

**WEST JEFFERSON HILLS SCHOOL DISTRICT
CONCERT CURRICULUM**

GRADES 9 - 10

<p style="text-align: center;">PA Academic Standards Student must be able to do</p>	<p style="text-align: center;">Objective Content or process student will be able to know and do</p>	<p style="text-align: center;">Instructional Methods</p>	<p style="text-align: center;">Materials/ Resources Textbooks, trade books, workbooks, software, hardware, etc.</p>	<p style="text-align: center;">*Assessment Procedures *Additional adaptations, modifications, accommodations, and enrichment/ acceleration will be provided per IEP</p>	<p style="text-align: center;">*Additional Learning Opportunities for students who do not meet basic standards *Additional adaptations, modifications, and accommodations will be provided per IEP</p>	<p style="text-align: center;">*Extended Learning Opportunities for students who can go beyond the basic standards. *Additional enrichment/acceleration will be provided per IEP</p>
9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts						
<p>A. Know and use the elements and principles of each art form to create works in the arts and humanities. Elements ➤ Dance: • energy/force • space • time ➤ Music: • duration • intensity • pitch • timbre ➤ Theatre: • scenario • script/text • set design ➤ Visual Arts: • color • form/shape • line • space • texture • value Principles ➤ Dance: • choreography • form • genre • improvisation • style • technique ➤ Music: • composition • form • genre • harmony • rhythm • texture</p>	<p>Music Duration: • Sustain notes their full value without allowing the sound to decay Music Intensity: • Perform selected band repertoire observing written and stylistically appropriate dynamics Pitch: • Tune carefully at the start of rehearsal; adjust tuning to match other players within sections and across the ensemble Timbre: • Recognize characteristic sound of band instruments; product characteristic sound on student's band instrument</p>	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<ul style="list-style-type: none"> ➤ Theatre: • balance • collaboration • discipline • emphasis • focus • intention • movement • rhythm • style • voice ➤ Visual Arts: • balance • contrast • emphasis/focal point • movement rhythm • proportion/scale • repetition • unity/harmony ➤ Music: Composition • Form • Genre • Harmony • Rhythm Texture 	<p>Music Composition:</p> <ul style="list-style-type: none"> • Recognize compositional devices such as repetition, variation, tonality/modulation <p>Form:</p> <ul style="list-style-type: none"> • Recognize various musical forms including fugue, theme, and variation <p>Genre:</p> <ul style="list-style-type: none"> • Recognize various musical genre such as suite, concerto, overture, and march <p>Harmony:</p> <ul style="list-style-type: none"> • Play 2, 3, & 4 part musical passages in tune. <p>Rhythm:</p> <ul style="list-style-type: none"> • Accurately perform band literature that includes duple meter; whole notes, half notes, quarter notes, 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire -March -Swing Jazz -Contemporary -Classical -Multi-cultural • Supplemental materials -Scales -Stands 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
	<ul style="list-style-type: none"> • Eighth notes, dotted quarter-eighth notes, triple meter, dotted half notes, dotted quarter notes, quarter notes, eighth notes, dotted eighth sixteenth notes • Perform band literature in duple and triple meter • Perform music with extensive and repeated syncopation • Perform music with ties across the bar line • Perform pieces with changing meter where the pulse remains constant <p>Texture:</p> <ul style="list-style-type: none"> • Recognize varying textures from sparsely to densely scored orchestration, including solo, soli, and tutti writing 					

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<p>B. Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.</p> <ul style="list-style-type: none"> ➤ Dance: • move • perform • read and notate dance • create and choreograph • improvise ➤ Music: • sing • play an instrument • read and notate music • compose and arrange • improvise ➤ Theatre: • stage productions • read and write scripts • improvise • interpret a role • design sets • direct ➤ Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media 	<p>Sing:</p> <ul style="list-style-type: none"> • Student will internalize and vocalize assigned pitches, vocalize rhythmic excerpts and single notes <p>Play an instrument:</p> <ul style="list-style-type: none"> • Student will perform band literature with appropriate phrasing and nuance <p>Read and notate music:</p> <ul style="list-style-type: none"> • Student will read and perform selected band literature, sight read band literature <p>Improvise:</p> <ul style="list-style-type: none"> • Student will perform selected contemporary literature that contains aleatoric passages 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire <ul style="list-style-type: none"> -March -Swing Jazz -Contemporary -Classical -Multi-cultural • Supplemental materials <ul style="list-style-type: none"> -Scales -Stands 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<p>C. Integrate and apply advanced vocabulary to the arts forms.</p>	<ul style="list-style-type: none"> • Student will interpret and apply advanced vocabulary to perform selected literature 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire <ul style="list-style-type: none"> -March -Swing Jazz -Contemporary -Classical -Multi-cultural • Supplemental materials <ul style="list-style-type: none"> -Scales -Stands 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>D. Demonstrate specific styles in combination through the production or performance of a unique work of art (e.g., a dance composition that combines jazz dance and African dance).</p>	<ul style="list-style-type: none"> • Student will perform a concert that demonstrates contrasting styles 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>E. Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.</p>		<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire <ul style="list-style-type: none"> -March -Swing Jazz -Contemporary -Classical -Multi-cultural • Supplemental materials <ul style="list-style-type: none"> -Scales -Stands 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<p>F. Analyze works of arts influenced by experiences or historical and cultural events through production, performance, or exhibition.</p>	<ul style="list-style-type: none"> • Student will identify the contributing factors that lead to the composition of selected band literature • Perform selected band literature employing appropriate style 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire <ul style="list-style-type: none"> -March -Swing Jazz -Contemporary -Classical -Multi-cultural • Supplemental materials <ul style="list-style-type: none"> -Scales -Stands 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>G. Analyze the effect of rehearsal and practice sessions.</p>	<ul style="list-style-type: none"> • Student will identify the goals of a given rehearsal • Identify the outcomes of a given rehearsal • Assist in planning home practice sessions and additional rehearsals 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<p>H. Incorporate the effective and safe use of materials, equipment, and tools into the production of works in the arts at work and performance spaces</p> <ul style="list-style-type: none"> • Evaluate the use and applications of materials • Evaluate issues of cleanliness related to the arts • Evaluate the use and applications of mechanical/electrical equipment • Evaluate differences among selected physical space/environment • Evaluate the use and applications of safe props/stage equipment 	<ul style="list-style-type: none"> • Student will use and maintain instruments carefully and properly 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<ul style="list-style-type: none"> •Evaluate the use and apply safe methods for storing materials in the arts 						

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<p>I. Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.</p>	<ul style="list-style-type: none"> • Students will be aware of local performances (e.g., Pittsburgh Symphony, River City Brass Band, Mellon Jazz Festival) and make evaluations 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>J. Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.</p> <ul style="list-style-type: none"> • Analyze traditional technologies (e.g., acid printing, etching methods, musical instruments, costume materials, eight track recording, super 8 movies). • Analyze contemporary technologies (e.g., virtual reality design, instrument enhancements, photographic tools, broadcast equipment, film cameras, preservation tools, web graphics, computer generated marching band designs). 	<ul style="list-style-type: none"> • Students will perform new music techniques required to play selected band literature • Plan non-traditional instruments required by band literature 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<p>K. Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.</p>	<ul style="list-style-type: none"> • Students will evaluate the use of technology in their performance of selected band literature. 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>A. Explain the historical, cultural, and social context of an individual work in the arts.</p>	<ul style="list-style-type: none"> • Students will identify the historical, cultural, and social context of selected band literature 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>B. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).</p>	<ul style="list-style-type: none"> • Student will identify historical events that took place as selected band literature was created 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>C. Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).</p>	<ul style="list-style-type: none"> • Students will identify the period in which selected band literature was written • Identify the genre of selected band literature and any historical implications 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>D. Analyze a work of art from its historical and cultural perspective.</p>	<ul style="list-style-type: none"> • Student will identify the cultural and social context of elected band literature 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas).</p>	<ul style="list-style-type: none"> • Students will identify the impact of historical and cultural events of selected band literature 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>F. Know and apply appropriate vocabulary used between social studies and the arts and humanities.</p>	<ul style="list-style-type: none"> • Students will understand and use culturally and historically appropriate vocabulary as it applies to selected band literature 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>G Relate works in the arts to geographic regions:</p> <ul style="list-style-type: none"> • Africa • Asia • Australia • Central America • Europe • North America • South America 	<ul style="list-style-type: none"> • Students will perform selected band literature from various countries around the world with appropriate stylistic considerations 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>H. Identify, describe and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts.</p>	<ul style="list-style-type: none"> • Student will identify composers that have a Pennsylvania connection and perform music of selected Pennsylvania composers 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>I. Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).</p>	<ul style="list-style-type: none"> • Students will perform selected band literature of significant composers of varying backgrounds and perspectives, observing appropriate stylistic considerations. 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., PLAYS BY Shakespeare, works by Michelangelo, ethnic dance and music).</p>	<ul style="list-style-type: none"> • Students will recognize the stylistic implications associated with the nationality of composers and their compositions • recognize the stylistic implications associated with the historical period of composers and their compositions 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>K. Identify, explain and analyze traditions as they relate to works in the arts (e.g., story telling – plays, oral histories- poetry, work songs- blue grass).</p>	<ul style="list-style-type: none"> • Students will perform selected band literature that is based on the folk music traditions of various cultures around the world, observing appropriate stylistic considerations 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.2. Historical and Cultural Contexts</p>						
<p>L. Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham’s <i>Appalachian Spring</i> and Millet’s <i>The Gleaners</i>).</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Perform selected band literature of significant composers of varying background and perspectives observing appropriate stylistic considerations • Compare ideas, techniques, and fans of various composers within a concert program and/or among concert programs during the school year 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.3. Critical Response</p>						
<p>A. Explain and apply the critical examination processes of works in the arts and humanities.</p> <ul style="list-style-type: none"> • Compare and contrast • Analyze • Interpret • Form and test hypotheses • Evaluate/form judgments 	<p>Compare and Contrast:</p> <ul style="list-style-type: none"> • Students will recognize similarities and differences in various performances of selected band pieces • Analyze: Students will discuss the significance of various compositional techniques (repetition, variation, etc.) within selected band pieces, discuss the significance of various musical nuances dynamics, articulation, phrasing) within selected band pieces 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.3. Critical Response</p>						
<p>B. Determine and apply criteria to a person's work and works of others in the arts (e.g., use visual scanning techniques to critique the student's own use of sculptural space in comparison to Julio Gonzales' use of space in <i>Woman Combing Her Hair</i>).</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Compare the performance of the concert band to exemplary recordings of selected band literature • Compare the performance of the symphonic band to exemplary recordings of selected literature • Compare the solo wind and percussion performance of students with exemplar recordings 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.3. Critical Response</p>						
<p>C. Apply systems of classification for interpreting works in the arts and forming a critical response.</p>		<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.3. Critical Response</p>						
<p>D. Analyze and interpret works in the arts and humanities from different societies using culturally specific vocabulary of critical response.</p>		<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.3. Critical Response</p>						
<p>E. Examine and evaluate various types of critical analysis of works in the arts and humanities.</p> <ul style="list-style-type: none"> •Contextual criticism •Formal criticism •Intuitive criticism 	<p>Student will:</p> <ul style="list-style-type: none"> •Contextual criticism: Evaluate selected band repertoire within the time and culture it was created •Formal criticism: Evaluate selected band repertoire based on compositional techniques, form, etc. •Intuitive criticism: Evaluate selected band literature from a personal perspective 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.3. Critical Response</p>						
<p>F. Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time.</p>		<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.3. Critical Response</p>						
<p>G. Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique</p>		<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.4. Aesthetic Response</p>						
<p>A. Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience</p>		<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.4. Aesthetic Response</p>						
<p>B. Describe and analyze the effects that works in the arts have on groups, individuals and the culture (e.g., Orson Welles' 1938 radio broadcast, <i>War of the Worlds</i>).</p>	<ul style="list-style-type: none"> • Student will discuss the impact of selected band literature on audiences for whom it was written or first heard it performed 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.4. Aesthetic Response</p>						
<p>C. Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response (e.g., viewing traditional <i>Irish</i> dance at county fair versus the performance of <i>River Dance</i> in a concert hall)</p>	<ul style="list-style-type: none"> • Student will discuss the significance of performance venues from acoustic and social perspectives 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists

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<p>9.4. Aesthetic Response</p>						
<p>D. Analyze and interpret a philosophical position identified in works in the arts and humanities</p>	<ul style="list-style-type: none"> • Student will discuss a point of view espoused by a composer in selected band literature 	<ul style="list-style-type: none"> • Direct instruction • Listening to exemplary recordings • Tape recording of student performances • Class discussion and analysis • Teacher lecture • Drill practice • Rehearsal 	<ul style="list-style-type: none"> • Band repertoire 	<ul style="list-style-type: none"> • Teacher observation • Student self evaluation • Playing test • Sections • Ensemble performance 	<ul style="list-style-type: none"> • Peer tutoring • Individualized instruction • Additional explanation • Additional drill and practice • Computer assisted instruction • Rehearsal • Private lessons 	<ul style="list-style-type: none"> • Solo and small ensemble performance opportunities • Opportunities section leader • Additional listening and research opportunities composer/artists