

# THE BAND OLYMPIC PROGRAM INSTRUMENTAL SUCCESS THROUGH “BOPs”

by Kevin Merkley

## Background

Five years ago I was introduced to a mentor of mine, Doug Manning, who at the time was teaching at Coledale Public School in York Region District School Board. Doug presented me with resources to help start my band program. One of the many ideas he shared with me was the Band Olympic Program, or “BOPs” as my colleagues and I have come to call it. Doug used BOPs to assist students in developing their playing ability, to address skills required in the new curriculum, and to establish a framework to structure his intermediate band classes. As I have used BOPs over the past five years, I have adopted and adapted it to motivate my students, help them gain independence as musicians, and to provide a solid basis for my assessment and evaluation of their achievement.

## Introduction to the BOP philosophy

The Band Olympic Program is based upon the philosophy of the sequential acquisition and mastery of skills. The inspiration for this program is an American publication called the Band Award System published by Barnhouse publishing. It is a year-long course of study that promotes independent learning skills. BOPs start with basic concepts so that students are able to get acquainted or re-introduced to their instrument and achieve success through establishing and solidifying fundamental skills in instrumental music. Each consecutive BOP builds upon the previously completed or mastered BOPs, so student success is almost guaranteed.

The BOP program also meets the needs of students with different learning styles and abilities in the classroom. Students work at their own pace and perform when they are ready to achieve a level three competency (according to *The Ontario Curriculum, The Arts Achievement Chart*).

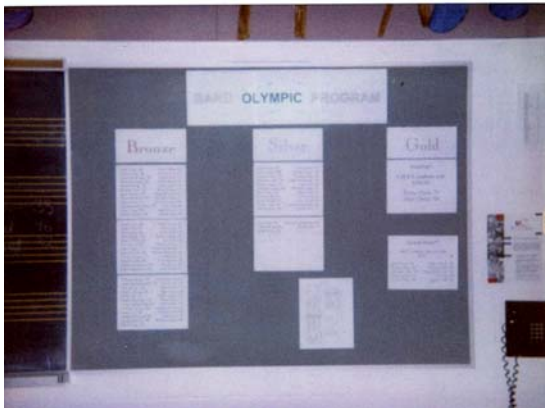


Fig. 1: Bulletin Board listing students who have met each level.

The BOP program is organized into three main levels of qualification: BRONZE, SILVER and GOLD. Students meeting the BRONZE qualifications will have successfully completed one third of the entire program. Completion of two thirds of the BOPs entitles students to SILVER status, and playing all of the BOPs grants students GOLD status.

These three qualification levels provide teachers the opportunity to reward and acknowledge students for their efforts and to give them a goal to reach in each term. (See Figure 1)

## Program Organization and Implementation

BOP units are available for Grades 6 to 8 students with the focus of brass and woodwind instruments, with percussion added in Grades 7 and 8. There are 17 Grade 6 BOPs for first year players, 21 Grade 7 BOPs for 2nd year players, and 22 BOPs for Grade 8 students. I have outlined the BOP topics for each grade in the following progress chart (Figure 2):

Fig. 2: BOP Progress Chart

Grade 6 BOPs	Grade 7 BOPs	Grade 8 BOPs
1. Getting to Know Your Instrument	Long Tone: 10 seconds (5 seconds for flute and tuba)	Long Tone: 15 seconds (10 seconds for flute and tuba)
2. Your First Note	Note Names	Note Names
3. The History of Your Instrument	Tonguing	Long Tones (Crescendo/Decrescendo)
4. The First Three Notes	Warm-ups	Challenger
5. Quarter Notes and Tonguing	Melody	Sixteenth Notes
6. Phrasing	Long Tone: 15 seconds (8 seconds for flute and tuba)	Melody
7. Melody	Memory	Scales
8. Long Tone: 10 seconds (5 seconds for flute and tuba)	$\frac{3}{4}$ Time Signature	Syncopation
9. Ties	Slurring	Cut Time
10. 2/4 Time Signature	Key Signatures	Scales
11. Key Signatures	Challenger	Challenger
12. Slurring	Long Tone: 20 seconds (10 seconds for flute and tuba)	$\frac{3}{4}$ Time Signature
13. Long Tone: 10 seconds (5 seconds for flute and tuba)	Pitch Control	Composing
14. Dynamics	Eighth Notes	Melody
15. Scales	Dotted Quarter and Eighth Notes	6/8 Time: Fast and Slow
16. Solo #1	Challenger	Long Tones (Crescendo/Decrescendo)
17. Recital	Scales	Scales
	18. Sight Reading	Dotted eighths and sixteenths
	19. Solo #1	Sight Reading
	20. Solo #2	Solo #1
	21. Recital	Solo #2
		22. Recital

On the first day of school my students receive their BOP booklets which include the expectations of my instrumental music course, the percentage weighting of each area of study, the BOP achievement chart, theory sheets, and listening activities.

In each BOP, students have a specific task to be completed in order to receive recognition for the BOP (the teacher's initials validate completion). Most of the songs or technical exercises that students play are derived from *Standard of Excellence*, Books 1 and 2<sup>1</sup>. The second BOP in both the Grade 7 and Grade 8

<sup>1</sup> Standard of Excellence by Bruce Pearson, Neil A. Kjos Music, available from your local retailer

programs makes use of position/fingering worksheets taken from *Fingering Practice for Beginning Band*.<sup>2</sup> (Performance exercises could be based on other band methods)

The Grade 7 and 8 percussion booklets are comprised of 21 BOPs with tasks for both snare and mallet percussion. The playing examples in the booklets are selected from *Standard of Excellence Books 1 and 2* and the *Band Award System*<sup>3</sup> Percussion Books 1,2, and 3. The teacher's guide of the *Band Award System* is an excellent companion for teaching drumming techniques and sticking patterns.

In addition to the BOP program, the student booklets also include theory worksheets. Theory sheets are chosen from *Theory Worksheets for Beginning Bands*<sup>4</sup> and are reproducible as long as an original set is purchased for school use.

The sample shown below (Figure 3) is from the 7<sup>th</sup> BOP in the Grade 7 series. This BOP is the last task students must complete before gaining their Bronze Qualification and continuing on to their Silver Qualification. Note that this BOP also requires that students receive family feedback from a parent, guardian, or family member. To encourage an appropriate response from their audience, students are coached with the use of musical terminology as to what types of questions they will ask. This figure shows the format in which BOPs are presented to the students.

Fig. 3: Grade 7, BOP 7, Silver Qualification

<p>7. _____ MEMORY (Aura Lee, #93 Term 1)</p> <p>Every performer needs to play without music at some point. To memorize the following tunes, break them into little pieces. To get started, play the first two bars from the book a few times. Close the book, and play the two bars. Do the same for bars three and four. Then play bars one through four. By working your way through the music in an organized fashion, you'll eventually memorize it! Try performing them in front of a mirror, and see what you look like. Then, play your pieces for a family member. Have your audience comment below (you may need to assist your parent/guardian with musical words and ideas when they are writing about your playing).</p> <p><b>AWARD: #93, #34. Play the two melodies by memory. Don't forget about using good sound, good posture, and accurate rhythm. Also, explain the use of the tie in #34 and the dotted half note in the last bar of #93. What do these have in common?</b></p> <p><b>family feedback (have a parent/guardian/family member comment on your playing!):</b></p> <p><i>Ontario Curriculum Expectation: Identify the dotted half-notes, the dotted quarter-note, and the corresponding rests in pieces studied, and explain the function of the dot. K4 Demonstrate an understanding of appropriate articulation in playing music. P3 Read music accurately from staff, using their knowledge of notation (including sharps, flats, naturals, and key signatures) and intervals.</i></p> <p><b>K3 Proposed date:</b></p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<sup>2</sup> *Fingering Practice for Beginning Bands* by Philip C. Lombard, Jr. (J. Weston Walch Publisher, Portland, Maine) ISBN 0-8251-2574-X 1994 which is available from Tralco Educational 1-888-487-2526. (Hamilton))

<sup>3</sup> *Band Award System* Percussion Books 1,2, and 3 (Barnhouse Publishing available at Harknett Music).

<sup>4</sup> *Theory Worksheets for Beginning Bands* by Denise Gagne (J. Weston Walch Publisher, Portland, Maine) ISBN 0-8251-1396-2 1988 is available from Tralco Educational.

For proper implementation of this program, time must be allotted for both teaching and testing BOPs. Students are introduced in class to the techniques, skills, and knowledge required by each BOP. They are also assigned time to work individually or with a partner on BOPs during class time.

For testing, I designate three hours per week after school for grades 6, 7, and 8 students to play and discuss their BOPs. In addition, my students can make an appointment at recess, before or after school performance. Every Wednesday night from 3:00 to 5:00, I also have four to five high school students (alumni of my program) to assist and prepare students for their BOPs. Students perform in a specified order and I limit the attendance on “BOP night” to ensure that each student is granted an appropriate time to work with me.

**Formative Assessment in BOPs**

BOPs provide direction and opportunities for formative assessment that gives feedback to students, parents, and teachers. To receive a BOP, students must be able to play the task and communicate the

concepts they read about in their BOP booklet. For example, students must discuss the “How’s” and “What’s” of each of the skills that they need to accomplish. If students are not successful on their first attempt, they are given further opportunities to practice and improve their skills until mastery is attained. Mastery for each BOP is equivalent to a level three or higher achievement in the provincial achievement chart.

In the BOP program, students are also assessed regularly. When a student has successfully finished a BOP, the teacher initials the space provided beside the title in the BOP booklet. The teacher also records the date of completion for tracking student progress and frequency of performance throughout the term or year. Having recorded the date of the performance helps the teacher identify students who may need assistance or prompting to practice and play their next BOP. (see Figure 4)

Student Name Grade 7 - Mr. Yao	BOP #1	BOP #2	BOP #3	BOP #4	BOP #5	BOP #6	BOP #7	BOP #8
oi ✓	Sept 14th	Sept 14th	Sept 17th	Sept 19th	Sept 20th	Oct 5th	Oct 20th	Nov 15th
oi ✓	Sept 14th	Sept 14th	Sept 20th	Nov 15th	Nov 15th	Jan 15th	Jan 17th	Feb 14th
n ✓	Sept 20th	Oct 2nd	Oct 5th	Nov 22nd	Nov 22nd	Nov 22nd	Dec 7th	Dec 8th
Guerra ✓ MB x 10	Oct 27th	Nov 8th	Nov 15th	Nov 20th	Mar 24th	May 7th	June 14th	
✓ Rental	Jan 8th	Jan 11th	Jan 24th	Jan 24th	Jan 24th	Feb 1st	Feb 8th	Feb 13th
e	Sept 7th	Sept 7th	Sept 7th	Oct 27th	April 5th	April 7th		
	April 3rd	April 17th	April 17th		May 31st			
arkes	Sept 20th	Oct 5th	Oct 12th	Nov 6th	Nov 16th	Nov 16th	April 4th	April 4th
on ✓	Sept 11th	Sept 12th	Sept 15th	Sept 14th	Sept 14th	Sept 14th	Sept 20th	Sept 22nd
n ✓ Rental	Sept 7th	Sept 7th	Sept 8th	Sept 14th	Oct 5th	Oct 5th	Oct 17th	Nov 2nd
ne	Sept 20th	Sept 22nd	Sept 22nd	Sept 22nd	Oct 2nd	Oct 5th	Oct 17th	Nov 15th
aptis ✓	Sept 8th	Sept 14th	Oct 5th	Oct 5th	Oct 24th	Oct 27th	Nov 22nd	Nov 30th
berts	Sept 7th	Sept 7th	Sept 7th	Sept 20th	Sept 22nd	Oct 5th	Oct 27th	Dec 11th
ah ✓ Rental	Jan 8th	Jan 24th	March 30th	March 30th	June 13th			
hariff	Oct 10th	Oct 12th	Oct 12th	Nov 16th	Nov 16th	Nov 16th	April 4th	April 4th
ith								
ang ✓	Sept 17th	Sept 20th	Sept 20th	Oct 2nd	Oct 24th	Oct 24th	Oct 27th	Nov 15th
n ✓ Mp. Rt	Dec 8th	Jan 18th	Feb 8th		Mar 26th	Mar 26th	Mar 26th	
	Oct 17th	Nov 15th	Nov 22nd	Jan 17th	Feb 8th	April 17th		
oo ✓ Rental	Sept 7th	Sept 7th	Sept 7th	Sept 14th	Oct 2nd	Oct 5th	Oct 5th	Oct 5th
ong ✓ MB x KW	Sept 20th	Sept 22nd	Oct 2nd	Nov 15th	Nov 9th	Feb 22nd	March 30th	April 4th
Wong ✓	Sept 14th	Oct 2nd	Oct 5th	Nov 14th	Nov 15th	Nov 15th	Nov 22nd	Oct 2nd
ang ✓	Sept 7th	Sept 8th	Sept 8th	Sept 14th	Sept 14th	Sept 14th	Oct 2nd	Oct 4th
	Nov 22nd	March 30th	March 30th	March 30th	April 17th	May 24th	May 24th	June 11th
eg ✓ MD	Oct 27th	Oct 27th	April 17th		May 30th	May 30th	June 11th	June 11th
sad ✓	Sept 11th	Sept 25th	Oct 10th	Nov 30th	Feb 14th	Feb 22nd	March 28th	June 13th
ng ✓ Rental	Sept 20th	Nov 15th	Nov 25th	Nov 15th	Nov 22nd	Nov 22nd	Nov 22nd	Nov 22nd
dition	Oct 27th	April 17th	April 17th	May 2nd	May 30th	May 30th	June 13th	
son	Nov 22nd	Jan 8th	Feb 1st	Feb 1st	Feb 1st	Feb 7th	Feb 7th	Feb 7th

Fig. 4: Teacher Tracking Sheet

Students seem to enjoy having their BOP booklet signed by the teacher. They often “jump for joy” when they complete a BOP that has been a special challenge to them. I often hear students asking each other how many BOPs they have, or stating that they want to catch up to a friend and the number of BOPs they have achieved. This friendly competition works very well for some students who need a competitive edge for motivation. Some of my more advanced players in the past few years have reached the end of the BOP program by spring. As a result, I have created BOP extensions that prepare my grade 7 students for grade 8, and my grade 8 students for music at the high school level. Nevertheless, hearing students on a regular basis helps me monitor student progress and make modifications and accommodations to encourage students who are experiencing difficulties.

### Evaluation of Student Achievement in BOPs

We know as music educators that every time our students play a piece of music, a complex set of skills is involved. By performing a series of BOPs, students also meet numerous curriculum expectations. Therefore, success in BOPs should be considered when evaluating students’ total achievement at the end of each term. Even though a student may not have completed 12 BOPs in 2<sup>nd</sup> term, they have already achieved a number of key indicators that demonstrate their learning.

The number of BOPs mastered correlates with the BOP portion of their term mark. The following chart (Figure 5) outlines for both teachers and students the evaluation at the end of each term. For example, a student who performed 12 BOPs in first term will receive 100% in the BOP portion of their term mark. In second term a student with 12 BOPs would only receive 85%, and a third term mark of 65% would be given. To increase their term mark students can add to the number of BOPs carried over from the previous term.

Fig. 5: Correlation of BOPs completion with a percentage grade in BOPs portion of term mark (Grade 7 program)

Mark	Term 1	Term 2	Term 3
100	12	15	21
95	11	14	
90	10	13	20
85	9	12	19
80	8	11	18
75	7	10	16
70	6	9	14
65	5	8	12
60	4	7	10
55	3	6	8
50	2	5	7
45	1	4	6
40	Attempt	3	5
35		2	4
30		1	3
25		attempt	2

Students are not only evaluated on their BOP performance, they are also evaluated on their understanding and communication of the concepts in BOPs. In a traditional “paper and pencil” test, students demonstrate their understanding of musical terms, definitions, and elements of musicianship. This complementary evaluation elevates student understanding of the skills and curriculum expectations

addressed by each BOP. Different methods of evaluating BOPs offer teachers a range of data to evaluate and report on student progress.

### Celebrate Student Learning



Fig. 6: Qualification Certificate

Students should be recognized for their achievement and excellence. In the BOP program, they have many occasions to celebrate their learning. For instance, when they reach the final three BOPs, they follow a process of preparing a recital for schoolmates or the school community. Invitations are sent out to administrative and support staff to join in on recital performances near the end of the school year. Furthermore, students who achieve the BRONZE, SILVER and GOLD qualifications will receive a certificate signed by the principal and vice-principal. (Figure 6) The certificates are presented in class and the student's name will be mentioned over the announcements for their excellence.

As a result of the BOP program, the level of performance in my program has elevated. The fine performance of and membership in school bands, small ensembles, and solo performances are examples of how the BOP program can increase student confidence, musicianship, and self-esteem.

### Benefits of BOPs

There are many benefits that the Band Olympic Program provides for students and teachers: a sense of purpose, independence, regular recognition, critical thinking, multiple opportunities for continual improvement, and a strong assessment/evaluation structure.

Students are able to work at their own pace and have knowledge of what is expected of them from the first day of school. Students are frequently recognized and rewarded for their achievements. The more BOPs they play successfully, the better their grade, the more satisfying their performance, and the higher their self-esteem.

On a regular basis, students are encouraged to think critically about their peer's performances. Learning to compare their own work with the exemplars demonstrated in class is another advantage of the BOP program. Students continuously learn from individual coaching, modeling, and feedback in class.

BOPs are also beneficial to the music teacher. They provide structure for the school year and guidelines for assessment and evaluation. BOPs enable teachers to give students multiple opportunities to demonstrate their skills and best effort. Instead of asking students to perform a playing test, *they* often request to perform a BOP. It is a relief to know that I am helping with students through their difficulties as opposed to making a final judgement on their performance at a given moment by using a checklist or rubric. I have also discovered that at the end of each term I have collected more than enough data or evidence to support my evaluation of each student.

## Teacher Feedback

Although my colleagues are enthusiastic about the organization and results of this intermediate band program, BOPs have proven to be a very time-consuming odyssey. This *is* a valuable teaching and learning process when both teachers and students are dedicated to its success, but it is not a quick fix. I thank the following educators have provided some insightful feedback on their use of the Band Olympics Program.

Dimitri Kaklamanos - Blue Willow Public School, York Region District School Board

*I can remember how the BOP program affected one particular student. This student was quite disinterested in his studies and as such his marks reflected his attitude. The BOP program not only motivated him to succeed in music, but also gave him the self-confidence to try his best in all of his subject areas. This student ended his grade eight year with good marks and was presented with the grade eight music award.*

Jean Francois-Fauteaux – W.O. Mitchell Elementary School, Ottawa-Carleton District School Board

*For me, the pros of the Band Olympic Program are:*

- *Incentive to practice*
- *Tangible short term goals*
- *Expectations clearly laid out -great for students, parents, teachers*
- *Link to The Ontario Curriculum embedded in the BOP sheets*
- *Students work at their own pace to a certain extent*
- *Great opportunity for solo performance in a band program (final 3 BOPs)*

*The cons of the Band Olympic Program are:*

- *Line-ups at report card time*
- *Difficult for students to achieve long term goals*
- *Must be customized to individual school profile, equipment, number of periods per school cycle*
- *Some students can take advantage of the "work at your own pace" approach.*

Venessa Hugh-Tomsic and Barbara Goldenberg- Cummer Valley Middle School- Toronto District School Board

*It is always a challenge for teachers to find new and interesting ways to engage students, and make learning meaningful while meeting curriculum expectations. Last year, Cummer Valley adopted the Band Olympic Program and used this framework to create the String Olympic Program. The idea of an individualized booklet that outlined program expectations and sequential mastery of skills helps give students clear and comprehensive goals throughout the year.*

*Upon review of last year's introduction to the program, we found that it was a slow start for the Grade 8 classes, who were adjusting to the new evaluation process. The Grade*

*7's on the other hand, were much more motivated to complete all of the activities. These observations, in conjunction with student feedback, helped us modify the program and make it more effective. We are always pleased to work with students on an individual basis, and observe the progress that is made over time. It is especially rewarding to receive feedback from the student's families, who are delighted to be involved in the process.*

*Many of the activities in the booklet are designed to improve the skills that young musicians need, including memorization, rhythms, phrasing, articulations, dynamics and solo performance. It has been rewarding to observe more advanced students perform for the younger inexperienced players. Their modeling has proven beneficial.*

*While the BOP/SOP program has helped our students improve their performance skills, providing opportunities to have each of the students perform on an individual basis has proven to be quite time consuming. As a result of spending so much time with each student, there has often been less of a focus on group performance, which is equally important. Time is the main factor, and we often find that there is simply not enough.*

*Supervising students during BOP/SOP practice has also proven to be challenging. At times, teachers may want to focus on the needs of individual students, but they must also be fully aware of activities that others are engaged in within the classroom. Students who fall behind and who do not take advantage of BOP/SOP periods often become less motivated as the term progresses. Additional time is needed to give these students remedial help. For students with special needs, the program can be easily adapted to suit a specific learning pace.*

*It is rewarding to hear students say, "I practiced that over and over and now I can do it" or "I achieved my Silver Qualifications". These are indicators of success, which demonstrates that the program does indeed work. Students are able to track their own progress, and set goals.*

*We look forward to further develop and see the outcomes of the program in the coming years.*

David Geene, Curriculum Consultant (Music), York Region District School Board

*I have worked with several teachers in my school board who are using the Band Olympics Program with great success. The program has proven to be a great boon to the performance level of their students, and helps students demonstrate their understanding of musical concepts in many ways. The alignment of this program with good assessment and evaluation practice as defined by our board and the province is excellent... assessment to improve student learning, multiple opportunities, clear targets, etc. BOPs also appear to integrate well into all the other aspects of a balanced music program: ensemble performance, creative activities, analysis and appreciation. I look forward to seeing how the program can be adapted to other performance media and maybe even non-performance applications!*



## Possibilities for the Future

The Band Olympic Program has great potential for modification. First of all, the BOP program can be adapted easily for various instruments. An inspired specialist could develop an Olympic Program for voice, guitar, keyboard lab, or MIDI as Barbara Goldenberg (Cummer Valley M.S.) has created with her SOP (String Olympic Program).

Another possibility is creating *Standard of Excellence* accompaniment CD's so that students can play along with the CD while practicing at home and in class. Such a CD would enhance the student's listening skills and stimulate the experience of group performance even when playing and practicing on their own. I found an advertisement at the OMEA conference in Waterloo at the Kjos Publishing display promoting "The world's best-selling band method now comes with a license for FREE, unlimited duplication of the accompaniment recordings for Book 1". If specific examples that are being used in your grade 6, 7 or grade 8 program could be recorded onto one CD (with a small cost to cover the cost of production), students could have their own exemplars and accompaniments for the songs that they are learning.

The possibilities of BOPs are unlimited. I envision the Band Olympic Program being accessible on-line for teachers across the province. Teachers could also comment on-line about their progress with the program and post additions, modifications, and suggestions for further improvement.

## Conclusion

As an elementary teacher, I have learned that there are limited resources available to guide and structure the intermediate band program. The Band Olympic Program has proven to be a very successful method for myself and my colleagues, and for this we thank Doug Manning for his ingenuity and willingness to share. Students enjoy the challenge and striving for the goals that they desire.

Are you interested in being challenged by a program that will inspire your students, and give your instrumental music program the energy and structure that it needs? By finishing this article, you have taken the first step towards your BRONZE certificate. Receiving a copy for your grade 6, 7, or grade 8 band class gets you a SILVER. Making the program yours and having it work for your students qualifies you for GOLD. Congratulations!!

If you would like to have a copy of my version of the Band Olympics Program to use in your school, please send me an e-mail at [kevin\\_merkley@yahoo.com](mailto:kevin_merkley@yahoo.com). Please specify what grade level you require, and whether you use Wordperfect or Word. Please keep in touch with me of changes or adaptations you make to the program, as well as comments or feedback so that the Band Olympics Program can evolve even further.

Kevin Merkley (OMEA Circulation & Membership) teaches at Ashton Meadows Public School in Markham (York Region District School Board). Kevin would like to thank Joyce Merkley, David Geene, and colleagues who made contributions to this article.

# Band Olympics Program

## William Berczy Public School

### Grade 7

	Understanding of concepts	Performance and creative work	TERM 1	TERM 2	TERM 3
<b>LEVEL 4</b>	The student shows understanding of all (or almost all) of the concepts and consistently gives complete explanations	The student consistently performs and creates in well-developed ways, uses equipment and instruments with little or no assistance and consistently shows awareness of safety procedures	<b>11 – 13</b> (BOPs Completed)	<b>17 – 21</b>	<b>24 – 30</b>
<b>LEVEL 3</b>	The student shows understanding of most of the concepts and usually gives complete or nearly complete explanations	The student usually performs and creates in complete ways, uses equipment and instruments correctly with only occasional assistance and usually shows awareness of safety procedures	<b>9 – 10</b>	<b>15 – 16</b>	<b>21 – 23</b>
<b>LEVEL 2</b>	The student shows understanding of some of the concepts and sometimes gives complete explanations	The student occasionally performs and creates in complete ways, uses equipment and instruments correctly with frequent assistance and shows little awareness of safety procedures	<b>7 – 8</b>	<b>13 – 15</b>	<b>18 – 20</b>
<b>LEVEL 1</b>	The student shows understanding of few of the concepts and rarely gives explanations that show understanding of the concepts	The student applies few of the skills, concepts, and techniques taught and performs and creates only in limited and incomplete ways, and uses equipment, and instruments correctly only with assistance	<b>6</b>	<b>11 – 12</b>	<b>15 – 17</b>
<b>R</b>	The student has not shown an understanding of the concepts and requires remedial assistance	The student has not applied any of the skill, concepts and techniques taught, and does not perform or create adequately. Requires extra assistance and practice.	<b>0 – 5</b>	<b>0 - 10</b>	<b>0 – 14</b>