used to teach counting in music and is broken down into numerals and fractions.
- Physics is used to develop understanding of the movement of sound.
- History is used to make sense of the time and place in which the music is being created.

#### Technology Integration

- CD's,DVD's, videos and youtube – help demonstrate various string techniques and serve as models for instrumental tone, literature and analysis (i.e. Method book listening examples)
- Metronomes and tuners - help to fine-tune rehearsals and performances as well as practice sessions
- Internet & radio – serve as wonderful resources for students to explore and research different musical genres (i.e. youtube)
- Musical software programs - used for musical arranging, composition, performance and recording. An essential component to enhance student learning. (i.e. Audacity, Noteflight, Smart music, Sibelius)
- Camcorder and computer recordings- help students analyze their own strengths and weaknesses.

#### Media Literacy Integration

- Develop criteria/rubric to judge the effectiveness of visual and verbal presentations

#### Global Perspectives

- Introducing different cultures, genres, composers, time periods and forms and tracing the history of music in world cultures.
- Develop a unit designed by the students on their understanding of advanced music of different cultures.

<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>The instructor will use any or all of the following methods and techniques to help he/she accomplish the objectives presented above. By modifying instructional techniques, the instructor will provide each student with challenging work based on his or her own readiness level and learning style. The needs of diverse learners are met through the following:</p> <ul style="list-style-type: none"> <li>● Modeling examples of forms/genres as they apply to each instrument</li> <li>● Visual examples of musical concepts</li> <li>● Assignments and sight-reading of discipline-specific string terminology.</li> <li>● Ear training and listening skills which will develop sensitivity to pitch, rhythm, timbre, dynamics, form, melody and the application of playing techniques.</li> <li>● Assigning written projects, including simple compositions which stress different cultures and genres of music.</li> <li>● Assigning playing assignments that match the concepts being presented in the lesson book and ensemble.</li> <li>● Assigning assessments on Google Classroom that students will upload themselves and be able to track their individual progress. These assessments will also be used as student growth objectives.</li> <li>● Differentiation of expectations for performance based on student's readiness</li> <li>● Individual or small group performances on violin, viola, cello or bass</li> <li>● Encouraging musical independence and creativity: composition and learning music on their own with supplemental materials</li> <li>● Demonstrating the prescribed rules and forms used to create music, such</li> </ul>

	<p>as melodic line and chordal structures.</p> <ul style="list-style-type: none"> <li>• Continue to play and subdivide rhythms in grade IV and beyond</li> </ul>
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<p>Standard 1.3</p> <p>Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p>	
<p>Big Ideas: In order to create an authentic musical performance, the musician must be able to sleuth out the intentions of a composer as presented on the printed page through a variety of notations and symbols. In addition, the performer must have a formal knowledge of and thereby, be able to accurately express, the music of a variety of genres, cultures and historical eras at an advanced level and thereby enhance positive feelings of self worth.</p>	
<p>Essential Questions</p> <p>What provocative questions will foster inquiry, understanding, and transfer of learning?</p>	<p>Enduring Understandings</p> <p>What will students understand about the big ideas?</p>
<ul style="list-style-type: none"> <li>• How does the composer tell a performer to perform the dynamics of a piece of music?</li> <li>• Where would you go to find out more about an unfamiliar notation system?</li> <li>• How does learning music make one culturally aware?</li> <li>• How can I modify a piece of music so that the listener can make the connection between the original and my variation?</li> <li>• How does the time and place in which a piece is composed affect how I perform it?</li> <li>• How can I interpret the composer's intentions to make the piece more musical?</li> <li>• How can I use a careful analysis of written music and other data to make a better interpretation of the composer's intention?</li> </ul>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li>• Interpreting music is a responsibility. The performer must use a variety of "clues" to help create an authentic performance.</li> <li>• There are differences between the music of different cultures, eras, and genres. A skilled performer knows whether these differences are substantial or subtle.</li> <li>• Through good technique, posture and structured practice the student will learn the control to bring nuance and subtle differences into his/her performance.</li> <li>• By understanding the structure of an advanced piece of music the student can improvise on a piece (harmonically or rhythmically) while preserving its original integrity</li> </ul>

Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	<p data-bbox="820 262 1071 294">Instructional Focus:</p> <ul data-bbox="868 298 1388 1575" style="list-style-type: none"> <li>● Assessment (self, peer, ensemble, audience member)</li> <li>● Developing awareness of performance practices as it applies to different cultures, genres, and time periods</li> <li>● Modeling style and techniques specific to various musical eras and cultures</li> <li>● Advanced Technique, especially the ability to improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</li> <li>● Advanced Vocabulary</li> <li>● Advanced Note reading, symbols and terms</li> <li>● Advanced Music theory, especially the theoretical understanding of musical composition</li> <li>● Delineate what students are expected to know</li> <li>● Focus on sound research-based theories of music</li> <li>● Encourage careful experimentation with new practice and creative use of prior knowledge.</li> <li>● Develop an advanced ensemble concept reflective of balance, timbre, blend, rhythmic accuracy and dynamics.</li> </ul> <p data-bbox="820 1612 1274 1644">Sample Assessments: students will...</p> <ul data-bbox="868 1648 1372 1900" style="list-style-type: none"> <li>● Perform (i.e. concerts, informal peer performance, videotaping and recording/analysis of performances.)</li> <li>● Perform for various town related events</li> <li>● Critique performances (peer performance, YouTube</li> </ul>
1.3.12.B.1- Analyze compositions from different world cultures and genres with respect to technique, musicality and stylistic nuance. Perform excerpts with advanced technical accuracy, appropriate musicality and the relevant high-level stylistic nuance.	
1.3.12.B.2- Analyze how the elements of music are manipulated in original or prepared musical scores.	
1.3.12.B.3- Improvise works through the conscious manipulation of the elements of advanced music, using a variety of traditional and non-traditional sound sources, including electronic sound-generating equipment and music generation programs.	
1.3.12.B.4-arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and or analyze prepared scores using music composition software.	

performances, concert programs of their own performance) with an eye toward the accurate interpretation of the composers's intentions.

- Develop skills and attitudes necessary to become self-directed, life-long learners and appreciators of music.
- Adjudication at chosen festivals.

#### Instructional Strategies:

##### Interdisciplinary Connections

- School wide multicultural programs
- Science is used to teach the physics of sound.
- Math is used to teach counting in music and is broken down into numerals and fractions.
- History is used to make sense of the time and place in which the music is being created.
- Visual and photographic art are used to show musical concepts and historical relationships through time.

##### Technology Integration

- CD's and DVD's – help demonstrate various instrumental techniques and serve as models for instrumental tone, literature and analysis(i.e. Method book listening examples)
- Metronomes and tuners - help to fine-tune rehearsals and performances.
- Internet, radio, and satellite radio – serve as wonderful resources for students to explore and research different musical genres(i.e.youtube)
- Musical software programs - used for musical arranging, composition, performance and recording. An essential component to enhance student learning. (i.e. Audacity, Noteflight, Smart music, Sibelius)
- Camcorder and computer recordings- help students analyze their own strengths and weaknesses.

##### Media Literacy Integration

- Make inferences based on the

	<p>content of media about composers and musical forms and be able to draw sound musical conclusions.</p> <p>Global Perspectives</p> <ul style="list-style-type: none"> <li>● Enhancing the understanding of different cultures through the study of various genres, composers, time periods and forms.</li> </ul>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>The instructor will use any or all of the following methods and techniques to help he/she accomplish the objectives presented above. By modifying instructional techniques, the instructor will provide each student with challenging work based on his or her own readiness level and learning style. The needs of diverse learners are met through the following:</p> <ul style="list-style-type: none"> <li>A. Modeling the advanced elements of style</li> <li>B. Introducing advanced vocabulary and relating same to aural examples</li> <li>C. Assigning improvisational projects, including devising a simple variation on a theme</li> <li>D. Assigning playing assignments that match the concepts being presented in the teacher lesson plan and relating to the ensemble performance.</li> <li>E. Providing supplemental exercises and assignments for technical issues such as: bow control, using “bow lanes” to vary volume and intensity, spicatto, etc) at an advanced level.</li> <li>F. Encouraging and providing sight-reading challenges, which will aid students in the attainment of All State level of performance.</li> <li>G. Differentiation of expectations for performance based on student’s readiness level in a diverse 9-12 situation.</li> <li>H. Final culminating public performances with full orchestra twice per year</li> <li>I. Individual or small group performances including a variety of chamber music for all levels.</li> <li>K. Encouraging musical independence and creativity: composition and learning music on their own with supplemental materials</li> </ul>

<p style="text-align: center;">Standard 1.4</p> <p>Aesthetic Responses &amp; Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p>	
<p>Big Ideas: Music has been used by all cultures for centuries in a wide variety of purposes. It is incumbent upon the interpreter to understand the original purpose of a piece of music and create an authentic and culturally sensitive experience for the listener and dependent on the ability to decipher cultural implication embedded in the music. As students advance and experience more intricate music, they are called upon to reflect on their understanding of basic music theory and then to expand on that model through individually guided and group guided experiences.</p>	
<p style="text-align: center;">Essential Questions</p> <p>What provocative questions will foster inquiry, understanding, and transfer of learning?</p>	<p style="text-align: center;">Enduring Understandings</p> <p>What will students understand about the big ideas?</p>
<ul style="list-style-type: none"> <li>● How can I, as a performer, convey a variety of emotions to the listener?</li> <li>● What are the clues I can use to discern the original purpose of a piece of music?</li> <li>● How have the accepted societal norms in music changed over the centuries?</li> <li>● How does culture affect the way I perform music?</li> <li>● What awareness do I need to uncover hidden or implied meanings in music and then convey them to the listener?</li> <li>● What makes a piece of music traditional?</li> <li>● What makes a piece of music modern or contemporary?</li> <li>● How does Chamber music create a more independent player?</li> </ul>	<p>Students will understand that...</p> <ul style="list-style-type: none"> <li>● One's perspectives influence historical interpretation of music.</li> <li>● Great music addresses universal themes of human existence.</li> <li>● Music can communicate ideas and feelings.</li> <li>● By assessing their performances and using critical problem solving skills they can enhance future performances as both a performer and audience member.</li> <li>● Students will study, practice, analyze and perform chamber music at their level.</li> </ul>
<p style="text-align: center;">Areas of Focus: Proficiencies (Cumulative Progress Indicators)</p>	<p style="text-align: center;">Examples, Outcomes, Assessments</p>
<p>Students will:</p>	<p>Instructional Focus:</p>

1.4.12.A.1- Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of music.	<ul style="list-style-type: none"> <li>● Assessment (personal, peer, ensemble, audience member)</li> <li>● Developing awareness of performance practices as it applies to different cultures, genres, and time periods</li> <li>● Modeling style and techniques specific to various musical eras and cultures</li> <li>● Generate observational and emotional responses to diverse culturally and historically specific works of music.</li> </ul>
1.4.12.A.2-Speculate on the composer's intent using specific music terminology and citing embedded clues to substantiate the hypothesis.	
1.4.12.A.3- Develop informed personal responses to an assortment of musical works across the disciplines using historical significance, craftsmanship, cultural context and originality as criteria for assigning value to the works.	
1.4.12.A.4-Evaluate how exposure to various cultures influences individual emotional, intellectual and kinesthetic responses to music.	
	<p>Sample Assessments:</p> <ul style="list-style-type: none"> <li>● Students will critique personal, peer and ensemble performances using appropriate terminology and constructive comments as it applies to tempo, dynamics, articulation and form.</li> <li>● Develop an advanced ensemble concept reflective of balance, timbre, blend, rhythmic accuracy and dynamics.</li> <li>● Students will use self evaluation and peer evaluation as well as teacher evaluation.</li> <li>● Students will develop a more advanced ensemble with an awareness of balance, blend, intonation and rhythmic integrity.</li> <li>● Play selected repertoire with proper intonation, interpretation, phrasing and accuracy.</li> <li>● Students will create a narrative that demonstrates their emotional understanding of a piece of music.</li> <li>● Develop an awareness of the varied and changing key signatures and their performance requirements including the knowledge of all scales around the circle of 5ths in both major and minor and their arpeggios.</li> <li>● Students will listen to musical selections by a variety of western and non western cultures to discern use of elements of music that are specific to each composer.</li> </ul>



- Listen to musical selections by a variety of western and non-western composers to discern use of elements of music that are specific to each composer.
- Individual performance evaluations
- Written assessments
- Maintaining sound musical standards of performance
- Demonstrating the ability to play the musical selections taught using the principles emphasized.
- Actively following the conductor in rehearsal
- Mastery of technical skills
- Adjudication at chosen festivals appropriate to their level.

#### Instructional Strategies:

##### Interdisciplinary Connections

- School wide multicultural programs
- Science is used to teach the physics of sound.
- Math is used to teach counting in music and is broken down into numerals and fractions.
- History is used to make sense of the time and place in which the music is being created. At the high school level more in depth study of music history as it relates to world history.

##### Technology Integration

- CD's and DVD's – help demonstrate various instrumental techniques and serve as models for instrumental tone, literature and analysis (i.e. Method book listening examples)
- Metronomes and tuners - help to fine-tune rehearsals and performances as well as practice sessions
- Internet & radio – serve as wonderful resources for students to explore and research different musical genres (i.e. youtube)
- Musical software programs - used for musical arranging, composition, performance and recording. An

	<p>essential component to enhance student learning. (i.e. Audacity, Noteflight, Smart music, Sibelius)</p> <ul style="list-style-type: none"> <li>● Video recordings and computer recordings- help students analyze their own strengths and weaknesses.</li> </ul> <p>Media Literacy integration</p> <ul style="list-style-type: none"> <li>● Create media presentations and written reports using multimedia resources such as powerpoint, Imovie, or other technology to inform other students about the various cultures and periods of time studied.</li> </ul> <p>Global Perspectives</p> <ul style="list-style-type: none"> <li>● Differentiating between cultures, genres, composers, time periods and forms.</li> <li>● Demonstrate the adaptability necessary for life in a changing world.</li> </ul>
	<p>The instructor will use any or all of the following methods and techniques to help he/she accomplish the objectives presented above. By modifying instructional techniques, the instructor will provide each student with challenging work based on his or her own readiness level and learning style. The needs of diverse learners are met through the following:</p> <ul style="list-style-type: none"> <li>● Providing supplemental exercises and assignments for technical issues such as: breathing, tone, note-reading, fingering, range, etc.</li> <li>● Assess Individual, small group, and public performances</li> <li>● Encouraging musical independence and creativity: composition and learning music on their own with supplemental materials</li> <li>● Students will give a high degree of attention to chord progressions and cadences and how to best use them in effective phrasing which best reflects the composer's intent.</li> </ul>

	<ul style="list-style-type: none"> <li>● Develop an awareness of balance and blend with the instruments of other sections of a full orchestra</li> <li>● Work on advanced articulation and the physical requirements to perform them.</li> <li>● Students will become more independent players and are encouraged to use more cognitive thinking skills that will lead them to greater sensitivity in their playing.</li> <li>● Chamber music creates a more independent player. Students will study, practice, analyze and perform chamber music at their level. Self evaluation, peer evaluation and teacher evaluation will develop a more advanced ensemble with an awareness of balance, blend and rhythmic and intonational integrity.</li> </ul>
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#### Texts and Resources:

Kreutzer Etudes

Scale exercises and modulations

Circle of 5ths and music theory work

David Diamond Rounds

CDs and DVDs which accompany methods books

Smart Music

Note Flight

Sibelius

IMSLP

Recording devices

Stereo

Metronomes

Tuners

Laptop with remote

LCD Projector and document camera

Document camera or overhead projector

iPod

Orchestra pieces by masters of string pedagogy for string players such as Albinoni, Bach, Barber, Bizet, Brahms, Beethoven, Corelli, Dvorak, Gliere, Grieg, Prokofiev, Mozart, Mendelssohn, Rossini Shostakovich, Stravinsky, Tchaikovsky, Vaughan Williams, Vivaldi, Bruch, Bernstein, Copland and many more Baroque, Romantic, Modern and Contemporary composers.

\*Why is Music Education so important today?

Aside from the enjoyment and fulfillment you can receive from it, it helps with memory, language, and reasoning. It fosters greater emotional development, self-confidence and creative thinking.

## **Curricular Addendum**

### **Career-Ready Practices**

**CRP1:** Act as a responsible and contributing citizen and employee.

**CRP2:** Apply appropriate academic and technical skills.

**CRP3:** Attend to personal health and financial well-being.

**CRP4:** Communicate clearly and effectively and with reason.

**CRP5:** Consider the environmental, social and economic impacts of decisions.

**CRP6:** Demonstrate creativity and innovation.

**CRP7:** Employ valid and reliable research strategies.

**CRP8:** Utilize critical thinking to make sense of problems and persevere in solving them.

**CRP9:** Model integrity, ethical leadership and effective management.

**CRP10:** Plan education and career paths aligned to personal goals.

**CRP11:** Use technology to enhance productivity.

**CRP12:** Work productively in teams while using cultural global competence.

### **Interdisciplinary Connections**

- Close Reading of works of art, music lyrics, videos, and advertisements
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes

### **Technology Integration**

#### Ongoing:

- Listen to books on CDs, Playaways, videos, or podcasts if available.
- Use document camera or overhead projector for shared reading of texts.

#### Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Use available technology to create concept maps of unit learning.

## Instructional Strategies: Supports for English Language Learners:

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects (realia)	Charts	In pairs or partners
Manipulatives	Graphic organizers	In triads or small groups
Pictures & photographs	Tables	In a whole group
Illustrations, diagrams, & drawings	Graphs	Using cooperative group structures
Magazines & newspapers	Timelines	With the Internet (websites) or software programs
Physical activities	Number lines	In the home language
Videos & films		With mentors
Broadcasts		
Models & figures		

from <https://wida.wisc.edu>

## Media Literacy Integration

- Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills.

## Global Perspectives

- [The Global Learning Resource Library](#)

## Differentiation Strategies:

Accommodations	Interventions	Modifications
Allow for verbal responses	Multi-sensory techniques	Modified tasks/ expectations
Repeat/confirm directions	Increase task structure (e.g., directions, checks for understanding, feedback)	Differentiated materials
Permit response provided via computer or electronic device	Increase opportunities to engage in active academic responding (e.g., writing, reading aloud, answering questions in class)	Individualized assessment tools based on student need
Audio Books	Utilize prereading strategies and activities: previews, anticipatory guides, and semantic mapping	Modified assessment grading