

An Introduction to Classical Guitar Unit Plan and Assessment

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Teaching Philosophy

I've experienced, on some level whether I was aware of it happening or not, quite a few approaches to curriculum as both a student and as an educator. As a student in public schools from elementary through high school, I feel that I was certainly part of the rigidity of both the Intellectual Traditionalist and Social Behaviorist philosophies. In these particular settings these philosophies make sense due to class sizes, objectives set by forces beyond the teachers themselves (school boards). However, when I was a graduate student at a private university, I experienced a much more targeted and natural approach to learning, which I found far more effective. As an educator, I used the approach to teaching my major teacher took as a model for how I teach. To summarize this approach in one sentence would be "take the time you need" (this came directly from my major teacher in a lesson referring to playing a particularly difficult passage).

I connected primarily to the Experientialist philosophy. This is primarily because it seems to describe the way I teach already without me having realized it. I may be in a unique teaching position; I do not teach in a public school setting and I teach only one specialized subject. I teach classical guitar at a private, pre-college music school in small groups and in applied lessons for students K-12. I also teach early childhood music classes, Suzuki guitar, as well as classes and lessons for adults. Essentially, because all of what I teach is highly specialized, my teaching stems from a lifetime of experience and education in music, specifically classical guitar. The quote "If these are powerful learnings, then understanding more about the conditions under which they occurred . . . will help you to understand powerful learning for your students"¹ describes how I, and many other music educators, approach teaching by having had innumerable experiences in music and performance that had indelible impacts on our teaching philosophies. The Experientialist philosophy also seems to apply to educators in positions to work with students individually and on a regular basis, who are also free of timelines and mandated objectives. Music educators often have the experience of working with a single student for many years. In my own experience I've had a number of students start their musical studies with me as elementary school students who continue until college (a few majoring in music performance themselves). This long timeframe allows for the more "natural" approach to teaching described in the Experientialist philosophy. It also allows me to establish long-term relationships with students and their families, to grow with each student, and to find what's best for the student in terms of learning outcomes.

¹ Forrest W. Parkay et. al., *Curriculum Leadership* 9th ed., (Boston: Allyn & Bacon, 2010), 22.

Curriculum Plan

Class: Learn to Play the Guitar – Beginner Group Class

Unit: An Introduction to Classical Guitar

Audience: Guitar students, ages 8-10 (grades 3-5)

Rationale: This unit is designed to teach students the fundamentals of guitar technique, beginning fretboard harmony, and ensemble playing. It is important for students to learn the information and acquire the skills in this course in order to form an understanding of music and an understanding of the instrument. This unit also serves as a building block to the next unit, as well as forming the foundation for further intermediate- and advanced- level guitar study.

By the conclusion of this unit students will:

- Implement proper care and handling of the guitar.
 - Part of learning an instrument is learning how to care for it and be respectful of it. Students do this to learn how to properly maintain, carry, and store their instruments which helps avoid damage.
- Identify types of guitars and will be able to locate and label parts of guitars.
 - It is important to understand that there are different types of guitars: classical, steel-string acoustic, and electric. Students need to be able to distinguish between the various types. It's also important to know the parts of a guitar as part of mastering the instrument.
- Show their mastery of a healthy seating position with a properly sized instrument, chair, and a footstool or other guitar support.
 - Any discomfort caused by improper position or improperly sized instruments will have negative impacts on learning and practice.
- Demonstrate mastery of basic left and right hand positions.
 - Building good habits at the beginning of the learning process is important for future success.
- Employ proper right hand finger technique; independently use P, M, I (free stroke), as well as alternating I and M fingers (rest stroke).
 - Right hand technique presents unique challenges for guitarists. Establishing good habits at this stage eliminates the need for any remedial work later. This is intended to be right-hand-only work on open strings.
- Demonstrate an understanding of a 4/4 time signature and three fundamental rhythmic values: whole, half, and quarter notes
 - Important to “internalize” the beat and understand how a measure can be divided into small units.
- Recognize notes in first position on the treble strings (first, second and third) from standard notation and use these to read single-line melodies.
 - Guitarists are not merely “technicians;” we are musicians and to that end it is important to understand the “language” of music. This is also fundamental in building students’

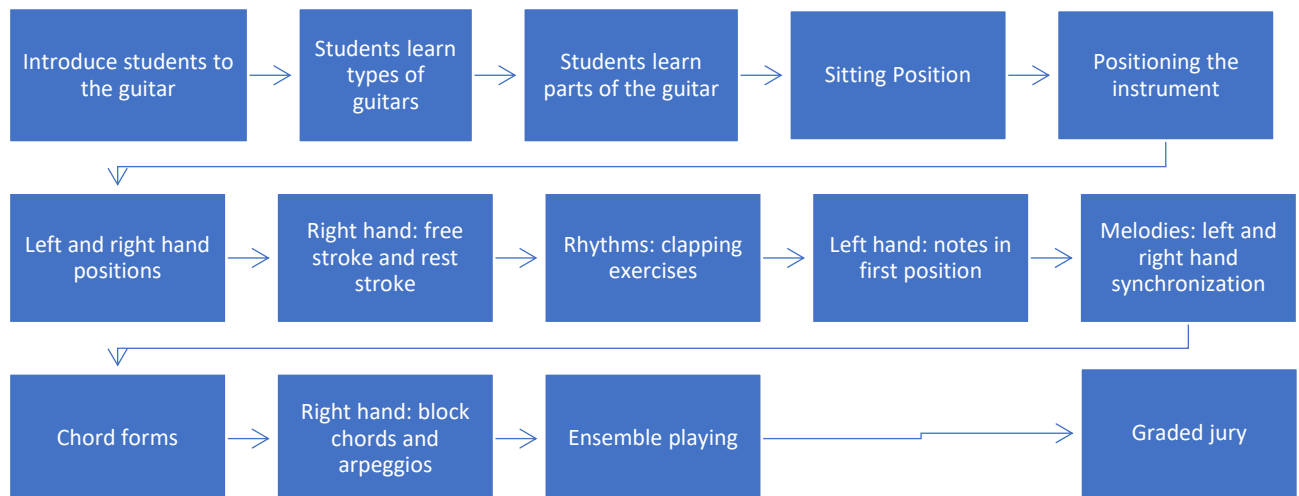
understanding of fretboard harmony. Notes will be learned comprehensively string-by-string starting with the first.

- Demonstrate knowledge of basic chord forms in first position.
 - Understanding basic harmonic structures is essential to playing a harmonizing instrument like the guitar. Chords will be played on the three treble strings. In this unit students will learn four chords: E minor, C, G, and G7
- Use proper right hand technique in the playing of basic block chords, as well as ascending and descending arpeggios.
 - This builds upon previously learned skills, with the added application of left hand fingers.
- Prepare melodies to be played as an ensemble.
 - Music does not happen in isolation; therefore, it is important that students play music with their peers early on.

*The unit will culminate with each student taking part in an end-of-unit graded performance jury.

Standards: <https://nafme.org/wp-content/uploads/2014/11/2014-Music-Standards-Guitar-Harmonizing-Instruments-Strand.pdf>

<https://www.nbpts.org/wp-content/uploads/2021/09/ECYA-MUSIC.pdf>



Goals:

In this unit of study, divided into five class sessions, students will develop their knowledge of the instrument, rhythms, and music notation. Students will also build their knowledge of the fretboard by learning the natural notes in first position on the treble strings. We will also develop proper playing techniques. Students will demonstrate the knowledge and skills acquired in this unit by passing a written evaluation and a performance evaluation given during the fifth class session with a grade of 80% or higher on both.

Objectives:

Session 1

- Students will be able to label 8 out of 10 parts of the guitar on a written evaluation given in the last class session of this unit.
- Students will demonstrate appropriate positioning. Students will also apply proper playing technique to rudimentary exercises for both left and right hands.

Session 2

- Students will apply previously learned playing techniques, and will use fundamental rhythms, to play two melodies using notes on the first string.

Session 3

- Students will apply previously learned playing techniques, and will use fundamental rhythms, to play two melodies using notes on the first and second strings.
- Students will construct a three-string E minor chord and a three-string G major chord.

Session 4

- Students will apply previously learned playing techniques, and will use fundamental rhythms, to play two melodies using notes on the first, second and third strings as a group.
- Students will construct a three-string G7 chord and a three-string C major chord.
- Students will apply two previously learned chords (E minor and G), as well as the two chords learned this session to accompaniment patterns in 4/4 time played in a group (ensemble).

Session 5

- Students will demonstrate their knowledge acquired during this unit by passing a written evaluation with a grade of 80% or higher, and they will demonstrate the skills acquired in this unit by passing a performance evaluation with a grade of 80% or higher.

Outcomes:

- Students will show their knowledge of the instrument by correctly labeling three types of guitars on the written evaluation at the end of this unit.

- Students will be able to locate and correctly label 8 out of 10 parts of a guitar on the written evaluation at the end of this unit.
- Students will demonstrate proper positioning during the performance evaluation given at the end of this unit based on the following four criteria: posture, instrument position, left hand placement, right hand placement.
- By the end of this unit students will have developed proper left hand technique based on the following criteria: thumb centered on the back of the neck, hand positioned squarely with guitar neck, finger tips placed on strings directly next to frets.
- By the end of this unit students will have developed proper right hand technique based on the following criteria: proper preparation and follow through using P, M, I free-stroke, proper follow through and release in I-M rest-stroke alternation.
- By the end of this unit students will be able to read basic notation in treble clef.
- At the end of this unit students will be asked to construct two short melodies in 4/4 time using the following components: first position natural notes on the first, second and third strings; whole, half, and quarter notes.
- At the end of this unit students will be asked to utilize their knowledge of four basic chord forms to play simple accompaniment patterns.
- At the end of this unit students will be able asked to apply their performance skills to a short ensemble piece consisting of melody and chords.

Instructional Plan

Unit 1 – Applied Classical Guitar

This is the introductory unit for an applied classical guitar course for students in grades 3 through 5.

Introduction

This unit serves as an introduction to the classical guitar. This unit begins with surveys of types of guitars as well as parts of the guitar. Proper posture and proper playing techniques are covered. Fundamental rhythms are introduced here. Note reading in treble clef is also introduced in this unit. Playing natural notes, and chords, on the treble strings in first position covering one octave (from third string G to first string G) is covered here. An introduction to ensemble playing is included in this unit.

Intended Learning Outcomes

1. Students will show their knowledge of the instrument by correctly labeling three types of guitars on the written evaluation at the end of this unit.
2. Students will be able to locate important parts of a guitar
3. Students will be able demonstrate proper positioning for the following: posture, instrument position, left hand placement, right hand placement.
4. By the end of this unit students will have developed proper left hand technique based on the following criteria: thumb centered on the back of the neck, hand positioned squarely with guitar neck, finger tips placed on strings directly next to frets.
5. By the end of this unit students will have developed proper right hand technique based on the following criteria: proper preparation and follow through using P, M, I free-stroke, proper follow through and release in I-M rest-stroke alternation.
6. Students will be able to accurately count whole, half, and quarter notes.
7. By the end of this unit students will be able to read notes on the staff, in treble clef, from the second line G to the first ledger space G.
8. By the end of this unit students will demonstrate their ability to play natural notes in first position on the treble strings from the third string G to the first string G.
9. Students will be asked to utilize their knowledge of four basic chord forms to play simple accompaniment patterns.
10. Students will be able to demonstrate their ability to play together as an ensemble.

Materials

- A. Guitar
- B. Footstool
- C. Tuner
- D. Music stands
- E. Images and videos of a classical guitar, steel-string acoustic guitar, and electric guitar
- F. Diagram of guitar parts
- G. Fretboard charts showing notes in first position on first, second, and third strings; one for each string, and one with all notes being studied shown

- H. *Sight Reading* and *Fretboard Harmony* pages corresponding to the notes being studied
- I. Rhythm flashcards
- J. Chord charts
- K. Music for students: *Flamenco Fantasy*, *Lightly Row*, *Ode to Joy*, *Go Tell Aunt Rhody*
- L. Student folders

Instructional Plans for 5 Class Sessions

Lesson Plan - Session 1 of 5: 45 minute class

Title: The Instrument and Basic Technique

Subject Area: Applied Classical Guitar

Age Range: Students Ages 8-10 (Grades 3-5)

Overview: During this session students are introduced to three types of guitars, parts of the guitar, posture and positioning, and basic right and left hand techniques.

Objectives:

- Students will be able to label 8 out of 10 parts of the guitar.
- Students will demonstrate appropriate posture and positioning.
- Students will apply proper playing technique to rudimentary exercises for both left and right hands.

Materials:

- A. Guitar
- B. Footstool
- C. Tuner
- D. Music stands
- E. Diagram of guitar with labeled parts
- F. Video of a [classical guitar](#)
- G. Video of a [steel-string acoustic guitar](#)
- H. Video of an [electric guitar](#)

Anticipatory Set: Play excerpts from three contrasting pieces of music played on three different types of guitars (Materials F, G and H) to get students' attention and pique their interest. Ask students what these three have in common and what differences they notice. After taking student responses define the three types of guitar and their conventional uses. [5 minutes]

Procedures:

Step 1: After listening to the three pieces of music, demonstrate how to remove and replace a guitar from its case. Direct students to their guitar cases and have them properly remove guitars (Material A). [2 minutes]

Step 2: Direct students to diagram of guitar with parts labeled (Material E). During this step explain what each part is and how they function. The teacher initiates a discussion on how the parts of a guitar work to produce sound. Students are encouraged to use their instruments to demonstrate, and to take on "teaching" roles to explain to other students how guitar parts work. Have students find these parts on their own guitars. [5 minutes]

Step 3: The teacher demonstrates good posture by setting up footstool (material B) and sitting without the guitar first. The students then set up their own footstools (material B) and imitate the teacher's sitting position. [2 minutes]

Step 4: Students then learn "guitar down." This involves placing the guitar (material A) flat in one's lap and laying hands flat on the strings. The teacher explains that this is the position when not playing. [1 minute]

Step 5: The teacher then demonstrates "guitar up." This is playing position in which the guitar is properly aligned, the right hand fingers and thumb form letter "c" shape and are placed on the strings. This is important because good posture and position avoids injury. These positions are turned into a game/race to see how quickly students can get from up position to down position and back. [10 minutes]

Step 6: The teacher then demonstrates how to properly position the left hand using "fingers in a row" technique in which all four fingers of the left hand are placed on a single string. During this activity the teacher gives the students the opportunity to explore all the strings by rolling a die to decide which string the students place their "fingers in a row." [10 minutes]

Step 7: **Formative Evaluation:** Students will be asked to recall the types of guitars introduced, parts of the guitar, and "guitar up"/"guitar down" positions. This is checking for understanding, not a graded evaluation. [5 minutes]

Step 8: After completing the lesson and review the teacher will show the students how to properly store their guitars (material A) in their cases, and how to properly fold footstools for storage and transport. [5 minutes]

Session 2:

Lesson Plan - Session 2 of 5: 45 minute class

Title: Rhythms, Reading, and Notes on the First String

Subject Area: Applied Classical Guitar

Age Range: Students Ages 8-10 (Grades 3-5)

Overview: During this session student will learn how to use one finger at a time in the left hand and which notes on the first string will be used. Teacher demonstrates right hand "walking" and has students perform this technique first on the bridge of the instrument, on all strings, on one string. The students are then encouraged to combine newly learned "walking" technique with the three notes learned to create short melodies of their own. The teacher then demonstrates rhythms using "chalk chop" method and familiar melodies (*Jingle Bells* will be used as it has whole, half, and quarters). This method is effective since it allows students to see the relationship between long and short note values and gives them an easy way to write out rhythms in class.

Objectives:

- Students will apply previously learned playing techniques
- Students will learn and use fundamental rhythms

- Students will be able to play two melodies using notes on the first string

Materials:

- A. Guitar
- B. Footstool
- C. Tuner
- D. Music stands
- E. Chalkboard
- F. Chalk
- G. Fretboard charts showing notes in first position on first string
- H. *Sight Reading* and *Fretboard Harmony* pages corresponding to the notes being studied
- I. Rhythm flashcards
- J. Music for students: *Flamenco Fantasy, Up and Down*
- K. Student folders

Anticipatory Set: Ask students to name and find two guitar parts each. After removing guitars (material A) from cases and setting up footstools (material B), ask students to demonstrate “guitar down” and “guitar up” positions. Review left hand technique with a round of “fingers in a row.” [5 minutes]

Procedures:

Step 1: Demonstrate how to place one finger at a time on the first string. Have students apply this same technique starting with the first (index) finger then the third (ring) finger. [5 minutes]

Step 2: Teacher demonstrates right hand “walking” and has students perform this technique first on the bridge of the instrument, then on all strings, finally on one string. [5 minutes]

Step 3: The students are then given fretboard charts (material G) and pages of staff notation (material H) on their music stands (material D) showing the three notes to be used on the first string. The teacher explains how to use “Every Guitarist Begins Doing Fine” and “FACE in the space” to identify notes. [15 minutes]

Step 4: The teacher then demonstrates rhythms using “chalk chop” method (materials E and F) and familiar melodies (*Jingle Bells* will be used as it has whole, half, and quarters). Students will then be asked to identify rhythms on flashcards (material I). [5 minutes]

Step 5: The teacher then distributes music to students (material J) and demonstrates at-home practice routines. The teacher asks students to apply these practice routines to two measures of music to check for understanding. [7 minutes]

Step 6: After completing the lesson and review, students are instructed to properly store their materials (materials A, B, J, K). [3 minutes]

Session 3:

Lesson Plan - Session 3 of 5: 45 minute class

Title: First and Second Strings, Chords

Subject Area: Applied Classical Guitar

Age Range: Students Ages 8-10 (Grades 3-5)

Overview: During this session students will learn three notes on the second string and will learn how to construct and play chords.

Objectives:

- Students will apply previously learned playing techniques, and will use fundamental rhythms, to play two melodies using notes on the first and second strings.
- Students will construct a three-string E minor chord and a three-string G major chord.

Materials:

- A. Guitar
- B. Footstool
- C. Tuner
- D. Music stands
- E. Chalkboard
- F. Chalk
- G. Fretboard charts showing notes in first position on first string
- H. *Sight Reading and Fretboard Harmony* pages corresponding to the notes and chords being studied
- I. Rhythm flashcards
- J. Music for students: *Lightly Row, Ode to Joy*
- K. Chord charts
- L. Student folders

Anticipatory Set: Begin with review questions “what notes did we learn last class?” “at what frets did we find those notes?” and “which fingers did we use to play those notes?” Students may respond verbally or by using their instrument. [5 minutes]

Procedures:

Step 1: Once guitars (material A) and footstools (material B) are out and set up instruct students to perform melodies practiced at home. [5 minutes]

Step 2: The teacher then reviews rhythms using flashcards (material I). [2 minutes]

Step 3: The students are then given fretboard charts (material G) and pages of staff notation (material H) on their music stands (material D) showing the three notes to be used on the second string. This is followed by short exercises using only the three new notes. [5 minutes]

Step 4: The teacher then distributes new melodies (material J). The teacher explains how to play across two strings and demonstrates this by playing the melodies. The students are shown how to apply these procedures and taught how to play the melodies. [18 minutes]

Step 5: The teacher distributes chord charts for three-string E minor and G major chords (material K) and explains how to read them. The students are then instructed to strum the strings using the right hand thumb. [2 minutes]

Step 6: **Formative Evaluation:** The teacher will check for understanding by asking each student to demonstrate an excerpt from each new melody and to strum a chord. At-home practice is assigned during this step. [5 minutes]

Step 7: After completing the lesson and review, students are instructed to properly store their materials (materials A, B, J, K, L). [3 minutes]

Session 4:

Lesson Plan - Session 4 of 5: 45 minute class

Title: Playing on Three Strings, More Chords and Accompaniment

Subject Area: Applied Classical Guitar

Age Range: Students Ages 8-10 (Grades 3-5)

Overview:

Objectives:

- Students will apply previously learned playing techniques, and will use fundamental rhythms, to play two melodies using notes on the first, second and third strings as a group.
- Students will construct a three-string G7 chord and a three-string C major chord.
- Students will apply two previously learned chords (E minor and G), as well as the two chords learned this session to accompaniment patterns in 4/4 time played in a group (ensemble).

Materials:

- A. Guitar
- B. Footstool
- C. Tuner
- D. Music stands
- E. Chalkboard
- F. Chalk
- G. Fretboard charts showing notes in first position on first string
- H. *Sight Reading* and *Fretboard Harmony* pages corresponding to the notes and chords being studied
- I. Rhythm flashcards
- J. Music for students: *Go Tell Aunt Rhody*, *Yankee Doodle*
- K. Chord charts
- L. Student folders

Anticipatory Set: Begin with review questions “what notes did we learn last class?” “at what frets did we find those notes?” and “which fingers did we use to play those notes?” Students may respond verbally or by using their instrument. [5 minutes]

Procedures:

Step 1: Once guitars (material A) and footstools (material B) are out and set up instruct students to perform melodies practiced at home. [5 minutes]

Step 2: The teacher then reviews rhythms using flashcards (material I). [2 minutes]

Step 3: The students are then given fretboard charts (material G) and pages of staff notation (material H) on their music stands (material D) showing the two notes to be used on the third string. Students are shown how to use the second (middle) finger of the left hand. This is followed by short exercises using only the two new notes. [2 minutes]

Step 4: The teacher then distributes new melodies (material J). The teacher explains how to play across three strings and demonstrates this by playing the melodies. The students are shown how to apply these procedures and taught how to play the melodies. These melodies are then played together as an ensemble. [18 minutes]

Step 5: The teacher then reviews the E minor and G major chords and distributes chord charts for three-string G7 and C major chords (material K). [2 minutes]

Step 6: The teacher models how to use the right hand thumb to pluck one string (as opposed to a strum of multiple strings), then shows students how to *arpeggiate* learned chords by using combinations of the thumb on the third string and I and M fingers on the second and first string, respectively. [3 minutes]

Step 7: **Review for Summative Evaluation.** The teacher explains what the upcoming evaluation will consist of, what to study for the written portion, and what to practice for the practical portion. [5 minutes]

Step 8: After completing the lesson and review, students are instructed to properly store their materials (materials A, B, J, K, L). [3 minutes]

Session 5:

Lesson Plan - Session 5 of 5: 45 minute class

Title: Evaluation

Subject Area: Applied Classical Guitar

Age Range: Students Ages 8-10 (Grades 3-5)

Overview: Students will take a graded comprehensive evaluation consisting of a written portion and performance portion.

Objectives:

- Students will demonstrate their knowledge acquired during this unit by passing a written evaluation with a grade of 80% or higher, and they will demonstrate the skills acquired in this unit by passing a performance evaluation with a grade of 80% or higher.

Materials:

- A. Guitar
- B. Footstool
- C. Tuner
- D. Music stands

- E. Music: *Go Tell Aunt Rhody, Yankee Doodle*
- F. Chord charts
- G. Written evaluation form

Anticipatory Set: Ask students questions related to notes learned, guitar parts, types of guitars, as well as posture and technique to exercise retrieval. [5 minutes]

Procedures:

Step 1: The teacher distributes written portion of the evaluation (material F), consisting of guitar type and guitar part identification, and explains instructions. Students are then directed to complete this portion of the evaluation. [15 minutes]

Step 2: Students are then instructed to set up guitars and footstools (materials A and B), and to set up music (material E) and chord charts (material F) on music stands (material). [5 minutes]

Step 3: The teacher then begins the performance portion of the evaluation. This consists of individual student performances and one ensemble performance. [20 minutes]

Students will be graded on the following criteria:

- Note accuracy
- Rhythm accuracy
- Pacing
- Good posture and instrument position
- Proper left hand finger placement
- Proper right hand technique

Step 4: After the performance portion of the evaluation students are instructed to properly store their materials and the teacher previews the next unit. [5 minutes]

Teaching Strategies

The first session begins with the teacher demonstrating how to remove and replace a guitar from its case while students get hands-on practice doing this with their own instruments. And explains why it's important to care for your instrument. The teacher should show high quality images and videos of three types of guitars so students can see and hear the differences. The teacher points to and names important parts of the guitar and demonstrates what each one does while students do the same on their guitars. The teacher initiates a discussion on how the parts of a guitar work to produce sound. Students are encouraged to use their instruments to demonstrate, and to take on "teaching" roles to explain to other students how guitar parts work.

The teacher demonstrates good posture by sitting without the guitar first, then gives the students the opportunity to do the same. Students then learn "guitar down." This involves placing the guitar flat in one's lap and laying hands flat on the strings. The teacher explains that this is the position when not playing. The teacher then demonstrates "guitar up." This is playing position in which the guitar is properly aligned, the right hand fingers and thumb form letter "c" shape and are placed on the strings. This is important because good posture and position avoids injury. These positions are turned into a game/race to see how quickly students can get from up position to down position and back. The teacher then demonstrates how to properly position the left hand using "fingers in a row" technique in which all four fingers of the left hand are placed on a single string. During this activity the teacher gives the students the opportunity to explore all the strings by rolling a die to decide which string the students place their "fingers in a row."

The teacher begins each subsequent session of this unit of a formative assessment of skills learned. This is done by asking students questions such as "what are two parts of the guitar?" or asking them to demonstrate sitting/playing positions. The teacher explains how to use one finger at a time in the left hand and which notes on the first string will be used. Teacher demonstrates right hand "walking" and has students perform this technique first on the bridge of the instrument, on all strings, on one string. The students are then encouraged to combine newly learned "walking" technique with the three notes learned to create short melodies of their own. The teacher then demonstrates rhythms using "chalk chop" method and familiar melodies (*Jingle Bells* will be used as it has whole, half, and quarters). This method is effective since it allows students to see the relationship between long and short note values and gives them an easy way to write out rhythms in class.

Teacher introduces the remaining notes on each string one at a time and models how to play melodies using these notes, students then play along and have opportunities to perform in class. Teacher models in class what a chord is, how to strum multiple strings at a time with the right hand thumb and encourages students to try strumming various string combinations. The teacher then helps students refine their strumming to encompass only three strings and gives students four chords to play. The teacher models how to use the right hand thumb to pluck one string (as opposed to a strum of multiple strings), then shows students how to *arpeggiate* learned chords by using combinations of the thumb on the third string and I and M fingers on the second and first string, respectively.

All class sessions conclude with formative assessment questions posed to the students about the content covered in that class session. The students and teacher return to "guitar down" position, while holding their instruments properly stand and bow (students to teacher, teacher to students) to frame the class. Students then return their instruments to their cases for proper storage.

Diversity

Accommodations will be made for any student who needs increased accessibility. All digital images will contain alt text. These are all sent to students following each class session for review and at-home practice. Any lesson videos sent to students will be captioned. All students meet with the teacher one-on-one for private lessons during week and accommodations for students who require extra study or practice time with the teacher and/or extra time on evaluations will be made with the teacher through the registration office. Accommodations will be made for students who need alternate, noise-reduced sites for private lessons and evaluations. Hoff-Barthelson Music School is dedicated to creating an inclusive learning environment:

Hoff-Barthelson Music School admits students of any race, creed, color, national and ethnic origin, sex, marital status, sexual orientation, gender identity, or disability to all the rights, privileges, programs and activities generally accorded or made available to students at the School. The School does not discriminate on the basis of these factors in administration of its educational policies, admissions policies, financial aid and loan programs, and music instruction and other school-administered programs. Hoff-Barthelson Music School is wheelchair accessible.

Evaluation Plan

Unit 1 – Applied Classical Guitar

Rationale: The performance-based components of this unit require students to use higher-level thinking skills during performance. These are intended to recreate performance scenarios students will encounter beyond the classroom. Through this the goal is to improve students' achievements and attitudes towards learning. Because instrumental performance is often subjective, the instructor will measure students' attainment of knowledge and skills through formative assessments in each class session. The results will be used to determine the efficacy of content and instruction and to make decisions about what curriculum experiences are appropriate for students.

Evidence of Main Effects

ILO: Students show their knowledge of the instrument by correctly labeling three types of guitars on the written evaluation at the end of this unit.

Evidence of understanding the idea: The students are able to define characteristics of each type of guitar and they are able to describe differences between the three types in both structure and use.

ILO: Students are able to locate important parts of a guitar.

Evidence of understanding the idea: The students are able to recall parts of a guitar and describe their basic functions.

ILO: Students are able demonstrate proper positioning for the following: posture, instrument position, left hand placement, right hand placement.

Evidence of skill: The students: 1) demonstrate how to sit without their instruments, 2) define the three points of contact of the guitar body, 3) show their right and left hand fingers in the "mid-range" (half-moon) position.

ILO: Students have developed proper left hand technique based on the following criteria: thumb centered on the back of the neck, hand positioned squarely with guitar neck, finger tips placed on strings directly next to frets.

Evidence of skill: Students demonstrate proper left hand placement without step-by-step directions from the instructor.

ILO: Students have developed proper right hand technique based on the following criteria: proper preparation and follow through using P, M, I free-stroke, proper follow through and release in I-M rest-stroke alternation.

Evidence of skill: The students demonstrate proper placement of right hand fingers on the strings for "arpeggio position" and "scale position." Students are able to describe the follow through of the fingers during free stroke and during rest stroke.

ILO: Students can accurately count whole, half, and quarter notes.

Evidence of cognitive skill: Given a metronome click, the students clap rhythms found in written exercises.

ILO: Students are able to read (identify) notes on the staff, in treble clef, from the second line G to the first ledger space G.

Evidence of cognitive skill: Students identify randomly selected notes from flashcards.

ILO: Students demonstrate their ability to play (locate on instrument) natural notes in first position on the treble strings from the third string G to the first string G.

Evidence of cognitive skill: Given brief melodic fragments they have not seen before, students demonstrate their ability to locate and play each note with minimal or no error.

ILO: Students utilize their knowledge of four basic chord forms to play simple accompaniment patterns.

Evidence of skill: Students are able to follow and play a chord accompaniment page with only chord symbols given.

ILO: Students demonstrate their ability to play together as an ensemble.

Evidence of cognitive skill: Students utilize their performing skills and knowledge to play short works as a group. Students listen to one another while playing to stay together, and follow the instructor's conducting.

Summative Evaluation

Rationale: At the end of this unit there will be a comprehensive assessment. This will consist of two parts: a written portion and a performance portion. Both parts will be graded, the written portion will be graded on a percentage of correct answers, the performance portion will be graded based on the rubric below. This will measure student learning to determine whether students are prepared to proceed to the next unit. The results will also provide the instructor and school administrators with an overview of student learning and the efficacy of this course.

- Written evaluation

The written portion of the evaluation will consist of a short, graded quiz containing questions pertaining to guitar parts, staff notation and treble clef, and rhythms. Students must achieve 80% or higher in order to pass. All content in music is cumulative, therefore we will be consistently reviewing.

- Performance Evaluation Rubric

Levels	1	2	3	Score/Level
Criteria				
Posture and instrument position	Inappropriate posture, seated improperly,	Sitting properly in seat, but shoulders	Sitting properly in seat, shoulders square and	

	position of the instrument does not show three points of contact or shows contact on the wrong points.	unaligned due to leaning, three points of contact on guitar body.	relaxed, three points of contact on guitar body.	
Left and right hand position	Neither hand in mid-range position, left hand fingers flatten, right hand fingers improperly placed.	Both hands in mid-range positions, but left hand fingers on an angle relative to strings, right hand fingertips not always prepared.	Both hands in mid-range positions, left hand fingertips aligned with strings, right hand fingertips prepared on strings.	
Left and right hand technique	No indicated fingerings were followed. Student does not show an understanding of proper use of left or right hand fingers.	Most indicated fingerings were followed, inactive fingers slightly out of mid-range position. Student shows understanding of difference between free stroke and rest stroke position.	All indicated fingerings were followed, inactive fingers returned to mid-range positions. Student shows understanding of difference between free stroke and rest stroke position.	
Note accuracy	Few notes played accurately, incorrect notes reflective of a lack of understanding and/or preparation.	Most notes played accurately, incorrect notes only reflective of nerves, not reflective of a lack of understanding or preparation. Incorrect notes were not corrected while playing.	All notes played accurately.	
Rhythm accuracy	Few rhythms were counted accurately, incorrect rhythms reflective of a lack of understanding and/or preparation.	Most rhythms counted accurately; incorrect rhythms reflective of nerves.	All rhythms counted played accurately.	

Ensemble	Tempo was not maintained and there was little balance between instruments.	Tempo was maintained with few errors. Balance between instruments was mostly good.	Steady tempo and good balance between instruments were maintained throughout.	
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- Alternative evaluation

*Accommodations will be made for any student who needs increased accessibility during the written portion of the evaluation. All images on the written evaluation will be shown digitally and will contain alt text. Any videos included as part of the written portion of the evaluation will be captioned. Accommodations will be made through the student services office for any student who needs extra time.

*Accommodations will be made for students who need alternate, noise-reduced sites for performance evaluations. Accommodations will be made through the student services office for students who cannot participate in group performances for any reason.