

## \*Key Content Standards\*

Each arts discipline and artistic process has many entry points throughout the grades. Because particular ideas, concepts, and experiences are critical to student achievement at certain times in their artistic and cognitive development, the standards provide students with a picture of what is essential to know and be able to do, kindergarten through grade eight, in each of the four arts disciplines. The key content standards provide a beginning point for standards-based instruction in each of the elementary and middle school grades, focusing on fundamental content that students with any level of prior knowledge need to move to the next level of understanding and expression. Like the complete standards, the key standards build up content in each successive grade level and spiral throughout the curriculum for kindergarten through grade eight. They are essential in preparing students for beginning-level high school arts courses in which they engage in more focused and independent work.

**\*The disciplines of theatre and dance are elements of the Standards of Fine Arts, but are optional for schools that do not have the resources to provide formal instruction in these areas. In the event that formal programs are not organized in elementary and secondary schools, “club” organizations are recommended where and when possible.**

## +Bridge to Catholic Education+

The content standards for each discipline prepare students for further coursework in the arts and serves as a bridge to Catholic education. Experiences in the arts can provide students with an array of possibilities for combining the creative process with spiritual formation. The Fine Arts curriculum is an integral and

necessary component of the Catholic Education of the whole child. Therefore, we have identified specific content standards that represent opportunities to combine the arts with faith based activities.

**\* Denotes a Key Content Standard**  
**Standard □ + Denotes Standards with a Bridge to Catholic Education**

FINE ARTS 5 January, 2013

# MUSIC

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*Scope and Sequence for Achievement in Music*

	K	1	2
Students will sing, alone and with others, a varied repertoire of songs.	D	D	E
Students will play, alone and with others, a varied repertoire of instrumental music.	D	D	D

<b>Students will improvise melodies, variations and accompaniments.</b>	D	D	E
<b>Students will compose, arrange, read, and notate music.</b>	D	D	D
<b>Students will listen to, describe, analyze, and evaluate music and music performances.</b>	D	D	E

**Students will make connections between music, other disciplines and daily life.**

**Students will understand music in relation to history and culture.**

**Students will identify, describe, or perform music written for liturgical celebrations or scriptural dramatizations.**

D = Discover E = Explore P = Proficient

DDEEEPPPP

DDEEEPPPP DDEEEPPPP

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January, 2013

## Kindergarten Music

In music students sing and play instruments, become aware of music in their daily experience, and learn about music from various cultures. Creating movements in response to music helps them connect to dance and discern variations in rhythm, tempo,

and dynamics.

## **1.0 ARTISTIC PERCEPTION**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.1 Use icons or invented symbols to represent beat. □ \*1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

. \*2.1 Use the singing voice to echo short melodic patterns.

. \*2.2 Sing age-appropriate songs from memory.

2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

+2.3 Experience Standards 2.1-2.3 using Catholic worship repertoire. □ 2.4 Create accompaniments, using the voice or a variety of classroom instruments.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1 Identify the various uses of music in daily experiences. +3.1 Identify the various uses of music in liturgical settings.

. 3.2 Sing and play simple singing games from various cultures.

. 3.3 Use a personal vocabulary to describe voices and instruments from diverse cultures.

\*3.4 Use developmentally appropriate movements in responding to music from various genres and styles (rhythm, melody).

#### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

\*4.1 4.2

Create movements that correspond to specific music. □ Identify, talk about, sing, or play music written for specific purposes (e.g., work song, lullaby).

+4.2 Identify, talk about, sing or play music written for liturgical celebrations.

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#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

\*5.1 +5.1

5.2

Use music, together with dance, theatre, and the visual arts, for storytelling. □ Use music, together with dance, theatre, and the

visual arts, for dramatization of scriptural story. □ Identify and talk about the reasons artists have for creating dances, music, theatre pieces, and works of visual art.

## FINE ARTS

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# Grade One Music

Singing and playing classroom instruments improve students' listening skills, accuracy and technique, and understanding of musical forms. By improvising simple rhythmic accompaniments and learning singing games from various cultures, students begin their creative work in music. And they focus their listening and relate to music and dance by creating and performing movements.

## **1.0 ARTISTIC PERCEPTION**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

\*1.1 Read, write, and perform simple patterns of rhythm and pitch, using beat, rest, and divided beat (two sounds on one beat).

. 1.2 Identify simple musical forms (e.g., phrase, AB, echo).

. 1.3 Identify common instruments visually and aurally in a variety of music.

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

. \*2.1 Sing with accuracy in a developmentally appropriate range.

. \*2.2 Sing age-appropriate songs from memory.

2.3 Play simple accompaniments on classroom instruments. □+2.3 Experience Standards 2.1-2.3 using Catholic worship repertoire.

2.4 Improvise simple rhythmic accompaniments, using body percussion or classroom instruments.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

\*3.1 Recognize and talk about music and celebrations of the cultures represented in the school population.

+3.1 Recognize and discuss sacred music and various religious celebrations.

. 3.2 Sing and play simple singing games from various cultures.

. 3.3 Use a personal vocabulary to describe voices, instruments, and music from □diverse cultures.

. 3.4 Use developmentally appropriate movements in responding to music from various □genres, periods, and styles (rhythm, melody, form).

### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

4.1 Create movements to music that reflect focused listening. □\*4.2 Describe how ideas or moods are communicated through music.

+4.2 Describe how ideas or moods are communicated through sacred music.

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## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

5.1 \*5.2

Recognize and explain how people respond to their world through music. □ Describe how the performance of songs and dances improves after practice and rehearsal.

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## **Grade Two Music**

Students learn verbal syllables, such as *sol* and *fa*, for the degrees of the musical scale, called *solfège*. In doing so, they learn to read, write, and perform simple patterns of pitch, a process that leads to a whole world of listening to, playing, singing, and composing music.

### **1.0 ARTISTIC PERCEPTION**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

\*1.1 Read, write, and perform simple rhythmic patterns, using eighth notes, quarter notes, half notes, and rests.

. 1.2 Read, write, and perform simple patterns of pitch, using solfege.

- . 1.3 Identify ascending/descending melody and even/uneven rhythm patterns in selected □pieces of music.
- . 1.4 Identify simple musical forms, emphasizing verse/refrain, AB, ABA.
- . 1.5 Identify visually and aurally individual wind, string, brass, and percussion instruments □used in a variety of music.

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

- . \*2.1 Sing with accuracy in a developmentally appropriate range.
- . \*2.2 Sing age-appropriate songs from memory.

2.3 Play rhythmic ostinatos on classroom instruments. □+2.3 Experience Standards 2.1-2.3 using Catholic worship repertoire.

2.4 Improvise simple rhythmic and melodic accompaniments, using voice and a variety of classroom instruments.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1 Identify the uses of specific music in daily or special events.  
+3.1 Identify the uses of specific music in liturgical celebrations. □\*3.2 Sing simple songs and play singing games from various cultures.

3.3 Describe music from various cultures.

## **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

4.1 4.2

\*4.3 +4.3

Use the terminology of music in discussing individual preferences for specific music. Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music. □ Identify how musical elements communicate ideas or moods.

Identify how musical elements communicate ideas or moods in Catholic worship

repertoire. □ \*4.4 Respond to a live performance with appropriate audience behavior.

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## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

5.1 Identify similar themes in stories, songs, and art forms (e.g., patterns, texture). \*5.2 Identify and discuss who composes and performs music.

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# Grade Three Music

Students focus on rhythmic patterns, musical forms, melody, harmony, and timbre as they read, write, and perform music. Their increased listening skills help them identify those qualities in music selections in the four families of orchestral instruments, and in male and female adult voices. By singing from memory, they improve their accuracy and create rhythmic and melodic phrases. As students sing and play songs from diverse cultures, they can compare and contrast music from throughout the world. When they play and sing music, they are honing their ability to select and use specific criteria to judge the quality of a musical performance. Focusing on the use of the musical elements for their criteria, they can describe how the elements help the composer or performer to communicate an idea or mood in the music and can identify the use of similar elements, such as pattern and rhythm, in other art forms.

## **1.0 ARTISTIC PERCEPTION**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

\*1.1 Read, write, and perform simple rhythmic patterns, using, eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.

. 1.2 Read, write, and perform pentatonic patterns, using solfege.

. 1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music □when presented aurally.

\*1.4 Identify visually and aurally the four families of orchestral instruments and

male and female adult voices.

. 1.5 Describe the way in which sound is produced on various instruments.

. 1.6 Identify simple musical forms (e.g., AABA, AABB, round).

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

. \*2.1 Sing with accuracy in a developmentally appropriate range.

. \*2.2 Sing age-appropriate songs from memory, including rounds, partner songs, and ostinatos.

2.3 Play rhythmic and melodic ostinatos on classroom instruments.  
+2.3 Experience Standards 2.1-2.3 using Catholic worship repertoire.

2.4 Create short rhythmic and melodic phrases in question-and-answer form.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

\*3.1 +3.1

Identify the uses of music in various cultures and time periods. □ Identify the uses of music in the liturgical celebrations of various cultures and time periods.

\*3.2 Sing memorized songs from diverse cultures. □ 3.3 Play memorized songs from diverse cultures. □ 3.4 Identify differences and commonalities in music from various cultures.

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## **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

. 4.1 Select and use specific criteria in making judgments about the quality of a musical performance.

. 4.2 Create developmentally appropriate movements to express pitch, tempo, form, and dynamics.

\*4.3 Describe how specific musical elements communicate particular ideas or moods in music.

+4.3 Describe how specific musical elements communicate particular ideas or moods in liturgical celebrations and seasons.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

5.1 Identify the use of similar elements in music and other art forms (e.g., form, pattern, rhythm).

\*5.2 Identify what musicians and composers do to create music.

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## **Grade Four Music**

Students not only sing and play melodies and accompaniments in various forms and from many cultures but also compose melodic patterns, a precursor to writing music. They also employ their expanding vocabulary of music and classify a variety of instruments by how they produce sound. By learning more about

music from around the world, they can recognize the influence of various cultures on music. They also evaluate how practice and rehearsal improve their performance.

## **1.0 ARTISTIC PERCEPTION**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

. 1.1 Read, write, and perform melodic notation for simple songs in major keys.

. 1.2 Read, write, and perform diatonic scales.

\*1.3 Read, write, and perform rhythmic notation, including sixteenth notes, dotted notes, and

syncopation (e.g., eighth/quarter/eighth note and eighth rest/quarter/eighth note) 1.4 Describe music according to its elements, using the terminology of music.

\*1.5 Classify how a variety of instruments from diverse cultures produce sound (e.g., idiophone, aerophone, chordophone, membranophone).

1.6 Recognize and describe aural examples of musical forms, including rondo.

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

\*2.1 Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.

2.2 Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.

+2.2 Experience Standards 2.1-2.2 using Catholic worship repertoire. □ 2.3 Compose and improvise simple rhythmic and melodic patterns on classroom instruments.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural

diversity as

\*3.1 +3.1 3.2 3.3 +3.3 3.4

\*3.5

it relates to music, musicians, and composers.

Explain the relationship between music and events in history. □ Explain the relationships between music and events in Catholic Church history. Identify music from diverse cultures and time periods. □ Sing and play music from diverse cultures and time periods. □ Sing and play liturgical music from diverse cultures and time periods. □ Compare musical styles from two or more cultures. □ Recognize the influence of various cultures on music in California.

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### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of

music, aesthetic qualities, and human responses.

4.1 Use specific criteria when judging the relative quality of musical performances. \*4.2 Describe the characteristics that make a performance a work of art.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

5.1 +5.1 \*5.2

+5.2 5.3

5.4

Identify and interpret expressive characteristics in works of art and music. Identify and interpret expressive characteristics in sacred works of art and music.

Integrate several art disciplines (dance, music, theatre, or the visual arts) into a well organized presentation or performance. □ Integrate several art disciplines into well organized liturgical presentation.

Relate dance movements to express musical elements or represent musical intent in specific music.

Evaluate improvement in personal musical performances after practice or rehearsal.

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## **Grade Five Music**

Students analyze how different elements are used in music of

various styles and from many cultures as they increase their musical skills by singing and playing instruments. They also learn to create simple melodies and read and write those melodies on the treble clef. Because of their increased knowledge of musical elements and vocabulary, they develop and apply appropriate criteria to support their opinions about specific musical selections.

## **1.0 ARTISTIC PERCEPTION**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

\*1.1 Read, write, and perform simple melodic notation in treble clef in major and minor keys.

- . 1.2 Read, write, and perform major and minor scales.
- . 1.3 Read, write, and perform rhythmic notation, including quarter-note triplets and □tied syncopation.
- . 1.4 Analyze the use of music elements in aural examples from various genres and cultures.
- . 1.5 Identify vocal and instrumental ensembles from a variety of genres and cultures.
- . 1.6 Identify and describe music forms, including theme and variations and twelve-bar blues.

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

2.1 Sing a varied repertoire of music, including rounds, descants, and songs with ostinatos and songs in two-part harmony, by oneself and with others.

\*2.2 Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos and two part harmony, by oneself and with others.

+2.2 Experience Standards 2.1-2.2 using Catholic worship repertoire. □2.3 Compose, improvise, and perform basic rhythmic, melodic, and chordal patterns

independently on classroom instruments.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1

3.2 \*3.3 +3.3

3.4 \*3.5

Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances). □ Identify different or similar uses of musical elements in music from diverse cultures. Sing and play music from diverse cultures and time periods

Sing and play liturgical music from diverse cultures and time periods. □ Describe the influence of various cultures and historical events on musical forms and styles. □ Describe the influences of various cultures on the music of the United States.

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### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of music

and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

\*4.1 Identify and analyze differences in tempo and dynamics in contrasting music selections. 4.2 Develop and apply appropriate criteria to support personal preferences for specific

musical works.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

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\*5.1 +5.1 5.2

Explain the role of music in community events. □ Explain the role of music in liturgical events. □ Identify ways in which the music professions are similar to or different from one another.

## **Grade Six Music**

Students use standard music symbols for pitch, meter, and rhythm. They can improvise short, simple melodies and arrange favorite musical examples for different groups of voices or instruments. They are also able to relate why specific musical works of the past are considered exemplary and can explain how music can convey mental images, feelings, and emotions. As they perform, they are able to move beyond rote performances of musical selections and employ deeper emotional subtleties.

## **1.0 ARTISTIC PERCEPTION**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.1 Read, write, and perform intervals and triads. □ \*1.2 Read, write, and perform rhythmic and melodic notation, using standard symbols

for pitch, meter, rhythm, dynamics, and tempo in duple and triple meters.

- . 1.3 Transcribe simple aural examples into rhythmic notation.
- . 1.4 Sight-read simple melodies in the treble clef or bass clef.
- . 1.5 Analyze and compare the use of musical elements representing various genres □ and cultures, emphasizing meter and rhythm.

\*1.6 Describe larger music forms (sonata-allegro form, concerto, theme and variations).

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

\*2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, good posture, tone quality, and vowel shapes written and memorized, by oneself and in ensembles (level of difficulty: 1; scale; 1-6).

- . 2.2 Sing music written in two parts.

- . 2.3 Perform on an instrument a repertoire of instrumental literature representing various □genres, styles, and cultures with expression, technical accuracy, tone quality, and □articulation, by oneself and in ensembles (level of difficulty: 1; scale; 1-6).

+2.3 Experience Standards 2.1-2.3 using Catholic worship repertoire.

- . 2.4 Compose short pieces in duple and triple meters.
- . 2.5 Arrange simple pieces for voices or instruments, using traditional sources of sound.
- . 2.6 Improvise simple melodies.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1 \*3.2 3.3

\*3.4

Compare music from two or more cultures of the world as to the functions the music serves and the roles of musicians.

Listen to and describe the role of music in ancient civilizations (e.g., Chinese, Egyptian, Greek, Indian, and Roman).

Describe distinguishing characteristics of representative musical genres and styles from two or more cultures.

Listen to, describe, and perform music of various styles from a variety of cultures.

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+3.4 Listen to, describe, and perform liturgical music of various styles from a variety of cultures.

3.5 Classify by style and genre a number of exemplary musical works and explain the characteristics that make each work exemplary.

## **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

4.1 Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, including arrangements and improvisations, and apply the criteria in personal listening and performing.

\*4.2 Explain how various aesthetic qualities convey images, feeling, or emotion. 4.3 Identify aesthetic qualities in a specific musical work.

+4.3 Experience Standards 4.2-4.3 using Catholic worship repertoire.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

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\*5.1 5.2

Describe how knowledge of music connects to learning in other subject areas. Identify career pathways in music.

## Grade Seven Music

Students sing and perform various styles of music from different cultures to improve their technical accuracy. They learn to discern how musical elements, such as tonality and intervals, vary according to culture and style and study larger and more complex operatic and fugue forms. By applying their vocal or instrumental skills, they can perform a repertoire of music; and their study of music from many styles and cultures helps them compose and arrange original works. Further, by comparing and contrasting two works performed by different musicians or performing groups, they can apply their skills in aesthetic valuing and artistic perception.

### 1.0 ARTISTIC PERCEPTION

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.1 Read, write, and perform intervals, chordal patterns, and harmonic progressions. □\*1.2 Read, write, and perform rhythmic and melodic notation in duple, triple, and mixed meters.

- . 1.3 Transcribe simple aural examples into melodic notation.
- . 1.4 Sight-read melodies in the treble or bass clef (level of difficulty: 1; scale: 1-6)
- . 1.5 Analyze and compare the use of musical elements representing various genres, □styles and cultures, emphasizing tonality and intervals.
- . 1.6 Describe larger musical forms (canon, fugue, suite, ballet, opera, and oratorio).

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

\*2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures □ with expression, technical accuracy, tone quality, vowel shape, and articulation, written and memorized, by oneself and in ensembles (level of difficulty: 2; scale: 1-6).

. 2.2 Sing music written in two and three parts.

. 2.3 Perform on an instrument a repertoire of instrumental literature representing various □ genres, styles, and cultures with expression, technical accuracy, tone quality, □ and articulation, by oneself and in ensembles (level of difficulty: 2; scale: 1-6).

+2.3 Experience Standards 2.1-2.3 using Catholic worship repertoire.

. 2.4 Compose short pieces in duple, triple, and mixed meters.

. 2.5 Compose and arrange simple pieces for voice and instruments, using traditional and □ nontraditional sound sources, including digital/electronic media.

. 2.6 Improvise melodies and harmonic accompaniments.

. 2.7 Improvise melodic and rhythmic embellishments and variations on given pentatonic □ melodies.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

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3.1 \*3.2

Compare music from various cultures as to some of the functions music serves and the roles of musicians. Identify and describe the development of music during medieval and early modern times in various cultures (e.g., African, Chinese, European, Islamic, Japanese, and South American).

3.3 Identify and describe distinguishing characteristics of musical genres and styles from a variety of cultures.

\*3.4 Perform music from diverse genres and cultures. +3.4 Perform liturgical music from diverse genres and cultures.

. 3.5 Identify instruments from a variety of cultures visually and aurally.

. 3.6 Classify by style and genre exemplary musical works and explain the characteristics that make each work exemplary.

## 4.0 AESTHETIC VALUING

Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

4.1 Use criteria to evaluate the quality and effectiveness of musical performances and compositions.

4.2 \*4.3

Apply criteria appropriate for the style or genre of music to evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations by oneself and others.

Compare and contrast the differences between one performance of a specific musical work and another performance of the same work.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

5.1 Identify similarities and differences in the meanings of common terms used in various arts and other subject areas.

\*5.2 Identify and describe how music functions in media and entertainment. \*5.3 Identify various careers for musicians in the entertainment industry.

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## **Grade Eight Music**

Students use their increased vocabulary to explore in depth how musical elements are used in music of different styles from various cultures, especially the use of chords and harmonic progressions. As they sing or perform on an instrument, they practice sight reading at a more difficult level and are evaluated for their accuracy and expressive quality. Now they have the musical background needed to compose short pieces in various meters.

### **1.0 ARTISTIC PERCEPTION**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.1 Read, write, and perform augmented and diminished intervals, minor chords, and harmonic minor progressions.

\*1.2 Read, write, and perform rhythmic and melodic notation in duple, triple, compound, and mixed meters.

- . 1.3 Transcribe aural examples into rhythmic and melodic notation.
- . 1.4 Sight-read accurately and expressively (level of difficulty: 2; scale: 1-6).
- . 1.5 Analyze and compare the use of musical elements representing various genres, styles, and □cultures, with an emphasis on chords and harmonic progressions.

\*1.6 Describe larger musical forms (symphony, tone poem).

1.7 Explain how musical elements are used to create specific music events in given oral examples.

## **2.0 CREATIVE EXPRESSION**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

\*2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation, written and memorized, by oneself and in ensembles (level of difficulty: 3; scale: 1-6).

- . 2.2 Sing music written in two, three, or four parts.
- . 2.3 Perform on an instrument a repertoire of instrumental literature representing various □genres, styles, and cultures with expression, technical accuracy, tone quality and □articulation, by oneself and in ensembles (level of difficulty: 3; scale: 1-6).

+2.3 Experience Standards 2.1-2.3 using Catholic worship

repertoire.

- . 2.4 Compose short pieces in duple, triple, mixed, and compound meters.
- . 2.5 Arrange simple pieces for voices or instruments other than those for which the pieces were written, using traditional and nontraditional sound sources, including □digital/ electronic media.
- . 2.6 Improvise melodic and rhythmic embellishments and variations in major keys.
- . 2.7 Improvise short melodies to be performed with and without accompaniment.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

3.1 Compare and contrast the functions music serves and the place of musicians in society in various cultures.

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- . \*3.2 Identify and explain the influences of various cultures on music in early United States history.
- . \*3.3 Explain how music has reflected social functions and changing ideas and values.

3.4 Compare and contrast the distinguishing characteristics of musical genres and

styles from a variety of cultures. □\*3.5 Perform music from diverse

genres, cultures, and time periods. □+3.5 Perform liturgical music from diverse genres, cultures, and time periods.

3.6 Classify exemplary musical works by style, genre, and historical period and explain why each work is considered exemplary.

#### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

. 4.1 Use detailed criteria for evaluating the quality and effectiveness of musical performances and compositions and apply the criteria to personal listening and □performing.

. 4.2 Apply detailed criteria appropriate for the genre and style of the music to □evaluate the quality and effectiveness of performances, compositions, □arrangements, and improvisations, by oneself and others.

\*4.3 Explain how and why people use and respond to specific music from different musical

cultures found in the United States. □4.4 Compare the means used to create images or evoke feelings and emotions in musical

works from a minimum of two different musical cultures found in the United States.

#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

- . \*5.1 Compare in two or more arts forms how the characteristic materials of each art (sound in music, visual stimuli in visual arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art.
- . \*5.2 Describe how music is composed and adapted for use in film, video, radio, and television.

5.3 Describe the skills necessary for composing and adapting music for use in film, video, radio, and television.

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# Music Sample Applications and Assessments

## Grades K-2 Sample Classroom Applications and Assessments:

- Sing sacred and secular music in general music classes and choral ensembles.
- Actively participate in liturgical activities.
- Dramatize the Bible story of Noah's Ark through song and dance.
- Participate in multicultural holiday activities and customs including songs, dances, games, etc.
- Reflect upon aural musical selections through the creation of poems, written reflections and/or drawings.
- Read and perform basic rhythmic patterns on non-pitched percussion instruments.
- Read and discuss biographical information about famous composers.

Learn and practice proper concert etiquette by attending live performances.

Create a musical accompaniment to a fairy tale, poem, or fable that aurally expresses emotions, actions, and/or events in the story.

**Grades 3-5 Sample Classroom Applications and Assessments:**

Sing sacred and secular music in general music classes and choral ensembles.

Play a variety of percussion instruments.

Actively participate in liturgical activities.

Dramatize Bible stories through song.

Participate in multicultural holiday activities and customs including songs, dances, games, etc.

Reflect upon aural musical selections through the creation of poems, written reflections, and/or drawings.

Read and perform music notation on non-pitched and pitched instruments.

Read and discuss biographical information about famous composers.

Learn and practice proper concert etiquette by attending live performances.

Discuss and demonstrate the expression of emotion through musical performance.

Create and illustrate a timeline detailing important events in the life of a composer.

Research the origins of folk music.

Create a multimedia presentation on the Romantic

Period (music and art).

- Create a game to show understanding of rhythmic concepts.
- Create a musical map (listening map) to represent a piece of Classical music.
- Construct a musical instrument out of everyday household objects.
- Identify musical instruments using Benjamin Britten's *Young Person's Guide to the Orchestra*.

- Sing songs from the Gold Rush era.  **Grades 6-8**

### **Sample Classroom Applications and Assessments:**

- Sing sacred and secular music in general music classes and choral ensembles.
- Actively participate in liturgical activities.
- Dramatize Bible stories through song.
- Participate in multicultural holiday activities and customs including songs, dances, games, etc.
- Reflect upon aural musical selections through the creation of poems, written reflections, and/or drawings.
- Read and perform music notation on non-pitched and pitched instruments.
- Create a cartoon strip based on the life of Wolfgang Amadeus Mozart.
- Research composers and present a "living museum" detailing important events and interesting facts about  these composers.
- Create a PowerPoint presentation on Medieval music

and instruments.

- Describe sonata form using Mozart's *Eine Kleine Nacht Musik*.
- Write and perform an original opera based upon a fairy tale.
- Write a letter to a composer reflecting upon one of his/her famous compositions.
- Create a mini-poster using important facts from the life of a composer.
- Compare and contrast differing reviews of the same musical performance.
- Create original lyrics about events of the Revolutionary War using the melody "Yankee Doodle."

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## Glossary of terms used in the Music Content Standards

**accompaniment aerophone**

**articulation**  **atonal**  **augmented interval** **beat**

**canon**

**chord chordophone**

**clef, (bass or treble) composition**

**compound meter concerto**  **descant**  **diatonic scale diminished interval** **duple meter dynamics**

**dynamic markings**

**elementsofmusic**

## **embellishments melodic and rhythmic form**

### **fugue**

### **genre □ Harmonic progression**

### **harmony idiophone improvisation interval**

### **levels of difficulty**

Vocal or instrumental parts that accompany a melody. □ A musical instrument "as a trumpet or flute" in which sound is generated by a vibrating column of air. □ The manner in which notes are performed, such as staccato or legato. □ A type of music in which tones and chords are not related to a central keynote. A major or perfect interval raised by a half step. □ Unit of measure of rhythmic time. □ A musical form in which a melody is imitated exactly in one or more parts. Similar to a *round*. □ Three or more tones sounded simultaneously. □ An instrument the sound of which is created by means of strings stretched between two points. □ A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces. □ Creation of original music by organizing sound. Usually written for others to perform. □ A type of meter in which the beat is divided into threes or sixes. □ A composition for orchestra and soloist. □ A melodic line or counterpoint accompanying an existing melody. □ The notes found within a major or minor scale. □ A minor or perfect interval lowered by a half step. □ A time signature with groups of two beats to the measure. □ Varying degrees of volume in the performance of music. □ The symbols indicating the varying degrees of volume: *pp* pianissimo, very soft; *p*-piano, soft; *mp* mezzo piano, medium soft; *mf* mezzo forte, medium loud; *f* forte, loud; and *ff* fortissimo, very loud.

Melody, harmony, rhythm, and form and the expressive elements of dynamics, tempo, and timbre (tone color). □ Notes added to ornament a melody or rhythmic pattern.

The organization and structure of a composition and the interrelationships of musical events within the overall structure. □ A composition in which three or more voices enter one after the other and

imitate the main melody in various ways according to a set pattern □ Type or kind of musical work (e.g., opera, jazz, mariachi). □ A succession of individual chords or harmonies that form larger units of phrases, sections, or compositions. □ The simultaneous sounding of two or more tones. □ A musical instrument, the sound of which is produced by shaking or scraping. Spontaneous creation of music. □ The distance in pitch between two tones. □ The levels of difficulty for the musical content standards are as follows: □ *Level 1*: very easy; easy keys, meters, and rhythms; limited ranges. □ *Level 2*: easy; may include changes of tempo, key, and meter; modest ranges. *Level 3*: moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements.

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**major key**

**melody membranophone**

**minor key**

**mixed meter mode**

**notation opera**

**oratorio**

**ostinato pentatonic scale**

**phrase pitch rhythm**

**rondo form**

**scale score**

**serial music**

**solfege sonata-allegro form**

**song forms**

**staff (staves) suite**

*Level 4*: moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys. □ *Level 5*: difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements.

*Level 6*: very difficult; suitable for musically mature students of exceptional competence. □ Tonally, a key based on a major scale; a scale that contains the following step pattern: whole, whole, half, whole, whole, whole, half; or uses the sol-fa tones of *do, re, mi, fa, so, la, ti, do*.

An organized sequence of single notes. □ An instrument that produces sound through the vibrations of a membrane meter The grouping of beats by which a piece of music is measured. □ Tonally, a key based on a minor scale; a scale that contains the following step pattern: whole, half, whole, whole, half, whole, whole; or uses the sol-fa tones of *la, ti, do, re, me, fa, so, la*. □ A mixture of duple and triple meters. □ A type of scale with a specific arrangement of intervals (e.g., Aeolian, Dorian, Ionian, Locrian, Lydian, Mixolydian, Phrygian) □ Written music indicating pitch and rhythm for performance. □ A drama set to music for voices and orchestra and presented with costumes and sets. □ A dramatic musical composition usually set to a religious text and performed by solo voices, chorus, and orchestra without action, special costumes, or scenery. A rhythmic or melodic accompaniment figure repeated continuously. □ A scale having five tones to the octave and containing no half steps: *do, re, mi, so, la*. □ A musical idea comparable to a sentence or a clause in language. □ The location of a note related to its highness or lowness. □ The combinations of long and short, even or uneven sounds that convey a sense of movement in time. □ A musical form in which a section is repeated, with contrasting sections in between, such as ABACA. □ The arrangement of notes in a specific order of whole and half steps. □ The organized notation of all of the instrumental and/or vocal parts of composition. □ A type of composition based on a technique involving a twelve-tone scale. See also *twelve-tone scale*. □ A system of designating verbal syllables for the degrees of the scale. □ A musical form that uses the overall design of exposition,

development, and recapitulation. □ The organization of sections of a song, represented by letters that depict □ similar and contrasting sections: AB, ABA, AABA, ABC, verse/refrain, and, etc. The horizontal lines on and between which notes are written. □ A musical composition consisting of a succession of short pieces.

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**symphony syncopation □ tempo □ texture □ theme and variation**

**timbre tonality (key) tone poem**

**triad □ triple meter twelve-bar blues**

**twelve-tone scale**

A long orchestral work divided into three to five movements. □ The placement of rhythmic accents on weak beats or weak portions of beats. The pace at which music moves according to the speed of the underlying beat. The character of the different layers of horizontal and vertical sounds. □ A compositional form in which a theme is clearly stated and is followed by a number of variations. □ Tone color or quality of sound heard. □ The tonal center of a composition. □ An orchestral composition based on an extra musical idea; a tone picture ,e.g., *The Pines of Rome*, by Ottorino Respighi". □ A three-note chord consisting of root, third, and fifth. □ Beats grouped into a set of three. □ A chord pattern often used in blues music based on the I, IV, and V chords and the blues scale in specific order within 12 bars. □ A scale constructed of all twelve half steps within an octave and organized in a specific order called a tone row.

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# THEATRE

# ARTS

## Scope and Sequence for Achievement in Theatre Arts

	K	1	2
Students will create theatre through improvising, writing, and refining scripts.	D	D	D
Students will act by developing, communicating, and sustaining characters.	D	D	E
Students will design and produce the technical elements of theatre through artistic interpretation and execution.	D	D	D
Students will direct by planning or interpreting works of theatre and by organizing and conducting rehearsals.	D	D	D
Students will research, evaluate, and apply cultural and historical information to make artistic choices.	D	D	D

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Students will make connections between theatre, other

disciplines, and daily life. D D E E E E P P P

Students will analyze, critique, and construct meanings from works of theatre. D D E E E P P P P

Students will demonstrate an understanding of context by analyzing and comparing theatre in various cultures and historical periods.

Students will use theatrical skills to communicate concepts or ideas from the Bible and universal themes in Catholic tradition.

D = Discover E = Explore P = Proficient

DDDEEEEPP DDEEEEPPP

## Kindergarten Theatre

In theatre students learn the difference between an actor portraying an imaginary character and a real person. Like actors, they begin to use their senses to observe the world and people and recreate in their minds a feeling or situation to help with character development. They learn that sense memory, which involves sight, smell, touch, taste or hearing, is an important skill for actors to develop. With their newly acquired skills they can retell a familiar story, myth, or fable and enjoy adding costumes and props to their performance. By portraying community members such as firefighters, families, and teachers, they learn acting skills. By developing important skills in working together in dramatizations, they begin to understand what it means to be a member of the audience.

### 1.0 ARTISTIC PERCEPTION

Students observe their environment and respond, using the

elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

\*1.1 Use the vocabulary of theatre, such as *actor*, *character*, *cooperation*, *setting*, the *five senses*, and *audience*, to describe theatrical experiences.

1.2 Identify differences between real people and imaginary characters.

## **2.0 CREATIVE EXPRESSION**

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

2.1

\*2.2 2.3

Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors). □ Perform group pantomimes and improvisations to retell familiar stories. □ Use costumes and props in role playing.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students experience the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world.

3.1 Retell or dramatize stories, myths, fables, and fairy tales from various cultures and times.

\*3.2 Portray different community members, such as firefighters, family, teachers, and through role-playing activities.

## **4.0 AESTHETIC VALUING**

Students respond to and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

\*4.1 Respond appropriately to a theatrical experience as an audience member. +4.1 Listen and participate appropriately in liturgies and assemblies.

4.2 Compare a real story with a fantasy story.

clerks,

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## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills.

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5.1 \*5.2

Dramatize information from other content areas. Use movement and voice, for example, to reinforce vocabulary, such as *fast, slow, in, on, through, over, under*.

Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.

## **Grade One Theatre**

Acting through facial expression, gestures, and movements alone

helps students develop characters. Through improvisation, students can create scenes. For example, they can create tableaux (frozen pictures) that depict a silent, motionless scene from a famous painting, moment in history or story. In the process they identify the cultural and geographic origins of stories.

## **1.0 ARTISTIC PERCEPTION**

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

\*1.1 Use the vocabulary of the theatre, such as *play*, *plot* (*beginning*, *middle*, and *end*), *improvisation*, *pantomime*, *stage*, *character*, and *audience*, to describe theatrical experiences.

1.2 Observe and describe the traits of a character.

## **2.0 CREATIVE EXPRESSION**

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

. 2.1 Demonstrate skills in pantomime, tableau, and improvisation.

. 2.2 Dramatize or improvise familiar simple stories from classroom literature or life □experiences, incorporating plot (beginning, middle and end) and using a tableau or a □pantomime.

\*2.3 Create simple props, costumes, and mask. +2.3 Create costumes for the Creation Story.

2.4 Discuss and practice theatre safety in working with sets, props,

and other actors.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

3.1 \*3.2 3.3

Identify the cultural and geographic origins of stories. □ Identify theatrical conventions, such as props, costumes, masks, and sets.

Describe the roles and responsibilities of audience and actor.

### **4.0 AESTHETIC VALUING**

Students respond to and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

\*4.1 Describe what was liked about a theatrical work or a story. □ 4.2 Identify and discuss emotional reactions to a theatrical experience.

### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills.

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\*5.1 \*5.2

Apply the theatrical concept of beginning, middle, and end to other content areas. For example, act out the life cycle of a

butterfly. □ Demonstrate the ability to work cooperatively in presenting a tableau, an improvisation, or a pantomime.

## Grade Two Theatre

Students perform in group improvisations and learn theatrical games to improve their theatre skills. In the process they develop cooperative skills in concentration and learn the vocabulary of the theatre, such as plot, scene, sets, and script. As students retell familiar stories as well those from other cultures, they identify universal character types.

### 1.0 ARTISTIC PERCEPTION

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

\*1.1 Use the vocabulary of theatre, such as *plot (beginning, middle, and end), scene, sets, conflict, script, and audience*, to describe theatrical experiences.

1.2 Use body and voice to improvise alternative endings to a story.

### 2.0 CREATIVE EXPRESSION

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

\*2.1 \*2.2 2.3

2.4

Perform in group improvisational theatrical games that develop cooperative skills and concentration.

Retell familiar stories, sequencing story points and identifying character, setting, and conflict.

Use improvisation to portray such concepts as friendship, hunger, or seasons. Create costume pieces, props, or sets for a theatrical experience.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students respond to the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

3.1 Identify theatre and storytelling forms from different cultures. □ \*3.2 Identify universal characters in stories from different periods and places.

### **4.0 AESTHETIC VALUING**

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

4.1 Respond to an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.

. \*4.2 Respond to a live performance with appropriate audience behavior.

. \*4.3 Identify the message or moral of a work of theatre.

+4.3 Identify the message or moral of a homily.

### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills.

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\*5.1 5.2

Use problem-solving and cooperative skills in dramatizing a story, a current event, or a concept from another subject area. Demonstrate the ability to participate cooperatively in the different jobs required to create a theatrical production.

### Grade Three Theatre

Students identify and describe important elements of theatre such as character, setting, conflict, motivation, props, stage areas, and blocking. They do cooperative scriptwriting and improvisations including determining basic blocking and stage areas, by applying their knowledge of the 5 W's (who, what, where, when, and why). By dramatizing different cultural versions of similar stories from around the world they increase their repertoire and identify universal themes. Students will learn how to read a script, noting the differences between a book and play. If they like a scene in a play they are reading, they can explain how the playwright succeeded. By participating in theatrical experiences, they gain many opportunities to demonstrate their problem-solving and cooperative skills.

#### **1.0 ARTISTIC PERCEPTION**

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

- . \*1.1 Use the vocabulary of theatre, such as *character, setting, conflict, dialogue, audience, motivation, props, stage areas, and blocking*, to describe theatrical experiences

- . \*1.2 Identify the 5 W's (who, what, where, when, and why) in a theatrical experience.

## **2.0 CREATIVE EXPRESSION**

Students apply processes and skills in acting, directing, designing, and playwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

\*2.1 Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.

- . 2.2 Create for classmates simple scripts that demonstrate knowledge of basic blocking and □stage areas.
- . 2.3 Create or design a physical setting for an improvisation or play.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

\*3.1 Dramatize different cultural versions of similar stories from around the world. 3.2 Identify universal themes in stories and plays from different periods and places.

## **4.0 AESTHETIC VALUING**

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

4.1 Develop and apply appropriate criteria or rubrics for evaluating a theatrical experience. \*4.2 Compare the content or message in two different works of theatre.

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## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

\*5.1 Use problem-solving and cooperative skills to dramatize a story or a current event from another content area, with emphasis on the 5 W's.

+5.1 Use problem-solving and cooperative skills to dramatize a story from the Bible.

5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

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## **Grade Four Theatre**

Students increase their theatre vocabulary as they improve their acting skills by exploring how voice affects meaning and how costumes and makeup communicate information about character. They also describe how an audience is affected differently by live theatre, film, television, and radio drama. In designing costumes, props, makeup or masks, students learn how to apply color, perspective, composition, and other visual art elements and principles. They also learn that storytelling and theatrical traditions from many cultures are a part of the history of California and that the entertainment industry has an important role in the State.

### **1.0 ARTISTIC PERCEPTION**

Students observe their environment and respond, using the

elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

- . \*1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.
- . \*1.2 Identify a character's objectives and motivations to explain that character's behavior.
- . \*1.3 Demonstrate how voice (diction, pace, and volume) may be used to explore multiple □possibilities for a live reading. Examples: “I want you to go.” ”I want you to *go*.” “I want *you* to go.”

## **2.0 CREATIVE EXPRESSION**

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

\*2.1 Demonstrate the emotional traits of a character through gesture and action. 2.2 Retell or improvise stories from classroom literature in a variety of tones

(gossipy, sorrowful, comic, frightened, joyful, sarcastic). □+2.2 Retell or improvise stories/parables from the Gospel. □\*2.3 Design or create costumes, props, makeup, or masks to communicate a character

in formal or informal performances.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the

world, noting diversity as it relates to theatre.

\*3.1 Identify theatrical or storytelling traditions in the cultures of ethnic groups throughout the history of California.

3.2 Recognize key developments in the entertainment industry in California, such as the introduction of silent movies, animation, radio and television broadcasting, and interactive video.

## **4.0 AESTHETIC VALUING**

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

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4.1 \*4.2 \*4.3

Develop and apply appropriate criteria or rubrics for critiquing performances as □ to characterization, diction, pacing, gesture, and movement. □ Compare and contrast the impact on the audience of theatre, film, television, radio, and other media. □ Describe students' responses to a work of theatre and explain what the playwright did to elicit those responses.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

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\*5.1 5.2 +5.2

5.3

Dramatize events in California history. □ Use improvisation and dramatization to explore concepts in other content areas. □ Use improvisation and dramatization to explore moral concepts found in the religious curriculum. □ Exhibit team identity and commitment to purpose when participating in theatrical experiences.

## Grade Five Theatre

Students describe theatrical experiences with an increased vocabulary, using such terms as protagonist and antagonist. They identify more complex structural elements of plot in a script, discover universal themes in the theatrical literature they are studying, and recognize more fully how theatre, television, and films play a part in their daily lives. Using appropriate criteria for critiquing theatrical performances, they can judge what they see and hear.

### **1.0 ARTISTIC PERCEPTION**

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

\*1.1 Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.

\*1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience

## **2.0 CREATIVE EXPRESSION**

Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theatre, film/videos, and electronic media productions and perform in them.

\*2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.

+2.1 Participate in improvisational activities to explore complex ideas and universal themes in the Catholic tradition, i.e. improvise a contemporary scene about one of the Ten Commandments.

\*2.2 Demonstrate the use of blocking (stage areas, levels, and actor's position, such as full front, quarter, profile, and full back) in dramatizations.

2.3 Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

\*3.1 3.2

\*3.3 3.4

Select or create appropriate props, sets, and costumes for a cultural celebration or pageant. Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions. Analyze ways in which theatre, television, and film play a part in our daily lives. Identify types of early American theatre, such as melodrama and musical theatre.

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#### **4.0 AESTHETIC VALUING**

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

4.1 Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.

\*4.2 Describe devices actors use to convey meaning or intent in commercials on television.

#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

\*5.1

Use theatrical skills to dramatize events and concepts from other curriculum areas, such as reenacting the signing of the Declaration of Independence in Social Science.

5.2 Identify the roles and responsibilities of performing and technical artists in theatre, film, television, and electronic media.

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## **Grade Six Theatre**

Students use such terms as vocal projection and subtext as they describe their theatrical experiences. As they perform, they show effective vocal and facial expressions, gestures, and timing. In

improvising situations, writing theatrical scenes and even short plays, they can include monologues and dialogues showing a range of character types from a variety of cultures. Students can use and evaluate with more confidence the makeup, lighting, props and costumes employed in theatre.

## **1.0 ARTISTIC PERCEPTION**

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

\*1.1 Use the vocabulary of theatre, such as action/reaction, vocal projection, subtext, theme, mood, design, production values, and stage crew, to describe theatrical experiences.

1.2 Identify how production values can manipulate mood to persuade and disseminate propaganda.

## **2.0 CREATIVE EXPRESSION**

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and perform in them.

2.1 Participate in improvisational activities, demonstrating an understanding of character, text, subtext, and context. For example, students in an ensemble, respond to a pre-scripted setting and situation and interact as invented characters.

\*2.2 Use effective vocal expression, gesture, facial expression, and timing to create character. 2.3 Write and perform scenes or one-act plays that include monologue,

dialogue, action, and setting together with a range of character types.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

3.1 Create scripts that reflect particular historical periods or cultures. □ \*3.2 Differentiate the theatrical traditions of cultures throughout the world, such as those

in Ancient Greece, Egypt, China, and West Africa.

### **4.0 AESTHETIC VALUING**

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

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4.1 \*4.2 +4.2

Develop and apply appropriate criteria for evaluating sets, lighting, costumes, makeup, and props. □ Identify examples of how theatre, television, and film can influence or be influenced by politics and culture.

Identify examples of Catholic values and traditions in theatre, film, television, and other electronic media.

### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

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\*5.1 \*5.2

Use theatrical skills to communicate concepts or ideas from other curriculum areas, such as a demonstration in Social Studies of how persuasion and propaganda are used in advertising. □ Students describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts.

## Grade Seven Theatre

Students learn and practice directing skills and work to improve their acting techniques. As they analyze the dramatic elements used by playwrights, they learn the vocabulary of the theatre and the elements of scriptwriting. Keeping a rehearsal script notebook, they write down directions and blocking notes as a play is being produced. As they compare and contrast various theatre styles used in different countries and time periods, they learn the value of theatre in communicating, enabling them to explain how theatre is influenced by culture.

### **1.0 ARTISTIC PERCEPTION**

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

\*1.1 Use the vocabulary of theatre, such as playwright, rehearsal, dress rehearsal, run-through, and cold reading, to describe theatrical experiences.

\*1.2 Identify dramatic elements within a script, such as

foreshadowing, crisis, rising action, catharsis, and denouement, using the vocabulary of theatre.

## **2.0 CREATIVE EXPRESSION**

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

2.1 Use improvisation in rehearsal to discover character and motivation.

- . \*2.2 Maintain a rehearsal script/notebook to record directions and blocking.
- . \*2.3 Create characters, environments, and actions that exhibit tension and suspense.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

- . \*3.1 Design and create masks, puppets, props, costumes, or sets in a selected theatrical style drawn from world cultures, such as Javanese shadow puppets or Kabuki masks.
- . \*3.2 Compare and contrast various theatre styles throughout history, such as those of Ancient Greece, Elizabethan theatre, Kabuki theatre, Kathakali dance theatre, and commedia dell'arte.

## **4.0 AESTHETIC VALUING**

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

4.1 \*4.2

Design and apply appropriate criteria or rubrics for evaluating the effective use of masks, puppetry, makeup, and costumes in a theatrical presentation. Explain how cultural influences affect the content or meaning of works of theatre.

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## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

5.1 Use theatrical skills to communicate concepts or ideas from other curriculum areas, such as creating a musical based on a piece of literature.

+5.1 Use theatrical skills to communicate concepts or ideas from the Bible. Create a musical based on a Bible story (use *Joseph and the Amazing Technicolor Dreamcoat*, or *Godspell*, or *Jesus Christ Superstar* as examples).

\*5.2 Demonstrate projection, vocal variety, diction, gesture, and confidence in an oral presentation.

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## **Grade Eight Theatre**

Students increased vocabulary and ability to identify and analyze recurring themes and patterns in a script help the students' production choices as they design and direct a play. Because they

have learned about various styles of theatre, from realism to musical theatre, they can create short dramatizations in those styles. By practicing several different techniques of acting, they can improve their skills in character development. Further, they describe how theatre has portrayed moments in American history and explain how technological advances have changed American theatre. Because of their work in aesthetic valuing, they are prepared to write a form review of a theatrical production.

## **1.0 ARTISTIC PERCEPTION**

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

- . \*1.1 Use the vocabulary of theatre, such as ensemble, proscenium, thrust, and arena staging, to describe theatrical experiences.
- . \*1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction.

1.3 Analyze the use of figurative language and imagery in dramatic texts.

## **2.0 CREATIVE EXPRESSION**

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and perform in them.

2.1

\*2.2

\*2.2 \*2.3

2.4 \*2.4

Create original dramas in selected styles of theatre, such as contemporary/realism, musical theatre, and classical theatre. □ Perform character-based improvisations, pantomimes, or monologues, using voice, blocking, and gesture to enhance meaning.

Perform monologues (classic and contemporary) in an audition setting. □ Students demonstrate acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices.

Analyze scripted scenes for technical and design requirements. □ Analyze scripted scenes for playwright's intention, theme, plot, conflict, resolution, character development, character objectives.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

3.1 Describe the ways in which American history has been reflected in theatre (e.g. the Social History of the 1930s and its influence on the development of American realism, trade unions, and guilds).

\*3.2 Identify and explain how technology has changed American theatre (e.g., how stage lighting has progressed from candlelight to gaslight to limelight to electrical light to digital light).

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#### **4.0 AESTHETIC VALUING**

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

\*4.1 Develop and articulate criteria to describe, analyze, and evaluate the effectiveness of artistic choices found in dramatic performances, and utilizing the criteria, write a formal review of a dramatic production.

4.2 Compare and contrast how works of theatre from different cultures or time periods convey the same or similar content or plot.

#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

5.1 +5.1 \*5.2

Use theatrical skills to present content or concepts in other subject areas, such as scripting and performing a scene from the Constitutional Convention. □ Use theatrical skills to present stories from the Gospel, i.e. using tableaux to perform live Stations of the Cross during Lent. □ Identify and demonstrate the skills of actor, director, playwright, designer, and dramaturg not only as they apply to roles in the theatre but career options in the dramatic arts. (Lesson Potential: Culminating Project where students work collaboratively in these roles to create an original work or a Research Paper or Oral Presentation opportunity.)

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# Theatre Sample Applications and Assessments

## Grades K-2 Sample Classroom Applications and Assessments:

Dramatize different versions of the Cinderella myth. Discuss the differences between the different versions in terms of character and culture.

Tour the stage area and/or theatre of your school and discuss parts of the stage, theatre etiquette, and safety concerns.

Create and perform a pantomime focusing on The Action (for example, brushing your teeth, playing a sport, baking or cooking, etc.)

Make a puppet out of found objects (i.e. a sock or spatula).

Listen to different types of music (classical, jazz, rock, R&B, rap, country) and encourage the students to move with rhythm to the different types of music.

Play TV reporter or Talk Show Host: while the teacher plays host or interviewer, the students improvise a real character (teacher, mother, father, etc.) and a fantasy character (Harry Potter, Spongebob, Willy Wonka, etc.)

Play a cooperative game such as Find the Leader or Let's Pretend. One member of the group leaves the area. Silently a leader is chosen and begins a movement that the group picks up. The chosen member comes back to the group and tries to identify the leader of the group. Meanwhile the leader should periodically change the movement (i.e. from thigh slapping to finger snapping). The guesser has three chances. Encourage the group members not to look directly at the leader, but to use their peripheral vision and concentration to follow the movements. Let's pretend this is a leaderless activity. Someone will shout out, "Hey everybody, I've got an idea!" To which the group enthusiastically replies, "Yeah!???" Then the first person will say,

“Let's pretend \_\_\_\_\_!”(For instance, Let's pretend the walls and floor are made of Jell-O, we all have eyes on our knees, etc.) The group responds with, “Yeah! Let's all pretend whatever the first person said.” And then the group proceeds with the action until the next person comes up with an idea and shouts it out. As the leader you should have several ideas stored up in your mind in case there is a lull in the group initiated ideas.

- Create simple costumes and props to support a dramatization of the Creation story from the Book of Genesis.

### **Grades 3-5 Sample Classroom Applications and Assessments:**

- Create improvisations in which they are focusing on the 5 Ws: Who, What, When, Where, and Why. For example, through cooperative work, the students create a situation such as: the Cook is in the Kitchen with a Knife When Three Blind Mice run across the floor being chased by a Cat.

- Create through improvisation and subsequently write a short scripted scene or original play.

- Make a mask out of found objects to portray morals or values found in the religious curriculum.

- Watching a film or live performance, ask students to identify character traits, objectives, and motivations that help explain that character's behavior.

- During a unit of California history, students will research the storytelling traditions of their local indigenous peoples and create an original performance in that style.

- Improvise a contemporary scene to depict one of the Ten Commandments. For example, students create and act out a scene regarding the 8th Commandment (thou shalt not covet thy neighbors' goods.)

- Invite a parent or relative who is employed in Theatre, Film, or Media to discuss their professional duties and training.

□ Play a version of *Mother, May I* (Teacher, May I) using parts of the stage (*Mother, may I go stage left?* □*Etc.*)

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### **Grades 6-8 Sample Classroom Applications and Assessments:**

□ Students create unique characters that are able to interact in different improvisational settings. For example, one student might create a farmer character in depth. They write a character biography, they write a monologue describing themselves or an important event in that characters' life, and then, via improvisation, they interact with other characters who do the same.

□ Students can research the origins of theatre in Greece and Rome. They write a 3-5 page paper on an assigned topic from that period.

□ Students read aloud, in a Reader's Theatre format, a scene from a Greek play (such as Aristophanes' *The Frogs*, or Sophocles' *Antigone*.)

□ Using Reader's Theatre, students read aloud A Play Called Noah's Flood by Suzan Zeder about a town putting on a Medieval drama. Then, the students work in small groups and taking a Bible Story, create an original Mystery play in poetic verse.

□ Students adapt and perform a contemporary version of a scene from a Shakespearean play such as *Romeo & Juliet* or *Twelfth Night*.

□ Students go on a field trip to see a professional production of a play or musical and write a critical response to that performance, citing all the elements of theatre (acting, directing, design, etc.)

□ Invite a professional designer to talk to the class about the process of theatrical design. Invite students to design a set

and/or costume for a selected scene from a Shakespearean play.

□ Students adapt a fantasy or animated film to the stage. Students must make theatrical decisions about the problems inherent in moving from screen to stage.

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## Glossary of terms used in the Theatre Content Standards

**acting areas actor**

**actor's position**

**antagonist**

**articulation blocking catharsis**

**center stage character characterization**

**climax**

**cold reading**

**collaboration**

**commedia dell'arte**

**conflict context**

**costume creative drama**

**crisis**

**critique**

**cue**

**denouement design design**

## **dialogue diction**

See *center stage, downstage, stage left, stage right, and upstage*. □ A person, male or female, who performs a role in a play or an entertainment. □ The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).

A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals. □ The clear and precise pronunciation of words. □ The planning and working out of the movements of actors on stage.

The purification or purgation of the emotions (such as pity and fear) caused in a tragedy. □ The center of the acting area. □ The personality or part an actor re-creates.

The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup. □ The point of highest dramatic tension or a major turning point in the action.

A reading of a script done by actors who have not previously reviewed the play. □ The act of working together in a joint intellectual effort. □ A professional form of theatrical improvisation, developed in Italy in the 1500s, featuring stock characters and standardized plots.

The opposition of persons or forces giving rise to dramatic action in a play. The interrelated conditions in which a play exists or occurs. □ conventions of theatre See *theatrical conventions*. □ Any clothing worn by an actor on stage during a performance.

An improvisational, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences. A decisive point in the plot of a play on which the outcome of the remaining actions depends.

Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the

production itself. A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.

The final resolution of the conflict in a plot. □ The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup. □ The conversation between actors on stage. □ The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.

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**directing**

**director downstage dramatic play**

**dramaturg □ dress rehearsals electronic media Elizabethan theatre ensemble □ epic theatre**

**exposition farce**

**form**

**formal theatre genre**

**gesture Greek theatre**

**improvisation informal theatre**

The art and technique of bringing the elements of theatre together to make a play. □ The person who oversees the entire process of staging a production. □ The stage area toward the audience.

Children's creation of scenes when they play "pretend" dramatic structure The special literary style in which plays are written. □ A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.

The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn. Means of communication characterized by the use of technology (e.g., radio, television, and the Internet)

The theatre of England during the reign of Queen Elizabeth I and often extended to the close of the theatres in 1640. □ A group of theatrical artists working together to create a theatrical production.

Theatrical movement of the early 1920's and 1930's characterized by the use of such artificial devices as cartoons, posters, and film sequences distancing the audience from theatrical illusion and allowing focus on the play's message.

Detailed information revealing the facts of a plot. □ A comedy with exaggerated characterizations, abundant physical or visual humor, and, often, an improbable plot. □ The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (e.g., narrative form, short story form, dramatic form or to patterns of meter, line, and rhymes, stanza or verse form). □ Theatre that focuses on public performance in front of an audience and in which the final production is most important. □ Literally, "kind" or "type". In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific subgenres of tragedy and comedy, such as the comedy of manners. □ An expressive movement of the body or limbs. □ Theatrical events in honor of the god Dionysus that occurred in Ancient Greece and included play competitions and a chorus of masked actors. □ A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting. □ A theatrical performance that focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.

## FINE ARTS

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### **Kabuki**

**level makeup**

**masks melodrama**

**mime**

**minstrel show**

**monologue motivation musical theatre Noh**

**objective pacing pageant pantomime pitch**

**play □ playwright production values**

**projection □ props (properties) proscenium**

**protagonist**

One of the traditional forms of Japanese theatre, originating in the 1600's and combining stylized acting, costumes, makeup, and musical accompaniment. □ The height of an actor's head actor as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial mean). Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods, characterizations, and so forth.

Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics. □ A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.

An ancient art form based on pantomime in which

conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime. □ Musical theatre that usually consisted of performances of traditional African-American music and dance provided by white actors in blackface and characterized by exploitive racial stereotypes.

A long speech by a single character. □ A character's reason for doing or saying things in a play. □ A type of entertainment containing music, songs, and, usually, dance. One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories. □ A character's goal or intention. □ The tempo of an entire theatrical performance. □ Any elaborate street presentation or a series of tableaux across a stage. Acting without words through facial expression, gesture, and movement. The highness or lowness of the voice. □ The stage representation of an action or a story; a dramatic composition. A person who writes plays. □ The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup. □ The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience. (*also vocal projection*) □ Items carried on stage by an actor; small items on the set used by the actors. □ The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch. The archway is in a sense the frame for the action on the stage. □ The main character of a play and the character with whom the audience identifies most strongly.

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**puppetry**

**reader's theatre**

**rehearsal rising action run-through script**

**sense memory**

**stage stage crew**

**stage manager stage left □ stage right stock characters**

**style**

**subtext tableau**

**text theatre**

**theatre of the absurd**

Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette. □ A performance created by actors reading script rather than working from memory.

Practice sessions in which the actors and technicians prepare for public performance through repetition. □ The middle part of a plot consisting of complications and discoveries that create conflict.

A rehearsal moving from start to finish without stopping for corrections or notes. □ The written text of a play. □ Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.

The area where actors perform. □ The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain. The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance. □ The left side of the stage from the perspective of an actor facing the audience. □ The right side of the stage from the perspective of an actor facing the audience. □ Established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience. □ The distinctive and unique manner

in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as such matters as the length and structure of sentences, tone, and use of irony. □ Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts. □ A silent and motionless depiction of a scene created by actors, often from a picture. The plural is *tableaux*. □ The printed words, including dialogue and the stage directions for a script. The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place. □ Theatrical movement beginning in the 1950s in which playwrights created works representing the universe as unknowable and humankind's existence as meaningless.

## FINE ARTS

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### **theatrical experiences theatrical games**

Events, activities, and productions associated with theatre, film/video, and electronic media. □ Noncompetitive games designed to develop acting skills, popularized by Spolin. *upstage*. Used as a noun, the stage area away from the audience; used as a verb, to steal focus of a scene.

The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming, and so forth.

**vocal quality** □ **volume** The degree of loudness or intensity of a voice.

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# VISUAL ARTS

FINE ARTS 55 January, 2013

## Scope and Sequence for Achievement in Visual Arts

	K	1	2
Students will understand, select, and apply media, techniques, and processes.	D	D	D
Students will understand and apply elements and organizational principles of art.	D	D	E
Students will consider, select, and apply a range of subject matter, symbols, and ideas.	D	D	E
Students will understand the visual arts in relation to history and cultures.	D	D	D
Students will reflect upon, describe, analyze, interpret, and evaluate their own and others' work.	D	D	E

Students will make connections between the

**visual arts, other disciplines, and daily life.**

**Students will identify, create, and appreciate all visual art as it relates to Church history and liturgy.**

D = Discover E = Explore P = Proficient

**DDEEEEEPP**

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D

D

E

E

E

P

P

P P

## Kindergarten Visual Arts

In the visual arts students may walk together and observe the repeated patterns made by the leaves on a tree or the bricks on the side of a building. They also may identify lines, colors, shapes and forms, and textures and observe changes in the shadows and in

sunlight. They may begin to talk about perspective, noticing how objects appear to be larger when close and smaller when far away. Students use this visual information to create works of art on paper and in three-dimensional constructions, using geometric shapes and lines that express feelings. Then they advance into analysis as they discover meaning and stories in works of art and see how other artists use the same lines, colors, shapes, and textures as the students did in their own work. Now they have a vocabulary to use as they tell why they like a work of art they made and learn about a variety of artwork in the world around them.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

1.1 \*1.2 \*1.3

Recognize and describe simple patterns found in the environment and works of art. Name art materials (e.g., clay, paint, and crayons) introduced in lessons. □ Identify the elements of art (line, color, shape/form, texture, value, space) in the

environment and in works of art, emphasizing line, color, and shape/form and how they exist in relationship to each other

## **2.0 CREATIVE EXPRESSION**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

2.1 \*2.2

2.2 \*2.3 +2.4

2.4

2.5 \*2.6 2.7

Use lines, shapes/forms, and colors to make patterns. □ Demonstrate beginning skill in the use of tools and processes, such as the use of scissors,

glue, and paper in creating a three-dimensional construction. Students learn to use tools in a safe and responsible manner.

Make a collage with cut or torn paper shapes/forms. □ Paint pictures expressing ideas about family and neighborhood.

Students will realize a personal relationship with God through creative expression and experience.

Use lines in drawings and paintings to express feelings. □ Use geometric shapes/forms (circle, triangle, square) in a work of art. Create a three-dimensional form, such as a real or imaginary animal.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious +

\*3.1 Identify and describe works of art that show people doing things together. 3.2 Look at and discuss works of art from a variety of times and places.

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### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities, both secular and religious +

4.1 Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture).

\*4.2 Describe what is seen (including both literal and expressive content) in selected works of art.

. 4.3 Discuss how and why they made a specific work of art.

. 4.4 Give reasons why they like a particular work of art they made, using appropriate art □vocabulary.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

5.1 +5.2

Look at and draw something used every day (e.g., scissors, toothbrush, fork) and describe how the object is used.

Point out images (e.g., photographs, paintings, murals, ceramics, sculptures) and symbols found at home, in school, in the parish, and in the community, including national and state symbols and icons.

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## **Grade One Visual Arts**

Students, working in flat, two-dimensional formats, and/or create three-dimensional works of art, using texture and color. Along with learning the elements of art, such as line, color, shape, and texture, students describe a variety of subject matter in works of art. For example, they can examine landscapes portrayed in early

morning light or at night; seascapes on a calm or stormy day; portraits of men and women, boys and girls; and still-life compositions of objects large to small, bright to dull, and rough to smooth.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

1.1 Distinguish among various media when looking at works of art (e.g., clay, paints, drawing materials).

\*1.2 Identify the elements of art in objects in nature, in the environment, and in works of art, emphasizing line, color, shape/form, and texture.

## **2.0 CREATIVE EXPRESSION**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

2.1 \*2.2 \*2.3

2.4

2.5 2.6 2.7 2.8

Use texture in two-dimensional and three-dimensional works of art. □ Mix secondary colors from primary colors and describe the process. □ Demonstrate beginning skill in the manipulation and use of sculptural materials (clay,

paper, and papier maché) to create form and texture in works of art. □ Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art. □ Create a representational sculpture based on people, animals, or

buildings. □ Draw or paint a still life, using secondary colors. □ Use visual and actual texture in original works of art. □ Create artwork based on observations of actual objects and everyday scenes.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious +

\*3.1 Identify and describe works of art that show people doing things together

. 3.2 Identify and describe various subject matter in art (e.g., landscapes, seascapes, □ portraits, still life).

. 3.3 View and then describe art from various cultures.

. 3.4 Identify art objects (e.g., Japanese screen painting, Mexican tin art, African □ masks) from various cultures and describe what they have in common and how they differ.

### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities, both secular and religious +

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\*4.1 4.2

Identify and describe various reasons for making art. □ Describe how and why they made a selected work of art, focusing on the media and technique.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

### 5.1 \*5.2

Compare and contrast objects of folk art from various time periods and cultures.

Identify and sort pictures into categories according to the elements of art emphasized in various works (e.g., color, line, shape/form, and texture).

5.3 Describe objects designed by artists (e.g., furniture, appliances, cars)

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## **Grade Two Visual Arts**

Students continue to expand their understanding of the elements of art and apply them as they learn to use basic tools and art-making processes, such as printmaking and collage. They describe art objects from various cultures and time periods brought into the classroom for analysis. The objects are also analyzed by a docent from a local museum. Now students are beginning to evaluate their own work as they analyze what they intended to paint and how well they succeeded.

### **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

1.1 Perceive and describe repetition and balance in nature, in the environment, and in works of art.

\*1.2 Perceive and discuss differences in mood created by warm and cool colors. \*+1.3 Identify the elements of art in objects in nature, the environment, in religious and secular works of art, emphasizing line, color, shape/form, texture, and space.

## **2.0 CREATIVE EXPRESSION**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

\*2.1 2.2 2.3

\*2.4 2.5

Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage, and stencils.

Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors, and tempera.

Depict the illusion of depth (space) in a work of art, using overlapping shapes, relative size, and placement within the picture. □ Create a painting or drawing, using warm or cool colors expressively.

Use symmetry (bilateral or radial) to create visual balance.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious

+

3.1 3.2

\*+3.3

Explain how artists use their work to share experiences or communicate ideas. Recognize and use the vocabulary of art to describe art objects from various cultures and time periods.

Identify and discuss how art is used in church events and liturgical celebrations in various cultures, past and present, including the use in their own lives.

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#### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities, both secular and religious +

- . 4.1 Compare ideas expressed through their own works of art with ideas expressed in the work of others.
- . 4.2 Compare different responses to the same work of art.
- . \*4.3 Use the vocabulary of art to talk about what they wanted to express in their own □works of art and how they succeeded.
- . \*4.4 Use appropriate vocabulary of art to describe the successful use of an element □of art in a work of art.

#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also

learn about careers in and related to the visual arts.

\*5.1

5.2

5.3 +5.4

Use placement, overlapping, and size differences to show opposites (e.g., up/down, in/out, over/under, together/apart, fast/slow, stop/go).

Select and use expressive colors to create mood □ Identify pictures according to expressive qualities (e.g., theme and mood).

Discuss artists in the community, including religious artists, who create different kinds of art (e.g., prints, ceramics, paintings, sculpture).

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## Grade Three Visual Arts

Students increase their understanding of how to create the illusion of space and apply those techniques in their own work, allowing them to recognize near and far distances in a painting. They also compare works of art made with different media, such as watercolor or oil paint, and different art objects. Creating works of visual art based on their observations of objects and scenes, they include drawing, painting, sculpture, printmaking. Students also become familiar with art from various parts of the world. Students progress into analyzing how diverse works may communicate similar themes, ideas, or moods and can distinguish among representational, abstract, and nonrepresentational works of art, including developing and applying appropriate criteria for evaluation. For example, they might consider how effectively the artist used elements of art, such as line, shape, and color, to

communicate a mood. In addition, students apply criteria to their own artwork and explain how it might be improved. Another activity allows students to apply their understanding of the communicative quality of the visual arts as they describe, for example, how costumes contribute to the meaning of a dance, how an artist tells a story in a figurative painting, how a work of art can be the inspiration for a poem, or how artists have affected people's lives.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

1.1 Perceive and describe rhythm and movement in works of art and in the environment.

. \*1.2 Describe how artists use tints and shades in painting.

. \*1.3 Identify and describe how foreground, middle ground, and background are used to create □the illusion of space.

1.4 Compare and contrast two works of art made by the use of different art tools

and media (e.g., watercolor, oil paint, pastel). □\*1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

## **2.0 CREATIVE EXPRESSION**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

2.1 Explore ideas for art in a personal sketchbook. □\*2.2 Mix and apply paints to create tints, shades, and neutral colors.

- . 2.3 Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.
- . 2.4 Create a work of art based on the observation of objects and scenes in daily □life, emphasizing value changes.
- . 2.4 Use fibers or other materials to create a simple weaving.
- . 2.5 Create an imaginative clay sculpture based on an organic form.
- . 2.6 Create an original work of art emphasizing rhythm and movement, using a selected □printing process.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious  
+

3.1 Compare and describe various works of art that have a similar theme and were created at different time periods.

3.2 Identify artists and discuss art traditions. □FINE ARTS 63  
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3.3 Distinguish and describe representational, abstract, and nonrepresentational works of art.

\*3.4 Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery.

3.5 Write about a work of art that reflects a cultural background.

### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles

of design, and aesthetic qualities, both secular and religious +

4.1 \*4.2 4.3

Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

Identify successful and expressive qualities of their own works of art and describe what might be done to improve them. □ Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

5.1 Design costumes that contribute to the meaning of a dance. □ \*5.2 Illustrate a poem or story inspired by their own works of art. □ \*5.3 Visit museums and galleries;; explore curators and gallery owners' careers.

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# **Grade Four Visual Arts**

Students use their knowledge of proportion and measurement learned in mathematics when they create a portrait. Measuring from the top of the head to under the chin, they find that the eyes are halfway between. Negative space is just as important to what is being expressed as positive space. Connecting the visual arts and California history, they can discuss the content of artworks created by artists from various cultures.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, architecture, and the environment. They also use the vocabulary of the visual arts to express their observations.

1.1 Perceive and describe contrast and emphasis in works of art and in the environment.

- . \*1.2 Describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art.
- . \*1.3 Identify pairs of complementary colors (yellow/violet; red/green; orange/blue) and discuss how artists use them to communicate an idea or mood.

1.4 Describe the concept of proportion (in face, figure) as used in works of art.

\*1.5 Describe and analyze the elements of art (color, shape/form, line, texture, space and value), emphasizing form, as they are used in works of art and found in the environment.

## **2.0 CREATIVE EXPRESSION**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

- . 2.1 Use shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere).
- . 2.2 Use accurate proportions to create an expressive portrait or a figure drawing or painting.
- . 2.3 Use additive and subtractive processes in making simple sculptural forms.
- . 2.4 Use the interaction between positive and negative space expressively in a work of art.

- . \*2.5 Use contrast (light and dark) expressively in an original work of art.
- . \*2.6 Use complementary colors in an original composition to show contrast and emphasis.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious +

3.1

3.2 +3.3

Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

Identify and discuss the content of works of art in the past and present, focusing on the different cultures that have contributed to California's history and art heritage. Research and describe the influence of religious groups on art and architecture,

focusing primarily on buildings in California both past and present.

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### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to elements of art, the principles of design, and aesthetic qualities, both secular and religious +

- . 4.1 Describe how using the language of the visual arts helps to clarify personal responses to works of art.
- . 4.2 Identify and describe how a person's own cultural context

influences individual responses to works of art.

. 4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.

. 4.4 Identify and describe how various cultures define and value art differently.

\*4.5 Describe how the individual experiences of an artist may influence the development of

specific works of art.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

5.1 □ \*5.2 Construct their own city or environment using the principles of art.

Research twentieth-century artists who have incorporated symmetry or asymmetry as part of their work and then create a work of art, using bilateral or radial symmetry.

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## **Grade Five Visual Arts**

Principles of design, such as composition, emphasis, unity, and the depiction of space, become part of the visual arts vocabulary and are applied as students create original works of art with traditional and new media. Students refine their artistic skills, such as perspective, and use those skills in drawings, sculpture, mixed media, and digital media (e.g., computer-generated art, digital

photography, and videography). Using a defined set of criteria to describe how they would change or improve their work, they become more proficient in assessing their artwork.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

\*1.1 1.2 1.3

Identify and describe the principles of design in visual compositions, emphasizing □unity and harmony. □Identify and describe characteristics of representational, abstract, and nonrepresentational works of art.

Use their knowledge of all the elements of art to describe similarities and differences in works of art and in the environment.

## **2.0 CREATIVE EXPRESSION Creating, Performing, and Participating in the Visual Arts**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

\*2.1 Use one-point perspective to create the illusion of space.

. 2.2 Create gesture and contour observational drawings.

. 2.3 Demonstrate beginning skill in the manipulation of digital imagery □(e.g., computer-generated art, digital photography, or videography).

. 2.4 Create an expressive abstract composition based on real objects.

. 2.5 Assemble a found object sculpture (as assemblage) or a

mixed media two-dimensional □ composition that reflects unity and harmony and communicates a theme.

\*2.6 Use perspective in an original work of art to create a real or imaginary scene.

2.7 Communicate values, opinions, or personal insights through an original work of art.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious +

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3.1 3.2 3.3

Describe how local and national art galleries and museums contribute to the conservation of art.

Describe and compare various fine, traditional, and folk arts from historical periods worldwide. □ View selected works of art from a major culture and observe changes in materials □ and styles over a period of time.

### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities, both secular and religious +

4.1 4.2

4.3 \*4.4

Identify how selected principles of design are used in a work of art and how they affect personal responses to and evaluation of the work of art. □ Compare the different purposes of a specific culture for creating art.

Develop and use specific criteria as individuals and in groups to assess works of art. Assess their own works of art, using specific criteria, and describe what □ changes they would make for improvement.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

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\*5.1 5.2

Use linear perspective to depict geometric objects in space. □ Identify and design icons, logos, and other graphic devices as symbols for ideas

and information.

## **Grade Six Visual Arts**

Students analyze how balance is used in two- and three-dimensional works of art. Using artwork to express a mood, a feeling, or an idea, they demonstrate more complexity and technical skill in their drawings, paintings, and sculpture. Through the use of a variety of resources, they can research and discuss the visual arts throughout history. They are also able to recognize and

use art as a metaphor for abstract ideas expressed in a variety of cultures and historical periods.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

\*1.1 Identify and describe *all* the elements of art found in selected works of art (color, shape/ form, line, texture, space, and value).

- . 1.2 Discuss works of art as to theme, genre, style, idea, and differences in media.
- . 1.3 Describe how artists can show the same theme by using different media and styles.
- . 1.4 Describe how balance is effectively used in a work of art (e.g., symmetrical, □asymmetrical, and radial).

## **2.0 CREATIVE EXPRESSION**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

2.1 Use various observational drawing skills to depict a variety of subject matter.

- . \*2.2 Apply the rules of two-point perspective in creating a thematic work of art.
- . \*2.3 Create a drawing, using varying tints, shades, and intensities.
- . 2.4 Create increasingly complex original works of art reflecting personal choices and increased technical skill.

- . 2.5 Select specific media and processes to express moods, feelings, themes, or ideas.
- . 2.6 Use technology to create original works of art.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious +

- . 3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).
- . 3.2 View selected works of art from a culture and describe how they have changed or not changed in theme and content over a period of time.
- . 3.3 Compare, in oral or written form, representative images or designs from at least two selected cultures.

### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities, both secular and religious +

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4.1 4.2

4.3 4.4

Construct and describe plausible interpretations of what they perceive in works of art. Identify and describe ways in which their

culture is being reflected in current □ works of art.

Develop specific criteria as individuals or in groups to assess and critique works of art. Change, edit, or revise their works of art after a critique, articulating reasons for their changes.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

\*5.1

\*5.2

5.3 5.4

Create artwork containing visual metaphors that express the traditions and myths of selected cultures. □ Describe tactics employed in advertising to sway the viewer's thinking and provide examples.

Establish criteria to use in selecting works of art for a specific type of art exhibition. Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people's lives.

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## **Grade Seven Visual Arts**

Students focus on developing a series of related works to express a personal statement. As they develop their works, they describe

how their application of the elements of art and principles of design contribute to what they want to express. Aware that art is not created in isolation, they compare and contrast works from different time periods and cultures and reflect on the artists' styles in relation to time and place. In the process they are identifying what they believe to be important to look for in works of art and what criteria they want to apply as they critique those works.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

- . 1.1 Describe the environment and selected works of art, using artist vocabulary.
- . 1.2 Identify and describe scale (proportion) as applied to two-dimensional and □three-dimensional works of art.
- . 1.3 Identify and describe the ways in which artists convey the illusion of space (e.g., □placement, overlapping, relative size, atmospheric perspective, and linear perspective).

\*1.4 Analyze and describe how the elements of art and the principles of design contribute to

the expressive qualities of their own works of art.

## **2.0 CREATIVE EXPRESSION**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

2.1 \*2.2

2.3 \*2.4 2.5

## 2.6 2.7

Develop increasing skill in the use of at least three different media. □ Use different forms of perspective to show the illusion of depth on a two-dimensional surface. □ Develop skill in using mixed media while guided by a selected principle of design. Develop skill in mixing paints and showing color relationships.

Interpret reality and fantasy in original two-dimensional and three-dimensional works of art.

Create an original work of art, using film, photography, computer graphics, or video. Create a series of works of art that express a personal statement demonstrating skill in applying the elements of art and the principles of design.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious +

#### 3.1 \*3.2.

Research and describe how art reflects cultural values in various traditions throughout the world. □ Compare and contrast works of art from various periods, styles, and cultures and explain how those works reflect the society in which they were made.

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### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities, both secular and religious +

4.1 Explain the intent of a personal work of art and draw possible

parallels between it and the work of a recognized artist.

4.2 Analyze the form and content of works of art. □ \*4.3 Take an active part in a small-group discussion about the artistic value of specific works

of art, with a wide range of the viewpoints of peers being considered. □ 4.4 Develop and apply specific and appropriate criteria individually or in groups

to assess and critique works of art. □ 4.5 Identify what was done when a personal work of art was reworked and

explain how those changes improved the work.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that

contribute to arts.

5.1 5.2 5.3

5.4 \*5.5 \*5.6

lifelong learning and career skills. They also learn about careers in and related to the visual

Study the music and art of a selected historical era and create a multimedia presentation that reflects that time and culture. □ Use various drawing skills and techniques to depict lifestyles and scenes from selected civilizations.

Examine art, photography, and other two- and three-dimensional images, comparing how different visual representations of the same object lead to different interpretations of its meaning, and

describe or illustrate the results. □ Identify professions in or related to the visual arts and some of the specific skills needed for those professions.

Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture. □ Select work for an art exhibition.

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# Grade Eight Visual Arts

Students combine their skills in artistic perception and aesthetic valuing to analyze and justify the artistic choices they make about their own work and determine how those choices contribute to the expressive quality of the work. In both art media and processes, they demonstrate increased technical skills as they create works of art. Learning how art can make a social comment or protest a social condition in their research of art from various times and places affects their discussions of the effects on society of all visual communication, including television, videos, film, and the Internet. Their ability to present a reasoned argument about the artistic value of a work of art can be applied to the works they create or the works of others past or present.

### **1.0 ARTISTIC PERCEPTION**

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

\*1.1 Use artistic terms when describing the intent and content of works of art.

- . 1.2 Analyze and justify how their artistic choices contribute to the expressive □quality of their own works of art.
- . 1.3 Analyze the use of the elements of art and the principles of design as they relate □to meaning in video, film, or electronic media.

## **2.0 CREATIVE EXPRESSION**

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art, both secular and religious +

- . 2.1 Demonstrate an increased knowledge of technical skills in using more complex two-dimensional art media and processes (e.g., printing press, silk screening, computer graphics software).
- . 2.2 Design and create maquettes for three-dimensional sculptures.
- . 2.3 Create an original work of art, using film, photography, computer graphics, or video.
- . 2.4 Design and create an expressive figurative sculpture.
- \*2.5 Select a medium to use to communicate a theme in a series of works of art.
- . 2.6 Design and create both additive and subtractive sculptures.
- . 2.7 Design a work of public art appropriate to and reflecting a location.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists, both secular and religious

+

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3.1 \*3.2 3.3 3.4

Examine and describe or report on the role of a work of art created to make a social comment or protest social conditions. □ Compare, contrast, and analyze styles of art from a variety of times and places in Western and non-Western cultures.

Identify major works of art created by women and minority artists and describe the impact of those works on society at that time. □ Discuss the contributions of various immigrant cultures on the art of a particular society.

### **4.0 AESTHETIC VALUING**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities, both secular and religious +

- . 4.1 Define their own points of view and investigate the effects on their interpretation of art from cultures other than their own.
- . 4.2 Develop a theory about the artist's intent in a series of works of art, using reasoned statements to support personal opinions.
- . 4.3 Construct an interpretation of a work of art based on its form and content.
- \*4.4 Apply a set of criteria as individuals or in groups to assess and critique works of art.

4.5 Present a reasoned argument about the artistic value of a work

of art and respond to the arguments put forward by others within a classroom setting.

\*4.6 Select a grouping of their own works of art that reflects growth over time and describe the progression.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

5.1 Select a favorite artist and some of his or her works of art and create a music video that expresses personal ideas and views about the artist.

\*5.2 Create a painting, satirical drawing, or editorial cartoon that expresses personal opinions about current social or political issues.

. 5.3 Demonstrate an understanding of the effects of visual communication media (e.g., television, music videos, film, internet, advertisement, print/media) on all aspects of society.

. 5.4 Work collaboratively with a community artist to create a work of art, such as a mural, and write a report about the skills needed to become a professional artist.

\*5.5 Research and report on what various types of artists (e.g., architects, designers, graphic artists, animators) produce and how their works play a role in our everyday environment.

5.6 Prepare and plan an art exhibit.

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# Visual Arts Sample Applications and Assessments

## Grades K-2 Sample Classroom Applications and Assessments:

- Drawing basic forms to create people, animals...
  - Line design
  - Texture design (rubblings)
  - Symmetrical shape designs or Pattern design
  - Color wheel
  - Weaving (cool vs. warm) or complementary
  - Clay animals out of basic shapes
  - Positive/negative design
  - Drawing self-portraits to learn size relationship
  - Underwater scenes
  - Overlapping shapes
  - Introduction to one point perspective
  - Ariel perspective and landscapes
  - Show paintings and discuss art, nature, and objects in the environment
  - Drawing “shoes”-intro to “contour”
  - Draw “Easter” egg;; design color, symbolism and pattern
- Grades 3-5 Sample Classroom Applications and Assessments:**

- Native American masks

- Sand or yarn painting
- Weaving-rugs, coil (pattern)
- How colors are made-pigment and color symbolism
- Posters for community activities/contests
- Draw and build a California mission
- Draw “contour” hands
- Draw corner of room/hallway-perspective
- Draw from nature and observation
- Draw objects around classroom
- Aboriginal Art
- Mobile
- Harlem Renaissance
- Copy the style of a famous artist
- Scratch Art design

**Grades 6-8 Sample Classroom Applications and Assessments:**

- Draw outside and inside of church
- Analyze paintings and write about them
- Timeline art periods
- Mural
- Mask making-Greek, Egyptian, etc.
- Drawing Greek vases
- Jewelry

- Critique art-self assessment and peer assessment
- Participate in an art show and exhibit
- Posters for school/community and contest
- Two-point perspective-inside church
- Art games to analyze paintings, drawings-art bingo
- Relating art to social, economical, political issues

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## Glossary of terms used in Visual Arts Content Standards

**abstract**

**additive**

**aesthetics analogous**

**arbitrary colors art criticism**

**art elements assemblage**

**asymmetry**

**background balance**

**collage □ color □ color relationships**

**color theory colors**

**composition content □ contour drawings**

Artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted. □ Refers

to the process of joining a series of parts together to create a sculpture. aerial perspective Aerial or atmospheric perspective achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art. A branch of philosophy; the study of art and theories about the nature and components of aesthetic experience.

Refers to closely related colors; a color scheme that combines several hues next to each other on the color wheel. Colors selected and used without reference to those found in reality. An organized system for looking at the visual arts; a process of appraising what students should know and be able to do.

See *elements of art*. A three-dimensional composition in which a collection of objects is unified in a sculptural work. A balance of parts on opposite sides of a perceived midline, giving the appearance of equal visual weight. The part of the picture plane that seems to be farthest from the viewer. The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial. An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface. The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity. Also called color *schemes* or *harmonies*. They refer to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary. An element of art. Color has three properties: hue, value, and intensity. complementary Colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors. The organization of elements in a work of art. Message, idea, or feelings expressed in a work of art. The drawing of an object as though the drawing tool is moving along all the edges and ridges of the form. Difference between two or more elements (e.g.,

value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

**contrast** □ **cool colors** Colors suggesting coolness: blue, green, and violet.

**curvature** The act of curving or bending. One of the characteristics of line. □ FINE ARTS 76 January, 2013

**curvilinear design**

**distortion dominance elements of art**

**emphasis expressive content figurative foreground**

**focal point form**

**function** □ **genre** □ **gesture drawing harmony**

**hue installation art**

**intensity**

**line** □ **linear perspective**

**line direction line quality**

**maquette mass**

Formed or enclosed by curved lines. □ The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole. □ Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique. □ The importance of the emphasis of one aspect in relation to all other aspects of a design. □ Sensory components used to create works of art: line, color, shape/form, texture, value, space. □ Special stress given to an element to make it stand out. □ Ideas that express ideas and

moods. □ Pertaining to representation of form or figure in art. □ Part of a two-dimensional artwork that appears to be nearer the viewer or in the front. *Middle ground* and *background* are the parts of the picture that appear to be farther and farthest away. □ The place in a work of art on which attention becomes centered because of an element emphasized in some way. □ A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content). The purpose and use of a work of art. □ The representation of people, subjects, and scenes from everyday life. □ The drawing of lines quickly and loosely to show movement in a subject. □ The principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts. □ Refers to the name of a color (e.g., red, blue, yellow, orange). □ The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept. □ Also called *chroma* or *saturation*. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel. □ A point moving in space. Line can vary in width, length, curvature, color, or direction. □ A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space. □ Line direction may be horizontal, vertical, or diagonal. □ The unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width. □ A small preliminary model (of a sculpture or a building). □ The outside size and bulk of a form, such as a building or a sculpture; the visual *weight* of an object.

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**media**

**middle ground mixed media**

**monochromatic**

**mood**

**motif**

**movement multimedia**

**negative neutral colors**

**nonobjective**

**perspective**

**organic**

**pattern performance art**

**perspective**

**point of view portfolio positive primary colors printmaking**

**principles of design**

**properties of color proportion rectilinear reflection**

Plural of *medium*, referring to materials used to make art; categories of art (e.g., painting, sculpture, film). □ Area of a two-dimensional work of art between foreground and background.. □ A work of art for which more than one type of art material is used to create

the finished piece. □ A color scheme involving the use of only one hue that can vary in value or intensity. □ The state of mind or feeling communicated in a work of art, frequently through color. □ A unit repeated over and over in a pattern. The repeated

motif often creates a sense of rhythm. □ The principle of design dealing with the creation of action. □ Computer programs that involve users in the design and organization of text, graphics, video, and sound in one presentation. □ Refers to shapes or spaces that are or represent areas unoccupied by objects. □ The colors black, white, gray, and variations of brown. They are included in the color family called *earth colors*. □ Having no recognizable object as an image. Also called *nonrepresentational*. observational Skills learned while observing firsthand the object, figure, or place. one-point □ A way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point on the horizon known as the *vanishing point*. □ Refers to shapes or forms having irregular edges or to surfaces or objects resembling things existing in nature. □ Anything repeated in a predictable combination. □ A type of art in which events are planned and enacted before an audience for aesthetic reasons. □ A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface. □ The angle from which the viewer sees the objects or scene. □ A systematic, organized collection of student work. □ Shapes or spaces that are or represent solid objects. □ Refers to the colors red, yellow, and blue. From these all other colors are created. The transferring of an inked image from one surface (from the plate or block) to another usually paper. □ The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity). □ Characteristics of colors: hue, value, intensity. □ The size relationships of one part to the whole and of one part to another. Formed or enclosed by straight lines to create a rectangle. □ Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

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**rhythm**

**rubric scale**

**sculpture**

**secondary colors**

**shade shape**

**space**

**still life structure style**

**stylized subordination**

**subtractive texture**

**theme three-dimensional tint □ tone two-dimensional two-point perspective**

**unity value**

**value scale vanishing point variety**

Intentional, regular repetition of lines of shapes to achieve a specific repetitious effect or pattern. □ A guide for judgment or scoring; a description of expectations. □ Relative size, proportion. Used to determine measurements or dimensions within a design or work of art.

A three-dimensional work of art either in the round (to be viewed from all sides or in bas relief (low relief in which figures protrude slightly from the background). □ Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet.

Color with black added to it. □ A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans. □ The emptiness or area between,

around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them. Arrangement or work of art showing a collection of inanimate objects. □ The way in which parts are arranged or put together to form a whole. □ A set of characteristics of the art of a culture, a period, or school of art. It is □ the characteristic expression of an individual artist. □ Simplified; exaggerated. □ Making an element appear to hold a secondary or lesser importance within a design or work of art. □ Refers to sculpting method produced by removing or taking away from the original material (the opposite of *additive*). □ The surface quality of materials, either actual (tactile or implied visual). It is one of the elements of art. □ An idea based on a particular subject. □ Having height, width, and depth. Also referred to as 3-D. □ Color lightened with white added to it. □ Color shaded or darkened with gray, (black plus white). □ Having height and width but not depth. Also referred to as 2-D.

A system to show three-dimensional objects on a two-dimensional surface. The illusion of space and volume utilizes two vanishing points on the horizon line. Total visual effect in a composition achieved by the careful blending of the elements of art and the principles of design.

Lightness or darkness of a hue or neutral color. A *value scale* shows the range of values from black to white. □ Scale showing the range of values from black to white and light to dark. □ In perspective drawing, a point at which receding lines seem to converge.

A principle of art concerned with combining one or more elements of art in different ways to create interest.

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**virtual** □ **visual literacy**

**visual metaphor volume**

**warm colors watercolor**

Refers to an image produced by the imagination and not existing in reality. Includes thinking and *communication*. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image. □ Images in which characteristics of objects are likened to one another and represented *as* that other. They are closely related to concepts about symbolism. The space within a form (e.g., in architecture, volume refers to the space within a building) □ Colors suggesting warmth: red, yellow, and orange. □ Transparent pigment mixed with water. Paintings done with this medium are known as *watercolors*.

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# DANCE

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Scope and Sequence for Achievement in  
Dance



	K	1	2
Students will identify and perform movement elements and dance skills.	D	D	E
Students will understand choreographic principles, processes and structures.	D	D	E
Students will understand how dance creates and communicates meaning.	D	D	E
Students will apply analytical and evaluative thinking skills in dance.	D	D	D
Students will demonstrate an understanding of dance in various cultures and historical periods.	D	D	E

Students will make connections  
 D D E E P P P P  
 P P between dance and healthful living.

Students will make connections between  
 dance, other disciplines D D E E E P P P P P  
 and daily life.

Students will create, perform, and  
 use movement to celebrate their D D E E E P P P  
 P P

# relationship with God.

D = Discover E = Explore P = Proficient

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**Kindergarten Dance** □ Students learn many ways to move through space and respond to their teacher's instructions to hop, turn, wiggle, or be still. They use this ability to control their movements, express ideas, and respond to different types of music. By learning folk and traditional dances, they can talk about how the dances are the same or different by using such terms as *costume*, *speed*, and *force*. They also learn to distinguish between everyday movements and dance movements.

## 1.0 ARTISTIC PERCEPTION

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

- . \*1.1 Build the range and capacity to move in a variety of ways.
- . \*1.2 Perform basic locomotor skills (e.g., walk, run, gallop, jump, hop, and balance).
- . \*1.3 Understand and respond to a wide range of opposites (e.g., high/low, □forward/backward, wiggle/freeze).
- . \*1.4 Perform simple movements in response to oral instructions (e.g, walk, turn, □reach).

## 2.0 CREATIVE EXPRESSION

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance, both secular and religious.

+2.1 Create movements that reflect a variety of personal experiences (e.g., recall feeling happy, sad, angry, excited ).

\*2.2 Respond spontaneously to a variety of stimuli (e.g., sounds, words, songs, props, and images) with original movements.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious

3.1 Name and perform folk/traditional dances from the United States/other countries.

### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.

4.1 Explain basic features that distinguish one kind of dance from another (e.g., speed, force/ energy use, costume, setting, music).

### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

5.1 Give examples of the relationship between everyday movement in school and dance movement.

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# Grade One Dance

Students use locomotor movements that carry them across the room as well as axial movements of different parts of their bodies while staying in place. As they learn to vary their movements by using different degrees of force or energy, the movements become dynamic. By joining the movements, students can perform brief dance sequences with a beginning, middle, and end as in a story. They incorporate variety and patterns and find that they can express emotions in the way they move. And through folk and traditional dances, students learn more about why, when, and where people dance and how dances are similar or different.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

\*1.1 Demonstrate the ability to vary control and direct force/energy used in basic locomotor and axial movements (e.g., skip lightly, turn strongly, fall heavily).

- . 1.2 Perform short movement problems, emphasizing the element of space (e.g., shapes/lines, big/small, high/low).
- . 1.3 Name basic locomotor and axial movements (e.g., skip, slide, stretch, roll).

## **2.0 CREATIVE EXPRESSION**

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance, both secular and religious

- . 2.1 Use improvisation to discover movements in response to a specific movement problem (e.g., find a variety of ways to

- walk; create five types of circular movement).
- . 2.2 Respond in movement to a wide range of stimuli (e.g., music, books, pictures, rhymes, fabrics, props).
  - . 2.3 Create a short movement sequence with a beginning, a middle, and an end.
  - . 2.4 Create shapes and movements at low, middle, and high levels.
  - \*2.5 Imitate simple movement patterns.
  - . 2.6 Express basic emotional qualities (e.g., angry, sad, excited, happy) through movement.
  - . 2.7 Perform improvised movement ideas for peers.
  - . 2.8 Work with others in a group to solve a specific dance problem (e.g., design three shapes: □high, medium, and low; create slow and fast movements).

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious

- 3.1 Name and perform folk/traditional dances from other countries.
- 3.2 Describe aspects of the style, costumes, and music of a dance.
- 3.3 Identify where and when people dance.

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### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.

4.1 Use basic dance vocabulary to identify and describe a dance observed or performed(e.g., shapes, levels, directions, tempo/fast-slow)

4.2 Describe the experience of dancing two different dances (e.g., Seven Jumps, La Raspa).

\*4.3 Describe how they communicate an idea or a mood in a dance (e.g., with exaggerated everyday gesture or emotional energies).

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

\*5.1 5.2

Demonstrate curricular concepts through dance (e.g., growth cycle, animal movement). Give examples of how dance relates to other subjects (e.g., mathematics: shape, counting; language arts: beginning, middle, and end).

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## **Grade Two Dance**

Students begin to combine dance movements into short sequences by using varied tempos and rhythms. They move fast and then very slowly, first in an AB sequence and then in an ABA sequence.

Their sequences have movements that reach high and bend down low. Naming locomotor and axial movements used in dance, they identify them in dances from various countries that they learn to perform. When they describe how movements in dance communicate ideas or moods and are alike and different, they use

the dance vocabulary they are learning, such as *tempo*, *rhythm*, and *levels*. And they learn (1) that dance can benefit overall health and well being; and (2) that working with partners and groups is an important part of dance.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

- . \*1.1 Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll).
- . \*1.2 Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist).
- . 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).
- . 1.4 Expand the ability to incorporate spatial concepts with movement problems.
- . 1.5 Name a large number of locomotor and axial movements used in dance.

## **2.0 CREATIVE EXPRESSION**

Students apply choreographic principles, processes, and skills to create and communicate meaning through improvisation, composition, and performance of dance, both secular and religious  
+

- \*2.1 Create and improvise movement patterns and sequences.
- . 2.2 Demonstrate multiple solutions in response to a given movement problem (e.g., In how many ways can you travel from point A to point □B?).

- . 2.3 Create a simple sequence of movement with a beginning, a middle, and an end, □incorporating level and directional changes.
- . 2.4 Create shapes and movements, using fast and slow tempos.
- . 2.5 Develop a dance phrase that has a sense of unity.
- . 2.6 Create, memorize, and perform original expressive movements for peers.
- . 2.7 Work cooperatively in small and large groups.
- . 2.8 Demonstrate partner skills (e.g., imitating and leading/following).

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious +

3.1 3.2

Name and perform social and traditional dances from various cultures. □ Explain commonalities among basic locomotor and axial movements in dances from various countries.

3.3 □ \*3.4 Describe dances seen in celebrations and community events.

Name and perform rhythms from different cultures (e.g., through clapping, stamping, using whole body movement).

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### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements

of dance and aesthetic qualities, both secular and religious +

4.1 Use basic dance vocabulary to name and describe a dance observed or performed (e.g., levels, rhythm patterns, type of energy).

4.2 Describe how the movement in dances of peers communicates ideas or moods to the viewer (e.g., ocean environment or a sad or joyous dance).

\*4.3 Describe the similarities and differences in performing various dances (e.g., direction changes, steps, type of energy and tempo).

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

5.1 5.2

5.3 \*5.4

Use literature to inspire dance ideas (e.g., poem, cartoon, nursery rhyme). Demonstrate language arts concepts through dance (e.g., show different punctuation marks through movement). □ Describe how choreographers create dances. □ Describe how dancing requires good health-related habits (e.g., adequate nutrition, water, and rest; proper preparation for physical activity).

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## **Grade Three Dance**

Students combine movement in place, movement across the room,

and a sense of space and time as they sequence the movements to different tempos. By practicing to combine the various movements and the elements of dance, they create and perform original dance sequences that exhibit variety and kinesthetic and visual rhythm. For example, they learn to perform increasingly complex improvisations and movement sequences more expressively by emphasizing the dance element of force or energy. When they create dance sequences, they can identify a clear beginning, middle, and end and include a variety of shapes, movements, and levels in space. As they work to improve their own proficiency, they also create, memorize, and perform original movement sequences with a partner or a small group. Learning to compare and contrast dances from various countries enriches students' repertoires or movements and their understanding of how dance functions in many cultures. When students evaluate the dance performance of their peers, they can use specific criteria, such as how focused the dancer was during the performance. And they can comment on how dance skills help communicate the idea and mood of the dance. As they gain experience in creating dance in collaboration with others, they learn more about the time-management, problem-solving, and self-discipline skills required for dance and determine how those skills apply to other areas of study and to careers.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

- . \*1.1 Combine and perform basic locomotor skills, moving on a specific pathway (e.g., skip in circles, slide in zigzags, run in a variety of linear paths). Combine and perform locomotor and axial movements (e.g., walk and turn, stretch and slide).
- . \*1.2 Demonstrate the ability to start, change, and stop

movement.

- . 1.3 Perform short movement problems, emphasizing the element of force/energy (e.g., □swing, melt, explode, quiver).
- . 1.4 Expand the ability to incorporate spatial and time concepts in movement problems □(e.g., select and combine three locomotor movements traveling in three different pathways and using three different tempos).
- . 1.5 Describe dance elements used in personal work and that of others.

## **2.0 CREATIVE EXPRESSION**

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance, both secular and religious +.

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2.1 2.2 2.3

\*2.4 2.5 \*2.6 \*2.7

2.8

Create and perform complex improvised movement patterns, dance sequences, and studies. □Improvise and select multiple possibilities to solve a given movement problem (e.g., find four different ways to combine a turn, stretch, and jump).

Create a sequence that has a beginning, a middle, and an end. Name and refine the parts of the sequence. □Create a wide variety of shapes and movements, using different levels in space. Perform dances to communicate personal meaning, using focus and

expression. Compare and contrast the role of the performer with that of an audience member. Demonstrate a variety of partner skills (e.g., imitation, leading/following, mirroring). Create, memorize, and perform original movement sequences with a partner or a small group.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious +.

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3.1 3.2 3.3

\*3.4 3.5

Describe commonalities among and differences between dances from various countries.

Describe and demonstrate ceremonial and folk/traditional dances that show work activities (e.g., harvesting, fishing, weaving).

Explain the function of dance in ceremonial and social community events in Native American cultures.

Describe how costumes and shoes influence dance movement. Name and demonstrate dances of Native Americans.

### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities, both secular and religious +.

4.1

\*4.2 4.3

Name specific criteria to assess the quality of a dance performance of peers (e.g., focus, level of personal involvement, physical control). □ Explain and demonstrate what it means to be a good audience member.

Explain how a performer's dance skills contribute to communication of ideas and moods when performing a dance (e.g., focus, strength, coordination).

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

5.1 \*5.2 5.3

5.4

Explain relationships between dance elements and other subjects (e.g., spatial path ways: maps and grids; geometric shapes, body shapes). □ Describe how dancing develops physical and mental well-being (e.g., control, flexibility, posture, strength, risk taking).

Explain how the time management, problem solving, and self-discipline skills required for composing a dance apply to other school activities. □ Give examples of ways in which the activities of professionals in the performing arts are similar to each other (e.g., observing discipline, practicing skills, rehearsing performances).

## **Grade Four Dance**

Students demonstrate concentration and physical control, improvising longer and more technical movement phrases as they

learn the foundation of choreography. They describe music and dance from various countries and the relationship of the dance forms to their geographic location, thereby increasing their perceptual and aesthetic valuing skills. In their descriptions and discussions, they use dance vocabulary and apply specific criteria in their evaluations. By experiencing the choreographic process, they can talk about how it is related to the creative writing process.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

1.1 Demonstrate mental concentration and physical control in performing dance skills. □\*1.2 Demonstrate the ability to use smooth transitions when connecting one movement phrase

to another.

- . 1.3 Demonstrate increased range and use of space, time, and force/energy concepts(e.g., □pulse/accents, melt/collapse, weak/strong).
- . 1.4 Explain the principles of variety, contrast, and unity and apply to a dance sequence.
- . 1.5 Describe a specific movement, using appropriate dance vocabulary.
- . 1.6 Identify, define, and use *phrasing* in dances learned or observed.

## **2.0 CREATIVE EXPRESSION**

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance, both secular and religious

+

\*2.1 Create, develop, and memorize set movement patterns and sequences.

. 2.2 Improvise extended movement phrases.

. 2.3 Describe, discuss, and analyze the process used by choreographers to create a dance.

. 2.4 Create a dance study that has a beginning, a middle, and an end. Review, revise, and □refine.

. 2.5 Convey a range of feelings through shape/postures and movements when performing for □peers.

. 2.6 Perform improvised movement and dance studies with focus and expression.

. 2.7 Demonstrate additional partner and group skills (e.g., imitating, leading/following □mirroring, calling/responding, echoing).

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious +

\*3.1 3.2 3.3

\*3.4

Perform and identify dances from various countries with different arrangements of dancers (e.g., lines, circles, couples). □Name the musical accompaniment and explain how it relates to the dances they have studied.

Perform and describe dances that reflect the geographical place in

which the dances are performed (e.g., deserts, rain forests, islands). □ Perform and identify folk/traditional and social dances from California history.

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#### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities, both secular and religious +

- . 4.1 Use dance vocabulary to describe unique characteristics of dances they have watched or performed from countries studied in the history-social science curriculum (e.g., rhythms, spatial patterns, gestures, intent).
- . 4.2 Name and use specific criteria in assessing personal and professional dance choreography (e.g., contrast, phrasing, unity).
- . 4.3 Describe ways in which a dancer effectively communicates ideas and moods (strong technique, projection, and expression).
- \*4.4 List the expectations the audience has for a performer and vice versa.

#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

5.1 \*5.2 5.3

5.4

Explain how dance practice relates to and uses the vocabulary of other art subjects(e.g., positive and negative space, shape, line, rhythm, character). □ Describe how dancing develops strength, flexibility, and endurance in accordance with physical education standards.

Demonstrate recognition of personal space and respect for the personal space of others. □ Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing).

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## Grade Five Dance

Students use variety, contrast, and unity as they create, learn, and perform dances, applying their knowledge of dance and performance skills to analyze possible solutions and strategies for specific problems with movement. In their study of United States history, they learn to perform traditional, social, and theatrical dances from the eighteenth and nineteenth centuries. They also develop and apply specific criteria for critiquing dance performances that show more in-depth analysis and assessment of technical skill, musicality, dynamics, and mood.

### **1.0 ARTISTIC PERCEPTION**

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

\*1.1 Demonstrate focus, physical control (e.g., proper alignment, balance), and coordination in performing locomotor and axial movement.

1.2 Name and use a wide variety of movements (e.g., isolations /whole body). \*1.3 Demonstrate a greater dynamic range in

movement utilizing space, time, and force/energy concepts.

- . 1.4 Incorporate the principles of variety, contrast, and unity with dance studies.
- . 1.5 Use appropriate dance vocabulary to describe dances.

## **2.0 CREATIVE EXPRESSION**

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance, both secular and religious +

\*2.1

2.2

2.3 2.4

2.5 ` 2.6

Create, memorize, and perform complex sequences of movement with greater focus, force/energy, and intent. □ Invent multiple possibilities to solve a given movement problem and analyze problem-solving strategies and solutions.

Describe and incorporate simple dance forms in dance studies (e.g., AB form, canon). Demonstrate principles of opposing weight and force/energy, balance and counterbalance, or cantilever. □ Convey a wide range of feeling and expression through gestures, posture, and movement.

Demonstrate cooperation, collaboration, and empathy in working with partners and in groups (e.g., leading/following, mirroring, calling/responding, echoing, opposing).

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious +

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3.1 \*3.2 3.3

Describe how and why a traditional dance may be changed when performed □ onstage for an audience. □ Identify and perform folk/traditional, social, and theatrical dances done by Americans in the eighteenth and nineteenth centuries. □ Select traditional dances that men, women, or children perform and explain the purpose(s) of the dances.

### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities, both secular and religious. +

- . 4.1 Use dance vocabulary to identify and support personal preferences for dances observed or performed.
- . 4.2 Apply specific criteria to analyze and assess the quality of a dance performance by well-known dancers or dance companies (e.g., technical skill, musicality, dynamics, mood ).
- . \*4.3 Identify the special and challenging characteristics of the experience of dancing for an audience.
- . \*4.4 Explain how outstanding dancers affect audience members emotionally or intellectually.

## 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance. \*

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\*5.1 5.2 \*5.3

5.4

Describe how historical events relate to dance forms (e.g., the rebellion of the 1960s was represented in popular social dances with a move from partners to individual expression). Describe how dancing requires good health-related habits (e.g., individual and group goals for flexibility, strength, endurance, stress management, nutrition).

Cite examples of the use of technology in the performing arts. □ Demonstrate social skills that enable students to become leaders/teachers and followers/ learners.

## Grade Six Dance

Students apply variations of force and energy in their dance movements, demonstrating physical control and coordination as they perform different types of movement. Their dances show a variety of movements that use the principles of contrast and unity. At the same time students' movements and dances reveal deeper expressive intent and integrate the elements of dance in more complex ways.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

- . \*1.1 Demonstrate focus, physical control, coordination, and accurate reproduction in performing locomotor and axial movement.
- . \*1.2 Incorporate a variety of force/energy qualities into executing a full range of movements.
- . 1.3 Identify and use force/energy variations when executing gesture and locomotor and □axial movements.
- . 1.4 Use the principles of contrast, unity, and variety in phrasing in dance studies and □dances.
- . 1.5 Describe and analyze movements observed and performed, using appropriate dance □vocabulary.

## **2.0 CREATIVE EXPRESSION Creating, Performing, and Participating in Dance**

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance, both secular and religious  
+

2.1 Invent multiple possibilities to solve a given movement problem and develop the material into a short study.

+2.2 Compare and demonstrate the difference between imitating movement and creating original material.

- . 2.3 Describe and incorporate dance forms in dance studies.
- . 2.4 Demonstrate the ability to coordinate movement with

different musical rhythms □and styles (e.g., ABA form, canon).

- . 2.5 Use the elements of dance to create short studies that demonstrate the development of □ideas and thematic material.
- . 2.6 Demonstrate an awareness of the body as an instrument of expression when □rehearsing and performing.

\*2.7 Revise, memorize, and rehearse dance studies for the purpose of performing for others.

2.8 Demonstrate an ability to cooperate and collaborate with a wide range of partners and groups (e.g., imitating, leading/following, mirroring, calling/responding, echoing, sequence building).

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious +

#### **FINE ARTS**

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3.1 \*3.2 \*3.3

Compare and contrast features of dances already performed from different countries. Explain the importance and function of dance in students' lives. □Explain the various ways people have experienced dance in their daily lives (e.g., Roman entertainments, Asian religious ceremonies, baby naming in Ghana, Latin American celebrations).

### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities, both secular and religious +

- . 4.1 Apply knowledge of the elements of dance and the craft of choreography to critiquing (spatial design, variety, contrast, clear structure).
- . 4.2 Propose ways to revise choreography according to established assessment criteria.
- . 4.3 Discuss the experience of performing personal work for others.

\*4.4 Distinguish the differences between viewing live and recorded dance performances

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

\*5.1 \*5.2

Describe how other arts disciplines are integrated into dance performances (e.g., music, lighting, set design). □ Describe the responsibilities a dancer has in maintaining health-related habits (e.g., balanced nutrition, regular exercise, adequate sleep).

5.3 Identify careers in dance and dance-related fields (e.g., teacher, therapist, videographer, dance critic, choreographer, notator).

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# Grade Seven Dance

Students demonstrate their increased originality and performance skills in choreography and performance. By creating longer and more complex movement sequences, they come to realize how expressive those movements can be. They verbalize those expressive qualities as they describe movements observed in the dancing of others and in their everyday lives and incorporate music into their movement sequences and choreography. They also discuss the function of dance as observed in different countries and among different age groups.

## **1.0 ARTISTIC PERCEPTION**

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

1.1 Demonstrate increased focus, physical control, coordination, skill, and accurate reproduction in performing locomotor and axial movement.

\*1.2 Demonstrate increased ability and skill to sustain longer and more complex movement sequences for expression in a variety of dance styles.

- . 1.3 Demonstrate risk taking in generating bigger and stronger movements through space in rehearsal and performance.
- . 1.4 Identify and use a wider range of space, time, and force/energy to manipulate locomotor and axial movements.
- . 1.5 Use appropriate dance vocabulary to describe everyday gestures and other movements observed in viewing live or recorded dance performances. (Descriptions may take the form of a drawing or video/computer documentation.)

## **2.0 CREATIVE EXPRESSION**

Students apply choreographic principles, processes, and skills to

create and communicate meaning through the improvisation, composition, and performance of dance, both secular and religious +

- . 2.1 Create, memorize, and perform improvised movement sequences, dance studies, and choreography with dynamic range and fulfillment.
- . 2.2 Demonstrate the ability to use personal discovery and invention through improvisation and choreography.
- . 2.3 Demonstrate the ability to use dance elements to develop dance phrases reflecting various musical rhythms, styles, and dynamics.
- . 2.4 Demonstrate skill in using ideas and themes to develop simple dance forms (e.g., rondo, ABA form).
- . 2.5 Demonstrate performance skill in the ability to interpret and communicate through dance.

\*2.6 Collaborate with others in preparing a dance presentation for an audience (short informal

dance, lecture/demo, evening concert). □ 2.7 Demonstrate increased originality in using partner or group relationships to define spatial floor patterns, shape designs, and entrances and exits.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious +

3.1 Identify and perform dances from countries studied in the history-social science curriculum.

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- . \*3.2 Explain the function of dance in daily life during specific time periods and in countries being studied in history-social science (e.g., North African, Middle Eastern, and Central American dance in ceremonies, social events, traditional settings, and theatrical performances).
- . \*3.3 Explain how dance functions among people of different age groups, including their own.

#### **4.0 AESTHETIC VALUING**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers. Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities, both secular and religious +

- . 4.1 Demonstrate understanding of the elements of dance and the craft of choreography when critiquing two kinds of dance (e.g., solo, duet).
- . 4.2 Identify assessment criteria used for outstanding performances in different styles of dance (e.g., theatre, social, ceremonial).

\*4.3 Explain and analyze the impact of live or recorded music on dance performances.(Recorded music is consistent. Live music can be altered.)

4.4 Explain how different venues influence the experience and impact of dancing (e.g., a studio setting, traditional stage, Theatre in the round).

#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

5.1 Identify and use different sources to generate ideas for dance compositions (e.g., poetry, photographs, political/social issues).

\*5.2 Describe how dancing builds physical and emotional well-being (e.g., positive body imaging, physical goals, creative goals, focus/concentration).

5.3 Appraise how time management, listening, problem-solving, and teamwork skills used with other dancers in composing and rehearsing a dance can be applied to other group activities.

5.4 Research and compare careers in dance and dance-related fields.

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## Grade Eight Dance

Students use their perceptual skills and dance vocabulary as they analyze gestures and movements they observe in live or recorded professional dance performances. What they learn from this analysis can be applied to their own creation, performance, and documentation of a personal repertoire of dance movements, patterns, and phrases. Using their analytical skills, they compare and contrast different kinds of dances that they learn and perform in class. And they can explain how dance provides positive health benefits.

### **1.0 ARTISTIC PERCEPTION**

Students perceive and respond, using the elements of dance. They

demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

1.1 Demonstrate increased ability and skill to apply the elements of space, time, and force/ energy in producing a wide range of dance sequences.

\*1.2 Demonstrate capacity for centering/shifting body weight and tension/release in performing movement for artistic intent.

1.3 Demonstrate greater technical control in generating bigger and stronger movements through space in rehearsal and performance.

\*1.4 Analyze gestures and movements viewed in live or recorded professional dance performances and apply that knowledge to dance activities.

1.5 Identify and analyze the variety of ways in which a dancer can move, using space, time, and force/energy vocabulary.

## **2.0 CREATIVE EXPRESSION**

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance, both secular and religious +

- . 2.1 Create, memorize, and perform dance studies, demonstrating technical expertise and artistic expression.
- . 2.2 Expand and refine a personal repertoire of dance movement vocabulary.
- . 2.3 Apply basic music elements to the making and performance of dances (e.g., □rhythm, meter, accents).
- . 2.4 Record personal movement patterns and phrases, using a variety of methods (e.g., □drawings, graphs, words).

\*2.5 Demonstrate performance skill in the ability to project energy and express ideas

through dance.

- . 2.6 Demonstrate the use of personal images as motivation for individual and group □dance performances.
- . 2.7 Demonstrate originality in using partner or group relationships to define spatial □patterns and the use of overall performing space.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers, both secular and religious +

#### **FINE ARTS**

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3.1

3.2 \*3.3

Compare and contrast specific kinds of dances (e.g., work, courtship, ritual entertainment) that have been performed. □ Explain the variety of roles dance plays among different socioeconomic groups in selected countries (e.g., royalty and peasants).

Describe the roles of males and females in dance in the United States during various time periods.

### **4.0 AESTHETIC VALUING**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities, both secular and religious +

- . 4.1 Identify preferences for choreography and discuss those preferences, using the elements of dance.
- . 4.2 Explain the advantages and disadvantages of various technologies in the presentation of dance (e.g., video, film, computer, DVD, recorded music).
- \*4.3 Describe and analyze how differences in costumes, lighting, props, and venues can enhance or detract from the meaning of a dance.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in, and related to, dance.

### **FINE ARTS**

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\*5.1 5.2 5.3

Identify and compare how learning habits acquired from dance can be applied to the study of other school subjects (e.g., memorizing, research, practicing). □ Describe how dancing builds positive mental, physical, and health-related practices □ (e.g., discipline, stress management, anatomic awareness).

Research and explain how dancers leave their performing careers to enter into alternative careers.

## **Dance Sample Applications and Assessments**

### **Grades K-2 Sample Classroom Applications and Assessments:**

Videotape student progress over the school year. □ Student performance ability = Does the student put in enough effort? □ How well does the student demonstrate the combination? □ Locomotor and non-locomotor movement vocabulary = What is the difference between a hop and a jump?

### **Grades 3-5 Sample Classroom Applications and Assessments:**

Videotape student progress over the school year. □ Student performance ability = Does the student put in enough effort? □ How well does the student demonstrate the combination? □ Choreography = How well does the student combine movement. How well did □ the student use props, poems, bible scriptures, does the students dance fit the music.

Paper Pencil Test: Vocabulary of Locomotor and Non-locomotors movement and basic dance movement

### **Grades 6-8 Sample Classroom Applications and Assessments:**

Videotape student progress over the school year. □ Student performance ability = Does the student put in enough effort? □ How well does the student demonstrate the combination? □ Choreography = How well does the student combine movement. How well did the student use props, poems, scriptures, does the students dance fit the music.

Paper Pencil Test: Vocabulary of Loco and Non-locomotors movement, basic dance movement, dance history, and cultures in dance and performances.



# Glossary of terms used in the Dance Content Standards

**AB form ABA form**

**abstraction**

**accent □ aesthetic criteria alignment □ axial movement**

**balance ballet**

**body image canon choreography contrast**

**counterbalance**

**dance dance forms**

A two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo). □ A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

An idea or concept conveyed through movement and removed from its original context. □ A strong movement or gesture. □ Standards applied in making judgments about the artistic merit of a work.

The relationship of the skeleton to the line of gravity and base of support. Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as nonlocomotor movement. Examples include stretching, bending, turning in place, gesturing. □ A state of

equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical). □ A classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification. □ An acceptance of one's body as it is in a positive way, with recognition of the possibilities of its capabilities and limitations. □ A passage, movement sequence, or piece of music in which the parts are done □ in succession, overlapping one another. □ The creation and composition of dances by arranging or inventing steps, (dance writing) movements, and patterns of movements. □ To set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns. □ A weight that balances another weight. In dance it usually refers to one or more dancers combining their weight in stillness or in motion to achieve a movement or design that is interdependent. Any limb moving in one direction must be given a counterweight. □ Movement selected and organized for aesthetic purposes or as a medium of expression rather than for its function as work or play. □ The organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., AB, ABA, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).

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**dance phrase**

**dance sequence dance structures**

**dance study dynamics**

A partial dance idea composed of a series of connecting movements and similar to a sentence in the written form. □ The order in which a series of movements and shapes occurs. □ The way in which a dance is constructed or organized; a supporting framework or the essential parts of a dance.

A short work of dance that investigates a specific idea or concept and shows a selection of movement ideas. It can be improvised or composed. □ The energy of movement expressed in varying intensity, accent, and quality. focus In general, a gathering of forces to increase the projection of intent. In particular, it refers to the dancer's line of sight.

**folk/traditional dance** Dance associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as

**force/energy**

**genre gesture**

**improvisation**

**intent isolation**

**jazz dance**

recreation. □ An element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing. □ A particular kind or style of dance, such as ballet, jazz, modern, folk, tap. □ The movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight. □ Movement created spontaneously that ranges from free-form to highly structured environments, always

including an element of chance. □ The state of having one's mind fixed on some purpose. □ Movement done with one body part or a small part of the body. □ Examples are rolling the head, shrugging the shoulders, and rotating the pelvis. Dance marked by movement isolations and complex, propulsive polyrhythms. It is an outgrowth of African-American ragtime, jazz, spirituals, blues, work songs, and so forth and is considered an American dance style.

**kinesthetic principles** Physics principles that govern motion, flow, and weight in time and space, including, for example, the law of gravity, balance, and centrifugal force.

**labanotation locomotor**

**modern dance**

**motif □ movement pattern**

A system for analyzing and recording human movement invented by Rudolf von Laban (1879-1958). □ Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.

A type of dance that began as a rebellion against steps and positions and values expressive and original or authentic movement. It is a twentieth-century idiom. A distinctive and recurring gesture used to provide a theme or unifying idea □ A repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.

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**movement problem**

**musical phrasing musicality**

**pathways**

**phrasing postmodern dance**

**principles of composition**

**projection**

**pulse repetition retrograde**

**rhythm**

**shape**

**skills □ social dance**

**space**

**spatial □ stylistic nuance**

**tap dance technique**

A specific focus or task that serves as a point of departure for exploration and composing, usually with specific criteria. □ The grouping and articulation of a group of notes that form a logical unit. Attention and sensitivity to the musical elements of dance while creating or performing. partner/group skills Skills that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response.

A line along which a person or a part of the person, such as an arm or head, moves (e.g., her arm took a circular path, or he traveled along a zigzag pathway). □ The way in which the parts of a dance are organized.

A type of dance introduced by Merce Cunningham that emerged in the 1960s and is generally characterized by a departure from narrative theme and evocative emotion.

The presence of unity, continuity (transitions), and variety (contrasts and repetition) in choreography. □ A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality □ The underlying and consistent beat. □ The duplication of movements or movement phrases within choreography. □ The act of taking a sequence of choreography and reversing the order from □ back to front. □ A structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and □ duration of notes in music. □ The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical. □ Technical abilities; specific movements or combinations. □ Dance done in a social setting. It is traditionally referred to as ballroom dance but includes all popular social dances performed with or without partners. □ An element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance. □ Of or relating to space or existing in space. □ A subtle difference in style of meaning; the subtle or slight movements that identify the distinct characteristics of a particular performer or the dances of a particular choreographer or period. □ A type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African-American, Irish, and English clogging traditions. □ The physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

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**tempo time**

**transition**

**unison unity**

**variety in dance**

The speed of music or a dance. □ An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat. □ The bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence. □ Dance movement that takes place at the same time in a group. □ The feeling of wholeness in a dance achieved when all of the parts work well together. □ A quantity or range of different things. To maintain audience interest, the choreographer must provide variety within the development of the dance. Contrasts in the use of space, force, and spatial designs as well as some repetition of movements and motifs provide variety.

**work** A piece of choreography or a dance.