

## **Orchestra Grading System**

### **I. Assignments & Testing 35%**

**15%** Portfolios, written quizzes & returned signed Handbook & other forms that require parent signature

**20%** Playing quizzes & performance assessment

### **II. Daily Participation 25%**

Students are expected to come to class every day with their instrument and music. Students are expected to practice good rehearsal etiquette ie: looking over their part while another group is playing, participate fully in all class events. Students are expected to be respectful and cooperative with each other. Students cannot participate fully if they are excessively absent from class.

### **III. Daily Performance 25%**

Students are expected to perform with proper posture and instrument positioning. No long finger nails will be tolerated. Students are expected to show growth in the music being worked on. Students are expected to try to the best of their ability.

### **IV. Concerts & Performances 15%**

Concert participation by all students is expected for the success of the entire group.

Students will be expected to show superior concert etiquette during the concert.

Students are expected to dress appropriately.

#### **String Fundamentals & String Technique**

*Ladies:* solid white blouses and solid black pants or skirt. Skirts must be knee length and not tight. Black Shoes (no flip-flops and athletic shoes)

*Gentlemen:* solid white shirt with collar (tie is optional). Solid black pants (no jeans). Black socks and black shoes (no athletic shoes).

*Jewelry:* should be kept to a minimum. Small earrings are acceptable, nothing dangling. Mrs. Crafford has the right to ask you to remove a piece of jewelry that might cause a distraction or impede performance.

## **String Orchestra & Chamber Orchestra**

*Ladies:* solid black blouses, solid black pants, skirt or dress. Skirts & dresses must be knee length and not tight. Must have at least a 3 inch sleeve. Black Shoes (no flip-flops and athletic shoes)

*Gentlemen:* solid black shirt with collar and tie of student's choice (straight or bowed). Solid black pants (no jeans). Black socks and black shoes (no athletic shoes).

*Jewelry:* should be kept to a minimum. Small earrings are acceptable, nothing dangling. Mrs. Crafford has the right to ask you to remove a piece of jewelry that might cause a distraction or impede performance.

To be excused from a concert, the student must bring a written note from parent. A student who is sick and absent from school the day of a concert or if there is a family emergency the night of the concert, a note from parent must be turned in on the next school day that the student attends. Students excused from concert participation will receive 7.5% credit. The student must also complete a report on a topic chosen by Mrs. Crafford. That report will be due on date determined by Mrs. Crafford (usually by the end of that grading period). The grade for the report will be averaged into the concert grade. Students may now elect to do a playing quiz of all of their concert music for a make-up grade. If there is an unexpected emergency between the end of the school day and the concert, please inform Mrs. Crafford as soon as possible.

A concert grade of 0 will be given to a student who misses a concert, and does not bring a note from home. No make-up work will be permitted.

### **Additional In-School practice opportunities:**

Students may come for individual help or to practice from 8:00 a.m. to 9:00 daily with the approval of Mrs. Crafford.

### **Parent Conferences:**

Mrs. Crafford is available for parent conferences by appointment.

## Rubric for Weekly Daily Participation Grade

### **Preparedness**

- 0 Never has the music or method book
- 1 Very few times has music or method book
- 2 Sometimes has music or method book
- 3 Most of the time has music or method book
- 4 Always has music or method book

### **Focus during class**

- 0 Does not make eye contact while teacher is teaching and is never ready to play when cued
- 1 Rarely makes eye contact while teacher is teaching and is rarely ready to play when cued
- 2 Sometimes makes eye contact while teacher is teaching and sometimes is ready to play when cued
- 3 Most of the time makes eye contact while teacher is teaching and most of time is ready to play when cued
- 4 Always makes eye contact makes eye contact while teacher is teaching and is always ready to play when cued

### **Posture and playing position**

- 0 Does not sit with proper posture and or playing position
- 1 Rarely sits with good posture and/or playing position
- 2 Sits with good posture and/or playing position sometimes
- 3 Sits with good posture and/or playing position most of the time
- 4 Always sits with proper posture

### **Bowing**

- 0 Does not use proper bowing
- 1 Proper bowing is used very little
- 2 Proper bowing is used sometimes
- 3 Proper bowing is used most of the time
- 4 Proper bowing is used all of the time.

### **Playing and talking out of turn**

- 0 Constantly plays instrument and or talks out of turn
- 1 Not constant but more than acceptable plays instrument or talks out of turn
- 2. Sometimes plays instrument or talks out of turn
- 3. Rarely plays instrument or talks out of turn
- 4 Never plays instrument and or talks out of turn.

## **Performance Assessment Rubric for Playing Quiz**

### **Tone Quality**

- 0 No understanding of tonal quality concepts.
- 1 Basic understanding of tonal quality concepts is not yet developed.
- 2 Strong basic approach is demonstrated. Slow to correct minor problems.
- 3 Excellent tone is achieved most of the time. Faults and problems are infrequent. Minor problems are quickly corrected.
- 4 Excellent tone is achieved throughout the performance. Tone is uniform, consistent, and well-controlled.

### **Intonation**

- 0 Intonation is poor throughout.
- 1 Intonation is inconsistent. Intonation problems are seldom corrected.
- 2 Intonation is often good but inconsistent. Attempted to correct obvious problems.
- 3 Melodic and harmonic intonation is very good. Problems are quickly corrected.
- 4 Melodic and harmonic intonation is virtually without fault throughout the selection.

### **Technique (Includes posture, hand position, proper bowing, string crossings and shifting)**

- 0 No understanding of basic technique.
- 1 Basic problems exist with technique.
- 2 Good technique is only demonstrated some of the time.
- 3 Technical facility is good most of the time.
- 4 Correct technique is demonstrated most of the time.
- 5 Coordination, accuracy, and flexibility are very good. Demonstrates excellent knowledge and command of technique. Coordination, accuracy, and flexibility are excellent. Demonstrates thorough knowledge and command of technique.

### **Rhythm/Tempo**

- 0 Rhythms are not performed as written. Tempo is not controlled.
- 2 Basic rhythmic accuracy is demonstrated in simple passages, although rapid and complex passages are weak. Tempo is not always controlled.
- 3 Rhythmic accuracy and precision are good. Demonstrates good awareness of pulse and tempo, although occasional problems occur.
- 4 Rhythmic accuracy and precision are very good. Tempo is appropriate and consistent most of the time. Rhythmic interpretation or variations are appropriate, with only minor inconsistencies.
- 5 Rhythmic accuracy and precision are nearly exact. Tempo is appropriate and consistent throughout. Rhythmic interpretations or variations are appropriate for the selection.

### **Musicality /Interpretation**

- 0 No sense of phrasing or musical style.
- 1 Very little meaningful stylistic interpretation of musical passages. Style is undeveloped and inconsistent.
- 2 Musical phrasing is mostly mechanical and non-musical. Stylistic accuracy is demonstrated some of the time. Stylistic interpretation is demonstrated some of the time, but is often rigid and mechanical. Musical phrasing is basic but not always consistent.
- 3 Stylistically accurate and consistent most of the time. Some passages may lack stylistic interpretation but do not detract from the performance. Musical phrasing is natural most of the time.
- 4 Stylistically accurate and consistent throughout. Seldom rigid or mechanical.
- 5 Excellent and meaningful phrasing and interpretation.

### **Dynamics**

- 0 No dynamic range.
- 1 Limited dynamic range.
- 2 Some successful attempts at basic dynamic variation, though limited in scope and range.
- 3 Good use of dynamics throughout, with some lack of dynamic control.
- 4 Excellent use of dynamics throughout.
- 5 Full dynamic range is demonstrated.