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| Traditional Emerging Music Orchestra | **Standards-Based Education Priority Standards** |
| **9-12th Grade** | |
| *Practice and Technique* | |
| MU:Pr5.1.E.I a. Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. | |
| MU:Pr6.1.E.I a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. | |
| *Performing* | |
| MU:Pr4.3.E.I a. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. | |
| MU:Pr6.1.E.I b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. | |
| *Responding* | |
| MU:Re8.1.E.I a. Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research. | |
| MU:Re9.1.E.I a. Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context. | |
| *Reading and Writing* | |
| 11-12.RST.3 - Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. | |
| 11-12.RST.4 - Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9–12 texts and topics. | |
| 11-12.WHST.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. | |
| 11-12.WHST.10 - Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. | |