**Introduction**

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

**By 2025,**

* **80% of our students will graduate from high school college or career ready**
* **90% of students will graduate on time**
* **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

**How to Use the Arts Education Curriculum Maps**

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indictors that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

**COURSE:** Guitar

**GRADE LEVEL(s):** 4-12

**PURPOSE:**

The purpose of all music courses in the Shelby County Schools is to develop comprehensive musicianship, in partnership with other core disciplines, with a focus of musical literacy.  We believe all students have tremendous potential to learn and enjoy music. While research shows that music helps students develop higher-order skills and increase desire to learn, our driving goal is to empower students to use their minds more creatively by inspiring them to broaden their experiences and enrich their lives.

In Shelby County Schools, guitar is introduced at the elementary level (in selected schools) and many middle schools also use the guitar as a method of teaching general music courses. At the high school level, all 9th-12th guitar classes are elective curricular courses that meet during the school day, every day throughout the course of the school year. For grading purposes, all music students are required to exhibit their musical knowledge through public performances and participation in district approved individual and small group assessment festivals.

**GRADE SPECIFIC BENCHMARKS:**

**High School Guitar III**

**Elective Course**

**Prerequisite: High School Guitar II**

| **Knowledge and Skills** | **Activities/Outcomes** | **Assessments** | **Resources** |
| --- | --- | --- | --- |
| ***QUARTER 1*** |  |  |  |
| **PERFORM** |  |  |  |
| Play | Play arpeggios from classical repertoire, arpeggios and exercises.Play the Carcassi 25 studies nos. 1, 2, 3, and 4.Play advanced sight reading exercises and pieces. | Students should perform their pieces accurately and expressively for the teacher and in performances.Students should sing all songs that have words. | Complete Guide for the Guitar: (EFM 1001, 1002)The Guitar Sightreader (EFMGS1)The Advancing Jazz-Pop-Rock Guitarist (EFM 5001 and EFM 5003)Mateo Carcassi – 25 Etudes – (Uobet Edition) – published by Mel Bay.[CCSS.ELA-Literacy.CCRA.R.10](http://www.corestandards.org/ELA-Literacy/CCRA/R/10/)Read and **comprehend** complex literary and informational texts independently and proficiently. |
| **CREATE**  |  |  |  |
| Arrange | Play C major blues scale, exercisesand improvisationWrite, arrange, perform and conductoriginal melodies for solo, duet, trio,quartet or ensemble in both theclassical and jazz idioms. | Quizzes and worksheets should be used to assess knowledge and understanding. | History of the Guitar (EFM1001)Complete Guide for the Guitar[CCSS.ELA-Literacy.CCRA.SL.6](http://www.corestandards.org/ELA-Literacy/CCRA/SL/6/)**Adapt** speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **RESPOND** |  |  |  |
| Write | Improvise over the Eb major and C Minor pentatonic scales. | Students are evaluated using modeling, observation, peer assessment, performance assessment, tests, practice, collaborative pairs, cooperative learning, and class responses. | Complete Guide for the Guitar: (EFM 1001, 1002)The Advancing Classical Guitarist (EFM2001, 2002)[CCSS.ELA-Literacy.CCRA.SL.6](http://www.corestandards.org/ELA-Literacy/CCRA/SL/6/)**Adapt** speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. |
| **Connect** |  |  |  |
| **Cultures** | Play solo and ensemble piecesincluding patriotic, classical pop,rock and jazz, and perform them on the Fall Festival and Fall Concert. | Students should write a reflection of their performances, bot solo and ensembles. | Patriotic Guitar (EFM P1)Romantic Guitar (EFM R1)Special Supplement (EFM SS1)The Guitar Sightreader (EFM GS1)Classical Guitar (EFM CG1)[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience. |
| ***QUARTER 2*** |  |  |  |
| **PERFORM** | . |  |  |
| Play | Perform classical repertoire, argeggios and exercises.Perform the Carcassi 25 studies nos.5, 6, 7, and 8 with precision, feeling and accuracy.Play moving bar chords, chord voicings and advanced chords in all places on the neck of the guitar.Play advanced sight-reading exercises and pieces.Play the pizzicato exercises and performance pieces. | Students should perform their pieces accurately and expressively for the teacher and in performances.Students should sing all songs that have words. | Complete Guide for the Guitar: (EFM 1001, 1002)The Guitar Sightreader (EFMGS1)The Advancing Jazz-Pop-Rock Guitarist (EFM 5001 and EFM 5003)Mateo Carcassi – 25 Etudes – (Uobet Edition) – published by Mel Bay.[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| **CREATE**  |  |  |  |
| Improvise | Play C minor blues scale, exercises and improvisation. | Quizzes and worksheets should be used to assess knowledge and understanding. | History of the Guitar (EFM1001)Complete Guide for the Guitar[CCSS.ELA-Literacy.CCRA.SL.6](http://www.corestandards.org/ELA-Literacy/CCRA/SL/6/)**Adapt** speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. |
| **RESPOND** |  |  |  |
| Arrange | Write, arrange, and perform original melodies for lead, rhythm, and bass guitar incorporating modulation and transposition.Continue to develop audience and performance etiquetteTranscribe a jazz solo and arrange it for guitar trio, quartet, or ensemble. | Students are evaluated using modeling, observation, peer assessment, performance assessment, tests, practice, collaborative pairs, cooperative learning, and class responses. | Complete Guide for the Guitar: (EFM 1001, 1002)The Advancing Classical Guitarist (EFM2001, 2002)[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **CONNECT** |  |  |  |
| Perform | Play solo and ensemble pieces in the classical and jazz idioms including“Blues for Charlie” and “Flight of the Bumble Bee” and perform them on the Winter Festival and Winter Concert. | Students should write a reflection of their performances, bot solo and ensembles. | Patriotic Guitar (EFM P1)Romantic Guitar (EFM R1)Special Supplement (EFM SS1)The Guitar Sightreader (EFM GS1)Classical Guitar (EFM CG1)[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| ***QUARTER 3*** |  |  |  |
| **PERFORM** |  |  |  |
| **Sing / Play** | Perform classical repertoire, arpeggios and exercises.Perform musical advancing rhythms and syncopations.The Carcassi 25 studies Nos. 9, 10, 11, and 12.Advanced sight-reading exercises and pieces.Sing and play a solo in performance with a rhythm section.Play “Take Me Out to the Ballgame” (arr. Coffman), “La Condesa de la Mesa” (Ellis) and “Ja Da” (arr. Coffman) or a similar advancing level piece. | Students should perform their pieces accurately and expressively for the teacher and in performances.Students should sing all songs that have words. | Complete Guide for the Guitar: (EFM 1001, 1002)The Guitar Sightreader (EFMGS1)The Advancing Jazz-Pop-Rock Guitarist (EFM 5001 and EFM 5003)Mateo Carcassi – 25 Etudes – (Uobet Edition) – published by Mel Bay.[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| **CREATE**  |  |  |  |
| **Improvise / Compose** | Improvise using the C Ionian and Dorian Modes.Transcribe a jazz swing solo and arrange it for Guitar trio, quartet, or ensemble. | Quizzes and worksheets should be used to assess knowledge and understanding. | History of the Guitar (EFM1001)Complete Guide for the Guitar[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **RESPOND** |  |  |  |
| **Analyze** | Listen to, analyze, and describe music using the technical vocabulary of music.Evaluate the quality and effectiveness of their own and other’s performances. | Students are evaluated using modeling, observation, peer assessment, performance assessment, tests, practice, collaborative pairs, cooperative learning, and class responses. | Complete Guide for the Guitar: (EFM 1001, 1002)The Advancing Classical Guitarist (EFM2001, 2002)[CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)**Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric.[CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/)Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **CONNECT** |  |  |  |
| **Cultures** | Solo and ensemble pieces in the Classical and jazz idioms including “Blues for Wes” and “Anitra’s Dance”and perform them on the SpringFestival and Spring Concert. | Students should write a reflection of their performances, bot solo and ensembles. | Patriotic Guitar (EFM P1)Romantic Guitar (EFM R1)Special Supplement (EFM SS1)The Guitar Sightreader (EFM GS1)Classical Guitar (EFM CG1)[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| ***QUARTER 4*** |  |  |  |
| **PERFORM** |  |  |  |
| **Play** | Perform classical repertoire, arpeggios and exercises.Perform the Carcassi 25 studies Nos. 14,15, 21, 22, and 23 and the Segovia Studies of Femando sor.Play advanced sight-reading exercises and pieces.Perform studies from Sagreras Book IV.Performa a classical solo in concert and lead guitar solo with jazz ensemble | Students should perform their pieces accurately and expressively for the teacher and in performances.Students should sing all songs that have words. | Complete Guide for the Guitar: (EFM 1001, 1002)The Guitar Sightreader (EFMGS1)The Advancing Jazz-Pop-Rock Guitarist (EFM 5001 and EFM 5003)Mateo Carcassi – 25 Etudes – (Uobet Edition) – published by Mel Bay.[CCSS.ELA-Literacy.CCRA.R.10](http://www.corestandards.org/ELA-Literacy/CCRA/R/10/)Read and **comprehend** complex literary and informational texts independently and proficiently. |
| **CREATE**  |  |  |  |
| **Transcribe** | Improvise using the E Phrygian, F Lydian, and G Mixolydian Modes. | Quizzes and worksheets should be used to assess knowledge and understanding. | History of the Guitar (EFM1001)Complete Guide for the Guitar[CCSS.ELA-Literacy.CCRA.SL.6](http://www.corestandards.org/ELA-Literacy/CCRA/SL/6/)**Adapt** speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. |
| **RESPOND** |  |  |  |
| **Improvise** | Transcribe a contemporary jazz solo and arrange it for guitar trio, quartet, or ensemble. | Students are evaluated using modeling, observation, peer assessment, performance assessment, tests, practice, collaborative pairs, cooperative learning, and class responses. | Complete Guide for the Guitar: (EFM 1001, 1002)The Advancing Classical Guitarist (EFM2001, 2002)[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **CONNECT** |  |  |  |
| **Sightread** | Perform advancing level classical and jazz ensemble pieces including “William Tell Overture” (arr. Ellis) and “PoorButterfly” (arr. Coffman). | Students should write a reflection of their performances, bot solo and ensembles. | Patriotic Guitar (EFM P1)Romantic Guitar (EFM R1)Special Supplement (EFM SS1)The Guitar Sightreader (EFM GS1)Classical Guitar (EFM CG1)[CCSS.ELA-Literacy.CCRA.R.10](http://www.corestandards.org/ELA-Literacy/CCRA/R/10/)Read and **comprehend** complex literary and informational texts independently and proficiently. |