

Secaucus
Board of
Education

9-12 Music Curriculum

Course Code: 8620, 8720, 8810, 8910,
8621, 8721, 8811, 8911

Fine and Performing Arts



Born on January 2017

*Aligned to the NJSL - Fine and Performing Arts (2014), ELA (2016), Technology (2014), and 21st Century Life
and Career (2014)*

Adopted by the Secaucus Board of Education on January 19, 2017

District Equity Statement

The Board of Education directs that all students enrolled in the schools of this district shall be afforded equal educational opportunities in strict accordance with the law. No students shall be denied access to or benefit from any educational program or activity or from a co-curricular or athletic activity on the basis of the student's race, color, creed, religion, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, gender identity or expression, socioeconomic status, or disability. The Board directs the Superintendent to allocate faculty, administrators, support staff members, curriculum materials, and instructional equipment supplies among and between the schools and classes of this district in a manner that ensures equivalency of educational opportunity throughout this district. The school district's curricula in the following areas will eliminate discrimination, promote mutual acceptance and respect among students, and enable students to interact effectively with others, regardless of race, color, creed, religion, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, gender identity or expression, socioeconomic status, or disability:

1. School climate/learning environment
2. Courses of study, including Physical Education
3. Instructional materials and strategies
4. Library materials
5. Software and audio-visual materials
6. Guidance and counseling
7. Extra-curricular programs and activities
8. Testing and other assessments.

Excerpt from Secaucus Board of Education, Policy 5750, Edited September 2016

Course Description

Concert Chorus is open to students who have a desire to sing in a large ensemble. Various styles of vocal literature are explored and performed. Students in lunch class must follow all school rules and regulations for discipline and attendance qualify for credits. Students who successfully complete two consecutive years of chorus will be eligible to receive honors credit if they continue in chorus for years 3 and 4.

Honors Chorus allows students to participate and display their vocal skills on the field and stage. Through the performance of various literature, students develop a broad knowledge of musical styles. Students who enroll in these classes must commit to weekend and after-school performance obligations.

The Concert Band is open to all students who have experience playing a musical instrument. Various styles of band literature are explored and performed. Students are expected to devote time to develop their individual skills through daily practice at home or in school. Some after-school and/or night rehearsals may be required prior to a performance. Should band class be scheduled as a Period '0' or Period '9', all school rules regarding attendance and discipline remain in effect. Students who successfully complete two consecutive years of band will be eligible to receive honors credit if they elect to continue in band for years 3 and 4.

Honors Band allows students to participate and display their musical skills on the field and stage. Through the performance of various literature, students develop a broad knowledge of musical styles. Students who enroll in these classes must commit to weekend and after-school performance obligations.

Interdisciplinary Connections

NJSLS – Technology:

- 8.1.12.A.2 Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.
- 8.1.12.D.1 Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

NJSLS – ELA:

- RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
- W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.9-10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
- W.9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- W.9-10.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

21st Century Life and Career:

Career Ready Practices

Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study. The career ready practices directly related to this ‘Silk Screening’ course are:

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence

Course Modifications (ELLs, Special Education, Gifted and Talented)

The course instructor will determine, with the assistance of guidance counselors, teacher assistant/aides, and/or special education teachers, what modifications will be made for his/her students. Such examples of modifications can include, but not be limited to:

- Extended time as needed
- Modification of tests and quizzes
- Preferential seating
- Alternative/Formative assessment (projects)
- Effective teacher questioning (ranging from simple recall to higher order critical thinking questions)
- Supplemental materials
- Cooperative learning
- Teacher tutoring
- Peer tutoring
- Differentiated Instruction

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.		Grades: 6-12
Strand B. Music		
Essential Questions		Enduring Understandings
<p>How do underlying structures unconsciously guide the creation of art works?</p> <p>Does art have boundaries?</p>		<p>Underlying structures in art can be found via analysis and inference.</p> <p>Breaking accepted norms often give rise to new forms of artistic expression.</p>
Content and Cumulative Progress Indicators (CPIs)	Classroom Applications	
<p>Content</p> <p>Common, recognizable musical forms often have characteristics related to specific cultural traditions.</p> <p>Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</p> <p>Musical proficiency is characterized by the ability to</p>	<p>Instructional Guidance</p> <p><i>To assist in meeting these CPIs, students may:</i></p> <ul style="list-style-type: none"> ● Focus on the influence of African and Afro-Cuban music on the history and development of American music, such as Jazz, Blues, Swing, Bop and Bebop. <ul style="list-style-type: none"> - American blues music was first performed in the early 20th Century and is often said to have evolved from the Acapella vocal music and oral traditions of African-American slaves imported principally from West Africa. - In the 1930s, Latin American dances, such as the samba and rumba, became popular Western ballroom dances which influenced the musical styling of the big band era. - In the 1950s, the Cool Jazz School imported the Bossa Nova from Brazil. ● Listen to contemporary pop music and trace how earlier interventions of style influenced this music. 	

sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.

CPI

1.1.8.B.1

Analyze the application of the [elements of music](#) in diverse Western and non-Western musical works from different [historical eras](#) using active listening and by reading and interpreting written scores.

CPI

1.1.12.B.1

Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

CPI

1.1.12.B.2

Sample Assessments

To show evidence of meeting these CPIs, students may complete the following performance assessment:

Transpose the rhythmic structure and stylistic delivery of the American patriotic song, [America the Beautiful](#), (words by Katharine Lee Bates, music composed by Samuel A. Ward, published 1895) into either a samba, an 8 bar blues number or a Bossa Nova. Notate, rehearse and digitally record the composition using computer- assisted notation software, such as [Finale](#) or [Sibelius](#) or notation freeware, such as [Forte](#), and computer assisted rehearsal software programs, such as [Smart Music](#) or [Practica Musica](#).

Perform the composition for teachers and peers. Refine the work based on critical feedback. Re-record and submit the revised score to the National School Boards Association (NSBA) Student Electronic Music Composition Talent Search, sponsored by [MENC](#) and [NSBA](#). (The [Electronic Music Composition Competition](#) recognizes outstanding compositions and is held to influence school administrators to include or improve music technology in their schools' curriculum).

Resources

- <http://www.musilosophy.com/jazz-improvisation.htm>
- <http://www.savoystyle.com/african.html>
- http://worldmusic.nationalgeographic.com/view/page.basic/genre/content.genre/south_african_jazz_791
- <http://www.jazz.com/jazz-blog/archive/2008/3>

Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

- <http://africanmusic.org/home.html#D>
- <http://www.africaguide.com/culture/music.htm>
- <http://en.wikipedia.org/wiki/Blues>
- <http://www.menc.org/gp/nsba-student-electronic-music-composition-talent-search>
- <http://www.forte-notation.eu/en/index.htm?gclid=CKXTgavdv50CFeRL5QodfT1TiA>

Standard 1.2 History of the Arts and Culture: All students will understand the role of, development, and influence of the arts throughout history and across cultures.		Grade Clusters: 9-12
Strand A: History of the Arts and Culture		
Essential Questions	Enduring Understandings	
Does art define culture or does culture define art?	Culture affects self-expression, whether we realize it or not.	
What is old and what is new in any work of art?	Every artist has a style; every artistic period has a style.	
How important is “new” in art?		
Content and Cumulative Progress Indicators (CPIs)	Classroom Applications	
<u>Content</u>	<u>Instructional Guidance</u>	
Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.	<i>To assist in meeting this CPI, students may:</i>	
	<ul style="list-style-type: none"> ● Examine the impact of <i>Claude Glass</i> on landscaped painting. View online examples of Claude Glass and survey 18th Century landscape painting to verify the stylistic impact it had on the contemporary landscape styles of the day. ● Compile a virtual <i>gallery of paintings</i> before and after the introduction of this tool in the 18th century. 	
<u>CPI</u> 1.2.12.A.2	<u>Sample Assessments</u>	
Justify the impact of innovations in the arts (e.g., the availability of music online) on societal	<i>To show evidence of meeting this CPI, students may complete the following performance assessment:</i>	

norms and habits of mind in various [historical eras](#).

Create an original landscape painting using [Claude Glass](#) (black mirror) as a viewing devise. Use an online application such as a Jing Project to discuss and substantiate the impact of this piece of technology on painting and impressionism in the 18th century.

Shoot a series of digital photos of landscapes, and replicate the effect of Claude Glass in a contemporary digital medium, using filters in photo software programs, such as Adobe Photo, Elements, Corel Paint, I-Photo etc. Compare and contrast impressionism in painting with digital art making among classmates and online peers.

Resources

- http://en.wikipedia.org/wiki/Claude_glass
 - <http://www.jingproject.com/>
 - <http://mitpress.mit.edu/catalog/item/default.asp?ttype=2&tid=10247>
- http://images.google.com/images?q=claudio+glass&rls=com.microsoft:en-us&oe=UTF-8&um=1&ie=UTF-8&ei=f17DSqfjC8_ZIAfrJTIBQ&sa=X&oi=image_result_group&ct=title&resnum=4&ved=0CCEQsAQwAw
 - <http://everything2.com/title/Claude+Lorraine+glass>
- *The Claude Glass: Use and Meaning of the Black Mirror in Western Art* by Arnaud Maillet
 - <http://www.claudemirror.com>
 - <http://www.seattleartmuseum.org/exhibit/exhibitDetail.asp?eventID=11149>
 - <http://www.huntfor.com/arhistory/c19th/impressionism.htm>

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		Grades: 9-12
Strand B. Music		
Essential Questions	Enduring Understandings	
<p>How does creating and performing in the arts differ from viewing the arts?</p> <p>To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?</p>	<p>The arts serve multiple functions: enlightenment, education, and entertainment.</p> <p>Though the artist’s imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.</p> <p>The artistic process can lead to unforeseen or unpredictable outcomes.</p>	
Content and Cumulative Progress Indicators (CPIs)	Classroom Applications	
Content	Instructional Guidance	
<p>Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.</p> <p>Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</p>	<p><i>To assist in meeting these CPIs, students may:</i></p> <ul style="list-style-type: none"> ● Trace on the history of American Roots Music. Listen to American roots music from a variety of off and online sources and discuss the influence of American Roots Music that arose from folk traditions on contemporary pop music. ● Examine the contemporary pop music of Ghana for examples of the reinvention of traditional music (and native language) with the infusion of Hip Hop, Reggae, Funk and West African Highlife musical influences. 	

Basic vocal and instrumental arranging skills require theoretical understanding of [music composition](#).

CPI

1.3.12.B.1

Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

CPI

1.3.12.B.3

Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

CPI

1.3.12.B.4

- Focus on the music and lyrics of the [Afropolitan fusion band Soulfège](#), led by the acclaimed musician, activist and entrepreneur [Derrick Ashong](#) (a formidable speaker and impassioned advocate for social change). The band's Harvard-educated founders are creators of "[Take Back the Mic™](#)" a movement to put meaning back into today's music and to challenge a new generation of youth to take leadership in society. The music and the movement have been featured in such major media as VanityFair.com, MTV Africa, NPR, the Boston Globe, the Boston Herald, MNet Africa, ABC Chronicle and BBC Worldservice, reaching 146 million listeners worldwide.

Sample Assessments

To show evidence of meeting these CPIs, students may complete the following performance assessment:

Using [Carl Sandburg's poem, I am the Mob](#), as inspiration, write an anthem for social change and set it to music. The original language may be kept intact or expanded upon. However, the music must be paired to the rhythmic structure of the music, employ (at least) two part harmonies, and be supported by a poly rhythmic structure. Decide upon instrumentation to accompany the vocal track, and score and record the song using computer assisted software, such as [Sibelius](#) or freeware, such as [Musette Music](#) or [Forte](#) music notation software.

Post the song on *Take Back the Mic* and share the music with [Epals](#), accompanied by discussions about the implications of the power of music for communication.

Resources

- <http://www.americanrootsmusic.org/>
- <http://www.pbs.org/americanrootsmusic/>
- http://en.wikipedia.org/wiki/American_folk_music
- <http://rootsmusic.waiting-forthe-sun.net/>
- <http://www.amazon.com/Smithsonian-Folkways-American-Roots-Collection/dp/B000001DJ2>

Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

- http://en.wikipedia.org/wiki/Derrick_Ashong
- www.soulfege.com
- www.facebook.com/soulfege
- www.myspace.com/soulfege
- www.ashongventures.com
- www.theshiftmovie.com
- www.takebackthemusic.com
- www.youtube.com/user/soulfegemusic
- <http://www.takebackthemusic.com/>
- <http://musettemusic.com/>
- <http://www.forte-notation.eu/en/free.htm>
- http://www.epals.com/projects/info.aspx?divid=storytelling_home

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		Grades: 9-12
Strand D. Visual Art		
Essential Questions	Enduring Understandings	
<p>How does creating and performing in the arts differ from viewing the arts?</p> <p>To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?</p>	<p>The arts serve multiple functions: enlightenment, education, and entertainment.</p> <p>Though the artist’s imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.</p> <p>The artistic process can lead to unforeseen or unpredictable outcomes.</p>	
Content and Cumulative Progress Indicators (CPIs)	Classroom Applications	
Content	Instructional Guidance	
<p>Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.</p>	<p><i>To assist in meeting this CPI, students may:</i></p> <ul style="list-style-type: none"> ● Compare folk art traditions in Aboriginal art, Haitian Art, African American quilting traditions, and Hmong Needlework (<i>Paj Ntaub Tib Neeg</i>/story cloths). ● Identify specific works of art belonging to these particular cultures, times and places. Investigate the conditions that gave rise to these folk arts traditions and conduct research to identify artists whose work is inspired by folk traditions, such as Faith Ringgold, who is strongly influenced by African American quilting traditions. 	

<p>CPI 1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.</p>	<ul style="list-style-type: none"> ● Examine immigration patterns in the U.S. and abroad over the past two centuries. Discuss factors driving waves of immigration (e.g., East Germans moving to West Germany to reunite with family or to seek employment after the fall of the Berlin wall, the flight of Irish workers at the turn of the 20th Century to escape the potato famine in Ireland, or the displacement of Darfur). Seek out information on personal family origins. ● View the North Carolina Museum of Art’s exhibition of <i>Far from Home</i>, an exhibition of 29 works of art that address the displacement of people and populations in the global community as they relocate for economic, political, educational, or familial reasons and seek out background information on the artists in this show using online resources. <p>(Artists in the exhibition include: Ghada Amer, José Bedia, Jane Benson, Skunder Boghossian, Tseng Kwong Chi, Achamyelah Debela, Ruud van Empel, Lalla Essaydi, Maria Elena González, Seydou Keïta, Hung Liu, Ledelle Moe, Zwelethu Mthethwa, Youssef Nabil, Brigitte NaHoN, Vik Muniz, Michal Rovner, Lorna Simpson, Sebastião Salgado, and Renée Stout).</p> <p>Sample Assessments <i>To show evidence of meeting this CPI, students may complete the following performance assessment:</i></p> <p>Create a “story cloth” that reflects their families’ cultural heritages. Work in teams to find ways to connect each individual story cloth into a classroom <i>quilt</i> that can be exhibited in a large-scale installation. View and discuss Story Cloths with an online community of peers from the countries represented in the quilt.</p> <p>Resources</p> <ul style="list-style-type: none"> ● http://www.africaguide.com/culture/artcraft.htm ● http://www2.lib.virginia.edu/artsandmedia/artmuseum/africanart/Exhibition.html ● http://www.princetonol.com/groups/iad/lessons/middle/austral.htm
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- <http://www.aaia.com/au>
- <http://www.oneworldmagazine.org/gallery/abo>
- http://www.womanfolk.com/quilting_history/hmong.htm
- <http://news.ncdcr.gov/2008/02/08/far-from-home/>
- http://en.wikipedia.org/wiki/Ghada_Amer
- http://video.google.com/videosearch?q=Ghada+Amer&rls=com.microsoft:en-us&oe=UTF-8&um=1&ie=UTF-8&ei=xT8NS6C5McLalAfcj6yOBA&sa=X&oi=video_result_group&ct=title&resnum=9&ved=0CCUQqwQwCA#q=Ghada+Amer&rls=com.microsoft%3Aen-us&oe=UTF-8&um=1&ie=UTF-8&ei=xT8NS6C5McLalAfcj6yOBA&sa=X&oi=video_result_group&ct=title&resnum=9&ved=0CCUQqwQwCA&qvid=Ghada+Amer&vid=-7607827313813034493
- http://www.artcyclopedia.com/artists/bedia_jose.html
- http://findarticles.com/p/articles/mi_m1248/is_6_92/ai_n6080486/
- <http://www.contempafricanart.com/artist.asp?artistid=SkunderBoghossian>
- http://en.wikipedia.org/wiki/Tseng_Kwong_Chi
- <http://www.nmafa.si.edu/exhibits/passages/debela.html>
- http://images.google.com/images?q=Ruud+van+Empel&rls=com.microsoft:en-us&oe=UTF-8&um=1&ie=UTF-8&ei=tEMNS8KwDs2_1Afo27icBA&sa=X&oi=image_result_group&ct=title&resnum=4&ved=0CCkQsAQwAw
- <http://oneartworld.com/artists/L/Lalla+Essaydi.html>
- <http://www.encyclopedia.com/doc/1G1-112735024.html>
- [http://en.wikipedia.org/wiki/Seydou_Keita_\(footballer\)](http://en.wikipedia.org/wiki/Seydou_Keita_(footballer))
- http://www.artcyclopedia.com/artists/hung_liu.html
- <http://www.ledellemeo.com/>
- http://en.wikipedia.org/wiki/Zwelethu_Mthethwa
- <http://www.youssefnabil.com/>
- <http://www.galleri-se.no/artist/brigittenahon/>
- http://en.wikipedia.org/wiki/Vik_Muniz
- <http://www.michalrovner.com/>
- http://en.wikipedia.org/wiki/Lorna_Simpson
- http://en.wikipedia.org/wiki/Sebasti%C3%A3o_Salgado
- <http://www.reneestout.com/>

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.		Grade Clusters: 9-12
Strand A: Aesthetic Responses		
Essential Questions	Enduring Understandings	
<p>Does art define culture or does culture define art?</p> <p>What’s the difference between a thoughtful and a thoughtless artistic judgment?</p> <p>What is old and what is new in any work of art?</p> <p>How important is “new” in art?</p>	<p>Aesthetics fosters artistic appreciation; interpretation, imagination, significance and value.</p> <p>The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision-making.</p> <p>Experts can and do disagree about the value, power and source of art.</p>	
Content and Cumulative Progress Indicators (CPIs)		Classroom Applications
Content		<i>Instructional Guidance</i> <i>To assist in meeting these CPIs, students may:</i>
<p>Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</p>		<ul style="list-style-type: none"> Explore the relationship between culture and music by examining West Africa’s rich cultural and musical heritage through resources, such as the National Museum of African Art / Radio Africa or the Virtual Museum of Africa to assist in developing cultural awareness and understanding.

Artistic styles, trends, movements, and historical responses to various [genres](#) of art evolve over time

Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, [discipline-specific arts terminology](#)

CPIs

1.4.12.A.1

Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

CPI

1.4.12.A.3

Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

CPI

1.4.12.A.4

Use perceptive listening skills while listening to West African music to determine cultural influences on music and to draw personal conclusions regarding the relationship between the country's culture and music.

Sample Assessments

To show evidence of meeting these CPIs, students may complete the following performance assessment:

Create an enhanced Pod cast that compares and contrasts traditional and contemporary world music indigenous to West Africa with the music of the Americas (both North and South America) using online resources, such as the Smithsonian music collection and jazz in America style sheets. Considerations affecting the music should include, but are not be limited to:

Culture

1. Historical significance
2. Function or purpose of the music
3. Who performed the music
4. Rhythmic structure & forms
5. Thematic structure & content
6. Who the performers are

Music

1. Instruments
2. Uses
3. Transmission

Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

4. Important figures or musicians
5. Defining characteristics

Post the Pod cast on a Ning for peer review and discussion using online resources, such as the [Museum of African American Music, Art & Culture on Facebook](#).

Resources

- <http://www.africaguide.com/culture/music.htm>
- http://africa.si.edu/radio_africa/index.html
- <http://www.dancedrummer.com/>
- http://www.africainmusica.org/home_inglese.htm
- <http://www.jazzinamerica.org/JazzResources/StyleSheets>

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.		Grade Clusters: 9-12
Strand B: Critique Methodologies		
<p align="center">Essential Questions</p> <p>When is art criticism vital and when is it not?</p>	<p align="center">Enduring Understandings</p> <p>The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.</p>	
<p>Content and Cumulative Progress Indicators (CPIs)</p> <p><u>Content</u></p> <p>Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</p> <p>The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.</p> <p><u>CPI</u> 1.2.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation</p>	<p align="center">Classroom Applications</p> <p><u>Instructional Guidance</u> <i>To assist in meeting these CPIs, students may:</i></p> <ul style="list-style-type: none"> • Develop a skills continuum for an ensemble musical critique through discussion with teachers and virtual and live peers that incorporates the critical dimensions of note accuracy, rhythmic accuracy, tempo, articulation, phrasing, dynamics, intonation, and blend/balance. • Develop / refine listening skills around the critical dimensions cited above by accessing listening labs and/or accessing culturally and historically diverse musical compositions through online resources. <p><u>Sample Assessments</u> <i>To show evidence of meeting this CPI, students may complete the following performance assessment:</i></p>	

of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and [historical eras](#).

1.2.12.B.2

Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

Using resources such as the [Smithsonian Global Sound virtual audio library](#), [Oxford Music Online](#), or the [Smithsonian Folkways](#), assemble a *listening library* of exemplary performances of music compositions or passages with similar technical demands as those being studied in class and apply the same rubric referenced above for discussion on a classroom Ning or Wiki. Distinguish which aspects of the professional recording make it an exemplary performance.

Digitally record an instrumental passage using virtual tools, such as [Smart Music](#) , [Garage Band](#) or [Practica Music](#), and critique the performance. Apply the rubric pertaining to the critical dimensions described (in the instructional guidance above) to solo and ensemble performances.

Post self and ensemble critique using [Blackboard](#) or a similar classroom management tools. Discuss areas in need of improvement with peers and the teacher.

Rehearse, re-record, and re-assess performances while working towards intermediate and long term goals.

Resources

- <http://www.smartmusic.com/>
- <http://www.ars-nova.com/aboutpm5/index.html>
- <http://www.apple.com/ilife/garageband/>
- <http://cimlibrary.wordpress.com/2009/01/28/introducing-smithsonian-global-sound/>
- <http://www.folkways.si.edu/>
- <http://www.oxfordmusiconline.com/public/?jsessionid=C414D41933F5D53F1697E535D73FFFEE>