

**WEST JEFFERSON HILLS SCHOOL DISTRICT  
MUSIC THEORY I & HISTORY CURRICULUM**

**GRADES 9-12**

<p style="text-align: center;"><b>PA Academic Standards</b> Student must be able to do</p>	<p style="text-align: center;"><b>Objective</b> Content or process student will be able to know and do</p>	<p style="text-align: center;"><b>Instructional Methods</b></p>	<p style="text-align: center;"><b>Materials/ Resources</b> Textbooks, trade books, workbooks, software, hardware, etc.</p>	<p style="text-align: center;"><b>*Assessment Procedures</b> *Additional adaptations, modifications, accommodations, and enrichment/ acceleration will be provided per IEP</p>	<p style="text-align: center;"><b>*Additional Learning</b> 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;"><b>*Extended Learning</b> Opportunities for students who can go beyond the basic standards. *Additional enrichment/acceleration will be provided per IEP</p>
<b>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</b>						
<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>	<ul style="list-style-type: none"> <li>• Student will be able to constitute chromatic patterns in all clefs</li> <li>• Student will be able to construct all intervals then triads as combinations of intervals</li> <li>• Student will be able to analyze and construct the major scales and key signatures in conjunction with the circle of fifths</li> <li>• Student will utilize the knowledge of scales, keys, intervals, and triads to learn figured bass and four part harmonization</li> <li>• Students sing all intervals and several melodies using the moveable “do” system</li> <li>• Students clap rhythms and notate</li> <li>• Students will listen to and theoretically analyze scores</li> </ul>	<ul style="list-style-type: none"> <li>• Computer Programming</li> <li>• Internet</li> </ul>	<ul style="list-style-type: none"> <li>• “Finale” Software Program</li> <li>• “Band in the Box”</li> <li>• “Essentials of Music Theory”, Alfred Publ.</li> <li>• Computer/Projector</li> <li>• “Music Theory and History”, Books 1 through 4</li> <li>• “Standard of Excellence”</li> <li>• Piano and Chalkboard</li> <li>• Tonal Music</li> <li>• Score Paper</li> <li>• Manuscript Paper</li> <li>• Stereo System</li> <li>• “Discovering Music”, Follett</li> </ul>	<ul style="list-style-type: none"> <li>• Individual evaluation based on written and oral examinations of theory. Melodic and harmonic dictation, sight, singing, and analytical skills</li> <li>• Monitor student progress in their performance in the school ensembles</li> <li>• Assess progress of a better understanding of musical style and form</li> </ul>	<ul style="list-style-type: none"> <li>• Assign peer tutor</li> <li>• Small group instruction</li> <li>• One-to-one instruction</li> <li>• Consistent positive reinforcement</li> <li>• Individual Instructions</li> <li>• Extra drill</li> <li>• Close proximity of teacher</li> <li>• Test adapted</li> <li>• Shorter assignments or work periods</li> <li>• Structure activities to promote positive peer interactions and enhance self-esteem</li> </ul>	<ul style="list-style-type: none"> <li>• Act as peer tutors</li> <li>• Accelerated work</li> <li>• Individual advanced theory lessons</li> <li>• Attendance at professional /community performances through school-sponsored activities</li> <li>• Provide supplemental listening activities and recordings</li> <li>• Individual composition assignment</li> </ul>

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<p><b>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</b></p>						
<p>➤ 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</p>	<ul style="list-style-type: none"> <li>• Student will analyze both century counterpoint examples and look at some arranging techniques based on the knowledge accumulated</li> <li>• Students will arrange melody with chord changes information SATTB</li> <li>• Students will create original composition and analyze using figured bass instrumental demonstrations relating to arranging/composing</li> </ul>					

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<p><b>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</b></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"> <li>➤ Dance: • move • perform • read and notate dance • create and choreograph • improvise</li> <li>➤ Music: • sing • play an instrument • read and notate music • compose and arrange • improvise</li> <li>➤ Theatre: • stage productions • read and write scripts • improvise • interpret a role • design sets • direct</li> <li>➤ Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media</li> </ul>	<ul style="list-style-type: none"> <li>• Students will be able to know scales, keys, intervals, triads, harmonization, sight-singing, analysis, arranging and counterpoint</li> </ul>					

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<p>C. Integrate and apply advanced vocabulary to the arts forms.</p>	<ul style="list-style-type: none"> <li>• Student will interpret and apply advanced vocabulary to perform selected literature</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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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"> <li>• Student will perform a concert that demonstrates contrasting styles</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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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"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<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"> <li>• Student will identify the contributing factors that lead to the composition of selected band literature</li> <li>• Perform selected band literature employing appropriate style</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p>G. Analyze the effect of rehearsal and practice sessions.</p>	<ul style="list-style-type: none"> <li>• Student will identify the goals of a given rehearsal</li> <li>• Identify the outcomes of a given rehearsal</li> <li>• Assist in planning home practice sessions and additional rehearsals</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<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"> <li>• Evaluate the use and applications of materials.</li> <li>• Evaluate issues of cleanliness related to the arts.</li> <li>• Evaluate the use and applications of mechanical/electrical equipment.</li> <li>• Evaluate differences among selected physical space/environment.</li> <li>• Evaluate the use and applications of safe props/stage equipment.</li> </ul>	<ul style="list-style-type: none"> <li>• Student will use and maintain instruments carefully and properly</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<ul style="list-style-type: none"> <li>•Evaluate the use and apply safe methods for storing materials in the arts.</li> </ul>						

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<p><b>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</b></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"> <li>• Students will be aware of local performances (e.g., Pittsburgh Symphony, River City Brass Band, Mellon Jazz Festival) and make evaluations</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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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"> <li>• Analyze traditional technologies (e.g., acid printing, etching methods, musical instruments, costume materials, eight track recording, super 8 movies).</li> <li>• 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).</li> </ul>	<ul style="list-style-type: none"> <li>• Students will perform new music techniques required to play selected band literature</li> <li>• Plan non-traditional instruments required by band literature</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</b></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"> <li>• Students will evaluate the use of technology in their performance of selected band literature.</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></p>						
<p>A. Explain the historical, cultural and social context of an individual work in the arts.</p>	<ul style="list-style-type: none"> <li>• Students will identify the historical, cultural, and social context of selected band literature</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></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"> <li>• Student will identify historical events that took place as selected band literature was created</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></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"> <li>•Students will identify the period in which selected band literature was written</li> <li>•Identify the genre of selected band literature and any historical implications</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></p>						
<p>D. Analyze a work of art from its historical and cultural perspective.</p>	<ul style="list-style-type: none"> <li>• Student will identify the cultural and social context of elected band literature</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></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"> <li>• Students will identify the impact of historical and cultural events of selected band literature</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></p>						
<p>F. Know and apply appropriate vocabulary used between social studies and the arts and humanities.</p>	<ul style="list-style-type: none"> <li>• Students will understand and use culturally and historically appropriate vocabulary as it applies to selected band literature</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></p>						
<p>G Relate works in the arts to geographic regions:</p> <ul style="list-style-type: none"> <li>• Africa</li> <li>• Asia</li> <li>• Australia</li> <li>• Central America</li> <li>• Europe</li> <li>• North America</li> <li>• South America</li> </ul>	<ul style="list-style-type: none"> <li>• Students will perform selected band literature from various countries around the world with appropriate stylistic considerations</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></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"> <li>• Student will identify composers that have a Pennsylvania connection and perform music of selected Pennsylvania composers</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></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"> <li>• Students will perform selected band literature of significant composers of varying backgrounds and perspectives, observing appropriate stylistic considerations.</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<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"> <li>• Students will recognize the stylistic implications associated with the nationality of composers and their compositions</li> <li>recognize the stylistic implications associated with the historical period of composers and their compositions</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></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"> <li>•Students will perform selected band literature that is based on the folk music traditions of various cultures around the world, observing appropriate stylistic considerations</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.2. Historical and Cultural Contexts</b></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"> <li>• Perform selected band literature of significant composers of varying background and perspectives observing appropriate stylistic considerations</li> <li>• Compare ideas, techniques, and fans of various composers within a concert program and/or among concert programs during the school year</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.3. Critical Response</b></p>						
<p>A. Explain and apply the critical examination processes of works in the arts and humanities.  <ul style="list-style-type: none"> <li>• Compare and contrast</li> <li>• Analyze</li> <li>• Interpret</li> <li>• Form and test hypotheses</li> <li>• Evaluate/form judgments</li> </ul> </p>	<p>Compare and Contrast:  <ul style="list-style-type: none"> <li>• Students will recognize similarities and differences in various performances of selected band pieces</li> <li>• 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</li> </ul> </p>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.3. Critical Response</b></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"> <li>• Compare the performance of the concert band to exemplary recordings of selected band literature</li> <li>• Compare the performance of the symphonic band to exemplary recordings of selected literature</li> <li>• Compare the solo wind and percussion performance of students with exemplar recordings</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.3. Critical Response</b></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"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<b>9.3. Critical Response</b>						
<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"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.3. Critical Response</b></p>						
<p>E. Examine and evaluate various types of critical analysis of works in the arts and humanities. •Contextual criticism •Formal criticism •Intuitive criticism</p>	<p>Student will: •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</p>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.3. Critical Response</b></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"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.3. Critical Response</b></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"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.4. Aesthetic Response</b></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"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.4. Aesthetic Response</b></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"> <li>● Student will discuss the impact of selected band literature on audiences for whom it was written or first heard it performed</li> </ul>	<ul style="list-style-type: none"> <li>● Direct instruction</li> <li>● Listening to exemplary recordings</li> <li>● Tape recording of student performances</li> <li>● Class discussion and analysis</li> <li>● Teacher lecture</li> <li>● Drill practice</li> <li>● Rehearsal</li> </ul>				

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<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"> <li>• Student will discuss the significance of performance venues from acoustic and social perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				

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<p><b>9.4. Aesthetic Response</b></p>						
<p>D. Analyze and interpret a philosophical position identified in works in the arts and humanities.</p>	<ul style="list-style-type: none"> <li>• Student will discuss a point of view espoused by a composer in selected band literature</li> </ul>	<ul style="list-style-type: none"> <li>• Direct instruction</li> <li>• Listening to exemplary recordings</li> <li>• Tape recording of student performances</li> <li>• Class discussion and analysis</li> <li>• Teacher lecture</li> <li>• Drill practice</li> <li>• Rehearsal</li> </ul>				