

# **Band Front Curriculum**

**9-25-02**

## **ACKNOWLEDGEMENTS**

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## Foreword

Through sequenced instruction in music, Wicomico County hopes to instill in students a knowledge of the world's diverse musical and cultural heritage, a knowledge of music skills for experiencing our complex musical environment, and a foundation for future music experiences. The nature of music instruction relies heavily upon student participation and this is reflected in the curriculum.

This guide is based upon, and aligns with, the Music Essential Learner Outcomes for the High School as stated by the Maryland State Department of Education. Through the materials in this guide, the teacher is provided with the state outcomes, expectations, and indicators. Included is the scope and sequence of skills with suggested activities, and an appendix that includes a literature list and musical references.

Those teachers and staff members who made this guide possible deserve the appreciation of teachers and students who will benefit from the use of this guide.

# **WICOMICO COUNTY SCHOOLS**

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## How to Use This Guide

The outcomes and indicators in this guide are based upon, and are aligned with the Maryland State Department of Education. Included with these outcomes, are the Wicomico County Indicators that are sequenced throughout all levels of music instruction. Also included in the guide are sample activities, sample assessments, model lesson plan (a template for planning lessons), several sample lesson plans, an activities reference chart, and a list of resources.

It is recommended that a daily music lesson contain a variety of musical activities that involve students in making music. Examples include:

- Singing
- Moving expressively
- Playing classroom instruments
- Improvising
- Creating musical sound and notation

The goal of this curriculum guide is to have the students demonstrate grade level appropriate outcomes in music. In order to achieve this goal, appropriate indicators are listed for each outcome. The activities following each indicator are “sample” activities, they are included as a further explanation of and a sample way to achieve each indicator. Many of the indicators, and their activities fulfill Dimensions of Learning, Values and Career Education, and Multicultural objectives. To access these activities, refer to the Activities Reference Charts, where each is listed by outcome, expectation, indicator, and activity. Use the materials presented as a guide for planning lessons that fulfill Wicomico County’s Outcomes, as well as a resource for music, activities, and literature.

## PHILOSOPHY

Music education provides a vehicle through which students can fulfill a variety of developmental needs. As an interrelated and vital part of the total school experience, it supports and intensifies learning. Music provides students with the opportunity to develop the intellect, individual sensitivity, psychomotor skills and social skills. Through music students also develop an understanding and appreciation of the multicultural society in which they live. Further, music is a discipline with sequential knowledge and skills that promote self-discipline and positive self-esteem. Because of the ordered nature of the elements of music, students learn to think with increasing complexity. And, because of the creative potential in music, they learn to think in divergent ways. It is through organized, sequential music instruction, therefore, that we educate the whole child.

The Wicomico County Public Schools provides a comprehensive music program that leads to the development of:

- the skills necessary to perceive, perform, and respond to music;
- an understanding of music as an essential aspect of history and human experience;
- the ability to creatively organize musical ideas and sounds;
- the ability to make aesthetic judgments.

During the elementary years, a comprehensive music program will be one in which the student can realize individual potential through singing, moving, listening, playing, describing, and creating. The student will become acquainted with the many facets of music provided in and out of the classroom. The students will also become acquainted with the effects and role of music in their culture as well as various other cultures. The process will be one where the student is not only the observer or participant, but also the creator.

At the middle school level, students will continue to apply and develop the musical concepts developed at the elementary level. Students will become more proficient with musical performance as they utilize complex thinking skills. By engaging in quality musical experiences, students continue to develop positive self-concept, a sense of personal accomplishment, self-discipline, critical thinking skills, and an increased capacity for intrinsic reward. As students continue to interact with each other and study music of varying cultures, a respect for diverse cultures and an appreciation for other points of view are heightened.

The impact of technological advances must be considered in addressing the role of music in the contemporary society. Recorded sound and telecommunications have made the music from all world cultures available to most people. Electronically generated and controlled sound has increased the potential for individuals to participate more actively and creatively in making music. Wicomico County Public Schools provides all students the opportunity to utilize current musical technology for instruction and performance.

Music education in Wicomico County Public Schools is an interrelated and vital part of the total school experience. By developing the skills and understanding necessary to describe, analyze, create, perform, and evaluate music of all cultures, students understand, through experience, why music is such a dynamic and vital part of our lives.

# **Music Outcomes**

## **OUTCOME I: PERCEIVING, PERFORMING, AND RESPONDING – AESTHETIC EDUCATION**

**The student will demonstrate the ability to perceive, perform, and responding to music.**

## **OUTCOME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS**

**The student will demonstrate an understanding of music as an essential aspect of history and human experience.**

## **OUTCOME III: CREATIVE EXPRESSION AND PRODUCTION**

**The student will demonstrate the ability to organize musical ideas and sounds creatively.**

## **OUTCOME IV: AESTHETIC CRITICISM**

**The student will demonstrate the ability to make aesthetic judgements.**



## Music Scope and Sequence

### Outcome 1: Perceiving and Responding - Aesthetic Education

The student will demonstrate the ability to perceive, perform, and respond to music.

#### Expectation A:

K-5: The student will develop awareness of the characteristics of musical sounds and the diversity of sounds in the environment.

6-8: The student will identify elements and characteristics of musical sound as they are used in a variety of genres and styles.

9-12: The student will describe the characteristics of musical sounds.

Indicators of Learning:

K    1    2    3    4    5    6    7    8    9    10    11    12    Band  
Front

The student will explore the tone color and methods of sound production of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.	X	X	X	X										
The student will describe the tone color and methods of sound production of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices					X	X								
The student will respond with contrasting body movements or signaling to simple musical forms (e.g., ABA, call and response) that are presented aurally.	X	X	X											

The student will identify simple musical forms (e.g., ABA, call and response) presented aurally and respond with contrasting body movements or signaling.				X										
The student will respond to and identify simple musical forms (e.g., ABA, call and response) presented aurally.					X									
The student will identify simple musical forms (e.g., ABA, call and response) when presented aurally.						X								
The student will experience familiar rhythms, tempi, pitches, intervals, tone colors, and dynamics in environmental sounds.	X	X	X											
The student will describe familiar rhythms, tempi, pitches, intervals, tone colors, and dynamics in environmental sounds.				X	X	X								
The student will describe contrast and repetition using age appropriate musical terminology, graphic notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.	X	X												
The student will describe contrast and repetition using appropriate musical terminology, graphic and standard notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.			X	X										
The student will describe contrast and repetition using appropriate musical terminology, standard notation, and manipulatives to represent pitch, rhythm, tempo, dynamics, simple meters, and other musical characteristics.					X	X								
The student will identify and compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and environmental sounds.							X	X	X					

The student will use an appropriate vocabulary of musical terms to analyze and describe music representing diverse genres and cultures.							X	X	X					
The student will listen to and analyze performances of music with attention to form, genre, cultural influences, performance media, and other prominent musical features.							X	X	X					
The student will identify and define standard notation symbols for pitch, rhythm, harmony, dynamics, tempo, articulation, and expression.							X	X	X					
The student will compare and contrast musical styles representing diverse genres and cultures.							X	X						
The student will compare motivic development in a variety of musical styles representing diverse genres and cultures.									X					
The student will listen to and perform music representing diverse genres and cultures, and analyze it in terms of its elements and structure.							X	X	X					
The student will identify elements of music including melody, rhythm, harmony, form, texture, expressive devices, and tension and release.										X	X	X	X	
The student will compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and sounds produced from found objects.										X	X	X	X	
The student will identify and explain compositional techniques used to provide unity and variety and tension and release in various musical works.										X	X	X	X	
The student will analyze and describe standard musical forms, genres, performance media, and other prominent musical features.										X	X	X	X	
										X	X	X	X	

The student will listen to, perform, and describe musical examples representing diverse genres and cultures through listening and performance.														
The student will identify elements of music, including melody, rhythm, harmony, form, texture, expressive devices, and tension and release, using music performed in the ensemble.														X
<b>The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.</b>														X
The student will describe differences in interpretation of two or more performances of the same musical selection.														X
The student will identify and explain movement and dance techniques used to provide unity and variety, tension and release in musical works.														X
The student will analyze visual examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of dance.														X
The student will compare and contrast ways that the elements of music and dance are used in a variety of compositions.														X
The student will analyze and describe uses of the elements of dance in a given work that make it unique, interesting, and expressive.														X

## Expectation B:

K-5: The student will experience performance by singing and playing instruments.

6-8: The student will recognize and analyze the skills needed in the performance of music.

9-12: The student will practice and evaluate performance skills alone and in groups

### Indicators of Learning:

**K    1    2    3    4    5    6    7    8    9    10    11    12    Band  
Front**

The student will echo short rhythms and melodic patterns on neutral syllables.	<b>X</b>													
The student will echo short rhythms and melodic patterns on neutral syllables, rhythm language, and tonal syllables.		<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>									
The student will echo short rhythms and melodic patterns.						<b>X</b>								
The student will imitate easy rhythmic and melodic patterns independently on rhythm and melody instruments.	<b>X</b>	<b>X</b>												
The student will play easy rhythmic and melodic patterns independently on rhythm and melody instruments.			<b>X</b>											
The student will play easy rhythmic, melodic, and chordal patterns independently on rhythm and melody instruments.				<b>X</b>	<b>X</b>									

The student will play easy rhythmic, melodic, and chordal patterns accurately and independently on various classroom instruments.						X									
The student will echo simple rhythms using rhythm language.	X														
The student will perform simple rhythms from graphic notation.		X													
The student will accurately perform simple rhythms at sight from standard notation.			X	X	X										
The student will accurately clap simple rhythms at sight from standard notation.						X									
The student will discover his/her singing voice using a variety of songs.	X														
The student will sing a variety of songs using his/her singing voice.		X													
The student will sing a variety of songs in tune with proper tempo and posture.			X												
The student will sing a variety of songs in tune with proper tempo, posture, and expression.				X											
The student will sing a variety of songs in tune, at a proper tempo, with appropriate timbre, diction, and posture, and using appropriate expression.					X	X									

The student will sing or play ostinati to accompany familiar songs.	X	X												
The student will sing or play ostinati, partner songs, and rounds.			X	X										
The student will sing or play ostinati, partner songs, descants, and rounds.					X									
The student will sing ostinati, partner songs, descants, and rounds, songs in simple two-part harmony using two-staff systems.						X								
The student will perform in groups matching dynamic levels, and responding to the cues of the teacher or a student.	X	X	X											
The student will sing or play in groups, matching dynamic levels, blending timbres, and responding to the conducting cues of the teacher or a student.				X	X	X								
The student will perform independent instrumental parts while other students sing or play contrasting parts.	X	X	X	X	X	X								
The student will sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.	X	X	X	X	X	X								
The student will sing or play a varied repertoire of music representing diverse genres and styles using appropriate expression.	X	X	X	X	X	X								

The student will exhibit age appropriate stage behavior in solo or ensemble performance.	X	X	X											
The student will exhibit appropriate stage behavior in solo or ensemble performance.				X	X	X								
The student will sing songs from diverse cultures, using appropriate expression and tone quality throughout the singing range.							X	X	X					
The student will become aware of the need to blend with a group of singers.							X							
The student will blend with a group of singers when singing in parts.								X	X					
The student will demonstrate accuracy and independence in playing solos and ensembles on a variety of pitched and unpitched instruments.							X	X						
The student will demonstrate accuracy and independence in playing solos and ensembles on a variety of melody and harmony instruments.									X					
The student will perform music representing diverse genres and cultures with expression appropriate for the work being performed.							X	X	X					
The student will demonstrate and evaluate skills needed to perform in ensemble (e.g., blend, balance, intonation, and rhythmic unity).										X	X	X	X	
The student will perform simple original arrangements and compositions using a variety of classroom instruments and voice.										X	X	X	X	
The student will perform music containing both traditional and non-traditional characteristics.														



										X	X	X	X	
The student will sing a variety of songs with appropriate expression and style.										X				
The student will perform in small ensembles with one or two students on a part.										X	X	X	X	
<b>The student will demonstrate appropriate posture, rhythmic acuity, strength and projection relevant to the performance medium.</b>														X
<b>The student will demonstrate ability to warm-up one's musical instrument (body).</b>														X
<b>The student will demonstrate ability to properly care for one's musical instrument.</b>														X
<b>The student will play an appropriate part, demonstrating well-developed ensemble skills.</b>														X
<b>The student will demonstrate understanding of a variety of technical skills.</b>														X
<b>The student will perform an appropriate movement within personal ability range.</b>														X
<b>The student will perform, with correct phrasing, appropriate expression, suitable movement, a large and varied repertoire of musical literature.</b>														X
<b>The student will play an appropriate part, in large and small ensembles (with one student on a part) with proper attention to skeletal</b>														X

alignment, body part articulation, flexibility, agility, and coordination.														
The student will use alternate movements to improve performance efficiency when appropriate.														X
The student will follow a conductor while maintaining proper tempo, balance, blend, and style.														X
The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.														X

### Expectation C:

K-8: The student will respond to music through movement.

9-12: The student will respond to complex musical sound through movement.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12

Band

Front

The student will perform improvised movement, singing games, and traditional dances, responding appropriately to beat, tempo, and other rhythmic characteristics.	X	X	X	X	X	X								

The student will demonstrate contrasts in musical characteristics through movement.	X	X	X	X	X	X								
The student will move appropriately in duple and triple meters.	X	X	X											
The student will conduct music in duple and triple meters.				X	X									
The student will conduct music in two, three, and four beat meters.						X								
The student will use movement to describe musical structure.							X	X	X					
The student will improvise free movement to respond to music expressively.							X	X	X					
The student will move to music in simple and compound meters in order to communicate rhythmic and expressive intent.							X	X	X					
The student will interpret selections of music through expressive movement.										X	X	X	X	
The student will conduct music in simple and compound meters in order to communicate rhythmic and expressive intent.										X	X	X	X	
The student will demonstrate rhythmic accuracy through physical movement.										X	X	X	X	
														X

The student will demonstrate the ability to interpret basic two, three, and four patterns and a variety of asymmetrical patterns through a variety of movement.														
The student will demonstrate rhythmic accuracy and musical expression through physical movement.														X

### Expectation D:

K-5: The student will experiment with standard and individually created symbols to represent sounds.

6-8: The student will read standard notation and apply it to the performance of music.

9-12: The student will demonstrate competence in reading and notating music.

Indicators of Learning:                      K    1    2    3    4    5    6    7    8    9    10    11    12    Band  
Front

The student will experience music containing chordal patterns in preparation for reading notation.	X	X												
The student will play chordal patterns in response to visual cues.			X											
The student will play chordal patterns using visual cues.				X										
The student will play chords using standard chord symbols in age appropriate keys.					X									
The student will read standard chord symbols and play the represented chords on classroom instruments.						X								

The student will experience simple melodic and rhythmic patterns in duple and triple meters using pre-notation.	X													
The student will represent simple melodic and rhythmic patterns in duple and triple meters using pre-notation.		X												
The student will represent simple melodic and rhythmic patterns in duple and triple meters using standard notation.			X											
The student will write simple melodic and rhythmic patterns in duple and triple meters using standard notation.				X	X									
The student will write simple melodic and rhythmic patterns from dictation, using whole, half, dotted half, quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, and 4/4 meter signatures.						X								
The student will explore pre-notation to represent improvised musical sounds.	X													
The student will use pre-notation to represent improvised musical sounds.		X												
The student will use graphic and standard notation to represent improvised musical sounds.			X											

The student will use graphic notation, as well as standard notation, to represent improvised melodies.				X										
The student will notate improvised melodies.					X									
The student will notate improvised melodies on the short staff.						X								
The student will identify duple and triple meters through movements and manipulatives.	X	X												
The student will identify and apply duple and triple meters through movements and manipulatives.			X	X										
The student will identify and apply duple and triple meters, including 2/4, 3/4, 4/4, and 6/8, through movements and manipulatives.					X									
The student will identify and apply 2/4, 3/4, 4/4, and 6/8 meter signatures.						X								
The student will recognize pre-notation as being representative of pitch.	X													
The student will recognize notation as being representative of pitch.		X												
The student will read simple pitch notation on the treble staff, in major keys, using solfeggio or a comparable system.			X	X	X	X								
The student will read whole, half, quarter, and eighth notes and rests in duple and triple meters.							X							

The student will read whole, half, quarter, and eighth, sixteenth, and dotted notes and rests in duple and triple meters.								X	X					
The student will sing rounds, partner songs, descants, and songs in two parts.							X							
The student will sing rounds, partner songs, descants, and songs in two or three parts.								X	X					
The student will play a variety of polyphonic and homophonic music.							X	X	X					
The student will sing or play simple melodies at sight in treble clef.							X							
The student will sing or play at sight simple melodies in treble and bass clefs.								X	X					
The student will notate from dictation melodic phrases and rhythmic patterns.							X	X	X					
The student will read standard notation and sing or play, in the classroom setting, as a soloist or member of a small ensemble.							X	X	X					
The student will explore the uses of transposition in music.							X							
The student will identify the uses of transposition in music.								X	X					

The student will identify similar and contrasting musical ideas when presented aurally or visually.							X	X	X					
The student will demonstrate ability to follow a printed score of up to four staves while listening to the musical excerpt.										X	X	X	X	
The student will notate short melodic and rhythmic patterns from dictation.										X	X	X	X	
The student will transpose a simple melody.										X	X	X	X	
The student will notate original musical ideas.										X	X	X	X	
The student will correctly interpret musical concepts through visually appropriate techniques.														X
The student will demonstrate skill in interpreting music by correctly performing passages from music appropriate to the developmental level.														X
The student will demonstrate, through performance, an independent knowledge of expressive markings used in musical scores.														X

## Outcome 2: Historical, Cultural, and Social Contexts

The student will demonstrate an understanding of music as an essential aspect of history and human experience.



**Expectation A:**

K-5: The student will develop the ability to recognize music as a form of individual and cultural expression through experiencing music as both personal and societal expression.

6-8: The student will describe how musical expression reflects social, political, and ethical issues.

9-12: The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12

Band

Front

The student will describe how music reflects daily experience in various cultures.	X	X	X	X	X	X								
The student will explore ways in which both folk and composed music are used to celebrate holidays in various cultures.	X	X	X	X										
The student will discuss ways in which both folk and composed music are used to celebrate holidays in various cultures.					X	X								
The student will experience from aural examples, traditional orchestra instruments and instruments from other cultures as well as children's voices and male and female adult voices.	X	X	X	X										
The student will experience and identify from aural examples, traditional orchestra instruments and instruments from other cultures as well as children's voices and male and female adult voices.					X									

The student will identify from aural examples, traditional orchestra instruments and instruments from other cultures as well as children's voices and male and female adult voices.						X								
The student will describe in developmentally appropriate terms how elements of music are used in music examples from various cultures.	X	X	X	X	X	X								
The student will be exposed to roles of musicians in diverse cultures and musical settings.	X	X	X	X										
The student will identify roles of musicians in diverse cultures and musical settings.					X	X								
The student will demonstrate audience behavior appropriate for the context and style of music performed.	X	X	X	X	X	X								
The student will use a variety of approaches, (e.g., symbol systems, movement, sign language, answering questions) to describe musical examples.	X	X	X	X	X	X								
The student will describe roles of music in individual and cultural expression.							X	X	X					
The student will compare functions of music, roles of musicians, and conditions under which music is performed in various cultures.							X	X	X					

The student will describe the use of folk music in compositions for other genres.							X							
The student will describe the influence of folk music on compositions for other genres.								X	X					
The student will demonstrate audience behavior appropriate for the context and style of music performed.							X	X	X					
The student will use a variety of approaches, (e.g., symbol systems, movement, sign language, answering questions) to describe musical examples.							X	X	X					
The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.										X	X	X	X	
The student will identify various functions of music in diverse cultures throughout history.										X	X	X	X	
The student will demonstrate knowledge of appropriate audience behavior in accordance with cultural traditions and the context and style of music performed.										X	X	X	X	
The student will demonstrate knowledge of the diversity of musical expression and the creative processes from which these endeavors emerge.										X	X	X	X	
The student will identify various opportunities to perform and hear music in the local community and beyond.										X	X	X	X	

The student will identify various roles in society performed by dancers and musicians and will describe contributions of representative individuals for each role.															<b>X</b>
The student will identify and discuss reasons for choosing dance as a performance medium.															<b>X</b>
The student will demonstrate knowledge of the ways dance is used in cultures of the United States and other countries.															<b>X</b>
The student will identify and trace the evolution of genres of dance from various cultures.															<b>X</b>
The student will name well-known musicians associated with various genres of dance.															<b>X</b>
The student will identify various opportunities to perform and see dance in the local community and beyond.															<b>X</b>
The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.															<b>X</b>
The student will compare and contrast dance ensemble music in the United States with that of other cultures.															<b>X</b>

### **Expectation B:**

**K-5:** The student will become acquainted with the roles of music in the lives of people.

6-8: The student will determine factors that influence musicians in specific historical eras and places.

9-12: The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12

Band

Front

The student will explore music literature associated with specific historical events and cultural celebrations.	X	X	X	X										
The student will explore and relate works from standard music literature to specific historical events.					X									
The student will relate works from standard music literature to specific historical events.						X								
The student will perform songs and dances from a variety of historical periods and cultures.	X	X	X	X	X	X								
The student will experiment with musical styles and traditions from various historical periods and cultures.	X	X	X	X										
The student will demonstrate knowledge of musical styles and traditions from various historical periods and cultures.					X	X								
The student will perform a diverse repertoire of music, relating each selection to the social climate from which it emerged.							X	X	X					
The student will discuss the impact of electronic technology on music, including digital synthesis, MIDI, and new recording methods.							X	X	X					

The student will analyze musical styles and traditions from various historical periods and cultures.							X	X	X					
The student will demonstrate knowledge of the historical, musical, and cultural background of a representative sample of musical works.										X	X	X	X	
The student will identify social and political events that have affected the writing style of great composers.										X	X	X	X	
The student will demonstrate awareness of ways that technological advances impact performing, creating, and listening to music.										X	X	X	X	
The student will identify sources of American music genres, trace the evolution of those genres, and cite well known musicians associated with them.										X	X	X	X	
The student will discuss the roles dance has played throughout history.														X
The student will discuss the historical and cultural significance of the works performed in the ensemble.														X
The student will demonstrate knowledge of the evolution and diversity of dance ensembles.														X
The student will demonstrate knowledge of the diversity of dance styles throughout history and of the creative processes which engendered them.														X
														X

The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.														
The student will discuss the opportunities available and qualifications needed to pursue careers in dance.														<b>X</b>

### Expectation C:

K-5: The student will explore the relationship of music to dance, theatre, the visual arts, and other disciplines.

6-8: The student will identify the relationship of music to dance, theatre, the visual arts and other disciplines.

9-12: The student will identify influences and interactions among music, dance, theatre, the visual arts and other disciplines.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12

Band

Front

The student will explore the use of music in dance, theater, visual arts and other disciplines.	<b>X</b>	<b>X</b>												
The student will discover the similarities and differences among the various arts.			<b>X</b>											
The student will examine and identify the similarities and differences among the various arts.				<b>X</b>										
The student will identify and apply common terms used in the various arts.					<b>X</b>									
The student will identify similarities in the meanings of common terms used in the various arts.						<b>X</b>								

The student will use nonverbal media to characterize music.	X	X	X	X	X	X								
The student will explore the fine arts as a unique means of individual creative expression.	X	X	X	X	X	X								
The student will experience ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those in music.	X	X	X	X										
The student will experience and describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those in music.					X									
The student will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those in music.						X								
The student will discuss common elements in music, poetry, dance, theater, and the visual arts.							X	X	X					
The student will discuss the fine arts as a unique means of individual creative expression.							X	X	X					



The student will use nonverbal media to characterize music.							X	X	X					
The student will discuss music which is inspired by literature, visual art, drama, or other means of artistic expression.							X	X	X					
The student will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.							X	X	X					
The student will compare common elements in music, dance, theatre, and visual art from Western and non-Western cultures.										X	X	X	X	
The student will use nonverbal media (e.g., visual art, movement) to interpret music.										X	X	X	X	
The student will analyze selections of music which were inspired by literature, visual art, drama, or other means of artistic expression.										X	X	X	X	
The student will explain ways in which the principles and subject matter of various disciplines are interrelated with those of music.										X	X	X	X	
The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.										X	X	X	X	
The student will perform ensemble literature from a variety of historical periods, styles, and cultures and														X

will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.														
The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.														X
The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.														X
The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.														X

### Expectation D:

K-5: The student will develop knowledge of a wide variety of representative musical styles and genres.

6-8: The student will identify and classify significant styles and genres in music history.

9-12: The student will demonstrate knowledge of a wide variety of representative musical styles and genres.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12

Band

Front

The student will perform songs representing a variety of historical periods, genres, and cultures.	X	X	X	X	X	X								
--	---	---	---	---	---	---	--	--	--	--	--	--	--	--

The student will interpret different styles of music through body movements.	X	X	X	X	X	X								
The student will experience music from various historical periods and cultures.	X	X	X											
The student will experience and identify music from various historical periods and cultures.				X										
The student will identify music from various historical periods and cultures.					X									
The student will identify and compare music from various historical periods and cultures.						X								
The student will discover how specific instruments are used in a variety of musical styles and genres.	X	X	X											
The student will examine how specific instruments are used in a variety of musical styles and genres.				X										
The student will describe how specific instruments are used in a variety of musical styles and genres.					X	X								
The student will identify and classify representative selections of music from the major style periods.							X	X	X					

The student will compare and contrast musical examples representing various genres, styles, and cultures.							X	X	X					
The student will explain why identified works are considered exemplary.							X	X	X					
The student will discuss inter-cultural influences as represented in a variety of compositions.							X	X	X					
The student will identify and compare styles and genres of music from Western and non-Western cultures.										X	X	X	X	
The student will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.										X	X	X	X	
student will analyze factors that influence relationships between a composer's work and his or her environment.										X	X	X	X	
The student will demonstrate knowledge of appropriate performance styles while performing music from a variety of eras and ethnic origins.														X
The student will analyze factors that influence relationships between a choreographer's work and environment.														X
The student will identify and compare styles of dance from Western and non-Western cultures.														X

### Outcome 3: Creative Expression and Production

The student will demonstrate the ability to organize musical ideas and sound creatively.

#### Expectation A:

K-5: The student will develop the ability to improvise music through experimentation with sound.

6-8: The student will explore musical ideas through simple improvisations.

9-12: The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12

Band

Front

The student will improvise short melodies that answer in the same style to given rhythmic and melodic phrases.	X	X	X	X										
The student will improvise short melodies that answer in the same style to given rhythmic and melodic phrases, using appropriate classroom instruments.					X	X								
The student will improvise simple rhythmic and melodic ostinato accompaniments within set parameters.	X	X	X	X										
The student will improvise simple rhythmic and melodic ostinato accompaniments.					X	X								
The student will experience the resting tone using body movements.	X													

The student will indicate the resting tone using singing or body movement.		X												
The student will improvise simple melodic embellishments using a resting tone.			X											
The student will improvise simple rhythmic variations and melodic embellishments using a resting tone.				X										
The student will improvise simple rhythmic variations and simple melodic embellishments or a counter melody using a resting tone.					X									
<b>The student will improvise simple rhythmic variations and simple melodic embellishments or a counter melody using chord roots as a melodic source.</b>						X								
The student will experiment using traditional and nontraditional sound sources.	X	X												
The student will improvise vocal and instrumental music using a variety of sources including traditional, nontraditional, and electronic sounds.			X	X	X	X								
The student will improvise simple rhythmic and harmonic accompaniments.							X	X	X					
The student will improvise simple rhythmic and melodic variations or embellishments on given pentatonic melodies and melodies in major keys.							X	X	X					

The student will improvise short melodies over given rhythmic accompaniments, maintaining consistent style, meter, and tonality.							X	X	X					
The student will improvise music in at least one performance medium using acoustic or electronic sound sources.							X	X	X					
The student will improvise vocal and instrumental music based on student generated graphic notation.										X	X	X	X	
The student will improvise stylistically appropriate accompaniments on a keyboard or other suitable instrument using traditional chord symbols.										X	X	X	X	
The student will improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.										X	X	X	X	
The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.										X	X	X	X	
The student will create original dance and equipment work sequences in a variety of styles.														X
The student will improvise stylistically appropriate dance and equipment sequences to represent familiar melodies.														X
The student will improvise rhythmic and visual variations on a variety of melodies and styles, using both dance and equipment.														X

## Expectation B:

K-5: The student will develop readiness for composing and arranging by experimenting with sound.

6-8: The student will preserve musical ideas through simple compositions and arrangements.

9-12: The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12

Band

Front

The student will experience simple rhythms and melodies in forms that show contrast.	X	X	X											
The student will experience and compose simple rhythms and melodies in forms that show contrast.				X										
The student will compose simple rhythms and melodies in forms that show contrast.					X	X								
The student will compose and graphically notate a sound composition using environmental sounds.	X	X	X	X	X	X								
The student will use environmental sounds to enhance the mood and/or the words of a musical composition.	X	X	X	X	X	X								
The student will compose and graphically notate ostinati.	X	X	X											
The student will compose and graphically notate ostinati and chordal patterns.														



				X	X									
The student will compose and notate ostinati, descants, and chordal patterns.						X								
The student will experience descants for familiar melodies.	X	X												
The student will experience and perform descants for familiar melodies.			X	X	X									
The student will arrange a given descant for familiar melodies.						X								
The student will compose and arrange music to accompany readings or dramatizations.	X	X	X	X	X	X								
The student will use traditional and non-traditional notation as a means of retaining musical ideas.							X	X	X					
The student will arrange pieces for voices or instruments other than those for which the pieces were written.							X	X	X					
The student will create a "sound" composition based on a literary work, a place, a personal experience, or other appropriate subject.							X	X	X					
The student will explore contemporary compositional techniques and modern technologies.							X							
								X	X					

The student will demonstrate knowledge of contemporary compositional techniques and modern technologies.														
The student will create a composition using free form, serial, chance, or other compositional techniques							X	X	X					
The student will demonstrate knowledge of major and minor scales, intervals, chords, and chord progressions.										X	X	X	X	
The student will create or transcribe short musical comparisons in several distinct styles using the elements of music for expressive effect.										X	X	X	X	
The student will compose and arrange music for voices and various acoustic and electronic instruments demonstrating knowledge of the characteristics of the sound sources.										X	X	X	X	
The student will create and perform a short dance composition.														X
The student will write traditional dance terminology and movement vocabulary.														X
The student will change simple movements in a way that preserves or enhances the expressive effect of the musical dance.														X

#### Outcome 4: Aesthetic Criticism

The student will demonstrate the ability to make aesthetic judgments.

## Expectation A:

K-5: The student will identify a wide variety of musical expressions and social contexts from which they emerge.

6-12: The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

K 1 2 3 4 5 6 7 8 9 10 11 12

Band

Front

The student will discuss music as it relates to the listener's feelings.	X	X	X	X	X	X								
The student will explain, using age appropriate music terminology, personal preferences for specific musical works and styles.	X	X	X	X	X	X								
The student will discover that people develop individual preferences for musical styles.	X	X	X											
The student will discover and discuss that people develop individual preferences for musical styles.				X	X									
The student will discuss ways people develop preferences for works and styles of music using appropriate musical terminology.						X								
The student will devise and apply criteria to evaluate class and individual performances.	X	X	X	X	X	X								
The student will develop evaluative criteria based on the elements of music.							X	X	X					

The student will explore the varying ways composers use the elements of music and how this affects the reactions of the listener.							X							
The student will analyze the varying ways composers use the elements of music and how this affects the reactions of the listener.								X	X					
The student will use developed criteria to compare and evaluate a variety of musical compositions.							X	X	X					
The student will outline evaluative criteria based on the elements of music.										X	X	X	X	
The student will make and define independent judgments concerning the functions of harmony, timbre, texture, form and any other appropriate characteristics in a selection of music.										X	X	X	X	
The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.										X	X	X	X	
The student will use developed criteria to evaluate the artistic quality of musical compositions.										X	X	X	X	
The student will develop evaluative criteria based on the elements of music.														X
<b>The student will make independent judgments concerning the functions of alignment, articulation, strength, flexibility, agility, and coordination in a selection of music.</b>														X
The student will evaluate a performance by comparing it to similar or exemplary models.														X

The student will evaluate a given musical work in terms of its artistic and aesthetic qualities.															<b>X</b>
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### Expectation B:

K-5: The student will explore the importance of developing personal aesthetic criteria.

6-12: The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning:  
Band

K 1 2 3 4 5 6 7 8 9 10 11 12

Front

The student will discuss characteristics of a good performance such as singing or playing in tune, proper tempo, and appropriate expression.	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>									
The student will discuss ways in which creating and making music bring personal satisfaction.	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>									
The student will discuss self-established criteria and apply them to one's own improvisations, compositions, and performance.	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>									
The student will experience ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.							<b>X</b>								
The student will discriminate between appropriate and inappropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.								<b>X</b>							

The student will discuss ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.									X					
The students will compare different performances of the same selection of music and analyze how interpretation affects the listener's reaction.							X	X	X					
The student will participate in creating a rubric under the teacher's guidance for personal performances, improvisations, and compositions and those of others.							X							
The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.								X	X					
The student will develop, assess, and revise standards to evaluate personal musical performance.										X	X	X	X	
The student will critique the performance of others within the classroom setting using pre-determined criteria.										X	X	X	X	
The student will critique personally recorded solo and group performances using established criteria.										X	X	X	X	
The student will develop, assess, and revise standards to evaluate personal musical performance.														X
The student will critique the performance of others within the ensemble setting using pre-determined criteria.														X

The student will critique personal musical performance and its relationship to the full ensemble.														<b>X</b>
The student will evaluate recorded and live performances of individual or ensemble performances using established criteria to make qualitative judgments.														<b>X</b>

## **Band Front Curriculum Scope and Sequence**

### **Outcome I: Perceiving and Responding- Aesthetic Education**

The student will demonstrate the ability to perceive, perform, and respond to music.

#### **Expectation A:**

The student will describe the characteristics of musical sounds.

#### **Indicators of Learning:**

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture; expressive devices; and tension and release, using music performed in the ensemble.
2. The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.
4. The student will identify and explain movement and dance techniques used to provide unity and variety, tension and release in musical works.
5. The student will analyze visual examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of dance.
6. The student will compare and contrast ways that the elements of music and dance are used in a variety of compositions.
7. The student will analyze and describe uses of the elements of dance in a given work that make it unique, interesting, and expressive.

#### **Expectation B:**

The student will practice and evaluate performance skills alone and in groups.

#### **Indicators of Learning:**

1. The student will demonstrate appropriate posture, rhythmic acuity, strength and projection relevant to the performance medium.
2. The student will demonstrate ability to warm-up one's musical instrument (body).



3. The student will demonstrate ability to properly care for one's musical instrument.
4. The student will play an appropriate part, demonstrating well-developed ensemble skills.
5. The student will demonstrate understanding of a variety of technical skills.
6. The student will perform an appropriate movement within personal ability range.
7. The student will perform, with correct phrasing, appropriate expression, suitable movement, a large and varied repertoire of musical literature.
8. The student will play an appropriate part, in large and small ensembles (with one student on a part) with proper attention to skeletal alignment, body part articulation, flexibility, agility, and coordination.
9. The student will use alternate movements to improve performance efficiency when appropriate.
10. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.
11. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

### **Expectation C:**

The student will demonstrate the ability to perceive, perform, and respond to music.

### **Indicators of Learning:**

1. The student will demonstrate the ability to interpret basic two, three, and four patterns and a variety of asymmetrical patterns through a variety of movement.
2. The student will demonstrate rhythmic accuracy and musical expression through physical movement.

### **Expectation D:**

The student will perform music, reading from both traditional and non-traditional notation.

### **Indicators of Learning:**

1. The student will correctly interpret musical concepts through visually appropriate techniques.
2. The student will demonstrate skill in interpreting music by correctly performing passages from music appropriate to the developmental level.
3. The student will demonstrate, through performance, an independent knowledge of expressive markings used in musical scores.

## **Outcome II: Historical, Cultural, and Social Contexts**

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

### **Expectation A:**

The student will make connections between music from the oral and written traditions of various cultures.

### **Indicators of Learning:**

1. The student will identify various roles in society performed by dancers and musicians and will describe contributions of representative individuals for each role.
2. The student will identify and discuss reasons for choosing dance as a performance medium.
3. The student will demonstrate knowledge of the ways dance is used in cultures of the United States and other countries.
4. The student will identify and trace the evolution of genres of dance from various cultures.
5. The student will name well-known musicians associated with various genres of dance.
6. The student will identify various opportunities to perform and see dance in the local community and beyond.
7. The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.
8. The student will compare and contrast dance ensemble music in the United States with that of other cultures.

### **Expectation B:**

The student will describe the roles of music in reflecting and influencing diverse social structures.

### **Indicators of Learning:**

1. The student will discuss the roles dance has played throughout history.
2. The student will discuss the historical and cultural significance of the works performed in the ensemble.
3. The student will demonstrate knowledge of the evolution and diversity of dance ensembles.

4. The student will demonstrate knowledge of the diversity of dance styles throughout history and of the creative processes that engendered them.
5. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.
6. The student will discuss the opportunities available and qualifications needed to pursue careers in dance.

### **Expectation C:**

The student will recognize influences and interactions among music, dance, theatre, the visual arts and other disciplines.

### **Indicators of Learning:**

1. The student will perform ensemble literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.
2. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.
3. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.
4. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.

### **Expectation D:**

The student will demonstrate knowledge of a wide variety of representative music styles and genres.

### **Indicators of Learning:**

1. The student will demonstrate knowledge of appropriate performance styles while performing music from a variety of eras and ethnic origins.
2. The student will analyze factors that influence relationships between a choreographer's work and environment.
3. The student will identify and compare styles of dance from Western and non-Western cultures.

### **Outcome III: Creative Expression and Production**

The student will demonstrate the ability to organize musical ideas and sounds creatively.

#### **Expectation A:**

The student will perform musical improvisations using traditional and original techniques.

#### **Indicators of Learning:**

1. The student will create original dance and equipment work sequences in a variety of styles.
2. The student will improvise stylistically appropriate dance and equipment sequences to represent familiar melodies.
3. The student will improvise rhythmic and visual variations on a variety of melodies and styles, using both dance and equipment.

#### **Expectation B:**

The student will structure arrangements and compositions using appropriate notation and forms.

#### **Indicators of Learning:**

1. The student will create and perform short dance compositions.
2. The student will write traditional dance terminology and movement vocabulary.
3. The student will change simple movements in way that preserve or enhance the expressive effect of the musical dance.

### **Outcome IV: Aesthetic Criticism**

The student will demonstrate the ability to make aesthetic judgments.

#### **Expectation A:**

The student will evaluate selected musical compositions using established criteria.

#### **Indicators of Learning:**

1. The student will develop evaluative criteria based on the elements of music.
2. The student will make independent judgments concerning the functions of alignment, articulation, strength, flexibility, agility, and coordination in a selection of music.
3. The student will evaluate a performance by comparing it to similar or exemplary models.
4. The student will evaluate a given musical work in terms of its artistic and aesthetic qualities.

**Expectation B:**

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

**Indicators of Learning:**

1. The student will develop, assess, and revise standards to evaluate personal musical performance.
2. The student will critique the performance of others within the ensemble setting using pre-determined criteria.
3. The student will critique personal musical performance and its relationship to the full ensemble.
4. The student will evaluate recorded and live performances of individual or ensemble performances using established criteria to make qualitative judgments.

# **STRATEGIES FOR TEACHING MUSIC**

This section offers a collection of teaching strategies designed to help teachers get students involved in the process of learning. These strategies help meet the needs of students with different learning styles and varied ability levels and interests. When planning instruction teachers should consider the ways students learn and select a variety of these strategies to stimulate critical thinking and to help students organize ideas.

## **Active Listening**

Active listening enables students to become engaged with information by thinking about, reflecting upon, re-stating, and questioning the information presented in class.

Students may be provided with charts, graphic organizers, and other visual aids, which may be used to indicate appropriate responses to what they hear. Such opportunities for oral exchange of information provide time for clarification, correction of errors, and analysis of differences in perceptions.

## **Brainstorming**

Brainstorming is a technique for exploratory thinking in a group setting about a given topic. Students generate ideas without fear of criticism. By sharing and building upon one another's ideas, students can develop more creative ideas and solutions. Teachers should first explain the rules for brainstorming: using imagination, accepting all ideas without criticism, and developing ideas of others. After introducing a specific problem or asking an open-ended question, the teacher allows free flowing discussion and exchange of ideas before listing suggested ideas on the chalkboard or overhead projector.

## **Call and Response**

Call and Response is a means of having students provide a rhythmic and/or melodic answer/response to a similar directive from the teacher or another student.

## **Constructive Feedback**

Constructive feedback will provide teachers and students with an opportunity to generate assessment statements pertinent to classroom discussions/performances. Ideas for implementing constructive feedback include the incorporation of:

1. Active listening techniques
2. Tangible and concrete ideas to bring about an appropriate change
3. Minimal negative evaluation
4. "I" messages (I like the way you..., however...)

## **Cooperative Learning**

Cooperative learning promotes active learning, produces positive academic and social gains, reduces student apprehension, and adds variety to instruction to develop a student-centered classroom. Cooperative learning activities involve two or more students working together toward

the same goal. A shared objective and positive interdependence are characteristics of cooperative learning.

Studies show that cooperative learning has significant advantages for cognitive and affective development. Benefits include higher achievement, enjoyable learning, practice of leadership and group skills, growth of self-esteem, and promotion of a sense of belonging. Collaborative classrooms operate on three important principles:

1. Cooperative skills are introduced, developed, and practiced. Feedback is given on how well the skills were used.
2. Class is structured so that students work in cohesive groups.
3. Individuals are given responsibility for their own learning and behavior.

There are few limits to the number of ways cooperative learning groups can be used.

Although the following list is not inclusive of all cooperative learning strategies, it does present many basic techniques. Teachers are encouraged to use and adapt these techniques.

1. Turn to Your Neighbor. Ask students to turn to a neighbor and share information. This activity can be used before, during, and/or after a lesson.
2. Think-Pair-Share. Have students listen while you ask a question. Give students time to think of a response. Have students then pair with another student to discuss their responses. Invite students to share their responses with the whole group.
3. Focus Trios. Before a lesson, have three students summarize together what they already know about the subject and come up with questions they have about it. Afterwards, have the trios answer questions, discuss new information, and formulate new questions.
4. Jigsaw. Each person on a team specializes in one part of a selection, then teaches what he/she has learned to the others. Ultimately, all members are responsible for all parts of the selection.
5. Corners. Label the four corners of the room with four topic choices. Have students choose a topic, report to that corner, and respond to the topic with the other members of the group.
6. Roundtable. Ask a question with many possible answers. In small groups have students make a list on one piece of paper, by having each individual write one answer and then pass the paper to the person on his/her left.

## **Dimensions of Learning**

The teaching strategies in this section take into account the ways learning takes place and incorporate the framework presented in Dimensions of Learning: Teacher's Manual which can be found along with supplementary materials in each school's professional library. A brief explanation of each dimension follows.

Dimension 1: Attitudes and perceptions

In all strategies teachers use, they must ensure that they are developing positive attitudes and perceptions about learning in order for learning to occur.

Dimension 2: Acquire and Integrate Knowledge

Teachers must guide students in relating new knowledge to what they already know and in organizing and internalizing the new knowledge.

Dimension 3: Extend and Refine Knowledge

Teachers must guide students in analyzing the knowledge in more depth.

Dimension 4: Use Knowledge Meaningfully

Teachers must provide students the opportunity to apply what they have learned.

Dimension 5: Habits of Mind

Teachers must encourage students to think metacognitively, to think critically, and to think creatively.

### **Drill and Repetition**

Students reinforce and refine skills through teacher directed repetition of exercises.

### **Graphic Organizers**

Graphic organizers are diagrammatic shapes that are used to generate and/or organize thought by making the invisible process of thinking visible to both student and teacher.

Graphic organizers are advantageous because they make abstract information concrete and appeal to different learning styles. Also, they improve retention of information.

In using a graphic organizer, teachers should first introduce a specific graphic organizer by describing its purpose and form. Then they should explain and demonstrate the use of the selected organizer before students use them independently. Organizers may be used in small groups, large groups, or individually. Finally, students should be encouraged to construct their own organizers.

### **Hands On Experiences**

Hands on experiences provide the student with manipulatives that enhance classroom instruction. As with active listening and cooperative learning, this technique provides for student engagement.

### **Interviewing**



Interviewing is a strategy for gathering information directly, such as person to person, or indirectly, such as through written communication. This strategy provides more sources of information and enables students to gather primary information. It helps students gain confidence in approaching and obtaining ideas from others and provides an opportunity for them to practice communication skills.

A student who conducts interviews should follow these steps:

1. Make sure that the purpose of the interview is understood.
2. Ask permission of the prospective interviewee before expecting to interview him/her. Identify self, project, and purpose.
3. Prepare for those persons who may refuse an interview for whatever reasons they may have. Remember that no one must give an interview. Be gracious and thank that person for at least considering the opportunity.
4. Prepare a list of questions that guide the interview.
5. Make notes of the answers. Do not write everything. Use a tape recorder only if the interviewee gives permission.
6. Keep the interview moving as smoothly as possible. Show the interviewee that there is interest and importance in what is said.
7. Thank the interviewee at the conclusion of the interview and follow up with a thank-you note.
8. Write a summary of the interview as soon as possible after the interview when the newly acquired information is fresh and current.

### **Kodaly**

Kodaly relies upon singing and an early attack on music reading using sol-fa syllables. Hand signals are coordinated with the use of the syllables. Stress is upon unaccompanied or *a cappella* work.

### **Lecture**

The lecture method provides information that is not conveniently available to students. If presented in a motivational way, it allows the students to receive and synthesize information.

### **Modeling/Demonstration**

The student strives to emulate an example of high caliber performance.

### **Note Taking**

Note taking is a strategy whereby students learn to take notes from written, spoken, or viewed materials. The most important thing to know about note taking is that it is not simply writing down what one reads or hears; it is listening, thinking, questioning, summarizing, organizing, listing, illustrating, and writing.

Note taking enables students to remember information, improve understanding and develop a life-long skill.

In teaching note taking, the teacher should encourage students to do the following:

1. Place date and topic at the top of each page of notes.
2. Leave space in the margin for questions, revisions, or additions.
3. Write concisely. Leave out words that are not necessary; write notes in phrases rather than complete sentences.
4. Use many abbreviations, acronyms, and symbols.
5. Draw simple illustrations whenever it helps make a point clearer.
6. Circle those words or ideas that they will need to ask about or look up later.
7. Read over the notes they have taken and recopy, highlight, or summarize them as needed.
8. Review their notes within one day.
9. React to their notes by including these:
  - A comment on what memory or feeling a particular concept brings to mind
  - A reaction to a particular point they strongly agree or disagree with, a question about a concept that confuses them, paraphrase or rewording of a difficult concept
  - A discussion of material presented in class

## **Oral Presentations**

In order for students to prepare oral presentations, the teacher should guide them to focus on the purpose, topic, audience, and form of the presentation or speech.

Teachers should lead students to consider the following questions as they develop the content of the presentation:

1. What are the important parts of the oral presentation?
  - a. The controlling statement provides the topic, purpose, and limits of the oral presentation.
  - b. The introduction begins an oral presentation by capturing listeners' attention and establishing the central idea.
  - c. The body is the main portion of the presentation in which the topic is explained and described.
  - d. The conclusion refocuses the listeners' attention on the central idea of the presentation.
2. How can listeners' attention be captured in the introduction?
  - a. Refer to the audience. Appeal to the needs, interests, or situation of the listeners.
  - b. Use a direct approach. Go directly to the heart of the topic and define it for the audience.
  - c. Use an illustration. Use an example or story, or a series of examples and stories.

- d. Cite a statistic. A numerical fact can provide an effective opening statement.
  - e. Begin with a quotation. Repeat someone else's words in relation to the topic or central idea.
3. What should your conclusion accomplish?
- a. Redirect listeners' attention. To conclude, give a summary of the material. Remind listeners of the purpose and content of the presentation.
  - b. Provide a final thought. End with a thought that ties up all loose ends, using any of the same methods used in the introduction.

### **Orff**

Carl Orff evolved an approach to music education that starts with the basic element of music that is most natural to the child, rhythm.

Starting with this basic concept, Orff's approach includes specific objectives and contains many devices unique to music education in this country. Some of these devices include the use of speech patterns, proverbs and jingles as the basis for developing a feeling for basic note values, meter and phrase. As an accompaniment to moving, singing, and playing, Orff makes use of rhythmic and melodic ostinati. Finally the use of unique Orff-designed instruments, along with rhythm instruments and recorders provides children with another immediate way of making music while cultivating a deeper response to rhythm and melody.

### **Peer Tutoring/Teaching**

In a peer tutoring partnership, the "tutor" is a student who assists another student to become more proficient in a skill. They share ideas and work together with minimal supervision.

### **Questioning**

Questions frequently determine the quality of both mental and oral response. The Maryland State Department of Education has developed a series of "frame" questions that teachers may use in eliciting thoughtful responses. These "frames" follow:

#### **Recalling**

Who, What, When, Where, How \_\_\_\_\_?

#### **Comparing**

How is \_\_\_\_\_ similar to/different from \_\_\_\_\_?

#### **Identifying Attributes and Components**

What are the characteristics/parts of \_\_\_\_\_?

#### **Classifying**

How might we organize \_\_\_\_\_ into categories?

#### **Ordering**

Arrange \_\_\_\_\_ into sequence according to \_\_\_\_\_.

**Identifying Relationships and Patterns**

Develop an outline/diagram/web of \_\_\_\_\_.

**Representing**

In what other ways might we show/illustrate \_\_\_\_\_?

**Identifying Main Ideas**

What is the key concept/issue in \_\_\_\_\_?

Re-tell the main idea of \_\_\_\_\_ in your own words.

**Identifying Errors**

What is wrong with \_\_\_\_\_?

**Inferring**

What might we infer from \_\_\_\_\_?

What conclusions might be drawn from \_\_\_\_\_?

**Predicting**

What might happen if \_\_\_\_\_?

**Elaborating**

What ideas/details can you add to \_\_\_\_\_?

Give an example of \_\_\_\_\_.

**Summarizing**

Can you summarize \_\_\_\_\_?

**Establishing Criteria**

What criteria would you use to judge/evaluate \_\_\_\_\_?

**Verifying**

What evidence supports \_\_\_\_\_?

How might we prove/confirm \_\_\_\_\_?

**Research**

The ability to locate information on a given topic from a variety of sources is an essential skill. Students need a structured process. A written or oral report provides an appropriate outcome as well.

**Visiting Artist**

The visiting artist is a person in the field who will share his/her expertise with the class.

**Conclusion**

This chapter has briefly described strategies appropriate for use in music instruction. Many of these strategies mirror those used in other content areas, for they focus upon gaining declarative knowledge. Others such as cooperative learning provide opportunities for practicing process.

Other strategies form vital functions for music instruction: Kodaly, Orff and the performance of music. Music teachers should master these strategies and select appropriate ones as they plan effective lessons.

## **Advance Organizer**

### **I. Course Description**

In this course, students gain knowledge and skills applied for creative expression of music. It also covers equipment work, body alignment, expressive body movements, and creative development of routines. Students will develop an understanding of the complexities involved in the creation, performance, critique, and appreciation of music.

### **II. Theme Descriptions**

#### **A. Theme I:**

The student will describe the characteristics of musical sounds, practice and evaluate performance skills alone and in groups, demonstrate the ability to perceive, perform, and respond in relation to music, and perform music, reading from both traditional and non-traditional notation. The student will be using a variety of equipment.

#### **B. Theme II:**

The student will make connections between visual and aural performances from oral and written traditions of various cultures, describe the roles of music in reflecting and influencing diverse social structures, recognize influences and interactions among music, dance, theatre, the visual arts and other disciplines, as well as demonstrate knowledge of a wide variety of representative music styles and genres.

#### **C. Theme III:**

The student will perform equipment improvisations using traditional and original techniques and will structure visual arrangements and compositions using appropriate notation and forms.

#### **D. Theme IV:**

The student will evaluate selected color guard performances using established criteria and formulate, apply, and communicate criteria for evaluating personal performances and those of others.

### **III. Entering Skills**

Students will need to pass an audition that includes equipment work, a dance selection, and a brief interview with the director. Final acceptance into the class is subject to the Instructor's approval.

### **IV. Time Frame**

Theme I: 50 days

Theme II: 10 days

Theme III: 10 days

Theme IV: 20 days

## V. Environment

This is a semester long course taught during a forty-five minute class period, requiring extracurricular rehearsals and performances.

**Maryland State Essential Learner Outcomes  
for  
Band Front Color Guard**

**Theme Outline**

**THEME I: PERCEIVING AND RESPONDING-AESTHETIC  
EDUCAITON**

**THEME DESCRIPTION:**

Throughout this theme, students will describe characteristics of musical sounds, practice and evaluate performance skills alone and in groups, demonstrate the ability to perceive, perform, and respond to music, and finally, perform music, reading from both traditional and non-traditional notation.

**THEME OBJECTIVES:**

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture; expressive devices; and tension and release, using music performed in the ensemble.
2. The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.
4. The student will identify and explain movement and dance techniques used to provide unity and variety, tension and release in musical works.
5. The student will analyze visual examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of dance.
6. The student will compare and contrast ways that the elements of music and dance are used in a variety of compositions.
7. The student will analyze and describe uses of the elements of dance in a given work that make it unique, interesting, and expressive.
8. The student will demonstrate appropriate posture, rhythmic acuity, strength and projection relevant to the performance medium.
9. The student will demonstrate ability to warm-up one's musical instrument (body).
10. The student will demonstrate ability to properly care for one's musical instrument.
11. The student will play an appropriate part, demonstrating well-developed ensemble skills.
12. The student will demonstrate understanding of a variety of technical skills.



13. The student will perform an appropriate movement within personal ability range.
14. The student will perform, with correct phrasing, appropriate expression, suitable movement, a large and varied repertoire of musical literature.
15. The student will perform an appropriate part, in large and small ensembles, with proper attention to skeletal alignment, body part articulation, flexibility, agility, and coordination.
16. The student will use alternate movements to improve performance efficiency when appropriate.
17. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.
18. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.
19. The student will demonstrate the ability to interpret basic two, three, and four patterns and a variety of asymmetrical patterns through a variety of movement.
20. The student will demonstrate rhythmic accuracy and musical expression through physical movement.
21. The student will correctly interpret musical concepts through visually appropriate techniques.
22. The student will demonstrate skill in interpreting music by correctly performing passages from music appropriate to the developmental level.

#### **THEME ACTIVITIES:**

1. Using a selection from The Planets by Gustav Holst, have students identify the dynamic contrast in the music.
2. The student will compare and contrast equipment moves in relation to the music being performed, through the viewing of WGI videos or DCI videos.
3. The student will link count structures to the musical phrasing of a particular piece. The student will emphasize connecting the breathing with the phrasing of the music.
4. Compare two of their marching performances (one selection or the entire show; one at the beginning and one at the end of the season) and evaluate differences. Another variation of this would be to locate 2 color guard (winter guard) performances of the same piece and compare the selection's choreography.
5. Given a variety of musical examples, demonstrate dynamic contrast visually with and/or without equipment work as well as tempo changes.
6. Using a video analysis check sheet from the Winter Guard website, have students evaluate a variety of performances based on effective use of color, expressive body movement, inclusion of a variety of dance moves, effective timing with equipment work and overall expression with music.
7. The student will create a routine involving dance, and a variety of equipment with a toss and routine examples. Students will observe all routines and critique others.

8. Assign each student a different style of dance and have them critique and share with the class.
9. Students will perform for competition and receive feedback in relation to the performance.
10. The students will connect the breathing for a particular field show piece with the phrasing of the music.
11. Students will demonstrate appropriate stretches and warm-ups for each rehearsal.
12. The student will demonstrate proper storage for flags in the equipment area and in transportation for competition.
13. The student will demonstrate proper care and maintenance of the flags including taping, weighting, and creating of flags for each show.
14. Students will perform a selected routing showing ability to work together simultaneously, concentrating on timing and consistency, when performing choreography and an extended set of counts.
15. Each student will verbally explain the method of completing a drop spin, a crazy eight or a selected combination of basic equipment work, emphasizing posture, facings, hand positions, and alignment.
16. The student will perform drop spins, crazy eights, or a selected combination of basic equipment work, emphasizing posture, facings, hand positions, and alignment.
17. Using pre-determined music for a field show, students will perform for evaluation, emphasizing the drill work, tempo and the overall expression of music.
18. The students will demonstrate understanding of facings as used in a field show and the timing and coordination required to perform as an ensemble.
19. From evaluative comments, students will alter equipment work and body position to improve the quality of performance.
20. Using the drum major as a guide, performers will maintain correct tempo.
21. The students will discuss appropriate expectations, responsibilities, and grading policy for rehearsals. The section leader will keep individual attendance records and turn into the director on a timely basis.
22. Using a variety of combinations of basic marching moves, the students will march and perform a piece of equipment work simultaneously.
23. The student will stay in step (marching) for a variety of meters.
24. The group will discuss interpretation of staccato movements versus legato movements and dynamic qualities in relation to selected music.
25. The student will experiment with various equipment works which correctly interpret a selected piece of music.

**THEME ASSESSMENTS:**

1. Using a rubric, evaluate student-created performances, based on the use of dance, equipment, inclusion of a toss, and originality.
2. Choosing one equipment skill, have each student create a one-minute teaching video with verbal explanation and a physical demonstration. Skills could include drop spins, crazy eights, butterflies, etc. These videos would be intended for beginning flag students. Evaluation would be by a scoring rubric.
3. Students will perform their field show routine and will be assessed by teacher observation.
4. In an individual assessment, each student will independently perform equipment work with music.

**THEME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS****THEME DESCRIPTION:**

During the study of this theme, the student will make connections between music from the oral and written traditions of various cultures, describe the roles of music in reflecting and influencing diverse social structures, recognize influences and interactions among music, dance, theatre, the visual arts and other disciplines, and finally, demonstrate knowledge of a wide variety of representative music styles and genres.

**THEME OBJECTIVES:**

1. The student will identify various roles in society performed by dancers and choreographers and will describe contributions of representative individuals for each role.
2. The student will identify and discuss reasons for choosing dance/colorguard as a performance medium.
3. The student will demonstrate knowledge of the ways auxiliary units, such as dance, flags, etc., is used in cultures of the United States and other countries.
4. The student will identify and trace the evolution of genres of dance and color guard from various cultures.
5. The student will name well-known musicians associated with various genres of dance and the visual performing arts, including color guard.
6. The student will identify various opportunities to perform and see dance/color guard in the local community and beyond.
7. The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.
8. The student will compare and contrast dance ensemble music in the United States with that of other cultures.
9. The student will discuss the roles dance and the performing arts have played throughout history.

10. The student will discuss the historical and cultural significance of the works performed in the ensemble.
11. The student will demonstrate knowledge of the evolution and diversity of dance/color guard ensembles.
12. The student will demonstrate knowledge of the diversity of dance and color guard styles throughout history and of the creative processes that engendered them.
13. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to a variety of color guard and band performances.
14. The student will discuss the opportunities available and qualifications needed to pursue careers in dance/color guard.
15. The student will perform ensemble literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.
16. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.
17. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.
18. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.
19. The student will demonstrate knowledge of appropriate performance styles while performing music from a variety of eras and ethnic origins.
20. The student will analyze factors that influence relationships between a choreographer's work and environment.
21. The student will identify and compare styles of dance from Western and non-Western cultures.

**THEME ACTIVITIES:**

1. Have students research a variety of dancers and their effect on the world of dance/color guard and present information to the class.
2. Have each student write a summary of why they chose dance/color guard and the benefits that they have gotten out of band front.
3. Have students investigate the tribal dances of Africa as opposed to the popular dances of the United States.
4. Students will observe a large variety of dances and discuss their origins, including African tribal, dances of different decades, ballet, and modern dance.
5. Students will complete an on-line search for names in the dance/color guard world, including,, dancers, choreographers, such as Michael Cesario and Todd Marcocci.

6. Students will create a listing of local performance events, including ballet shows, and the Delmarvacade of Bands. These items can later be posted on a bulletin board as a service to the school.
7. Have students analyze their field show for relation to history or cultural aspects. Ex. Miss Saigon-have them trace the history of Vietnam, as well as the effect of the musical. Ex. A Ray Charles show-have students investigate the musicians life and musical contributions.
8. Students will observe two opposing dance/color guard groups (i.e., guard in England versus guard here; or opposing DCI groups). Have students compare their styles and obvious influences using a Venn diagram.
9. Students will learn how to tell a story through dance, as has been done throughout history.
10. Students will investigate the influences of the musical or artists from which their field show is derived.
11. Students will create a timeline with a variety of dance/color guard groups and their development.
12. Students will demonstrate a dance from a different time period and explain the purpose of the dance (story, social, etc.).
13. Having observed several of their taped performances, students will discuss the use of videotaping for self-evaluation.
14. Students will create a recruitment poster for the band front, specifying needed qualifications.
15. Students will participate in a discussion on how band front is related to dance, theatre, and other disciplines. Emphasize how band front is considered a fine art.
16. Given a selected two minute excerpt, students will create an improvised dance including some equipment work.
17. Students will discuss how history, math, and science are related to band front and the visual arts.
18. Using a Venn diagram, have students compare and contrast the function of performers in musicals, orchestras, and choirs to their knowledge of band front performance.
19. Using dance and equipment work, students will create two contrasting routines using opposing styles of music, such as hip-hop versus classical music.
20. Have students create a list on what a choreographer would have to consider before writing work for a field show.
21. Have students view selections of Peking opera and American musical theater, focusing solely on the dance aspects of each. Have students then create a Venn diagram showing the similarities and differences within each medium.

**THEME ASSESSMENTS:**

1. Have students create their own analysis sheet, using elements such as body alignment, expression, general effect on the audience, etc. The student will then observe a local performance and analyze it through a previously made check sheet.
2. Using the technology available at an individual school (TV studio, computers, morning announcements, etc.), create a promotion (i.e., video) to recruit new members. Include samples of student performance, rehearsal segments and personal commentaries.
3. Using an individual Venn diagram, compare the common elements between band front and the other visual arts.
4. Have students create an original routine for a student-selected piece of music. Evaluate using a rubric, including appropriate performance technique in relation to the musical selection.

**THEME III: CREATIVE EXPRESSION AND PRODUCTION****THEME DESCRIPTION:**

During this theme, the student will perform musical improvisations using traditional and original techniques, and structure arrangements and compositions using appropriate notation and forms.

**THEME OBJECTIVES:**

1. The student will create original dance and equipment work sequences in a variety of styles.
2. The student will improvise stylistically appropriate dance and equipment sequences to represent familiar melodies.
3. The student will improvise rhythmic and visual variations on a variety of melodies and styles, using both dance and equipment.
4. The student will create and perform short dance compositions.
5. The student will incorporate traditional dance and music terminology and movement vocabulary.
6. The student will modify simple movements in way that preserve or enhance the expressive effect of the musical dance.

**THEME ACTIVITIES:**

1. Students will select a piece of music, of various styles including popular, folk, and classical, and create a routine including dance sequences as well as equipment work.
2. Give students a selected piece of music. Let students listen to the music independently once. Then have the students improvise dance or equipment moves which visually represent the music.

3. Having heard a piece of music once as a group, allow students to improvise simultaneously, yet independent of each other. Students should use equipment work and dance moves to visually represent the music.
4. Using a student created dance/equipment piece, have students perform for each other. All students should use varied music, including music from a variety of different cultures and time periods.
5. Have students create a glossary of vocabulary for marching and dance techniques to be used by another student or themselves for reference.
6. Upon completion of listening to evaluative judging tapes, students will alter moves which will enhance and improve the performance of music for the students' current field show.

#### **THEME ASSESSMENTS:**

1. Have students improvise to a two-minute selection of music and videotape each improvisation. Using a rubric, have each student evaluate their own performance.
2. The student will notate a routine on paper and will be assessed through a rubric, based on correct terminology and inclusion of all musical elements.

### **THEME IV: AESTHETIC CRITICISM**

#### **THEME DESCRIPTION:**

Throughout this theme, the student will evaluate selected musical compositions using established criteria and formulate, apply, and communicate criteria for evaluating personal performances and those of others.

#### **THEME OBJECTIVES:**

1. The student will develop evaluative criteria based on the elements of music and color guard.
2. The student will make independent judgments concerning the functions of alignment, articulation, strength, flexibility, agility, and coordination to a selection of music.
3. The student will evaluate a performance by comparing it to similar or exemplary models.
4. The student will evaluate a given visual performance in terms of its artistic and aesthetic qualities.
5. The student will develop, assess, and revise standards to evaluate personal performance.
6. The student will critique the performance of others within the ensemble setting using pre-determined criteria.
7. The student will critique personal performance and its relationship to the full ensemble.
8. The student will evaluate recorded and live performances of individual or ensemble performances using established criteria to make qualitative judgments.

### **THEME ACTIVITIES:**

1. Students will create a rubric to evaluate themselves on their performances. Items for evaluation should include: body posture, skeletal alignment, timing, extension of arms and legs.
2. Students will discuss other student performances according to alignment, agility, and coordination.
3. Using a Winter Guard International video, have students evaluate with the previously made rubric.
4. Using a Drum Corps International video, have students use a rubric to evaluate the overall effectiveness of the performance. Make sure that criteria include use of color, staging, equipment work, and body movements, as well as musical phrasing.
5. Having already used a rubric to evaluate their own performances, have students discuss what else could be evaluated and revise the rubric to match their choices.
6. Have students observe others during rehearsal. Have a group discussion about what they are doing correctly and what needs to be improved.
7. Have students keep a self-evaluative journal indicating their own personal strengths and weaknesses during rehearsals and performances.
8. Students will discuss a variety of performances viewed and journal what differences you observed in relation to a previously established criteria.

### **THEME ASSESSMENTS:**

1. Using a standard Tournament of Bands or United State Scholastic Band Association judging form and after viewing a selected band and color guard video, students will rate the performance according to TOB or USSBA rules.
2. Create a standard form for judging visual effect, including any element that should be included in judging visuals.



## **APPENDIX**

**Activities Reference Chart**

<b>Values Education</b>	<b>Service Learning</b>	<b>Career Education</b>	<b>Multicultural Education</b>	<b>Dimensions of Learning</b>
<i>The activities referenced below are in the Music Curriculum Section (Theme Outline.)</i>				
I 10, 18	II 6	II 1, 2, 5, 6, 13, 14, 17, 18, 20	I 5, 12	I 1-22
II 16			II 3, 4, 7-12, 15, 19, 21	II 1-21
III 2, 3			III 1, 4	II 1-6
IV 1-8				IV 1-8

# DAILY LESSON PLAN

# GRADES 9-12

**Outcome:** \_\_\_\_I\_\_\_\_

**Values:** \_\_No\_\_\_\_

**Expectation:** \_\_\_\_B\_\_\_\_

**Multicultural Ed:** \_\_No\_\_\_\_

**Indicator:** \_\_\_\_5\_\_\_\_

**Career Ed:** \_\_No\_\_\_\_

**Dimensions of Learning:** \_\_\_\_Yes\_\_\_\_

## **Objective(s):**

**The student will demonstrate and verbally explain a variety of technical equipment skills**

**Materials:**  
poles

**Resources:**

## **Procedures:**

### **Introduction (Warm-up/Motivation):**

Warm-up with standard stretches and basic skills

### **Activity:**

1. As a class, students will discuss the procedures for performing a drop spin (Teacher can substitute any basic skill here.)
2. List on the board: hand positions, flag positions-start direction of spin and the position of flag on each count of spin.
3. Students practice drop spins to check step 2 and verify if directions were complete.
4. Break into smaller groups. Each group select another basic skill, such as a butterfly or crazy eights.
5. Have each small group write down or verbally list the technical skill to perform the task, such as hand positions, flag positions, posture, facings, etc.  
\*\*as modeled at the beginning of class
6. Have each small group verbally instruct the class on how to perform the selected skill. The remainder of class will perform the skill as instructed by the small group leader.

### **Summary/Assessment:**

The next class students will review the skills and create a demonstration video on the basics skills.

## DAILY LESSON PLAN

## GRADES 9-12

<b>Outcome:</b> ____II____	<b>Values:</b> ____Yes____
<b>Expectation:</b> ____C____	<b>Multicultural Ed:</b> ____No____
<b>Indicator:</b> ____2____	<b>Career Ed:</b> ____No____
<b>Dimensions of Learning:</b> ____Yes____	

**Objective(s):**

The students will improvise a routine using dance/band front choreography and perform.

**Materials:**

Flags  
Video camera  
CD player(s)  
Selected recordings-2 min. exc. Of "Why God?" From Miss Saigon and "I Still Believe"-multiple copies

**Resources:**

rubric

**Procedures:****Introduction (Warm-up/Motivation):**

Listen to "Why God?" and discuss what types of movement would go with the music. Have girls collectively create a routine.

**Activity:**

1. Have students create a routine on their own to the same song. Critique each other verbally, discussing the appropriateness of moves in relation to the music.
2. Play a 2 minute recording of "I Still Believe." Have students separate and come up with their own routines to the music.
3. Have students individually come in and videotape them putting their routines to music.

**Summary/Assessment:**

Next day.....Have students evaluate each other's tapes using rubrics.

# DAILY LESSON PLAN

# GRADES 9-12

Outcome: <u>III</u>	Values: <u>No</u>
Expectation: <u>B</u>	Multicultural Ed: <u>No</u>
Indicator: <u>3</u>	Career Ed: <u>No</u>
Dimensions of Learning: <u>Yes</u>	

<b>Objective(s):</b> The student will alter movements of current field show to enhance the performance quality. The student will also learn to improve routine to better emphasize music.	
<b>Materials:</b> Stereo Flag poles Woodblock with stick CD and Cd player-of show music	<b>Resources:</b>

## Procedures:

### **Introduction (Warm-up/Motivation):**

Listen to General Effect judges' tape from the most recent performance.

### **Activity:**

While listening, have students notate which section of the show needed the most visual improvement.

Discuss ways which we could alter the flag movements.

Have students get poles and complete independent stretching activities.

Work out changes with woodblock then with the music (only for that section).

(Students could also rehearse while they are singing the phrases to the section.)

Then add in that section to the entire song. Perform with the music.

### **Summary/Assessment:**

Tomorrow, review changes and correct the next section.

## DAILY LESSON PLAN

## GRADES 9-12

<b>Outcome:</b> ____IV____	<b>Values:</b> __No____
<b>Expectation:</b> ____B____	<b>Multicultural Ed:</b> __No____
<b>Indicator:</b> ____2____	<b>Career Ed:</b> __No____
<b>Dimensions of Learning:</b> ____Yes____	

<b>Objective(s):</b>  <b>The students will critique the performance of others with ensemble setting.</b>	
<b>Materials:</b> Flag Field show equipment Tape of music Tape player Rubric and pencil	<b>Resources:</b> Evaluation rubric  Field show routine sheets (count sheets)

### Procedures:

#### **Introduction (Warm-up/Motivation):**

State lesson objectives-observation of other squad members' performance  
Hand out rubric-have pencils handy.  
Stretch/warm-up bodies.

#### **Activity:**

1. Rehearse as a section a selected piece of the field show routine the instructor wishes to evaluate. Go over this as a group a couple of times. Play the music for all the squad to practice together, reminding them of timing, hand positions, etc.
2. Pull out a random third of the squad. Have them observe the remaining members of the squad performing the routine, using the Evaluation Rubric to adjudicate.
3. Rotating in and out of the performing squad, have the other members also write up the evaluations. (Each person will do the routine twice and the evaluation once.)
4. After all three groups have done an evaluation, have the entire squad do the routine one more time. Then the instructor will complete a final squad evaluation.

#### **Summary/Assessment:**

Discuss as a squad their critiques, according to the use of timing, technique, poise, etc. Were there strong points to their performance or obvious sections that need improvement? Are there positive comments that can be made for improvement, either as a squad or individually? Ask each member if they improved their performance during the last run through, after they had done the evaluation rubric on others.

**Future Assessment/Summary:** Rehearse the same section of the routine again, breaking down the sections that need cleaning up.

## DAILY LESSON PLAN

## GRADES 9-12

<b>Outcome:</b> _____	<b>Values:</b> _____
<b>Expectation:</b> _____	<b>Multicultural Ed:</b> _____
<b>Indicator:</b> _____	<b>Career Ed:</b> _____
	<b>Dimensions of Learning:</b> _____

<b>Objective(s):</b>	
<b>Materials:</b>	<b>Resources:</b>

### Procedures:

**Introduction (Warm-up/Motivation):**

**Activity:**

**Summary/Assessment:**





**Maryland State Essential Learner Outcomes  
for  
Band Front/Color Guard  
Course Outline**

**Outcome I: Perceiving and Responding- Aesthetic Education**

The student will demonstrate the ability to perceive, perform, and respond to music.

**Expectation A:**

The student will describe the characteristics of musical sounds.

**Indicators of Learning:**

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture; expressive devices; and tension and release, using music performed in the ensemble.

**Suggested Activity:**

- 1.1 Using a selection from The Planets by Gustav Holst, have students identify the dynamic contrast in the music.
2. The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.

**Suggested Activity:**

- 2.1 The student will compare and contrast equipment moves in relation to the music being performed, through the viewing of WGI videos or DCI videos.
- 2.2 The student will link count structures to the musical phrasing of a particular field show piece. Students will also evaluate the breathing with the phrasing.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.

**Suggested Activity:**

- 3.1 Compare two of their marching performances (one selection or the entire show; one at the beginning and one at the end of the season) and evaluate differences. Another variation of this would be to locate 2 color guard (winter guard) performances of the same piece and compare the selection's choreography.
4. The student will identify and explain movement and dance techniques used to provide unity and variety, tension and release in musical works.

**Suggested Activity:**

- 4.1 Given a variety of musical examples, demonstrate dynamic contrast visually with and/or without equipment work as well as tempo changes.
5. The student will analyze visual examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of dance.

**Suggested Activity:**

- 5.1 Using a video analysis check sheet from the Winter Guard website, have students evaluate a variety of performances based on effective use of color, expressive body movement, inclusion of a variety of dance moves, effective timing with equipment work and overall expression with music.
6. The student will compare and contrast ways that the elements of music and dance are used in a variety of compositions.

**Suggested Activity:**

- 6.1 The student will create a routine involving dance, and a variety of equipment with a toss and routine examples. Students will observe all routines and critique others.
7. The student will analyze and describe uses of the elements of dance in a given work that make it unique, interesting, and expressive.

**Suggested Activity:**

- 7.1 Assign each student a different style of dance and have them critique and share with the class.

**Suggested Assessments for Outcome I, Expectation A:**

1. Using a rubric, evaluate student-created performances, based on the use of dance, equipment, inclusion of a toss, and originality.

**Expectation B:**

The student will practice and evaluate performance skills alone and in groups.

**Indicators of Learning:**

1. The student will demonstrate appropriate posture, rhythmic acuity, strength and projection relevant to the performance medium.

**Suggested Activity:**

- 1.1 Students will perform for competition and receive feedback in relation to the performance.
- 1.2 The students will evaluate a particular piece for their individual show and identify where phrases begin and end in relation to breathing.
2. The student will demonstrate ability to warm-up one's musical instrument (body).

**Suggested Activity:**

- 2.1 Students will demonstrate appropriate stretches and warm-ups for each rehearsal.

3. The student will demonstrate ability to properly care for one's musical instrument.

**Suggested Activity:**

- 3.1 The student will demonstrate proper storage for flags in the equipment area and in transportation for competition.
- 3.2 The student will demonstrate proper care and maintenance of the flags including taping, weighting, and creating of flags for each show.
4. The student will play an appropriate part, demonstrating well-developed ensemble skills.

**Suggested Activity:**

- 4.1 Students will perform a selected routing showing ability to work together simultaneously, concentrating on timing, and consistency, especially in performing choreography and an extended set of counts.
5. The student will demonstrate understanding of a variety of technical skills.

**Suggested Activity:**

- 5.1 Each student will verbally explain the method of completing a drop spin, a crazy eight or a selected combination of basic equipment work, emphasizing posture, facings, hand positions, and alignment.
6. The student will perform an appropriate movement within personal ability range.
- Suggested Activity:**
- 6.1 The student will perform drop spins, crazy eights, or a selected combination of basic equipment work, emphasizing posture, facings, hand positions, and alignment.
7. The student will perform, with correct phrasing, appropriate expression, suitable movement, a large and varied repertoire of musical literature.

**Suggested Activity:**

- 7.1 Using pre-determined music for a field show, students will perform for evaluation, emphasizing, the drill work, tempo and the overall expression of music.
8. The student will perform an appropriate part, in large and small ensembles, with proper attention to skeletal alignment, body part articulation, flexibility, agility, and coordination.

**Suggested Activity:**

- 8.1 The students will demonstrate understanding of facings as used in a field show and the timing and coordination required to perform as an ensemble.
9. The student will use alternate movements to improve performance efficiency when appropriate.

**Suggested Activity:**

- 9.1 From evaluative comments, students will alter equipment work and body position to improve the quality of performance.
10. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.

**Suggested Activity:**

- 10.1 Using the drum major as a guide, performers will maintain correct tempo.
11. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

**Suggested Activity:**

- 11.1 The students will discuss appropriate expectations, responsibilities, and grading policy for rehearsals. The section leader will keep individual attendance records and turn into the director on a timely basis.

#### **Suggested Assessments for Outcome I, Expectation B:**

1. Choosing one equipment skill, have each student create a one-minute teaching video with verbal explanation and a physical demonstration. Skills could include drop spins, crazy eights, butterflies, etc. These videos would be intended for beginning flag students. Evaluation would be by a scoring rubric.

#### **Expectation C:**

The student will demonstrate the ability to perceive, perform, and respond to music.

#### **Indicators of Learning:**

1. The student will demonstrate the ability to interpret basic two, three, and four patterns and a variety of asymmetrical patterns through a variety of movement.

##### **Suggested Activity:**

- 1.1 Using a variety of combinations of basic marching moves, the students will march and perform a piece of equipment work simultaneously.
2. The student will demonstrate rhythmic accuracy and musical expression through physical movement.

##### **Suggested Activity:**

- 2.1 The student will stay in step (marching) for a variety of meters.

#### **Suggested Assessments for Outcome I, Expectation C:**

1. Students will perform their field show routine and will be assessed by teacher observation.

#### **Expectation D:**

The student will perform music, reading from both traditional and non-traditional notation.

#### **Indicators of Learning:**

1. The student will correctly interpret musical concepts through visually appropriate techniques.

##### **Suggested Activity:**

- 1.1 The group will discuss interpretation of staccato movements versus legato movements and dynamic qualities in relation to selected music.
2. The student will demonstrate skill in interpreting music by correctly performing passages from music appropriate to the developmental level.

##### **Suggested Activity:**

- 2.1 The student will experiment with various equipment works which correctly interpret a selected piece of music.

**Suggested Assessments for Outcome I, Expectation D:**

1. In an individual assessment, each student will independently perform equipment work with music.

**Outcome II: Historical, Cultural, and Social Contexts**

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

**Expectation A:**

The student will make connections between music from the oral and written traditions of various cultures.

**Indicators of Learning:**

1. The student will identify various roles in society performed by dancers and color guard and will describe contributions of representative individuals for each role.

**Suggested Activity:**

- 1.1 Have students research a variety of dancers and their effect on the world of dance and equipment work and present information to the class.
2. The student will identify and discuss reasons for choosing dance and color guard as a performance medium.

**Suggested Activity:**

- 2.1 Have each student write a summary of why they chose dance/color guard and the benefits which they have gotten out of band front.
3. The student will demonstrate knowledge of the ways auxiliary units, such as dance, flags, etc., is used in cultures of the United States and other countries.

**Suggested Activity:**

- 3.1 Have students investigate the tribal dances of Africa as opposed to the popular dances of the United States.
4. The student will identify and trace the evolution of genres of dance and color guard from various cultures.

**Suggested Activity:**

- 4.1 Students will observe a large variety of dances and discuss their origins, including African tribal, dances of different decades, ballet, and modern dance.

5. The student will name well-known choreographers associated with various genres of dance and the visual performing arts.

**Suggested Activity:**

- 5.1 Students will complete an on-line search for names in the dance world, including,, dancers, choreographers, such as Michael Cesario and Todd Marcocci.
6. The student will identify various opportunities to perform and see dance and color guard in the local community and beyond.

**Suggested Activity:**

- 6.1 Students will create a listing of local performance events, including ballet shows, and the Delmarvacade of Bands. These items can later be posted on a bulletin board as a service to the school.
7. The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.

**Suggested Activity:**

- 7.1 Have students analyze their field show for relation to history or cultural aspects. Ex. Miss Saigon-have them trace the history of Vietnam, as well as the effect of the musical. Ex. A Ray Charles show-have students investigate the musicians life and musical contributions.
8. The student will compare and contrast dance ensemble and color guard music in the United States with that of other cultures.

**Suggested Activity:**

- 8.1 Students will observe two opposing dance groups (i.e., guard in England versus guard here; or opposing DCI groups). Have students compare their styles and obvious influences using a Venn diagram.

**Suggested Assessments for Outcome II, Expectation A:**

1. Have students create their own analysis sheet, using elements such as body alignment, expression, general effect on the audience, etc. The student will then observe a local performance and analyze it through a previously made check sheet.

**Expectation B:**

The student will describe the roles of music in reflecting and influencing diverse social structures.

**Indicators of Learning:**

1. The student will discuss the roles dance, color guard and the performing arts has played throughout history.

**Suggested Activity:**

- 1.1 Students will learn how to tell a story through dance, as has been done throughout history.
2. The student will discuss the historical and cultural significance of the works performed in the ensemble.

**Suggested Activity:**

- 2.1 Students will investigate the influences of the musical or artists from which their field show is derived.
3. The student will demonstrate knowledge of the evolution and diversity of dance and color guard ensembles.

**Suggested Activity:**

- 3.1 Students will create a timeline with a variety of dance and color guard groups and their development.
4. The student will demonstrate knowledge of the diversity of dance and color guard styles throughout history and of the creative processes that engendered them.

**Suggested Activity:**

- 4.1 Students will demonstrate a dance from a different time period and explain the purpose of the dance (story, social, etc.).
5. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to a variety of color guard and band performances.

**Suggested Activity:**

- 5.1 Having observed several of their taped performances, students will discuss the use of videotaping for self-evaluation.
6. The student will discuss the opportunities available and qualifications needed to pursue careers in dance and color guard.

**Suggested Activity:**

- 6.1 Students will create a recruitment poster for the band front, specifying needed qualifications.

**Suggested Assessments for Outcome II, Expectation B:**

1. Using the technology available at an individual school (TV studio, computers, morning announcements, etc.), create a promotion (i.e., video) to recruit new members. Include samples of student performance, rehearsal segments and personal commentaries.

**Expectation C:**

The student will recognize influences and interactions among music, dance, theatre, the visual arts and other disciplines.

**Indicators of Learning:**

1. The student will perform ensemble literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.

**Suggested Activity:**

- 1.1 Students will participate in a discussion on how band front is related to dance, theatre, and other disciplines. Emphasize how band front is considered a fine art.
2. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.

**Suggested Activity:**

- 2.1 Given a selected two minute excerpt, students will create an improvised dance including some equipment work.
3. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.

**Suggested Activity:**

- 3.1 Students will discuss how history, math, and science are related to band front and the visual arts.
4. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.

**Suggested Activity:**

- 4.1 Using a Venn diagram, have students compare and contrast the function of performers in musicals, orchestras, and choirs to their knowledge of band front performance.

**Suggested Assessments for Outcome II, Expectation C:**

1. Using an individual Venn diagram, compare the common elements between band front and the other visual arts.

**Expectation D:**

The student will demonstrate knowledge of a wide variety of representative music styles and genres.

**Indicators of Learning:**

1. The student will demonstrate knowledge of appropriate performance styles while performing music from a variety of eras and ethnic origins.

**Suggested Activity:**

- 1.1 Using dance and equipment work, students will create two contrasting routines using opposing styles of music, such as hip-hop versus classical music.
2. The student will analyze factors that influence relationships between a choreographer's work and environment.

**Suggested Activity:**

- 2.1 Have students create a list on what a choreographer would have to consider before writing work for a field show.



3. The student will identify and compare styles of dance from Western and non-Western cultures.

**Suggested Activity:**

- 3.1 Have students view selections of Peking opera and American musical theater, focusing solely on the dance aspects of each. Have students then create a Venn diagram showing the similarities and differences within each medium.

**Suggested Assessments for Outcome II, Expectation D:**

1. Have students create an original routine for a student-selected piece of music. Evaluate using a rubric, including appropriate performance technique in relation to the musical selection.

**Outcome III: Creative Expression and Production**

The student will demonstrate the ability to organize musical ideas and sounds creatively.

**Expectation A:**

The student will perform musical improvisations using traditional and original techniques.

**Indicators of Learning:**

1. The student will create original dance and equipment work sequences in a variety of styles.

**Suggested Activity:**

- 1.1 Students will select a piece of music, of various styles including popular, folk, and classical, and create a routine including dance sequences as well as equipment work.
  2. The student will improvise stylistically appropriate dance and equipment sequences to represent familiar melodies.
- Suggested Activity:**
- 2.1 Give students a selected piece of music. Let students listen to the music independently once. Then have the students improvise dance or equipment moves which visually represent the music.
  3. The student will improvise rhythmic and visual variations on a variety of melodies and styles, using both dance and equipment.

**Suggested Activity:**

- 3.1 Having heard a piece of music once as a group, allow students to improvise simultaneously, yet independent of each other. Students should use equipment work and dance moves to visually represent the music.

**Suggested Assessments for Outcome III, Expectation A:**

1. Have students improvise to a two-minute selection of music and videotape each improvisation. Using a rubric, have each student evaluate their own performance.

### **Expectation B:**

The student will structure arrangements and compositions using appropriate notation and forms.

### **Indicators of Learning:**

1. The student will create and perform short dance compositions.

#### **Suggested Activity:**

- 1.1 Using a student created dance/equipment piece, have students perform for each other. All students should use varied music, including music from a variety of different cultures and time periods.
2. The student will incorporate traditional dance and music terminology and movement vocabulary.

#### **Suggested Activity:**

- 2.1 Have students create a glossary of vocabulary for marching and dance techniques to be used by another student or themselves for reference.
3. The student will modify simple movements in way that preserve or enhance the expressive effect of the musical dance.

#### **Suggested Activity:**

- 3.1 Upon completion of listening to evaluative judging tapes, students will alter moves which will enhance and improve the performance of music for the students' current field show.

### **Suggested Assessments for Outcome III, Expectation B:**

1. The student will notate a routine on paper and will be assessed through a rubric, based on correct terminology and inclusion of all musical elements.

### **Outcome IV: Aesthetic Criticism**

The student will demonstrate the ability to make aesthetic judgments.

### **Expectation A:**

The student will evaluate selected musical compositions using established criteria.

### **Indicators of Learning:**

1. The student will develop evaluative criteria based on the elements of music and color guard.

**Suggested Activity:**

- 1.1 Students will create a rubric to evaluate themselves on their performances. Items for evaluation should include: body posture, skeletal alignment, timing, extension of arms and legs.
2. The student will make independent judgments concerning the functions of alignment, articulation, strength, flexibility, agility, and coordination to a selection of music.

**Suggested Activity:**

- 2.1 Students will discuss other student performances according to alignment, agility, and coordination.
3. The student will evaluate a performance by comparing it to similar or exemplary models.

**Suggested Activity:**

- 3.1 Using a Winter Guard International video, have students evaluate with the previously made rubric.
4. The student will evaluate a given visual performance in terms of its artistic and aesthetic qualities.

**Suggested Activity:**

- 4.1 Using a Drum Corps International video, have students use a rubric to evaluate the overall effectiveness of the performance. Make sure that criteria includes use of color, staging, equipment work, and body movements, as well as musical phrasing.

**Suggested Assessments for Outcome IV, Expectation A:**

1. Using a standard Tournament of Bands or United State Scholastic Band Association judging form and after viewing a selected band and color guard video, students will rate the performance according to TOB or USSBA rules.

**Expectation B:**

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

**Indicators of Learning:**

1. The student will develop, assess, and revise standards to evaluate personal performance.

**Suggested Activity:**

- 1.1 Having already used a rubric to evaluate their own performances, have students discuss what else could be evaluated and revise the rubric to match their choices.
2. The student will critique the performance of others within the ensemble setting using pre-determined criteria.

**Suggested Activity:**

- 2.1 Have students observe others during rehearsal. Have a group discussion about what they are doing correctly and what needs to be improved.
3. The student will critique personal performance and its relationship to the full ensemble.

**Suggested Activity:**

- 3.1 Have students keep a self-evaluative journal indicating their own personal strengths and weaknesses during rehearsals and performances.
4. The student will evaluate recorded and live performances of individual or ensemble performances using established criteria to make qualitative judgments.

**Suggested Activity:**

- 4.1 Students will discuss a variety of performances viewed and journal what differences you observed in relation to a previously established criteria.

**Suggested Assessments for Outcome IV, Expectation B:**

1. Create a standard form for judging visual effect, including any element that should be included in judging visuals.

# Colorguard Performances: Evaluation Rubric

<b>Poise</b> Ready and work posture inadequate Hand position neglected Intensity nonexistent	<b>Poise</b> Posture during ready and work adequate At times may lack intensity Smiled some	<b>Poise</b> Posture during ready and work excellent Hand position proper Consistent smile
<b>Command of Routine</b> Performance often disjointed due to recall Practice and approach must be revisited	<b>Command of Routine</b> Few lapses in recall and performance Misuse of time possible Average performance	<b>Command of Routine</b> Performance and recall evident of effective practice Excellent performance
<b>Timing</b> Knowledge of beat and timing evident Pacing haphazard	<b>Timing</b> Beat and timing usually readable A couple lapses degrade overall effect slightly	<b>Timing</b> Beat and timing are accurate and easily readable in student's performance
<b>Technique: Equip.</b> Hands (twirling and free) are not code Levels and angles of poles unsure Very low precision	<b>Technique: Equip.</b> Hands (twirling and free) are good Levels and angles of poles good Precision moderate	<b>Technique: Equip.</b> Hands (twirling and free) are excellent Levels and angles of poles excellent Precision excellent
<b>Technique: Visual</b> Poise interrupts the performance effect Grace and control severely lacking Body interp. neglected	<b>Technique: Visual</b> Facial expressions usually assist effect Grace and control may be slighted Body inconsistent	<b>Technique: Visual</b> Facial expressions reflective of music Display of control and command appropo Exaggerated body

1

3

5

<b>Interpretation</b> Attention to musical style and major cues not apparent	<b>Interpretation</b> Style portrayed well Some musical cues and high points may be neglected	<b>Interpretation</b> Thoughtfully and artfully portrayed the musical style, hits, and musical cues
<b>Development</b> Disjointed, illogical Lacks integration of moves and response to music	<b>Development</b> Routine a bit random and disjointed Good attempts at reflection of musical progress	<b>Development</b> Routine flows logically Intensification and complexity reflects progressing of music
	<b>Originality</b> Routine reflects appropriate ordering of previously-worked elements (from show)	<b>Originality</b> Several obvious attempts to create new ideas or combinations

## Colorguard Routine Audience Evaluation Form

Name of Performer(s): \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Name of Critic: \_\_\_\_\_

Content: Were a variety of elements (body, moves, and expressions) used (Y/N)? Comments:

Did the intensity of the routine reflect the intensity of the selection (Y/N)? Comments:

Creativity: Did the routine respond to or interpret the selection (Y/N)?  
 Any suggestions or observations to assist this caption in the future?

Preparation: Did the performance seem well rehearsed, with members personally certain of their routine, but synchronized in movement (Y/N)? Comments or suggestions about practicing or developing that may improve this caption in the future?

Performance: Were all performers using correct hand and body technique, smile and expression to project artistic qualities of the routine to the audience (Y/N)? Observations or suggestions:

## Colorguard Routine Audience Evaluation Form

Name of Performer(s): \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Name of Critic: \_\_\_\_\_

Content: Were a variety of elements (body, moves, and expressions) used (Y/N)? Comments:

Did the intensity of the routine reflect the intensity of the selection (Y/N)? Comments:

Creativity: Did the routine respond to or interpret the selection (Y/N)?  
 Any suggestions or observations to assist this caption in the future?

Preparation: Did the performance seem well rehearsed, with members personally certain of their routine, but synchronized in movement (Y/N)? Comments or suggestions about practicing or developing that may improve this caption in the future?

Performance: Were all performers using correct hand and body technique, smile and expression to project artistic qualities of the routine to the audience (Y/N)? Observations or suggestions:

*Colorguard Class*  
Creative Process Critique Form

Selection: \_\_\_\_\_

Think about the process, progress, attitudes, and emotions experienced during the above selection and answer the following questions:

What positive contributions did you make to your group?

Were there times of great development in your group? What conditions helped this?

Discuss the hindrances your group experienced.

What would you have done differently?

What did you learn/experience that has made you a better Colorguard performer?

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Please estimate the portion of the routine that you personally assisted creating (e.g. 50%).

Name: \_\_\_\_\_

Selection: \_\_\_\_\_

Portion of Routine Influenced: \_\_\_\_%

### Colorguard Routine Evaluation

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Poise (attention, posture through performance)	1 2 3 4 5
Command (confident and thoughtful of routine)	1 2 3 4 5
Timing (routine displays beat)	1 2 3 4 5
Tech:Equip (hand technique, arm extention)	1 2 3 4 5
Tech:Visual (free hand, facial expresion, energy)	1 2 3 4 5
Interp (hits and musical style worked)	1 2 3 4 5
Development (logical sequence, gradual dev.)	1 2 3 4 5
Originality (attempts at new combos)	3 4 5
(comments)	

Ave. \_\_\_\_  
% \_\_\_\_

### Colorguard Routine Evaluation

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Poise (attention, posture through performance)	1 2 3 4 5
Command (confident and thoughtful of routine)	1 2 3 4 5
Timing (routine displays beat)	1 2 3 4 5
Tech:Equip (hand technique, arm extention)	1 2 3 4 5
Tech:Visual (free hand, facial expresion, energy)	1 2 3 4 5
Interp (hits and musical style worked)	1 2 3 4 5
Development (logical sequence, gradual dev.)	1 2 3 4 5
Originality (attempts at new combos)	3 4 5
(comments)	

Ave. \_\_\_\_  
% \_\_\_\_



## Colortguard Routine Audience Evaluation Form

Name of Performer(s): \_\_\_\_\_

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Name of Critic: \_\_\_\_\_

Content: Were a variety of elements (body, moves, and expressions) used (Y/N)? Comments:

Did the intensity of the routine reflect the intensity of the selection (Y/N)? Comments:

Creativity: Did the routine respond to or interpret the selection (Y/N)? Any suggestions or observations to assist this caption in the future?

Preparation: Did the performance seem well rehearsed, with members personally certain of their routine, but synchronized in movement (Y/N)? Comments or suggestions about practicing or developing that may improve this caption in the future?

Performance: Were all performers using correct hand and body technique, smile and expression to project artistic qualities of the routine to the audience (Y/N)? Observations or suggestions:

## Colortguard Routine Audience Evaluation Form

Name of Performer(s): \_\_\_\_\_

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Name of Critic: \_\_\_\_\_

Content: Were a variety of elements (body, moves, and expressions) used (Y/N)? Comments:

Did the intensity of the routine reflect the intensity of the selection (Y/N)? Comments:

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Performance: Were all performers using correct hand and body technique, smile and expression to project artistic qualities of the routine to the audience (Y/N)? Observations or suggestions:

## **Bibliography**

Dance, Music, Theater, Visual Arts What Every Young American Should Know and Be Able to Do in the Arts. Developed by the Consortium of National Arts Education Associations, 1994.

World of Dance Techniques. Under the Sun Productions.

World of Flag Techniques. Under the Sun Productions.

## **Internet Sites**

[www.msconcepts.com](http://www.msconcepts.com)

[www.yea.org](http://www.yea.org)

[www.dci.org](http://www.dci.org)

[www.wgi.org](http://www.wgi.org)

[www.tob.org](http://www.tob.org)

[www.menc.org](http://www.menc.org)