

Diocese of Camden



Visual And Performing Arts Curriculum

2002

Visual and Performing Arts Committee

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Preface

Jesus Christ and His Good News is the basis of the Catholic/Christian School curriculum through which all other curricula spring and flow. A developmentally appropriate curriculum for students is designed so as to be appropriate for the age span of the children within the group with attention to the different levels and learning styles of the students.

Curriculum guides - unlike well-defined programs - are written with the understanding that there is a responsibility for decision making on the part of the teachers. Curriculum guides provide a framework, not a daily plan for instruction. Since teachers are responsible for the scope of any curriculum content during a given school year, they must also be the final determiners of the sequence of content and skills, the use of instructional strategies, and the degree of content detail.

Given the nature of the actual classroom, certain factors will drive these choices: student need, student development level, and realistic time limitations. Teachers are encouraged to integrate curriculum in order to maximize instructional time and to facilitate the transfer of skills and understanding.

Curriculum guides are written in a spiraling framework articulated from the earliest grades through high school. Learning builds upon previous knowledge and skills, which are repeated and reinforced to ensure mastery learning. As a result, it is impossible to expect that everything contained within any curriculum guide will be taught in the same sequence, style, and depth each year. Teachers need the flexibility to make choices to ensure that the student needs are met and that the scope of the curriculum is addressed.

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VISUAL AND PERFORMING ARTS PREFACE

The Visual and Performing Arts Guidelines for the Catholic schools in the Diocese of Camden are based on the following documents:

National Standards for Arts Education (1994)

New Jersey Core Curriculum Content Standards for Visual and Performing Arts (1996)

New Jersey Visual and Performing Arts Curriculum Framework (1999)

Although these guidelines were aligned with the National Standards for Arts Education, the New Jersey Core Curriculum Content Standards for Visual and Performing Arts reflects the conditions specific to New Jersey as well as any national changes in the arts. The New Jersey Core Curriculum Content Standards for Visual and Performing Arts views the education of our students in the disciplines of dance, music, theater, and visual arts as critical to their personal success and to the success of New Jersey and the nation as we move into the 21st century. The New Jersey Visual and Performing Arts Curriculum Framework provides information and guides the teachers and districts on how to help make the integration of the four arts a reality. This document was used extensively to provide assessments and strategies throughout these guidelines.

VISION STATEMENT

A strong visual and performing arts program will offer tools for development that will enable personal, intellectual, and social development for each individual. Experience with the knowledge of the arts is a vital part of a complete education. Teaching in and through the arts within the context of the total school curriculum will maximize benefits of the arts in education.

MISSION STATEMENT

All students in the Catholic schools in the Diocese of Camden will experience art education in all four arts discipline: dance, music, theater, and visual arts. These experiences will provide the knowledge and skills that will enable the students guided by gospel values to affect change in the third millennium.

INTRODUCTION

As mentioned in the Visual and Performing Arts Preface, these guidelines have been developed mainly from the New Jersey Core Curriculum Content Standards. From the very beginning of time there has been the “arts that have described, defined, and depended on the human experience.”¹ Art means two things: 1) creative works and the process of producing them and 2) the whole body of work in the art forms that make up the entire human, intellectual, and cultural heritage.

For this reason, we are using the term “arts discipline” which refers to dance, music, theater, and the visual arts, recognizing that each of these encompasses a wide variety of forms and sub-disciplines.

There are no curriculum areas that are so deeply embedded in our daily life as the arts. The arts link hope and memory, inspire courage, enrich our celebrations, make tragedies bearable, and also are a unique source of enjoyment and delight. We could not live without the arts nor would we want to.

For all these reasons the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. Because we value them for ourselves, we believe knowing and practicing the arts are fundamental to the healthy development of our children’s minds and spirits. That is why the arts are inseparable from the very meaning of the term “education.”

These curriculum guidelines, based on the standards, will identify what the children must know and what they will be able to do to achieve these goals. The arts education will benefit the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. The goal of the arts is to connect person and experience directly, to build the bridge between verbal and nonverbal, and to link the strictly logical with the emotional. These connections will thereby provide a better understanding of the whole.

It is important, therefore, that all the arts are integrated. The visual, music, theater, and the dance will overlap with one another and be integrated into our other curriculum areas such as Social Studies, Literature, and Religion. The comprehensive, articulated arts education program will engage all students in the process that helps them develop self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

¹ National Standards for Arts Education, Introduction p. 5.

Dance

Introduction

Dance is the expression of the intellect, emotions, and the body using energy, shapes, patterns, actions, and gestures – aesthetically.

Dance studies the habits of physical skills: endurance, refined kinesthetics, flexibility, and coordination. These habits complete the mind and body connection for gains that translate to other life and work skills. Practice in dance movements produces numerous anatomical, physiological, and health gains. Dance offers many opportunities for students to be spectators, critics, and participants.

As an interdisciplinary subject, dance connects readily to other subjects such as Physical Education, Music, Language Arts, Social Studies and Science. While a language in its own right, dance has historical roots and meanings, and has more forms than there are cultures in the world.

DANCE K – 2

Standard 1.1

All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

- Progress Indicators:**
- *Communicate their responses to dance, music, theater, and visual arts with supporting statements based on aesthetics.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • observe movements and gestures common to daily life. • transform their observations into dance movement and perform their creation for the class in groups. • observe and clearly describe the importance of the movement elements in the group performance. 	<ul style="list-style-type: none"> • walk, run, play, act as trees blowing, etc. • think of a simple movement pattern, come up to the front of the class and perform the movements, repeat the movements presented, continue until all students in that class have a chance to present their movements. • observe and discuss as each group performs their dance routine. 	<ul style="list-style-type: none"> • act out daily life movements such as walking, running, and playing. • create a dance routine demonstrating simple movements. • perform the dance routine to teacher selected music. • explain the importance of spatial awareness within their routine, as well as in daily live movements.

DANCE K – 2

Standard 1.2	All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.
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Progress Indicators: • *Demonstrate performance and participation skills by working and creating individually and with others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • create a dance movement demonstrating a beginning, middle, and end. • improvise to thematic music using space, time, and energy in groups. • use directional and level changes in a sequence of movement. 	<ul style="list-style-type: none"> • listen to “Fly Butterfly, Fly!”; list to the music: Waltz No. 1 in E b (Major Op. 18) by Frederick Chopin; create a dance movement as the teacher reads “Fly Butterfly, Fly” (attached). • beat a drum or other material in rhythmic patterns. • move to the beat, changing their movements each time the beat changes. • do mirror movements: alone/partner. 	<ul style="list-style-type: none"> • orally identify the beginning, middle, and end of the dance and story. • show rhythmic awareness by changing their movements as the beat of the rhythm changes. • mirror movements performed by the teacher, as well as their peers.

DANCE K – 2

Standard 1.3	All students will utilize arts elements and arts media to produce artistic products and performances.
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Progress Indicators: • *Apply elements and media common to the arts to produce a work of art.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • compare/contrast rhythmic patterns of teacher selected music. • design scenery to accompany a dance performance. • observe and explain the many elements (music, shape, line, mood) that affect the final performance. • make connections from dance to other disciplines, such as art, music, and theater. • demonstrate competency in many movement forms. 	<ul style="list-style-type: none"> • listen to 4 contrasting forms of music and create dance movement appropriate to the beats they hear (When students demonstrate, point out what they are doing; ex. stomping feet to loud music.). • create the seasons: In four groups (winter, summer, spring, fall) the students create a dance routine to teacher selected music representative of their season. • create scenery to go with each season’s dance. • design and create costumes to go with each season’s dance. • incorporate art, music, and theater in creating the “Four Seasons.” • practice various dances. 	<ul style="list-style-type: none"> • demonstrate the ability to choose the appropriate music, costumes, scenery, and dance movements for each season. • practice and refine the basic elements of the performance. • participate and create the final product of “The Four Seasons” through individual and collaborative efforts. • perform “The Four Seasons” final product for an audience made up of parents and students.

DANCE K – 2

Standard 1.4

All students will demonstrate knowledge of the process of critique.

Progress Indicators: • *Explain the criteria by which they evaluate the quality of their work and the work of others.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> • respond to and evaluate the making of dance. • observe two dances and discuss their similarities and differences. • describe their reactions to a dance (live or on video). 	<p>The students will:</p> <ul style="list-style-type: none"> • identify and explain their likes and dislikes after watching a particular dance. • compare/contrast the basic elements of two separate performances (live or on video). • learn and observe proper audience etiquette at live performances. 	<p>The students will:</p> <ul style="list-style-type: none"> • describe orally their observations and opinions of a viewed performance. • create a rubric as a criteria for assessing a dance performance. • demonstrate proper audience etiquette at all future assemblies.

Dance K – 2

Standard 1.5	All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.
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- Progress Indicators:**
- *Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.*
 - *Investigate and experience the works of artists and community cultural resources through exhibitions and performances.*
 - *Apply knowledge of historical, social, and cultural influences to understanding a work of art.*
 - *Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.*

Outcomes	Strategies	Assessment
The students will:	The students will:	The students will:
<ul style="list-style-type: none"> ● perform dances from various cultures. ● perform sacred, liturgical dance routines. ● visit exhibitions and performances and discuss their ideas and feelings of the performance. 	<ul style="list-style-type: none"> ● listen to dance music for “Skip to My Lou” and “La Raspa” (Mexican Hat Dance) [explanation of dances are attached]; perform the dances and discuss their cultural heritage. ● learn and perform a basic dance based on sacred liturgical music such as the Our Father or Hail Mary musical recordings. ● visit a professional dance performance (such as Arts for Teens, Haddonfield Symphony, Philadanceco, or Pennsylvania Ballet). 	<ul style="list-style-type: none"> ● successfully perform the dances “Skip to My Lou” and “La Raspa” and explain the history of each dance. ● choose and perform one of the liturgical dances for the class. ● discuss the performance through drawings, discussions, or writings upon returning to school.

DANCE K – 2

Standard 1.6	All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.
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- Progress Indicators:**
- *Identify and state needs and opportunities for design in the context of home, school, recreation, and play.*
 - *Plan and execute solutions to design problems.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> ● perform a familiar piece of literature with cross grade “buddies”. ● choose the physical space/venue and the audience’s seating arrangement. ● design the costuming, scenery, music, dance, and props for the performance. 	<ul style="list-style-type: none"> ● select a favorite story to perform with their cross-grade buddies. ● decide on and select an appropriate room to perform their story. ● develop a plan with their buddies in creating scenery, costumes, props, music, and dance routines for their story. 	<ul style="list-style-type: none"> ● plan the production of their story by choosing all of the appropriate elements for their show. ● perform their production with the collaboration of their cross-grade buddies.

DANCE 3 – 5

Standard 1.1

All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

Progress Indicators:

- *Communicate their responses to dance, music, theater, and visual arts with supporting statements based on aesthetics.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> ● demonstrate how balance, shape, and patterns are used to enhance a dance performance. ● be aware of aesthetic effects of dance. ● evaluate the qualities of a work of dance both individually and in group discussion. 	<ul style="list-style-type: none"> ● observe different dance performances in terms of basic dance elements. ● write a paragraph discussing the aesthetic effects of a dance viewed live or on video. ● decide what movements and gestures were most important to the performance. 	<ul style="list-style-type: none"> ● demonstrate a reproduction of different movement sequences. ● share their paragraph with the class. ● explain their reactions to the rhythm, energy and movement of the dance.

DANCE 3 – 5

Standard 1.2	All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.
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Progress Indicators: • *Demonstrate performance and participation skills by working and creating individually and with others.*

Outcomes	Strategies	Assessment
The students will:	The students will:	The students will:
<ul style="list-style-type: none"> • demonstrate skeletal alignment, balance, initiation of movement, isolation of body parts, weight shift, elevation and landing, fall and recovery. • identify and demonstrate the basic dance steps and positions from two different dance genres. • demonstrate movement to a complex musical beat. • demonstrate kinesthetic awareness, concentration, and focus in performing movement skills. 	<ul style="list-style-type: none"> • create a movement sequence with a beginning, middle, and end. • create a dance movement based on concepts from various sources (e.g. paintings, pottery). • practice a dance incorporating various changes in rhythm and direction. • create and perform a work of dance depicting a story written by the students. 	<ul style="list-style-type: none"> • demonstrate memorization and reproduction of movement sequences. • make self adjustments based on teacher initiated critique. • demonstrate performance and participation skills. • demonstrate the ability to work cooperatively with a partner or group.

THE BEAT GOES ON

Targeted Intelligence: Musical/Rhythmic

Supporting Intelligences: Bodily/Kinesthetic, Intrapersonal

Thinking Skills: Analysis, Awareness of Different Beats

Social Skills: Moving in synchronicity

Content Focus: Music rhythms

Materials: Audiotape with different types of music with varying beats, streamers for each child

Task Focus: Students will move to the varying rhythms and beats. They will each make their streamers move to the beat.

Product: A streamer parade

Problem: Dancing to a rhythm

Activity:

1. Assign each student a personal space.
2. Play the tape and instruct students to move streamers to the beat. Demonstrate.
3. Add additional body movements to this activity if desired.
4. Have a streamer parade.

Reflections:

1. How comfortable did you feel doing this activity?
2. What made you uncomfortable? Why do you think so?

Primary School Example: Have a parade of streamers that move to the changing songs and rhythms.

Middle School Example: Have students create drum beats. Let them choose objects that make a drum beat: two sticks, two spoons, pencil on desk, etc. Play the musical tape.

High School Example: After studying various types of instruments, form pairs. Each pair will choose one object to create the beat. Rotate to new partners for a new sound. Each keeps his or her original object.

DANCE 3 – 5

Standard 1.3

All students will utilize arts elements and arts media to produce artistic products and performances.

Progress Indicators: • *Apply elements and media common to the arts to produce a work of art.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> • create group shapes in physical manner. • individually use improvisation to solve movement problems. • create a movement with a beginning, middle, and end to a rhythmic accompaniment, as well as identify each of the parts of the sequence. • create a movement based on a particular painting book or poem. • demonstrate the ability to work cooperatively with a partner in the following partner skills. <ul style="list-style-type: none"> o creating contrasting and complimentary shapes o taking and supporting weight. 	<p>The students will:</p> <ul style="list-style-type: none"> • create a solution to a movement problem. • learn the “Beaver Song” (attached) and create their own movements to the song. After creating the dance, then divide the movements into three sections: identifying the beginning, middle, and end of the piece. Oral discussion, drawing sequence cards, or writing 1. 2. 3. are suggested identification strategies. • practice and perform the dance movements individually and with partners. 	<p>The students will:</p> <ul style="list-style-type: none"> • choose their favorite solution and discuss the reasons for that choice. • discuss their interpretation of and reaction to the dance. • combine individual dance ideas to create a group performance.

DANCE 3 – 5

Standard 1.4

All students will demonstrate knowledge of the process of critique.

Progress Indicators: • *Explain the criteria by which they evaluate the quality of their work and the work of others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • observe and discuss how dance is different from other forms of human movement. • discuss their interpretations of and their reactions to a dance seen both live and on film or video. • use dance terminology to describe movement. • express their opinions about dances created by other groups, and evaluate self-created works in a constructive way. 	<ul style="list-style-type: none"> • compare/contrast dance to sports and/or everyday gestures. • view two different narrative dances that are developmentally appropriate; e.g., Nutcracker • focus on choreography, body language, music, and postures while viewing a dance performance as directed by the teacher. • observe two dances and discuss how they are different in terms of space, time, and/or force/energy. 	<ul style="list-style-type: none"> • demonstrate different movements, facial expressions and body posture. • describe their observations to the class, identifying and explaining any likes and dislikes. • engage in and evaluate the movements in the dance performances as both participants and observers.

DANCE 3 – 5

Standard 1.5	All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.
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- Progress Indicators:**
- *Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.*
 - *Investigate and experience the works of artists and community cultural resources through exhibitions and performances.*
 - *Apply knowledge of historical, social, and cultural influences to understanding a work of art.*
 - *Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • review dances from various cultures and historical periods and describe similarities and differences in steps and movement styles. • learn and share dance movements from resources in their community that describe its cultural and/or its historical context. • create a movement study that reveals similarities and differences between two dance forms of past eras. • demonstrate understanding and respect for differences among people in physical activity settings. 	<ul style="list-style-type: none"> • use folk, social, sacred, court, and theatrical genres. • listen to 1920's Charleston music and 1950's Jitterbug music; learn simple appropriate movements with brief explanation of the time period. • work in groups creating dance movements reflective of past and contemporary dance styles. • describe past dance eras as influences on contemporary dance styles. • work cooperatively in flexible groups by using the individual talents within the group to create a dance interpretation of a Native American Poem. 	<ul style="list-style-type: none"> • describe the cultural and or historical context. • describe similarities and differences in steps and movement styles. • work with a partner and select a dance from earlier eras to perform for an audience. • identify strengths and weaknesses in individuals within the area of dance.

DANCE 3 – 5

Standard 1.6	All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.
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- Progress Indicators:**
- *Identify and state needs and opportunities for design in the context of home, school, recreation, and play.*
 - *Plan and execute solutions to design problems.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • demonstrate and explain how lighting, costume, and music can contribute to the meaning of a dance. • observe, demonstrate, and/or explain how lighting, costuming, spoken or unspoken text, and music can affect the meaning of a dance when one or more of these factors are altered in any way. • make connections between dance and wellness by explaining how healthy and unhealthy practices affect the body. 	<ul style="list-style-type: none"> • select a favorite story to express in dance. • create costumes, props, and set designs that are essential to the story. • identify rules that will promote safety and health during this collaborative effort. 	<ul style="list-style-type: none"> • develop a plan for choreography that will be expressive of the story. • describe and explain the roles of costume designer, choreographer, and stage manager. • identify as a group the limitations imposed by space and materials and how to overcome them.

DANCE 6 – 8

Standard 1.1

All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

Progress Indicators:

- *Understand that arts elements, such as color, line, rhythm, space, form, may be combined selectively to elicit a specific aesthetic response.*
- *Communicate about the aesthetic qualities of art works through oral and written analysis using appropriate technical and evaluative terms.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • create a written production plan that selectively combines the basic elements of color, line, rhythm, space, and form to elicit a particular audience response. • respond to a dance in terms of aesthetic qualities using the appropriate technical and evaluative terms. • improvise a short dance emphasizing the fundamental elements of dance and explain their aesthetic effects. • view two or three dance genres and identify the common elements and differences, as well as possible aesthetic responses of an audience (ex. ballet, jazz, tap, musical theater, mime). 	<ul style="list-style-type: none"> • plan a dance program centered around a teacher designed theme. • observe a live or videotaped dance performance. • describe how balance, shape, patterns, and colors affect the aesthetic qualities of a particular dance performance. • select a musical piece and practice improvising in cooperative groups. • observe several teacher selected dance genres (suggested videos: La Sylphide [Bournonville]; Revelations [Alvin Ailey]; and Dancing [PBS 8-part series]). 	<ul style="list-style-type: none"> • present their theme-based program to an audience. • describe their impressions of the varied dance movements. • entertain the class with their musical improvisation. • compare and contrast the different genres viewed.

DANCE 6 – 8

Standard 1.2

All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.

Progress Indicators:

- *Demonstrate technical skills in dance, music, theater, or visual arts, individually and with others.*
- *Create, produce, or perform works of dance, music, theater, or visual arts, individually and with others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • create a warm-up and discuss how it prepares the body and mind for dance. • identify and demonstrate longer and more complex steps and patterns. • transfer a rhythmic pattern from the aural to the kinesthetic. • identify and demonstrate a range of dynamics or movement qualities. • re-create and perform a famous work of dance while maintaining personal space within a group. • demonstrate all basic dance skills and explain the underlying principles in locomotor and non-locomotor movements. 	<ul style="list-style-type: none"> • do a spaghetti demonstration. Students look at brittle uncooked spaghetti (muscles before warm up), and then they look at cooked, soft spaghetti (muscles when warmed up). • create a dance phrase with a series of movements and select music to establish a rhythm. • beat drums → tap out the rhythm with hands and/or feet. • view a video or live performance of a modern dance piece. • listen to “Wipe Out” (by the Safaris) and pretend to be waves, acting out “low tide” and other parts “high tide” depending on beat of drums. (Students are demonstrating melodic contours and proper body alignment.) 	<ul style="list-style-type: none"> • explain the importance of muscle warm ups with regard to physical safety. • perform the dance phrase to their selected music. • transfer the rhythm of the drum beat into a physical movement pattern. • recreate the modern dance performed or viewed. • demonstrate and appreciate the various interpretations of the same song.

DANCE 6 – 8

Standard 1.3	All students will utilize arts elements and arts media to produce artistic products and performances.
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- Progress Indicators:**
- *Demonstrate appropriate use of technology, tools, terminology, techniques, and media in the creation of dance, music, theater, or visual arts.*

Outcomes	Strategies	Assessment
The students will:	The students will:	The students will:
<ul style="list-style-type: none"> • transfer a spatial pattern into an art form. • create a movement phrase, repeat it, then vary it making changes in the time, space, or energy. • demonstrate understanding of choreographic structures or forms through brief movement studies. • demonstrate the ability to work cooperatively in a small group during a collaborative choreographic process. 	<ul style="list-style-type: none"> • mimic movements that express the different human emotions displayed in the designated art form. • as a group, use improvisation to interpret the art form. • choose a line dance they are familiar with and work together to make various changes. • explore movement, rhythm, timing by listening to different musical genres and choreographing three different routines. 	<ul style="list-style-type: none"> • perform a dance involving the relationship of at least two emotions. • teach the other groups their revamped, personal versions of the familiar line dance. • perform their three routines and be able to discuss the similarities and differences.

DANCE 6 – 8

Standard 1.4	All students will demonstrate knowledge of the process of critique.
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- Progress Indicators:**
- *Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • explain how movement choices communicate abstract ideas. • compare and contrast how meaning is communicated in any choreographic work. • establish and apply a set of criteria for evaluating their own or another's work. • describe and discuss choreographic movements and compositional techniques through use of proper content vocabulary. 	<ul style="list-style-type: none"> • view a narrative dance or musical theater piece. • create a rubric: originality, visual and emotional impact, variety and contrast, skill of performers. • formulate and answer their own aesthetic questions; ex: What give this dance its identity? How can you change a work of dance before its meaning changes? 	<ul style="list-style-type: none"> • describe how the viewed piece portrayed the meaning of the story. • observe and evaluate any performance using the criteria of the student created rubric. • compile a list of questions based on a dance performance and discuss the answers as a group.

DANCE 6 – 8

Standard 1.5

All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.

Progress Indicators:

- *Identify significant artists and artistic works in dance, music, theater, and visual arts representing various historical periods, world cultures, and social and political influences.*
- *Understand and demonstrate a knowledge of how various artists and cultural resources preserve our cultural heritage and influence contemporary art.*
- *Interpret the meaning(s) expressed in works of dance, music, theater, and visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • describe the role of dance in at least two different time periods in a visual art form. • analyze historical and cultural images in literature and create an image of dance in contemporary media. • create a time line illustrating important dance events, placing them in their social, historical, religious, and political 	<ul style="list-style-type: none"> • choose and research the role of dance in two different time periods. • read a copy of Langston Hughes' poem "Harlem Version" {2} and discuss the interpretation of each line of the poem; • choreograph a dance based on their interpretation of the poem as long as it remains in the context of a differed dream and choose music to perform the dance. • create dance movements to self-composed literature based on a historical or cultural event. • choose a culture (in groups) to create this time line. 	<ul style="list-style-type: none"> • present and share their projects. • perform their Harlem Version dances. • present their self-composed story and perform the self-choreographed routine. • present their time lines to the class.

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
<p>contexts.</p> <ul style="list-style-type: none"> • create a study of a significant artist or artistic work in dance and report its contributions to our contemporary culture. 	<ul style="list-style-type: none"> • create dance movements to the “Our Father” and a favorite hymn. • utilize technology to trace the career of at least one significant choreographer or dancer. 	<ul style="list-style-type: none"> • perform a liturgical dance at a prayer service. • visually display the results of their research.

DANCE 6 – 8

Standard 1.6

All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.

Progress Indicators: • *Identify and solve problems in space, structures, objects, sound, and/or events for home and workplace.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • create a dance that includes music, sound, costumes, sets, and props, and explain how these elements affect the dance. • choreograph a dance specifically for video using the perspective of the video camera as a part of the process. • make connections between dance and wellness by analyzing how diet affects dance performance. 	<ul style="list-style-type: none"> • In groups: <ul style="list-style-type: none"> a) choose a theme b) develop the theme c) choose appropriate music d) order the music to go with the theme e) decide the dance moves appropriate to the theme and music f) choreograph g) list all props and design costumes, lighting, and sound h) practice and create a practice schedule • create a dance keeping in mind spatial awareness and limitations of working with a video camera. • create a healthy daily menu for a professional dancer using various research and interview techniques. 	<ul style="list-style-type: none"> • perform for a variety of audiences. • view their completed video project. • organize and evaluate all of their information to formulate guidelines for a healthy diet.

DANCE GLOSSARY

AB – A two-part compositional form with an A theme and a B theme, consisting of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA – A three-part composition 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.

Abstract – To remove movement from a particular or representative context and (by manipulating it with elements of space, time and force) create a new sequence or dance that retains the essence of the original.

Aesthetic – taking in and enjoying through the sense the principles of dance.

Aesthetic criteria – Standards on which to make judgments about the artistic merit of a work of art.

Aesthetic unity – Choice and arrangement of material for a single effect.

Alignment – The relationship of the skeleton to the line of gravity and the base of support.

Animation – State of liveliness or vivacity.

Artistic decisions – Choices made in the process of creating a dance which are based on one's acquired knowledge over time of the specific skills relating to dance.

Artistic product/production – The final results of an artistic process for the purpose of public presentation.

Aural – Pertaining to or received by the ear.

Authenticity of style – The ability to create an original dance piece reflecting the individual style of the choreographer or capturing the essence of a period or cultural dance form.

Axial movement – Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as non-locomotor movement.

Balance – The equal distribution of weight. Harmonious arrangement of parts.

Call and response – A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.

Canon – Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

Chance – A choreographic process in which elements are specifically chosen and refined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free-association and surprise structures that appear spontaneously.

Choreographer – Refers to the person who creates the dance.

Choreographic – Describes a dance sequence that has been created with specific intent.

Choreographic principles – The fundamentally accepted ideas for creating dances. "Method of formation, operation, or procedure; guide to the realization of the desired product"¹ (New Dance. . . describes 'principle' only).

Choreographic structure – The specific compositional forms in which movement is structured to create a dance.

Choreography – The movement contained in a dance. "The art and craft of inventing and composing dances."²

Compositional techniques – The methods used to construct movement for the purpose of creating a dance.

Contemporary forms – Refers to any compositional technique of the present.

Contrast – The comparison of movement by showing differences. "Relative variance of two or more choreographic factors."³

Copying – Movement duplicating the pattern of another.

Dynamics – The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. See also movement quality.

DANCE GLOSSARY

Elevation – The body’s propulsion into the air away from the floor, such as in a leap, hop, or jump.

Expressiveness – The ability to effectively communicate thoughts and ideas through movement.

Fall and recovery – Yielding to gravity followed by a subsequent resistance to gravity. The process in movement of yielding to and resisting gravity.

Focus – A direction/place upon which a dancer fixes his/her and attention.

Following – Going after someone; repeating movements of a leader.

Force/energy – See Dynamics and Movement quality.

Improvisation – Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly and to encourage movement. It requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Initiation – Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).

Interdisciplinary – Including more than one discipline in the creation of an artistic product.

Kinesthetic – Refers to the ability of the body’s sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

Leading – Acting as a guide for a movement.

Levels – The height of the dancer in relation to the floor.

Locomotor movement – Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip, slide, and gallop.

Media technology – See Technology.

Mirroring – Movement which reflects or imitates another movement.

Movement phrase – A brief sequencing of related movements that has a sense of rhythmic completion and contains a beginning, middle, and end.

Movement problem – A proposition to be worked out through movement.

Movement quality – The identifying attributes created by the release, follow-through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing percussive, collapse, and vibratory and effort combinations such as float, dab, punch, and glide.

Movement sequence – A series of movements.

Movement study – A theme conveyed through movement. A series of movement phrases and sequences which convey a simple thought or idea.

Movement theme – A complete idea in movement that is manipulated and developed within a dance.

Movement vocabulary – Terms and their meanings as particularly used to describe the movement of a specific choreographer or style of dance.

Musicality – Attention and sensitivity to the musical elements of dance while creating or performing.

Narrative – Choreographic structure that follows a specific story line and intends to convey specific information through that story.

Nonlocomotor movement – See Axial movement. Movement done in one place.

Palindrome – A choreographic structure used with a phrase or longer sequence of movement which proceeds from movement 1 to movement 2, etc.; when the last movement of the phrase is completed, the phrase is retrograded from the last movement to the first movement. (A commonly used example in prose is “Able was ere I saw Elba.” In this example, the letters are the same forward to the “r” in “ere” as they are backward to the “r.”)

Pattern – A prescribed form.

Pedestrian – Movements which occur in everyday live (e.g., walking, skipping, etc.).

DANCE GLOSSARY

Performance presence – A confident presentation of one’s body and energy to communicate movement and meaning to an audience; performance quality.

Personal space – The “space bubble” or the kinesphere that one occupies; it includes all levels, places, and directions both near and far from the body’s center.

Polyrhythms – Several rhythms, performed simultaneously.

Production elements – The components that comprise an artistic production (e.g., lighting, scenery, properties, costumes, sound, etc.).

Production plan – The outline for the completion of a production, including schedules, deadlines, budgets, etc.

Projection – See Performance presence.

Reordering – A choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

Rhythmic acuity – The physical, auditory recognition of various complex time elements.

Rhythmic pattern – A particular succession of accents.

Rondo – A technique composing movement in which the principal movement theme is often repeated.

Round – A fixed movement ending where the movement begins.

Shape – Form made by the body, or group of bodies, in space.

Spatial patterns – A prescribed form which moves through space.

Style – A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Syncopation – The accenting of musical beats that are normally unaccented. - “Stress on a portion of the measure least expected to receive stress.”⁴

Taking and supporting weight – A movement which requires one person’s weight to be placed on another person and the simultaneous muscular support that must occur in both persons so that the resulting shape will not collapse due to lack of support.

Technology – Electronic media (such as video, computer discs, or lasers) used as tools to create, learn, explain, document, analyze, or present dance.

Theme – The principal force in a dance composition.

Theme and variation – A technique of composing movement in which a movement theme is changed and altered.

Transition – The connection of one movement to another.

Videodance – Dance which is created for and integrated with video technology.

Warm-up – Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

¹⁻³ Turner, M.J., Grauert, R., & Zaltman, A. (1971). New dance approaches to nonliteral choreography. University of Pittsburgh Press, p. 125.

⁴ Grindley, M.C. (1985). Jazz styles history and analysis (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall, Inc., p. 404.

Fly Butterfly, Fly!

Have your students lay on their bellies. And begin to tell this story. As you tell the story, students are to act out the story: There was a beautiful caterpillar that loved to (crawl) all around. He would crawl in the trees, on the streets, on the buildings and all around. But one day the caterpillar got very sleepy and decided to (take a long nap). He began to (snore) very loud. A while later, his (eyes popped wide open) and he found that he couldn't move. He (rolled) all around but couldn't get free. He (rolled and rolled all around). He was surrounded by a shell that kept him from moving freely. He then (popped his left arm free). He (popped his right arm free.) He (popped his left foot free). He (popped his right foot free). And then he (stood up). He noticed that he was a BUTTERFLY! He began to (flap his colorful wings slowly). And then... AT THIS POINT BEGIN THE MUSIC BY CHOPIN... And say "TAKE OFF! The students should take off by flying all around the large space. During the A section of the music the students fly. During the B section of the music have the students walk slowly to catch their breath and when the A section starts again have them Take Off again. At the end of the piece have the children fly back to where they began.

Skip to My Lou

As a group, stand in a circle and clap hands (as you sing the chorus).

Hold hands and walk into the circle, raising joined hands as you meet in the center; back out to your original position, lowering hands (as you sing the verses). Repeat.

La Raspa (Mexican Hat Dance)

1. Stand with one foot in front, heel on floor. Hop and change feet: left in front, right in front, left in front; (pause); right in front, left in front, right in front. (Left vs. right is not important, children simply alternate feet.)
2. Partners link arms and skip around each other in one direction, then change arms and skip in the opposite direction. Repeat.

The Beaver Song

Beaver one, beaver all Let's all do the beaver crawl! XXX XXX XXX Beaver two, beaver three Let's climb up the
beaver tree! XXX XXX XXX Beaver four, beaver five Let's all do the beaver jive! XXX XXX XXX Beaver six,
beaver seven Let's all go to beaver heaven! XXX XXX XXX XXX XXX XXX Beaver eight, beaver nine
– STOP! It's beaver time.

MUSIC

Performing, creating, and responding to music are the fundamental music processes in which humans engage. Students particularly in the early grades learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way. Learning to read and notate music gives them a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. Further, to participate fully in a diverse global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

In the middle grades the music that the students perform or study often becomes an integral part of their personal musical repertoire. Composing and improvising music provides students with a unique insight into the form and structure of music and at the same help them to develop their creativity. Broad experience with a variety of music is necessary if the students are to make informed musical judgments. By understanding the cultural and historical forces that shape social attitudes and behaviors, student are better prepared to live and work in communities that are increasingly multi-cultural. The role that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing, and listening to music.

Music K – 2

Standard 1.1	All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.
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- Progress Indicators:**
- *Communicate their responses to dance, music, theater, and visual arts with supporting statements based on aesthetics.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • communicate emotional responses to simple music forms from social and historical contexts. • sing a varied repertoire diverse in culture and style. • sing from a basic repertoire of Catholic liturgical or traditional music. 	<ul style="list-style-type: none"> • listen to sections of Brahms’ “Lullaby” and Rimsky Korsakov’s “Flight of the Bumble Bee.” Express how they feel. • draw what they hear from two selections. • sing songs that require movement, such as “Hokey Pokey”, “London Bridge”, and “Wheels of the Bus” (See Level 1). • develop a knowledge of folk songs (Kodaly) and identify song with culture. • learn hymns to be sung at Mass. 	<ul style="list-style-type: none"> • draw your impression of music heard/discussed. • perform folk songs at the teacher’s discretion. • perform songs with appropriate movement to express lyrics. • sing individually and as a class.

Music K – 2

Standard 1.2

All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.

Progress Indicators: • *Demonstrate performance and participation skills by working and creating individually and with others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • learn to sing on pitch with appropriate vocal tone and dynamics in proper range. • sing in groups demonstrating vocal blend and proper dynamics. • respond to echo and rhythm patterns. • sing simple rounds and partner songs. • perform on various pitched and unpitched instruments, in rhythm, using expression while maintaining steady tempo, alone and with others. 	<ul style="list-style-type: none"> • practice skits, etc. in the classroom as deemed by teacher. • demonstrate the concept of soft (piano) vs. loud (forte) in the classroom without yelling or screaming. • demonstrate echo responses both orally and physically, such as clapping or singing. • sing his/her part on pitch with classmates on teacher cue, such as “Row, Row, Row Your Boat” and “Frere Jacques.” • play various (ORFF) percussion instruments available at the school (such as rhythm sticks, various drums, etc.) while echoing the teacher’s rhythm patterns. • use instruments to accompany a worshipping assembly. 	<ul style="list-style-type: none"> • successfully perform in front of a live audience at least once during the year. • identify specific dynamics by singing softly, very softly, (p, pp) as opposed to very loud, loud (ff, f). • correctly identify various rhythmic patterns required by the teacher. • successfully sing and hold their parts on pitch while groups all participate in rounds and/or partner songs. • enjoy a positive “hands on” experience playing percussion instruments that you may tap, hit, or shake. • perform on a variety of instruments to accompany a liturgy under teacher’s

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • improvise simple rhythmic and melodic patterns. • be introduced to scale syllables with correct spelling. 	<ul style="list-style-type: none"> • sing in pairs on scale syllables sol, mi, dō. • sing scale syllables in Italian/solfege (i.e., dō re mi fa sol la ti dō). 	<p>discretion.</p> <ul style="list-style-type: none"> • successfully sing the correct pitch on fixed or movable dō. • sing scale syllables in proper sequence on fixed and movable dō.

MUSIC K – 2

Standard 1.3

All students will utilize arts elements and arts media to produce artistic products and performances.

Progress Indicators: • *Apply elements and media common to the arts to produce a work of art.*

Outcomes	Strategies	Assessment
The students will:	The students will:	The students will:
<ul style="list-style-type: none"> • identify musical elements such as rhythm, timbre, dynamics, form, and melody. • illustrate the musical elements. • identify liturgical instruments. 	<ul style="list-style-type: none"> • listen to music that has a fast rhythm versus slow. • identify when music gets soft (p) or loud (f). • identify and clap to walking and running notes. • sing to teacher’s directions going up and down the scale. • sing simple songs conscious of rhythm, dynamics, and melody. • recognize different timbre of organ, piano, and guitar. 	<ul style="list-style-type: none"> • verbally identify fast and slow meter. • verbally identify soft and loud selections. • clap and walk in time. • sing a fixed Dō ascending/descending patterns. • perform simple songs correctly using rhythms, dynamics, and melody. • correctly identify liturgical instruments both through recordings and live performances.

Music K – 2

Standard 1.4	All students will demonstrate knowledge of the process of critique.
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Progress Indicators: • *Explain the criteria by which they evaluate the quality of their work and the work of others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • analyze, discuss, and evaluate various musical elements such as pitch, rhythm, form and melody through various instrumental and vocal selections. • communicate opinions on different types of music. 	<ul style="list-style-type: none"> • listen to different compositions to compare the musical elements. (See suggested Listening Repertoire.) • learn that individuals can have different opinions by discussing personal preferences of worship music as well as secular music. • compare and contrast different types of music (e.g., March and Waltz, Lenten hymn, Easter hymn). 	<ul style="list-style-type: none"> • identify (orally) various elements in selected music elements. • share with the class their preferences of liturgical and secular music and give reasons.

Music K – 2

Standard 1.5

All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.

Progress Indicators:

- *Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.*
- *Investigate and experience the works of artists and community cultural resources through exhibitions and performances.*
- *Apply knowledge of historical, social, and cultural influences to understanding a work of art.*
- *Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> ● listen to and perform various songs from diversified cultures and historical periods as introduced at the teacher's discretion. ● describe the use of music elements through a sampling of the cultures of the world. ● identify varieties in the music samples. ● demonstrate an awareness of musical content of Catholic liturgical music within the liturgical season. 	<p>The students will:</p> <ul style="list-style-type: none"> ● be introduced to music from various cultures and historical periods. ● listen to Calypso music, Dixie land, and Mexican music and note the difference in rhythm, timbre, and pitch. ● sing and listen to different examples and selections. (See Singing Repertoire.) ● learn the proper order of the Mass. 	<p>The students will:</p> <ul style="list-style-type: none"> ● identify selections according to style of period/culture. ● identify music elements correctly from a variety of cultural samples. ● successfully identify the various selections. ● correctly sing and orally respond to the Mass.

Music K – 2

Standard 1.6

All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.

Progress Indicators:

- *Identify and state needs and opportunities for design in the context of home, school, recreation, and play.*
- *Plan and execute solutions to design problems.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> ● learn about the four families of orchestral instruments. ● construct a found instrument and be able to create a sound on same instrument. ● form ensembles and play in class orchestra. 	<ul style="list-style-type: none"> ● view and listen to the various sounds of the different families of instruments. ● listen to Carnival of the Animals,” “Peter and the Wolf.” ● learn how to make simple home and folk instruments exploring the various sounds/how done. ● learn how to form ensembles. 	<ul style="list-style-type: none"> ● correctly identify by sight and sound various instruments as found in “Peter and the Wolf” and at teacher’s discretion from “The Carnival of the Animals.” ● satisfactorily perform individually and in ensembles on the instruments they made as well as on different instruments.

Music 3 – 5

Standard 1.1

All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

Progress Indicators:

- *Communicate their responses to dance, music, theater, and visual arts with supporting statements based on aesthetics.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • develop an appreciation and connection to music by diving into their imagination. • relate music with other arts and disciplines outside arts. 	<ul style="list-style-type: none"> • listen to various music with words and relate the story orally or by drawing a picture. (Example: “Hoedown” from Aaron Copland’s Rodeo) • listen to music without words and imagine what they think the story is about. Draw the story or write about it. • listen to a piece of music and integrate dance, theater, and visual arts with musical composition. • listen to the story “My Many Colored Days” by Dr. Seuss. Discuss in group different emotions - match colors with emotions. • demonstrate through art an understanding of emotions heard in music; e.g., a joyful (major key) vs. a sad selection (minor key). • use expressive elements of music in interpreting reading (Language Arts). 	<ul style="list-style-type: none"> • present one of their stories or drawings to the class and comment on their story. • present a display of the pictures/stories, or the stories could be told to class. • make a shadowbox or stand-up display (as a stage set), tell the story of or write about it. Supply a song if needed. • share drawing with class and explain the colors. • relate music with one other curricular area derived from strategies (present in small group).

<p align="center">Outcomes</p> <p>The students will:</p>	<p align="center">Strategies</p> <p>The students will:</p>	<p align="center">Assessment</p> <p>The students will:</p>
	<ul style="list-style-type: none"> • generate sounds in music from vibrations (Science). • sing songs in foreign language and songs associated with various countries (Social Studies). 	<ul style="list-style-type: none"> • make a simple instrument using string/rubber bands. • learn about the customs of a country; present/perform the songs and dances of the country (countries).

Music 3 – 5

Standard 1.2

All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.

Progress Indicators: • *Demonstrate performance and participation skills by working and creating individually and with others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • place emphasis on blending vocal, timbres, matching dynamic levels, responding to cues of the conductor and sing accurately using good breath control to support singing ranges. • develop a sensitivity to natural sounds. • listen to, analyze, and describe sounds in musical compositions. 	<ul style="list-style-type: none"> • listen to and identify various dynamics from instrumental music, such as Graffe’s Grand Canyon Suite, crescendo, decrescendo, piano (p), forte (f). • vocalize the tonal center (triad Dō, Mi, So) and in groups blend vocal timbres and match dynamic levels. • sing expressively individually or as a group from a variety of songs using given dynamics, phrasing and interpretation. • sing Catholic liturgical music for worship. • brainstorm sounds from nature; e.g., birds, rain, crunching autumn leaves, wind, animals, seashore waves. • listen to Vivaldi’s “The Four Seasons,” and discuss the seasons and Vivaldi’s use and type of instruments to produce the natural sounds. (Another song is “Carnival of Animals” to detect how 	<ul style="list-style-type: none"> • select favorite song to sing alone or with group using various dynamics. • be able to sing and interpret fairytales and popular folk tales. • sing hymns at liturgical worship. • demonstrate the sounds accompanied by movement. • improvise sounds that represent seasons and perform for class. • draw pictures of the seasons.

Outcomes The students will:	Strategies The students will:	Assessment The students will:
	<p>each animal is portrayed in the music.)</p> <ul style="list-style-type: none">• describe their emotions generated by various instruments in musical selections.	<ul style="list-style-type: none">• draw their interpretation of the “Carnival of Animals” or move to the music.

Music 3 – 5

Standard 1.3	All students will utilize arts elements and arts media to produce artistic products and performances.
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Progress Indicators: • *Apply elements and media common to the arts to produce a work of art.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • learn the elements of music, such as rhythm, timing, melody, harmony, movement, and mood. • identify and illustrate the musical elements of melody, rhythm, harmony, form, tone, movement and mood. • learn about phrases, what it is, use body movement to define. 	<ul style="list-style-type: none"> • identify the following time signatures: 2/4, 3/4, 4/4. • count and tap phrases in music using quarter notes , dotted half , half notes , whole notes , and corresponding rests. • read and perform pitch direction using a system of musical syllables, numbers, or letters. • identify notes on staff that spell words; e.g., CAGE, BADGE, BED, ACE, etc. • listen and move to music that contains changes and contrasts of musical elements. • use movement and dialogue to describe various styles of music. 	<ul style="list-style-type: none"> • draw their own design using various note values; e.g., all d are red or all 1 count notes red, etc., or use music math puzzles; e.g., • sing on their own correct pitch, direction using melody patterns. They will use solfegge, numbers, or letters. • create own stay as design to color, naming staff syllables. • create a story in movement of the contrasting piece; draw a picture of the contrasting sections; describe sections or poem. • perform contrasting music styles using movement. • discuss various styles of music/compare and contrast or write a paragraph about different styles.

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • identify simple music forms when orally and instrumentally presented. <ul style="list-style-type: none"> — ABA — AB — descant — simple Ronda (ABACA) — ostinator — concerto — simple dance forms 	<ul style="list-style-type: none"> • use symbols to notate meter, rhythm, pitch and dynamics in simple patterns with and without the aid of computer programs. • sing ostinatos (repeated patterns), partner songs, and rounds emphasizing simple rhythmic melodies. • learn and participate in program music. • listen to and or sing forms in folk, liturgical, and classical music. 	<ul style="list-style-type: none"> • correctly use time signatures lines, dynamic signs and notations in exercises and in their own pieces. • perform as a chorus based on music selections appropriate to grade. • identify through test or call chart; formal and informal testing and call chart. • create a simple AB or ABA or rondo form using instruments and songs.

Music 3 – 5

Standard 1.4

All students will demonstrate knowledge of the process of critique.

Progress Indicators: • *Explain the criteria by which they evaluate the quality of their work and the work of others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • learn about various composers and identify differences in music. • critique music from different times in history. • identify and discuss use of beat, rhythm, and pitch. 	<ul style="list-style-type: none"> • read about and listen to music of the Baroque, Classical, Romantic and 20th Century periods. (See list in appendix). • listen to a composer from classical period and one from 20th century; contrast their music and style. • discuss (in comparison and similarity) the styles. • listen to a song such as “Follow the Yellow Brick Road” from the “Wizard of Oz.” Students will pat the beat, clap the rhythms, and relate to the lyrics. • analyze, discuss, and evaluate the use of beat, rhythm, and pitch in various songs. • listen to a recording of Leroy Anderson’s “Syncopated Clock” and identify/discuss use of beat, rhythm, and pitch. 	<ul style="list-style-type: none"> • select a favorite composer and give an oral and written report on his music and period. • identify contrasting music styles and periods. • be able to keep the beat correctly to various pieces of music. • improvise their own rhythm patterns to accompany songs and create their own descant. • correctly identify meter and tempo in contrasting music selections as well as pitch and texture.

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • devise criteria for evaluating performances and compositions. • identify the strengths and weaknesses of specific musical settings used in worship. 	<ul style="list-style-type: none"> • learn how music critics review music, how composers write music and how lyricists fit words to music. • listen to “Humoresque” by Antonin Dvorak and “Old Folks at Home” by Stephen Foster and observe the cultural connection and contrast. • listen to and sing various hymns, poems, and octavos to decide when they will be used in liturgies. Instrumental music should also be reviewed/evaluated. Also, the instruments “best suited” should be discussed. 	<ul style="list-style-type: none"> • do a music review of a selection, incorporating music elements such as rhythm, tempo, melody, and orchestration and share with class. • write and give a report on the contrast of these two selections. • select hymns and other liturgical music to be used at the different parts of the liturgy.

Music 3 – 5

Standard 1.5

All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.

Progress Indicators:

- *Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.*
- *Investigate and experience the works of artists and community cultural resources through exhibitions and performances.*
- *Apply knowledge of historical, social, and cultural influences to understanding a work of art.*
- *Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> ● describe distinguishing characteristics of representative music genres and styles from a variety of cultures. ● relate music from different cultures with dance and other art forms. 	<p>The students will:</p> <ul style="list-style-type: none"> ● listen to the music of different cultures they may be studying; e.g., Native American and Hawaiian; identify differences in instruments, sound, and purpose and the history of the instruments. ● learn the different styles of movement and purposes/influences associated with the music and related art forms; e.g., Mexican Hat Dance, a line and circle dance. ● read the story of Katherine Lee Bates and how she composed “America the Beautiful.” 	<p>The students will:</p> <ul style="list-style-type: none"> ● orally and visually recognize the various cultural instruments. ● perform the Mexican Hat Dance for audience. ● draw a picture expressing a piece of music from a given culture. ● sing “America the Beautiful” and devise gestures to accompany it.

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none">• distinguish between liturgical music composed by contemporary composers and those of earlier periods, as well as various world cultures.	<ul style="list-style-type: none">• listen to traditional church music and contemporary music.	<ul style="list-style-type: none">• sing one traditional and contemporary.

Music 3 – 5

Standard 1.6

All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.

Progress Indicators:

- *Identify and state needs and opportunities for design in the context of home, school, recreation, and play.*
- *Plan and execute solutions to design problems.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • learn about the four types of “universal instruments”: strings, woodwind, brass, and percussion. • learn to create their own instruments. 	<ul style="list-style-type: none"> • identify specific instruments as one of the four types. • research on the Internet the instrument of their choice. • listen to the various sounds of instruments from tapes or while other students play. • identify instruments from classical compositions. • work in a cooperative group to select one of the four universal instruments; collect the materials, construct instruments, and create sound. 	<ul style="list-style-type: none"> • correctly identify visually and orally various instruments both in ensemble and as solo playing. • give a report on instrument of their choice. • play homemade instrument for the class. • play compositions based upon their homemade instruments.

Music 6 – 8

Standard 1.1

All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

Progress Indicators:

- *Understand that arts elements, such as color, line, rhythm, space, form, may be combined selectively to elicit a specific aesthetic response.*
- *Communicate about the aesthetic qualities of art works through oral and written analysis using appropriate technical and evaluative terms.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • discover that the aesthetic awareness of music is enhanced through the elements of tone, color, melody, rhythm, harmony, and form. • evaluate music for its aesthetic qualities using appropriate music terminology. 	<ul style="list-style-type: none"> • listen to an instrumental piece and identify and illustrate the musical elements. • describe in oral, written form, art work, or dance how the mood or feeling was established by musical qualities or elements. • develop criteria for evaluating the quality and effectiveness of music compositions and apply criteria in their personal listening. • explain preferences for specific musical works and styles in written and oral forms; how the mood was established; i.e., woodwind – sad, brass – happy experience. 	<ul style="list-style-type: none"> • discuss what they would imagine about the mood for plot if piece were going to be used as background, music in a play or film. • associate color with mood of piece by using line graph mood _____ color _____ identify the instruments that were utilized to create these moods/styles.

<p align="center">Outcomes</p> <p>The students will:</p>	<p align="center">Strategies</p> <p>The students will:</p>	<p align="center">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • overview for: <p>Grade 6 – Middle Ages/Renaissance introduction to Baroque</p> <p>Grade 7 – Baroque and Classical</p> <p>Grade 8 – Romance and 20th Century</p>	<p>Grade 6 – Middle Ages/Renaissance</p> <ul style="list-style-type: none"> • recognize music of the time period. • recognize musical style through color, form, rhythms, and melody. <p>Grade 7 – Baroque/Classical</p> <ul style="list-style-type: none"> • recognize music of the time period. • recognize musical style through the use of national/instrumental music. • philosophy of enlightenment. <p>Grade 8 – Romantic/20th Century</p> <ul style="list-style-type: none"> • recognize music of time period. • recognize musical style through the use of program music, nationalism. 	<p>Grade 6</p> <ul style="list-style-type: none"> • relate music to the historical figures and events of this time period; i.e., Pope Gregory, spread of Christianity, influence of Islamic and European cultures, predominate art and dance related to the area. <p>Grade 7</p> <ul style="list-style-type: none"> • relate music to historical figures and events in the time period; i.e., scientific investigation, development of the new world, Industrial Revolution, art work. <p>Grade 8</p> <ul style="list-style-type: none"> • relate music to historical figures and events of the time period; i.e., increased importance of science, rise of European nationalism, art work.

Music 6 – 8

Standard 1.2	All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.
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- Progress Indicators:**
- *Demonstrate technical skills in dance, music, theater, or visual arts, individually and with others.*
 - *Create, produce, or perform works of dance, music, theater, or visual arts, individually and with others.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> • learn and apply pertinent techniques that enhance musical compositions. 	<p>The students will:</p> <ul style="list-style-type: none"> • sing from a piece of printed music devoid of any expressive elements leaving only time and key signatures. • discuss possible additions to the above and add expressive elements to appropriate points in the score. • sing expressively with appropriate dynamics and phrasing the composer's original composition. • evaluate each student-developed interpretation, comparing/contrasting it with original printed score. • sing individually and in groups a repertoire of diverse genres and cultures with appropriate expressive qualities. 	<p>The students will:</p> <ul style="list-style-type: none"> • be able to determine melodic contour as a tool for analysis. • examine and listen to a composition and indicate the different notational skills in the score; i.e., accents, pp, slurs. • sing the composition and express the different phrases or dynamic symbols through (a) body movement or dance interpretation, (b) dramatic interpretation, (c) using visual art to indicate change in the mood or dynamics of the composition; i.e. blue = sadness or quiet; red = up tempo. • discuss the similarities and differences between original score and student's interpretation.

Music 6 – 8

Standard 1.3

All students will utilize arts elements and arts media to produce artistic products and performances.

Progress Indicators:

- *Demonstrate appropriate use of technology, tools, terminology, techniques, and media in the creation of dance, music, theater, or visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • expand their knowledge and use of elements of music. • demonstrate the effect music has when added to drama or plays. 	<ul style="list-style-type: none"> • demonstrate an understanding of music in 3/8 and 6/8 time. • tap and count musical phrases using whole notes, dotted half, half, quarter, eighth, and sixteenth notes with corresponding rests in various time signatures. • watch a video of a drama, with no music and in small groups choose appropriate music to go with the drama. • explain how music affects the intent of drama. • research writers of great shows such as Rodgers and Hammerstein, Lerner and Lowe, George and Ira Gershwin, Bernstein = West Side Story, Ballet – Aaron Copland = Billy the Kid; Tchykovsky = Nutcracker. Listen to or watch a video including some of their music. • sing one or two selections from any above shows. 	<ul style="list-style-type: none"> • be able to make sample rhythm patterns based on time signature 3/8, 6/8 ; i.e., 3/8 6/8 • be able to create the music for different dramatic scenes; i.e., chase scene, storm, peaceful snow fall. • after research, discuss how the music enhanced the mood of each scene; compare/contrast with their original compositions from above, different dramatic scenes, strengths and weaknesses.

<p align="center">Outcomes</p> <p>The students will:</p>	<p align="center">Strategies</p> <p>The students will:</p>	<p align="center">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • use appropriate resources in the creation of music. 	<ul style="list-style-type: none"> • use school and community resources to develop information on music and musicians. • use current technology to create, produce, and record/playback music. 	<ul style="list-style-type: none"> • research local, state, national musicians and music and create a classroom library of resources for information on creating music. • develop grade level resources; i.e., grade 6 – theatrical productions; grade 7 – movies/commercials; grade 8 – rock and roll/jazz.

Music 6 – 8

Standard 1.4

All students will demonstrate knowledge of the process of critique.

- Progress Indicators:**
- *Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • evaluate the quality and effectiveness of music performances and compositions. • explain personal preferences for specific musical works and styles using appropriate music terminology. • Compare and contrast different live and recorded performances of various genres. 	<ul style="list-style-type: none"> • work in a group to identify and list appropriate elements used as criteria to judge live and recorded musical performances. • use computer to design a rubric. • listen to different types of music and using appropriate music terminology explain their preference. • write a critique of two contrasting musical groups; e.g., classical music, chamber orchestra, and a rock/pop musical such as “Grease” or “Tommy,” Beethoven Symphony, Mozart Symphony. 	<ul style="list-style-type: none"> • evaluate through call charts, testing, and assessment sheets at least one live performance a year and recorded performance; group critique, personal critique. • present to class rubric models for critiquing different styles and genres in music; i.e., theatrical, symphonic, jazz. • listen to their preference and be able to defend their opinion as to the strengths and/or weaknesses of the composition using music terminology and adhering to the guidelines of the computer designed rubric. • choose a classical composition from appropriate listening repertoire and choose a rock opera or theatrical musical. What elements are different and be able to defend your statement through use of music terminology. Again, apply computer designed rubric critique sheet.

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
	<ul style="list-style-type: none"> • critique each other's vocal and instrumental musical works based on the same rating sheet used for critiquing the professional performances. 	<ul style="list-style-type: none"> • use the computer designed rubric sheet to critique original student compositions. Finally, the student will be able to apply the critique standards to all performances – classical, personal preference, original compositions; i.e., strong or weak form.

Music 6 – 8

Standard 1.5

All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.

Progress Indicators:

- *Identify significant artists and artistic works in dance, music, theater, and visual arts representing various historical periods, world cultures, and social and political influences.*
- *Understand and demonstrate a knowledge of how various artists and cultural resources preserve our cultural heritage and influence contemporary art.*
- *Interpret the meaning(s) expressed in works of dance, music, theater, and visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> ● identify composers and their compositions representing various historical periods and world cultures. ● discuss the current and past cultural, social and political uses for music they listen to and perform. 	<ul style="list-style-type: none"> ● listen to performances or recordings of well-known classical concert music and blues/jazz selections and describe distinguishing characteristics of the representative musical genre. ● identify and research the composers of above selections. ● classify by genre and style a varied body of exemplary musical work and explain the characteristics that cause each work to be considered exemplary. ● listen to and sing various patriotic and cultural songs sung and played during different periods in history (Civil War music, music from First and Second War, Vietnam War music). ● watch video “Yankee Doodle Dandy” 	<ul style="list-style-type: none"> ● share their opinions of various genre with class. ● report on the composer of their choice. ● sing individually or as a group a song from any period in history.

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • sing and perform musicals relating to historical , cultural , patriotic, religious and social influences. • identify by style, genre, and composer works from church music historical periods for both choir and organ. 	<ul style="list-style-type: none"> and listen to music by Irving Berlin. • work in groups to perform part of a well-known musical or develop own musical using known songs. <ul style="list-style-type: none"> 6 – Listen to John Philip Sousa and the United States Marine Corps Band. Students will write paragraphs that begin “I think America is Beautiful because...” 7 – Music from “Fiddler on the Roof.” 8 – Music from Films and Theaters “Hello Dolly, Les Miserables, Phantom of the Opera.” • list and explain distinguishing musical and cultural characteristics of liturgical music of the Baroque, Classical, Romantic, and 20th Century pre-Vatican II and post-Vatican II periods. 	<ul style="list-style-type: none"> • read and display artwork after illustrating their writing. • perform for other classes. • listen to various church music both organ and choir music.

Music 6 – 8

Standard 1.6

All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.

Progress Indicators: • *Identify and solve problems in space, structures, objects, sound, and/or events for home and workplace.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • design, plan and evaluate music for a program. 	<ul style="list-style-type: none"> • work in small groups to become music program directors: <ul style="list-style-type: none"> o select a local radio station; identify and target the listening audience; o prepare a list of songs, the artist or group, album, and style; o evaluate/edit/revise choices for variety in groups and styles of music; o diagram or outline the daily program, including talk segments, advertisements, newscasts, public service announcements, and talk call-in shows as appropriate to the selected stations; o evaluate and revise the final program outline; o present the final plans to the class and perform a segment. 	<ul style="list-style-type: none"> • give the presentation to an audience.

SUGGESTED REPERTOIRE

Familiarity with various types of music assists in the appreciation of music. If students are to value music, they need a knowledge of music literature representing various styles, time periods, and cultures and to provide a bases of this musical knowledge, the following list of singing and listening repertoire is suggested.

This list may be considered as a means to enrich rather than to constrict the students' music appreciation. The teacher may modify and add to the list. The list is suggested as a minimum number of suggestions. The repertoire list is provided by levels which corresponds to development and is intended to use over grades Pre-K to 6. Any repertoire used should be cumulative; that is, repertoire presented at one level should be re-experienced at a higher level.

The coding for categories used in the Singing Repertoire is as follows:

AF	=	American Folk	M	=	Movement
AT	=	American Traditional	P	=	Patriotic
EC	=	Early Childhood	POP	=	Popular
EF	=	Ethnic Folk	R	=	Round
H	=	Holiday	S	=	Spiritual
L	=	Lullaby			

The curriculum content from the National *Learning Standards for the Arts* is organized around the eight elements of music:

Rhythm	- Dynamics
Melody	- Tempo
Harmony	- Timbre
Form	- Style

Students demonstrate their knowledge and skills through six music learning activities.

Singing	- Creating/Composing
Playing	- Movement
Listening	- Reading/Notating

SINGING REPERTOIRE

LEVEL I

<i>Selection</i>	<i>Category</i>
Ach Du Lieber Augustine	EF
Bingo	M
Down By the Station	EC
Eency, Weency Spider (Itsey Bitsy)	EC
Here We Go, Looby Lou	EC
Hokey Pokey	M
Hot Cross Buns	EC
I'm A Little Teapot	EC
If You're Happy	M
It's Raining (It's Pouring)	EC
Jingle Bells	H
Little White Duck	EC
London Bridge	M
Muffin Man	EC
My Dreidl	H
Old MacDonald	AF
Row, Row, Row Your Boat	R
Six Little Ducks	EC
The Farmer In The Dell	M
The Wheels Of The Bus	M
Three Blind Mice	R
Twinkle Twinkle (Baa Baa, Black Sheep)	EC
Where Is Thumbkin?	M

LEVEL II

<i>Selection</i>	<i>Category</i>
America (My Country 'Tis Of Thee)	P
Animal Fair	AT
Are You Sleeping?	R
Blue Tail Fly (Jimmy Crack Corn)	AF
Cotton Needs Picking	AF
Down In The Valley	AF
Do, Re, Mi (Doe, A Deer)	POP
Frosty The Snowman	POP
Go Tell Aunt Rhody	AF
Hush, Little Baby	L
I'm Gonna Sing	S
John Jacob Jingleheimer Schmidt	EF
Marching To Pretoria	EF
Michael, Row The Boat Ashore	S
O Susanna!	AT
Old Brass Wagon	AF
On Top Of Old Smokey	AF
Over The River And Through The Woods	H
Pop, Goes The Weasel	EF
Rig-A-Jig-Jig	AF
Rudolph the Red-Nosed Reindeer	H
Santa Claus Is Comin' To Town	H
Scotland's Burning	R
She'll Be Comin' Round The Mountain	M
Shoo Fly	F
Skin And Bones	H
Skip To My Lou	M
This Old Man	M
Three Pirates	M
Twelve Days Of Christmas	H
Up On The Housetop	H
We Wish You A Merry Christmas	H
Yankee Doodle	P

SINGING REPERTOIRE

LEVEL III

Selection

America The Beautiful
 Banana Boat Loader's Song
 Brahm's Lullaby
 Camptown Races
 Clementine
 Daisy, Daisy (Bicycle Build For Two)
 Deck The Halls
 Dixie
 Don Gato
 Drill, Ye Tarriers
 Dry Bones
 Ghost Of Tom (John)
 God Bless America
 He's Got The Whole World In His Hands
 Hey, Ho, Nobody Home
 I've Been Workin' On The Railroad
 Kookabura
 Kum Ba Yah
 Land Of The Silver Birch
 Magic Penny
 Oh, How Lovely Is The Evening
 Ol' Texas
 Polly Wolly Doodle
 Rocka My Soul
 Sarasponda
 Sing, Sing A Song
 Swing Low, Sweet Chariot
 Take Me Out To The Ballgame
 Tinga Layo
 Waltzing Matilda
 We Shall Overcome
 When The Saints Go Marching In
 You Are My Sunshine

Category

P
 EF
 L
 AT
 AF
 AT
 H
 AT
 EF
 AF
 S
 H
 P
 S
 EF
 AF
 EF
 EF
 POP
 R
 AF
 AF
 S
 EF
 POP
 S
 AT
 EF
 EF
 S
 S
 AT

LEVEL IV

Selection

Auld Lang Syne
 Battle Hymn Of The Republic
 Deep In The Heart Of Texas
 Dona Nobis Pacem
 Down The Ohio
 Easter Parade
 Erie Canal
 Home On The Range
 Joshua Fit The Battle Of Jericho
 O Come All Ye Faithful
 Old Folks at Home (Swanee River)
 Old Joe Clarke
 Shalom Chaverim
 Shenandoah
 Silent Night
 Simple Gifts
 The Star Spangled Banner
 This Land Is Your Land
 Tzena, Tzena
 We Gather Together
 What Shall We Do With A Drunken Sailor?
 When Johnny Comes Marching Home
 White Christmas
 You're A Grand Old Flag
 Show Music Selections

Category

EF
 P
 POP
 R
 AF
 POP
 AT
 AT
 S
 H
 AT
 AF
 R
 AT
 H
 AT
 P
 AT
 EF
 H
 AF
 EF
 H
 P

LISTENING REPERTOIRE

LEVEL I Grades K & 1	LEVEL II Grades 2 & 3	LEVEL III Grades 4 & 5	LEVEL IV Grades 6-8
<p>Lullaby. Brahms The Flight of the Bumblebee. Rimsky Korsakov Tubby The Tuba Peter and the Wolf Carnival of the Animals</p>	<p>Ballet Of The Unhatched Chicks from Pictures At An Exhibition. Mussorgsky Carnival Of The Animals. Saint Saens Golliwogs Cake Walk. Debussy Children’s Symphony (Excerpts). MacDonald Little Train Of The Caipira. (Villa-Lobos) March Of The Toys (Babes in Toyland). Herbert Pictures At An Exhibition (Excerpts). Mussorgsky Peter and the Wolf The Nutcracker Ballet. Tchaikowsky In the Hall of the Mountain King. Guieg The Sorcerer’s Apprentice. Dukas</p>	<p>Little Fugue in G Minor Barcarolle. Offenbach Children Corner Suite. Debussy Dance Of The Comedians. Kabalevsky Grand Canyon Suite. Grofé In The Hall OF The Mountain King. Grieg Morning (Peer Gynt Suite). Grieg Night On Bald Mountain. Mussorgsky Peter And The Wolf. Prokofiev Surprise Symphony. Hayden The Banshee. Cowell The Nutcracker (Excerpts). Tchaikowsky Stars And Stripes Forever. Sousa William Tell Overture. Rossini The Little Babe from A Ceremony of Carols. Britten Hedown. Copland Young Person’s Guide to the Orchestra. Britten</p>	<p>Selected American Jazz Greats The Messiah (Excerpts). Handel America (Variations). Ives Appalachian Spring (Excerpts). Copland Canon In D Major. Pachabel Danse Macabre. Saint Saens 1812 Overture. Tschaikowski Eine Kleine Nachtmusik (Excerpts). Mozart Fanfare For The Common Man. Copland Fifth Symphony (Excerpts). Beethoven Jesu, Joy Of Man’s Desiring. Bach Little Fugue In G Minor. Bach Maple Leaf Rag. Joplin Moonlight Sonata. Beethoven Sorcerer’s Apprentice. Dukas The Blue Danube. Strauss Water Music Suite (Excerpts). Handel Young Person’s Guide To The Orchestra. Britten The Pines of Rome. Respighi Carmen (Excerpts). Bizet Prelude to Afternoon of a Town. Debussy Rhapsody in Blue. Gershwin</p>

MIDDLE AGES 450 – 1450

Historical Themes	Musical Context	Style	Composers
<ul style="list-style-type: none">• The spread of Christianity• The development of a European culture• The influence of Islamic culture	<ul style="list-style-type: none">• The music of the church• The beginning of musical notation• The birth of polyphony• The rise of courtly culture• Gregorian Chant	<p>For such a vast period of time, there is a remarkable continuity in musical styles in the Middle Ages. In order to understand them better, it is a good idea to group their distinctive features within the broad categories of monophonic and polyphonic styles.</p> <ul style="list-style-type: none">• Monophonic Style• Polyphonic Style	<ul style="list-style-type: none">• Pope Gregory (600)• Guido D'Arezzo (995-1050)• Guillaume de Machaut (1340-1377)• John Dunstable (1369-1453)

RENAISSANCE 1450 – 1600

Historical Themes	Musical Context	Style	Composers
<ul style="list-style-type: none">• A rebirth of classical learning• The gradual change from the feudal system to the modern state• A change in people's views of the earth and the cosmos	<ul style="list-style-type: none">• Increased interest in humanist learning• Increased patronage of music• Territorial expansion and increased wealth	<ul style="list-style-type: none">• The composers of the Renaissance concerned themselves with three different areas of music; sacred, secular and madrigals• All are unified by many shared musical features; polyphonic style	<ul style="list-style-type: none">• Giovanni Pierluigi (1525-1594)• Adam de la Halle• William Byrd• Jean de Castro• John Dowland• Guillaume Dufay• Giovanni Gabrieli• Vincenzo Galilei• Hildegard von Gingen• Tobias Hume• Johannes Okeghem• Josquin des Prez• Salamone Rossi• John Traverner

BAROQUE 1600 – 1750

Historical Themes	Musical Context	Style	Composers
<ul style="list-style-type: none">• The increasing importance of scientific investigation• The culmination of royal despotism• Development of the New World• Artificiality and marvelous effect were valued in the arts	<ul style="list-style-type: none">• A time of experimentation• Expanding roles for music• A growing awareness of national styles• The full equality of instrumental music.	<ul style="list-style-type: none">• sense of movement, energy, and tension• extreme affections• opera – foremost innovation in this era	<ul style="list-style-type: none">• Alessandro Scarlatti (1660-1725)• Giovanni Battista Bononcini (1670-1747)• Tomaso Albinoni (1671-1751)• Antonio Vivaldi (1678-1741)• George Philipp Telemann (1681-1767)• Jean Philippe Rameau (1683-1764)• George Frideric Handel (1685-1757)• Johann Sebastian Bach (1685-1750)• Domenico Scarlatti (1685-1757)• Unico Willem van Wassenaer (1692-1766)

CLASSICAL 1750 – 1825

Historical Themes

- The Industrial Revolution
- The philosophy of the Enlightenment
- The political ideas of republican government

Musical Context

- Art and “Nature”
- The social role of music
- The concept of nature in the arts
- Conservatism in creativity

Style

- simpler textures
- simpler melodies
- the piano
- simpler, rational form
- emphasis on balance and control

Composers

- John Gay (1685-1732)
- Franz Joseph Hayden (1732-1809)
- Wolfgang Amadeus Mozart (1756-1791)
- Ludwig Van Beethoven (1770-1827)

ROMANTIC 1825 – 1990

Historical Themes	Musical Context	Style	Composers
<ul style="list-style-type: none">• The increasing importance of science in defining a worldview• The rise of European nationalism• A growing autonomy for the arts	<ul style="list-style-type: none">• Increased interest in nature and the supernatural• The rise of program music• Nationalism and exoticism• Changing status of musicians	<ul style="list-style-type: none">• more freedom of expression, movement, and passion• emotional in character• acquired poetic meaning	<ul style="list-style-type: none">• Franz Schubert (1797-1828)• Hector Berlioz (1803-1869)• Felix Mendelssohn (1809-1847)• Frédéric Chopin (1810-1849)• Robert Schumann (1810-1856)• Franz Liszt (1811-1886)• Richard Wagner (1813-1883)• Giuseppe Verdi (1813-1901)• Clara Schumann (1819-1896)• Bedrich Smetana (1824-1884)• Johannes Brahms (1833-1897)• George Bizet (1838-1875)• Peter Ilich Tchaikovsky (1840-1893)• Antonin Dvorák (1841-1904)• Gustav Mahler (1860-1911)• Claude Debussy (1862-1918)• Richard Strauss (1864-1949)• Amy Beach (1867-1944)

20TH CENTURY 1900 – Present

Historical Themes	Musical Context	Style	Composers
<ul style="list-style-type: none">• Phenomenal changes in technology• The advent of instantaneous global communications• The growth and eventual decline of totalitarian culture• Influenced by First World War	<ul style="list-style-type: none">• Ambivalent attitudes toward the musical past• A widening gap between “art” and “popular” music• The advent of sound recording• The birth of a “World Music” culture• Coming and going of various movements; post-romanticism, serialism, neo-classicism	<ul style="list-style-type: none">• avante-garde movement• rely on tone color, texture, and rhythm	<ul style="list-style-type: none">• Camille Saint-Saens (1835-1921)• Carl Nielsen (1865-1931)• Scott Joplin (1868-1917)• Franz Lehár (1870-1948)• Sergei Racmaninoff (1863-1943)• Gustav Holst (1874-1934)• Arnold Schoenberg (1874-1851)• Charles Ives (1874-1954)• Maurice Ravel (1875-1937)• Béla Bartók (1881-1945)• Zoltán Kodály (1882-1967)• Igor Stravinsky (1882-1971)• Anton Webern (1883-1945)• Alban Berg (1885-1953)• Serge Prokofiev (1891-1953)• George Gershwin (1898-1937)• Lillian Hardin (1898-1971)• Duke Ellington (1899-1974)• Aaron Copland (1900-1990)• Richard Rogers (1902-1979)• Benjamine Britten (1913-1976)• Leonard Bernstein (1918-1990)

Other Early Twentieth Century

Composers

- Claude Debussy
- Oscar Levant
- Carl Orff
- Ignacy Jan Paderewski
- Jean Sibelius
- Ralph Vaughn Williams

Late Twentieth Century

Composers

- Leroy Anderson
- Irvin Berlin
- Morton Feldman
- Stephen Jaffe
- Gottfried Michael Koenig
- Steven Mackey
- Christopher Rouse
- Frank Zappa
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Music Glossary

Alla breve: A tempo mark indicating quick duple time; i.e., 2/2 instead of 4/4. So, the minim but not the crotchet is the unit of time.

Allemande: A moderate duple time dance (4 or 2). It generally has a short upbeat of one semiquaver (occasionally three) at the beginning. The Baroque suite usually starts with an allemande which is followed by the faster courante.

Alto: A singer whose vocal compass is between the G below middle C and the D above the treble clef. In men, this is usually achieved by a bass singing falsetto, in women it is usually referred to as contralto.

Antiphon: Alternating sound. In its original meaning it meant the singing of the successive verses of a psalm by alternating choruses.

Arabesque: A florid melodic section (the real meaning is a florid element in Arabian architecture). Generally used for characteristic pieces of a more or less casual type.

Arpeggio: A chord whose notes are presented one at a time successively instead of as a stack of notes sounding at the same time. Also called broken chord.

Articulation: The way successive notes are joined to one another in performance. Opposite kinds of articulation are staccato (detached) and legato (smooth). The three standard signs of articulation are the dot, the bow or slur, and the tenuto dash.

Back to Bach movement: The movement which revisited Baroque musical forms and paved the way to Neoclassicism in the twentieth century. Some important works of this period are Stravinsky's Octet for Winds, Pulcinella (a ballet with songs based on Pergolesi's music), Hindemith's Kammermusik Op. 36 and Holst's Fugal Concerto (written in 1923). Music historians use the word neoclassicism for the period after 1923.

Ballad: A poem that tells a story, often a historic, legendary or fairy-tale character.

Ballad opera: A light opera constructed by fitting new lyrics to popular existing tunes. It includes extensive spoken dialogue. The Beggar's opera was the first inspiring success. The German Singspiel was influenced and inspired by the English ballad opera.

Bariton: Range of voice between tenor and bass. The compass of a bariton voice is between the G below the bass clef and the F above middle C.

Bass: The lowest registered male voice which ranges from F below the F clef to the D just above the middle C.

Bel canto: A style of singing emphasizing the melody. Originated in the Baroque era. Appeared in cantata and opera simultaneously. Frequently uses IV-V-I and IIb-V-I cadences in short phrases. Powerfully influenced the slow movements of Baroque concerto and sonatas.

Cadence: The close of a musical phrase or movement. There are perfect, imperfect, plagal and interrupted cadences. The tonic chord preceded by the dominant constitutes a perfect cadence, but not invariably, only at the end of a phrase. In the middle of a phrase, V-I is a strong chord progression (especially from a weak to a strong beat) and not a cadence.

Cantata: A composite secular vocal genre of the Baroque period. It is on a smaller scale than opera and not staged. The reform cantatas (after Neumeister's texts) consists of several movements such as arias, recitatives, duets and choruses based on a narrative text. Appeared as an offspring of monodic style and replaced the sixteenth century madrigals.

Chorale [not choral]: Hymns of the Lutheran church originated in the Renaissance. As most Catholic church music in the 16th century was an outgrowth of plainsong, so much Lutheran church music of the seventeenth and eighteenth centuries was an outgrowth of the chorale. Most Bach cantatas use a chorale tune.

Chorale prelude: Usually applied to an organ composition based on a chorale melody.

Coda: Optional last part of a piece that comes after the basic design is complete like the closing section after the recapitulation in a sonata-type movement or the part after the last variation in variation form. Means tail in Italian.

Con brio: Fiery (the first movement of Beethoven's Symphony No. 5 is *Allegro con brio*).

Concerto: Appeared in the late Renaissance. The term is probably a derivative of the Latin word *concertare*=to contend; referring to competing or contrasted groups. Solo concerto was first introduced by Torelli, and further developed by Albinoni and Vivaldi. The Baroque solo concerto usually has outer movements written in ritornello form with a tonal plan close to that of da capo aria. As the only Baroque form survived into the Classical era, the concerto remained in three movements since its emergence.

Consonance vs. Dissonance: Agreeable (satisfactory) or disagreeable (unsatisfactory) effects created by chords on the listener. Chords consisting of consonant intervals (octave, perfect fifth, perfect fourth, third, sixth) are called consonant and those containing dissonant intervals (second, seventh, ninth, augmented intervals, etc.) are dissonant chords. The triadic chords and their inversions are consonant, whereas, all others including augmented sixth and diminished seventh chords are dissonant.

Counterpoint: Two parts with individual distinctive melodic significance and rhythmic independence running together (singing in unison or octaves is not counterpoint). Thus, the texture of music which is made up of individual melodic strands woven together is contrapuntal (or polyphonic). The opposite is homophonic texture where one melodic idea is supported by accompanying harmony. Counterpoint in which two (or more) strands can function equally well as base or treble to each other is *invertible counterpoint*. If applied to two parts, it is called *double counterpoint*.

Da capo aria: A ternary form (ABA) aria. First section is tonic, second section is a related key, then, repeat of 'A' probably with ornamentation. A usual tonal plan for da capo arias is as follows: A..... B.....

Keys (major): I... I to V... V to I... //vi to iii D.C.

Keys (minor): i... I to III... III to i... //? to v D.C.

Falsetto: A vocal technique used mainly by counter-tenors to sing in the highest range of the voice.

First and second endings: Alternative endings for each repeat of a repeated section (like the exposition of a sonata-type movement).

Folk elements in music: Repetition of single notes, motifs, phrases, verses; dance-like rhythm; real or imitative folk tunes; modal elements; flat (minor) sevenths [common to many modes], flat seconds [Phrygian], and augmented fourths [Lydian] are the elements which give music a folk-like character. Direct reference to folk songs have been made (especially by Russians) in classical music.

Fugue: A contrapuntal composition following a strict tonal plan. It is a texture rather than a form. It opens with a theme in one part in the tonic which is then repeated by each part alternating in the dominant and the tonic. It may have a few as two voices and rarely more than four. The difference from imitation is that in imitation the theme may be repeated by another part at any degree of the scale. The fugue became an important texture or compositional device in later Baroque and reached its height in the works of JS Bach.

Gavotte: A moderate to fast duple time dance with a time signature of 2. It has a long upbeat of half a bar.

Grand opera: Operas on a historical theme with traditional opera writings such as no spoken dialogue, large choruses, full ballets and elaborate sets. (In comic opera, spoken dialogue is allowed.) Examples are Spontini's and Meyerbeer's [*Les Huguenots*] operas, and Verdi's *Aida*.

Homophony: Music in which one voice leads melodically being supported by an accompaniment. This is the opposite of polyphony in which all parts contribute equally to the music. The characteristic texture of similar contrapuntal voice parts was the hallmark of the Renaissance music. The dominance of homophony in the Venetian School towards the end of the sixteenth century was a sign of things to come. (Monody = accompanied solo song.)

Idyll: A musical composition of peaceful pastoral character (Wagner's *Siegfried Idyll*, Janacek's *Idyll*).

Intermezzo: Stage plays of light character usually played between the acts of a serious play or an opera. Pergolesi's *La Serva padrona* is a well-known intermezzo which became the first example of opera buffa in 1773. The other use of intermezzo as instrumental interpolations in an opera (as in *Cavalleria Rusticana*) is better called entracte.

Madrigal: A type of Italian vocal music without any strict form, written in four-to-six parts, polyphonic and imitative.

Minuet: A dance in a moderate triple time. It has a light texture. Some have a cross-rhythm or hemiola which makes two bars of $\frac{3}{4}$ and sound like one bar of $\frac{3}{2}$ (as in courante). Unlike other dances in the suite, it is often in ternary form. The only Baroque dance form survived into the late symphony of the Classical era as minuet and trio.

Motet: Unaccompanied choral composition based on a Latin sacred text.

Motif: A short melodic, harmonic or rhythmic idea. It is the shortest fragment of a theme or a phrase that still maintains its identity. A typical example is the opening motif in Beethoven's Symphony No. 5 which is incomplete in itself but can be heard (and recognized) all the way through in the symphony. As few as two notes can make up a motif as the descending fifth at the opening of Beethoven's Symphony No. 9. A motif is the elemental brick of a theme (or subject) and a theme is the building block of a movement. A figure is similar to the motif but it is of secondary importance as motifs are part of themes and figures are not.

Musette: The French bagpipe of the seventeenth and eighteenth centuries. Especially suitable for pastoral music.

Neoclassicism: The musical movement of the post first world war period aiming to revive the musical forms and textures of the pre-Romantic era. Stravinsky's works after 1920, Prokofiev and Hindemith's works are some of the example (see also **Back to Bach movement**).

Open strings: The four strings of the violin are tuned G, D, A, E and, the strings of the viola and cello, in C, G, D, A (an octave apart). When playing unstopped by the player's fingers, these (open) strings sound more sonorous. The four notes G, D, A, E are the notes of the D major and G major. This is why these keys are featured more frequently in music for violin (three of Mozart's five violin concertos and Beethoven's only violin concerto are in these keys).

Oratorio: Composition of an extended libretto by solo voices, chorus or orchestra. It is usually a musical narration of a Biblical story. The presence of a narrator standing outside the action is an obvious distinguishing feature of the oratorio.

Ostinato: A melodic phrase repeated persistently in the same voice and at the same pitch. (Repetition at a different pitch is called sequence.) The ostinato principle is the chief characteristic of chaconne and passacaglia. The stepwise semitonic descent from tonic to the dominant in a minor key forms a special kind of ostinato which is associated with operatic lament (the lament aria in Cavalli's Ormindo in B minor; Dido's lament in Purcell's Dido and Aeneas in G minor; Crucifixus in Bach's Mass in B minor; Mourn, all ye muses in Handel's Acis and Galatea in F minor).

Overture: The seventeenth century opera overture, also known as sinfonia. The sinfonia was established as an introduction to the opera by A. Scarlatti. It has differences in Italian and French style. The French overture has two sections: slow-solemn chordal introduction with dotted rhythm in simple duple/quadruple time followed by a fast contrapuntal (fugal allegro) section. Rameau's overtures introduce a theme to reappear in the opera later on. The Italian overture has the fast-slow-fast structure. The overture was the forerunner of the symphony. Later an extra movement in triple time was added between the slow and the last movements (minuet – scherzo). The Italian type sinfonia provided the basis of the future orchestral symphony.

Phrase: A natural division of the *melodic* line (like the sentences of speech). In the Classical period, phrases are usually two, four or eight bars long.

Pitch: The location of a musical sound in the tonal scale which is determined by the vibration frequency. The present day standard of pitch is $a' = 435$ vibrations (in Europe). The indication of different octaves does not have a uniform notation. The middle C is usually shown as c , and an octave lower C is shown as C . An octave higher C is shown as c' (or c^1), etc. (The whole range of Cs from the lowest to the highest on the piano are: C_2, C_1, C , middle c, c^1, c^2, c^3 .)

Polonaise: A Polish national dance of a stately and festive character. The music is always in moderate triple metre and typically phrases end with feminine cadences. The basic Polonaise rhythm is generally given to the left hand accompaniment, and the right hand accentuates it by its melody. WF Bach brought the form to artistic perfection. Beethoven, Schubert, Weber, Liszt all wrote Polonaise, but Chopin made it a symbol of Polish heroism.

Prelude and Fugue: Typical of seventeenth century German keyboard music. Pieces with alternating free (prelude) and fugal sections. The closing section nearly always reverts to the free writing of the opening.

Repetition: An important principle of musical construction. The use of repetition achieves tonal stability and thematic unity. In contrapuntal music, four devices of repetition are used: Ostinato: repetition in the same part at the same pitch; Sequence; repetition in the same part at a different pitch; Stimmtausch: repetition in a different part at the same pitch; Imitation: repetition in a different part at a different pitch.

Second movement: The second movement of a sonata, symphony, concerto or trio, quartet etc., makes a contrast with the first allegro movement and therefore in slow tempo. The sonata form would be out of place here where the mood is more relaxed and also the slow speed would make it too long. The usual forms in a slow movement are: abridged sonata form, air and variations, ternary form and rondo.

Serenata: Short operatic works of the eighteenth century best described as dramatic cantatas. Handel's *Acis and Galatea* is a good example.

Soprano: The highest register of the human voice which can reach the F above the high C. It is subdivided into mezzo (the lower ranges); lyric (the middle range); and coloratura (the very top of the register). The usual soprano range is between middle C and high A (almost two octaves). As an exceptional example, Maria Callas could reach top E_b . Another subclassification is the dramatic soprano which denotes a soprano with powerful voice and marked declamatory ability.

Suite (sonata de camera in Italian Baroque music): An important instrumental form of (mainly French) Baroque music, consisting of a number of movements, each in the character of a dance, and all in the same key. A regular two- or four-bar phrase structure is usual in most seventeenth century suite movements. The classical suite became extinct after 1750. The usual movements in a classical

French suite are: Prelude, Allemande (German), Courante (French), Sarabande (Spanish), Gigue (English), Chaconne and Minuet; or a prelude and the A-C-S-G and a closing group usually ending with a minuet. The dance movements in a suite are nearly always in binary form except the chaconne and minuet. The modern suite is used to describe a number of pieces grouped together by the composer. They are often an arrangement of ballet (Tchaikovsky's *Nutcracker* ballet suite) or stage (Bizet's *Carmen* suite) work.

Symphony: The commonest orchestral genre. Derived from the (fast-slow-fast) Italian overture towards the middle of the eighteenth century. The first movement is cast in sonata form. The second movement can be in sonata form or variations. The minuet is in ternary form. The finale is usually in sonata or sonata-rondo form.

Syncopation: Displacement of a musical accent from a relatively strong accented note onto a note that would normally be unaccented or weakly accented. This is created by using rests, tying notes together or adding accent marks to normally unaccented notes.

Tenor: The range of male voice which usually covers the octave below the middle C and the range up to the first A above it (an octave lower than the soprano range).

Texture: The density and range of the simultaneous sound forming harmonies in music. It can be contrapuntal (polyphonic) or homophonic (chordal). The typical texture of Renaissance music is a polyphony of independent voices, whereas, the texture in Baroque music can be described as continuo homophony: a firm bass and a florid treble held together by unobtrusive harmony. The texture became the tune and accompaniment type in the Classical era.

Theme (subject): The musical material that forms the basic elements in the structure of a composition. It usually has a recognizable (leading) melody and is a complete musical expression in itself (unlike the smaller unit motif). A sonata movement has two main subjects (or subject groups) whereas a fugue usually has a single subject. In a sonata movement, the theme would be the leading phrase. As a recognizable entity, a theme could be used to identify a work (the first movement of the *Eroica* is well-known with its first subject only).

Tremolo: Rapid repetition of the same note. If the note value for repetition is shown as strokes on the stem of a minim, it is *measured tremolo*. Tremolo on the drums is called *roll*.

Trill: Rapid alternation of two conjunct notes.

Trio: Originally a light-hearted peasant dance in the seventeenth century French opera performed by two oboes and a musette (a bagpipe) or bassoon (i.e., three instruments). In a symphony, it is the middle section of the minuet movement usually in the subdominant of the key of that movement and performed by the wind instruments (but not necessarily by only three of them).

Trio sonata: Ancestor of Baroque concerto grosso and classical string quartet. Written in three parts and played by four instruments (two violins playing the two melody lines and cello+harpsicord playing the continuo part). Mozart's Trio K266 may be considered as the end of trio sonata.

Troubadours: The aristocratic poet-musicians in Provence and Southern France in the 12th-13th centuries. Their music was passed down orally and it is all about chivalric ideals of the period (courtly love and the idealization of women). It spread to Northern France (trouveres) and to Germany (Minnesinger). There may have been an Arabic-Spanish influence in its origination. More than 300 troubadour poems are preserved with their melodies (chansonniers). The melodies are monophonic and the accompaniment is merely unison duplication of the melody sometimes with slight modifications.

Unity: Music consists of repetition (similarity) and contrast. The unity in this framework is achieved through a refrain section or basso ostinato as binding agents, recurrent use of the same melodic or rhythmic motif (persistent figuration, idée fixe, leitmotif as means of creating thematic unity), tonal plan (starting and finishing in the same key visiting related keys in between), use of a certain recurrent interval in all significant melodic material (intervallic relationship), or thematic transformation (developing related themes from an original theme in different parts of the piece). In Baroque music, a single melodic or rhythmic figure representing a single mood establishes the unity.

Variations: The systematic presentation of a theme in different guises. The theme of a set of variations can be anything from a little motif to an elaborate paragraph, a harmonic pattern, or a rhythmic figure. The monumental examples of the music in variation form are SJ Bach's *Goldberg* variations, Beethoven's *Diabelli* Variations and C. Franck's *Symphonic Variations*.

Vibrato: The effect caused by the vibrating medium (oscillating motion of the left hand on the strings, or shaking the vocal cords).

Viol: A family of string instruments popular in the sixteenth and seventeenth centuries. They were superseded by the violin family. The standard types are treble/descant viol, tenor viol, and bass viol. A special type is the double-bass viol or violone which is the ancestor of the modern double bass.

Whole-tone scale: A scale consisting of whole tones only. It lacks the perfect fifth, the perfect fourth and the leading note of the traditional tonal scale. Because each interval is equal, there is not tonal center. Its exploitation by Debussy is one of the reasons for the dissolution of tonality in the twentieth century.

Music Videos
From Music in Motion

1. Tubby the Tuba – 5483
2. We Sing Under the Sea – 6305
3. Joy of Bach – 5205
4. Musical Heritage Videos
 - Japan – 8649
 - American Folk – 8650
 - Country Western – 8651
 - Electronic – 8652
 - Jazz – 9653
 - African – 8654
 - India – 8655
 - Latin America – 8656
 - Middle Ages – 8657
 - Middle East – 8658
 - Russian Folk – 8659
5. Amazing Music series (individually or as collection)
 - Volume I Emotion in Music }
 - Volume II Pictures in Music } Andrew Littan &
 - Volume III Families } Dallas Symphony
 - Volume IV Jazz }
6. Marsales on Music
 - Volume I Why Do Toes Tap – 5608
 - Volume II Listening Clues – 5609
 - Volume III Sousa to Satchma – 5611
 - Volume IV Tackling the Monster – 5612
7. Dr. Seuss: My Many Colored Days – 2541
8. Meet the Musicians (individual or set)
 - Mozart – 5196
 - Beethoven – 5198
 - Joplin – 5197
 - Gerschwin – 5182
 - Bach – 5200

9. Footnotes: The classics of Ballet

Volume I Swan Lake, Sydelhide	6173
Volume II Romeo & Juliet, Giselle	↓
Volume III The Nutcracker, Sleeping Beauty	↓
Volume IV Don Quiote	↓
Volume V Cinderella & Coppelia	↓
Volume VI The Male Dancer 7 Gala Excerpts	6195

10. Illustrated Lives of the Great Composers (separate or as collection)

Bach	Debussy	Schubert
Beethoven	Handel	Schumann
Berlioz	Hayden	Stravinsky
Brahms	Liszt	Tchaikowsky
Chopin	Mozart	Vivaldi

Puzzle Books for Children

1. Music Puzzlers – Book 1 Grades 1-2 (Kellman); Book 2 Grades 3-4; Book 3 Grades 5-6
2. Music Mazers Puzzles (beginning – advanced)
3. Music Activity Book (McHenry)
4. Color By Note (Kaplan)
5. Music of Many Cultures (Mattieson)
6. Peter and the Wolf: An Orchestral Study (Venable)

Text Books

Making Music, Silver Burdett © 2002

Sharing the Music, McGraw Hill School Division © 2000

THEATER

Introduction

Theater, as an art form should be considered a rehearsal for real life experiences. The roles adopted by the students mimic future adult roles, not only the parts performed by actors, but also those encompassed in the production aspects of theater. Play acting evolves from improvisation to creative and social drama and involves both sides of the brain, the sequential as well as the creative.

Through the study of theater, various skills are explored:

voice: projection, intonation, and inflection

posture: poise and body language

oral presentations with conviction and confidence

cooperation between cast and crew in collaboration with the director (leader)

technology potential

budget management

audience etiquette

Students learn about other cultures and societies, along with the nature of diversity and how individuals overcome tragedy. Likewise, they investigate opportunities offered or denied in life, and the humor in human situations.

“All the world’s a stage,” and students explore this world by means of the roles they play. They prepare themselves for practical experiences and lay groundwork for individual and positive group interaction.

THEATER K – 2

Standard 1.1

All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

Progress Indicators:

- *Communicate their responses to dance, music, theater, and visual arts with supporting statements based on aesthetics.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • identify elements of a play or movie. • describe and illustrate reactions to a play or movie. 	<ul style="list-style-type: none"> • view a video of a play or attend a live performance. <ul style="list-style-type: none"> o form a connection with a story being read. o after reviewing, discuss elements of drama event as character, setting, mood, etc.. o draw picture to illustrate feelings the video/play evoked. • promote critical thinking skills by substituting elements of a play. <ul style="list-style-type: none"> o change the gender of the characters, relate results. o change the setting and discuss. o change any other elements. 	<ul style="list-style-type: none"> • explain orally the elements experienced in the performance or • illustrate their experiences.

Theater K – 2

Standard 1.4

All students will demonstrate knowledge of the process of critique.

Progress Indicators: • *Explain the criteria by which they evaluate the quality of their work and the work of others.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> • express personal preference about a play or movie. • develop critical thinking skills in observation and description. 	<p>The students will:</p> <ul style="list-style-type: none"> • respond to teacher prompts of “I liked this play (movie) because...” or “I didn’t like this play (movie) because ...” • after viewing video (live performance), relate items observed , other than main characters and basic plot. 	<p>The students will:</p> <ul style="list-style-type: none"> • give oral or written critiques on play or video. • display knowledge of lesser observed elements of play or video.

THEATER K – 2

Standard 1.5

All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.

Progress Indicators:

- *Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.*
- *Investigate and experience the works of artists and community cultural resources through exhibitions and performances.*
- *Apply knowledge of historical, social, and cultural influences to understanding a work of art.*
- *Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> ● through the use of fairy tales and myths, describe the historical/cultural background of a society. ● illustrate costumes that reflect historical/cultural backgrounds. 	<p>The students will:</p> <ul style="list-style-type: none"> ● view video with elements from another culture (e.g., Pocahontas, Mulan, Hunchback of Notre Dame, etc.) ● create a mask to demonstrate elements of this culture. ● using the mask, retell the story. 	<p>The students will:</p> <ul style="list-style-type: none"> ● show comprehension of cultures through use of creative mask.

THEATER K – 2

Standard 1.6	All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.
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- Progress Indicators:**
- *Identify and state needs and opportunities for design in the context of home, school, recreation, and play.*
 - *Plan and execute solutions to design problems.*

Outcomes	Strategies	Assessment
The students will:	The students will:	The students will:
<ul style="list-style-type: none"> • brainstorm/illustrate basic design of a theater and the elements needed for set design. 	<ul style="list-style-type: none"> • create a whole group diorama to exhibit elements of theater. <ul style="list-style-type: none"> o small groups will form to create costumes, sets, props. • identify and illustrate the elements needed for various genres of plays/movies (fairy tale, mystery, drama, etc.). 	<ul style="list-style-type: none"> • complete a large scale model of a stage.

THEATER 3 – 5

Standard 1.1	All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.
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- Progress Indicators:**
- *Communicate their responses to dance, music, theater, and visual arts with supporting statements based on aesthetics.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • discuss the elements of a play or video. • discuss reactions to a play or video. • write a synopsis of several reviews in which they state their agreement with the issues. 	<ul style="list-style-type: none"> • view a video of a play or attend a live performance. <ul style="list-style-type: none"> o write explanation of various dramatic elements. o write response to their experience of a play or video. • synthesize several reviews of the same play or movie and add their own. 	<ul style="list-style-type: none"> • relate in writing their reaction to a play or movie.

THEATER 3 – 5

Standard 1.2

All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.

Progress Indicators: • *Demonstrate performance and participation skills by working and creating individually and with others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • invent situations for other students to act out. 	<ul style="list-style-type: none"> • choose a scene from literature/current reading selection. <ul style="list-style-type: none"> o expand the scene/episode to include new characters and settings. o dramatically perform new scene. • re-enact and expand scenes from literature. 	<ul style="list-style-type: none"> • change elements of a play and perform new scene.

THEATER 3 – 5

Standard 1.4

All students will demonstrate knowledge of the process of critique.

Progress Indicators: • *Explain the criteria by which they evaluate the quality of their work and the work of others.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> • evaluate a play or video based on their own personal preferences • develop critical thinking skills by analyzing, interpreting, and evaluating 	<p>The students will:</p> <ul style="list-style-type: none"> • create a list of criteria by which a presentation should be evaluated; e.g., <ul style="list-style-type: none"> o artistic o memorable events o skills etc. • list reasons they liked/did not like a performance based on the criteria they established. • older (5th grade) students could express their critiques in a written essay. 	<p>The students will:</p> <ul style="list-style-type: none"> • demonstrate the ability to analyze important aspects of performing upon which it can be judged for merit. • express themselves orally and in writing to provide constructive criticism about a performance.

THEATER 3 – 5

Standard 1.5	All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.
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- Progress Indicators:**
- *Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.*
 - *Investigate and experience the works of artists and community cultural resources through exhibitions and performances.*
 - *Apply knowledge of historical, social, and cultural influences to understanding a work of art.*
 - *Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> ● create and perform a skit based on a fairy tale using some words or phrases from the non-native language. ● create culturally appropriate costumes to be worn in fairy tale skits. 	<p>The students will:</p> <ul style="list-style-type: none"> ● choose a work from another culture; e.g. Heidi, Hansel and Gretel, African folklore, Greek mythology, etc. <ul style="list-style-type: none"> ○ create roles/assign dialogue; use some words from culture (German, French, etc.) ○ make simple costumes which illustrate the particular structure. ● use technology to research elements of a particular culture. 	<p>The students will:</p> <ul style="list-style-type: none"> ● work cooperatively with group rubric applied. ● demonstrate understanding of other cultures

THEATER 3 – 5

Standard 1.6	All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.
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- Progress Indicators:**
- *Identify and state needs and opportunities for design in the context of home, school, recreation, and play.*
 - *Plan and execute solutions to design problems.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • design and create a theater containing all the necessary elements. • design and create a working stage plan of scenery. 	<ul style="list-style-type: none"> • learn the basic design of a theater by visiting a community theater or through the use of slides/pictures. • create a theater within the classroom denoting the position of all elements. • use list of glossary terms and learn the function of all areas of a theater. • draw/build pieces of scenery for use in the classroom theater. 	<ul style="list-style-type: none"> • identify all elements of working theater and assign proper name to each. • complete one to three pieces of scenery.

THEATER 6 – 8

Standard 1.1	All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.
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- Progress Indicators:**
- *Understand that arts elements, such as color, line, rhythm, space, form, may be combined selectively to elicit a specific aesthetic response.*
 - *Communicate about the aesthetic qualities of art works through oral and written analysis using appropriate technical and evaluative terms.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> ● analyze the aspects of a play. ● evaluate the theme, plot, character, setting of a play. 	<ul style="list-style-type: none"> ● brainstorm a list of dramatic elements. ● communicate feelings and ideas of a selected play. ● view a video of a classic play. ● within cooperative learning groups discuss each aspect or element <ul style="list-style-type: none"> - theme (3-4 students) - plot (5-6 students) - character (5-6 students) - setting (4-5 students) (for larger classes – do 2 groups for each element) ● explain to others each element. 	<ul style="list-style-type: none"> ● conduct systematic observations. ● follow cooperative group rules and be assessed on performance. ● demonstrate the ability to explain to others the information gleaned from their groups.

THEATER 6 – 8

Standard 1.3

All students will utilize arts elements and arts media to produce artistic products and performances.

Progress Indicators:

- *Demonstrate appropriate use of technology, tools, terminology, techniques, and media in the creation of dance, music, theater, or visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • investigate Internet sources for plays, scripts, historical and cultural background. • examine facility resources for stage, lighting, acoustics. • differentiate between language of definitions for theater and other literary genres. 	<ul style="list-style-type: none"> • create groups to “surf the web” and find <ul style="list-style-type: none"> - play sources - scripts - historical backgrounds - cultural background • form other groups, inspect school areas available for presentations. <ul style="list-style-type: none"> - assess in terms of lighting, sound, adaptability. • list literacy elements for function/manufacturing compare/contrast with those for drama. 	<ul style="list-style-type: none"> • demonstrate ability to do research from Internet. • work cooperatively in groups. • prepare assessment of staging. • compare/contrast orally and in writing literacy/dramatic terms.

THEATER 6 – 8

Standard 1.4

All students will demonstrate knowledge of the process of critique.

Progress Indicators:

- *Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> • examine professional theater criticism in newspapers, magazines, TV, etc. • examine and assess both professional and student-produced work in drama. 	<p>The students will:</p> <ul style="list-style-type: none"> • read and evaluate theater criticism in newspapers, magazines, TV, etc. • modeling professional critiques, assess student performance. • recommend changes that will improve performance. 	<p>The students will:</p> <ul style="list-style-type: none"> • produce a written critique of performances.

THEATER 6 – 8

Standard 1.5	All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.
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- Progress Indicators:**
- *Identify significant artists and artistic works in dance, music, theater, and visual arts representing various historical periods, world cultures, and social and political influences.*
 - *Understand and demonstrate a knowledge of how various artists and cultural resources preserve our cultural heritage and influence contemporary art.*
 - *Interpret the meaning(s) expressed in works of dance, music, theater, and visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • understand and use technological system and other tools to solve problems. • select and apply solutions to problem solving and decision making. • interpret Scripture through play acting. 	<ul style="list-style-type: none"> • research historical periods through media centers, libraries, museums, Internet. • apply research results to costumes, set design, and props. • classify specific theater pieces as belonging to particular cultures, times, and places. • identify and illustrate ways cultures, times, and places influence theater arts. • work in groups to select a Scripture passage according to the Liturgical Season, decide on characters and prepare to enact the passage. 	<ul style="list-style-type: none"> • produce a printed list plus pictures (drawn or from other sources) that demonstrate historical periods as applied to various dramatic elements. • perform their Scripture passage for the class.

THEATER 6 – 8

Standard 1.6

All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.

Progress Indicators: • *Identify and solve problems in space, structures, objects, sound, and/or events for home and workplace.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • examine an environment or space to determine movement and communication. • imagine, design, and construct environments to communicate time, place, and mood. 	<ul style="list-style-type: none"> • use traditional and nontraditional types of dramatic elements: <ul style="list-style-type: none"> o create a floor plan appropriate to the dramatic work. o install various means of lighting play area. o create original backdrops and sets. o utilize everyday articles for props. o adopt clothing to create costumes. 	<ul style="list-style-type: none"> • produce all areas of dramatic elements which could be incorporated into a dramatic production.

GLOSSARY OF TERMS FOR THEATER

Art forms – music (vocal or instrumental), dance, theater, visual arts

Blocking – directed movement

Building – the process of researching, designing, and constructing

Classical – timeless and/or traditional

Communication facilitation – use of headsets, walkie-talkies, and/or coded signals to facilitate communication

Context – the overall situation in which an event occurs

Dialect – speech patterns that are specific use of language within a language culture

Dialogue – words spoken by actors in a drama

Dramatic elements – dialogue, movement, scenery, costumes, make-up, props, lights, and music

Dramatize – put in dramatic form

Ensemble – group collaboration

Environment – atmosphere and ambience

Formal presentation – a performance staged for an audience

Genre – type of play (comedy, tragedy, farce, etc.)

House – space where audience sits

Meter – repeated measured patterns of rhythm

Mood – dominant atmosphere

Motivation – reasons for plausible character behavior

Movement patterns – traffic and blocking

Nontraditional – outside of convention

Pacing – tempo of performance

Playwright's concept – playwright's viewpoint expressed through written word and stage direction

Practice – repetition to establish continuity in character portrayal

Presentation – includes everything that happens in the house, on the stage, and backstage area

Production elements – technical aspects (lighting, scenery, costumes, and sound)

Properties – all objects on stage exclusive of scenery

Regionalism – speech patterns that are specific use of language within a language culture

Rehearse – experiment with options and choices in characterization, vocalization, and blocking requirements

Rhythm – measured units of time in movement, music, dance, and language

Stage management – coordination of all production elements

Staging – physicalizing the written or spoken word

Subtext – the underlying meaning of the dialogue

Tempo – timing or speed

VISUAL ARTS

Visual Arts uses subject matter, symbols, images, and visual expression to express ideas, feelings, and emotions; and to evaluate the merit of their efforts. Through the Arts students acquire new ways of thinking, working, communicating, reasoning, and investigating which can be used throughout their lives.

The Visual Arts are extremely rich. They range from drawing, painting, sculpture, and design, to architecture, film, video, and folk arts. They involve a wide variety of tools, techniques, processes.

In the middle grades the students grow ever more sophisticated in their need to use the Visual Arts to reflect their feelings and emotions and in the abilities to evaluate the merits of their efforts. The students' visual expressions become more individualistic and imaginative. The problem solving activities inherent in art making help them develop cognitive, affective, and psychomotor skills. They select and transform ideas, discriminate, synthesize, and appraise and they apply these skills to their expanding knowledge of the Visual Arts and to their own creative work. Students understand that making and responding to works of Visual Arts are inexplicably interwoven and that perception, analysis, and critical judgment are inherent to both.

Their own art making becomes infused with a variety of images and approaches. They learn that preferences of others may differ from their own. The study of historical and cultural context give students insights into the role played by the Visual Arts in human achievement. As they consider examples of Visual Art works within historical context, students gain a deeper appreciation of their own values, of the values of other people, and the connection of the Visual Arts to universal human needs, values, and beliefs. They understand that the art of a culture is influenced by aesthetic ideas as well as by social, political, economic, and other factors. Through these efforts students develop an understanding of the meaning and import of the visual world in which they live.

VISUAL ARTS K – 2

Standard 1.1	All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.
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- Progress Indicators:**
- *Communicate their responses to dance, music, theater, and visual arts with supporting statements based on aesthetics.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • express ideas, feelings, actions, and emotions about their world through their art . • become aware of the different kinds of media, techniques, and processes that are used to create works of art. • examine the visual, tactile, spatial, and temporal elements in the world around them. 	<ul style="list-style-type: none"> • create a family portrait using different media to express their feelings, such as crayons, paint, water colors. • draw and paint a picture depicting their favorite place. • take a walk around their school environment, observing the different colors and shapes in nature, return to classroom and draw what they observed. 	<ul style="list-style-type: none"> • communicate to the class their feelings and description of their creations. • discuss what they saw on their walk and share their observations.

VISUAL ARTS K – 2

Standard 1.2	All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.
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Progress Indicators: • *Demonstrate performance and participation skills by working and creating individually and with others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • recognize, name, and demonstrate the visual components of art, and design (line, color, value, shape and form, space, and texture). • recognize, name, and demonstrate the organizational components of art and design (balance, unity, contrast, pattern, emphasis, movement, and rhythm). 	<ul style="list-style-type: none"> • create their own color wheel. K and 1st grade use crayons to mix primary colors, 2nd grade will use watercolor. • draw and color a sea animal. Animals will be cut out and glued onto large paper, creating a sea life mural. Class may then paint water and plants to complete mural. • construct a primary and secondary color quilt, working in small groups. Each group will arrange on a 27” square sheet of butcher paper, 9 – 9” square sheets of blue, red, and yellow construction paper. Next students arrange 9 – 3” square sheets of green, orange, and purple construction paper on the primary sheets. When students are satisfied with the final arrangements, squares are glued down. 	<ul style="list-style-type: none"> • be able to name and explain the primary and secondary colors. • work cooperatively to create an organized and interesting design. • organize, synthesize and evaluate their work. • apply problem solving skills. • better understand and be able to vocalize the relationship between primary and secondary colors and their complements.

VISUAL ARTS K – 2

Standard 1.3	All students will utilize arts elements and arts media to produce artistic products and performances.
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Progress Indicators: • *Apply elements and media common to the arts to produce a work of art.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • produce art using a variety of subject matter, themes, events, or symbols. • experiment and explore with different materials and tools. 	<ul style="list-style-type: none"> • create a still life that relates to a season, using different media such as crayon, oil pastel and watercolor. • design an individual flag using the three primary colors. Students will cut and paste simple shapes of primary construction paper onto a 9” x 12” sheet of white construction paper. Black crayon may be used for details. 	<ul style="list-style-type: none"> • define the meaning of still life. • explain how objects may be arranged on the paper to produce foreground, middle ground, and background. • invent, select, and use subjects, themes, symbols, and ideas to create a work of art.

VISUAL ARTS K – 2

Standard 1.4	All students will demonstrate knowledge of the process of critique.
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Progress Indicators: • *Explain the criteria by which they evaluate the quality of their work and the work of others.*

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • recognize and explore various purposes for creating works of art. • describe how individual experiences influence the creation of specific work of art. • describe mood and feeling in works of arts. • form and support opinions about the art and why it's important. 	<ul style="list-style-type: none"> • learn how line, shape, color, and contrast are used to express emotion. Students will learn about the works of Vincent Van Gogh, Paul Klee, and Pablo Picasso and compare their works. • draw or paint an important event in their lives – baptisms, birthdays, vacations, weddings, etc. • draw or paint to different types of music. • draw two self-portraits using crayon or oil pastel; one portrait portraying happiness and the other conveying sadness. 	<ul style="list-style-type: none"> • discuss how artists use color, line, shape, and contrast to express mood or emotion; compare artists. • view each other's work and explain their own work based on individual experiences. • express how they felt while they painted to music. • share and discuss self-portraits with class.

VISUAL ARTS K – 2

Standard 1.5	All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.
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- Progress Indicators:**
- *Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.*
 - *Investigate and experience the works of artists and community cultural resources through exhibitions and performances.*
 - *Apply knowledge of historical, social, and cultural influences to understanding a work of art.*
 - *Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> ● investigate how cultures, time and place influence visual arts. ● recognize that visual arts have a history. ● understand differences in purpose and distinguish between functional and non-functional works of art and design in various cultures, times, and places. ● depict songs in pictures. ● respond to reading by works of art. 	<ul style="list-style-type: none"> ● create artwork using similar methods and themes as the Eskimos. Using scratchboard techniques, students create scrimshaw. ● view art work from various cultures. ● create an Eskimo animal mask using construction paper and tempera paint. ● create art works of African themes. ● view art of several tribes. ● listen to the song “Circle of Life” ● read African stories (<u>Ananci, Why do</u> 	<ul style="list-style-type: none"> ● discuss the life of the Eskimo people and its influence on their art. ● explain how the visual arts relate to diverse cultures, times, and places. ● discuss African people and their influence on their art. ● discuss their drawing in relationship to the song.

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
	<p><u>Mosquitoes Buzz in Peoples Ears)</u></p> <ul style="list-style-type: none"> • create African masks using paper and tempura paint. • create a mural using various media to create an imaginary jungle. 	<ul style="list-style-type: none"> • discuss the works of Henri Rousseau.

VISUAL ARTS 3 – 5

Standard 1.1

All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

- Progress Indicators:**
- *Communicate their responses to dance, music, theater, and visual arts with supporting statements based on aesthetics.*

Outcomes	Strategies	Assessment
The students will:	The students will:	The students will:
<ul style="list-style-type: none"> • identify and draw upon a range of experiences to express personal meaning in their art making. • compare the relationships within the visual, tactile, spatial, and temporal elements in the natural and built environment. • express personal preferences and exhibit aesthetic awareness by looking at, talking about, and comparing works of art. • become aware and respond to different kinds of media, techniques, and processes that are used to create works of art. 	<ul style="list-style-type: none"> • create self-portraits by including their hobbies, their faith, their families, etc. as part of who they are. • examine the visual, spatial, and temporal elements in the world around them. • look at works of art by various artists on the same subject or theme. • observe their classroom, cafeteria, church building or outside grounds and then draw what they observed. 	<ul style="list-style-type: none"> • explain the items and ideas they used to describe themselves in their self-portrait. • identify works of art by various artists and begin to realize different styles, kinds of media and techniques used by various artists. • be able to discuss the specific areas they observed and reasons for the visuals they included in their art.

<p style="text-align: center;">Outcomes</p> <p>The students will:</p>	<p style="text-align: center;">Strategies</p> <p>The students will:</p>	<p style="text-align: center;">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • recognize, name and demonstrate the organizational components of art and design (balance, unity, contrast, pattern, emphasis, movement and rhythm). 	<ul style="list-style-type: none"> o teacher displays various lines, colors, shapes, etc. on board and calls out one at a time. Students create a drawing using the various elements. o Teacher gives a shape to draw as many times as possible in a minute. Students places items on a single paper carefully and quickly. Repeat as many times as needed. • draw a nature picture to demonstrate the organizational components of art and design. 	<ul style="list-style-type: none"> • to differentiate between line, color, shape, form, space, and texture as well as identify them. • display their drawing.

VISUAL ARTS 3 – 5

Standard 1.3	All students will utilize arts elements and arts media to produce artistic products and performances.
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Progress Indicators: • *Apply elements and media common to the arts to produce a work of art.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • experiment and create work of art using varied art processes, and various materials and tools. • use creative thinking to produce original art from imagination, memory and observation. • create works of art which reflect awareness of principals of design. 	<ul style="list-style-type: none"> • use holiday, holyday, and seasonal themes to create art; vary the media – tempura and water color, sponge painting, brush painting, stamping, crayons, markers, colored pencils, charcoal, pastels, printing, clay, paper manipulation. • experiment with mixing an expanded range of colors. Students, in pencil, draw simple shapes and objects, overlapping them as they fill the page. Outline each shape/object using different colored crayons for each. Using watercolors, paint in each object using the same color as its outline. Where two objects overlap, mix the two colors together, crating a new color. • be given assignments to conjure up creative ideas for original artwork; i.e., draw a jungle, design your dream car, illustrate a famous saying, draw a construction site, etc. 	<ul style="list-style-type: none"> • describe, and explain their subject matter, theme, events, and symbols. • show by their actions how to properly use different art materials as well as how to take care of them. • display their artwork.

VISUAL ARTS 3 – 5

Standard 1.4

All students will demonstrate knowledge of the process of critique.

Progress Indicators: • *Explain the criteria by which they evaluate the quality of their work and the work of others.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • define basic arts terminology and arts elements. • distinguish characteristics of style in works of art. • interpret subject matter, themes, events, and symbols in works of art. • form and support opinions about their own work as well as work of others. 	<ul style="list-style-type: none"> • review the elements of art. • define what constitutes a work of art, subject, content and composition. • view reproductions of varied types of art and discuss in cooperative groups. • report to the class, in the role of an art critic, on works of art that he/she has studied. • study and discuss the styles and techniques of different artists, such as Seurat, Cézanne, Matisse, Picasso, Van Gogh, and Rembrandt van Rijn. • create three expressive self-portraits using three different techniques based on knowledge gained from studying the works of other artists. Suggest using arms and hands in compositions, holding assorted objects. 	<ul style="list-style-type: none"> • look at a painting and discuss elements of art. • explain how subject, composition, and content relate to the piece of art. • communicate and write about works of art. • orally compare and contrast different styles of art, asking questions such as: Are colors employed to achieve a mood or feeling?, Are the sizes and shapes of objects varied?, Do they produce interesting negative space?, Is the composition balanced? • explain how art elements such as color, line, space, form were used to create a specific aesthetic response.

VISUAL ARTS 3 – 5

Standard 1.5

All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.

Progress Indicators:

- *Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.*
- *Investigate and experience the works of artists and community cultural resources through exhibitions and performances.*
- *Apply knowledge of historical, social, and cultural influences to understanding a work of art.*
- *Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • recognize that art reflects characteristics of different periods in history. • identify and illustrate ways that cultures, times, and places influence the visual arts. • demonstrate an understanding of differences in purpose and distinguish between functional and non-functional works of art and design in various cultures, times, and places. • 	<ul style="list-style-type: none"> • classify specific artists and works of art as belonging to particular cultures, times, and place. • study and investigate the art of the Southwest Indians. • listen to Latin-American music and view artwork from the Mayans and Aztecs. • create a sand painting, based on an Indian design. Using colored sand, glue, and oak tag, students pour sand onto their design. • create pots, bowls, or figurines by using clay. • paint their finished clay object. 	<ul style="list-style-type: none"> • identify art from different cultures and explain how art was used by the people who created it. • exhibit their illustrations. • report with visual aids on Indian art. • display and discuss their work.

VISUAL ARTS 3 – 5

Standard 1.6

All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.

- Progress Indicators:**
- *Identify and state needs and opportunities for design in the context of home, school, recreation, and play.*
 - *Plan and execute solutions to design problems.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • recognize that art can contribute to the quality of daily life. • produce a 3-D object. 	<ul style="list-style-type: none"> • design something used in our daily lives (cars, tools, games, toys, etc.) by planning, organizing, decision-making problem-solving, and creativity. • prepare several sketches of a natural habitat for their backyard. • construct a 3-D model of their design using a variety of materials. • create a 3-D animal using butcher block paper, tempura paint, shredded newspaper for stuffing, staples and string. Using folded butcher block paper, students draw a large animal and cut out with scissors. Paint both halves. Staple paper together, leaving an opening for stuffing. Stuff with newspaper and finish stapling. Hang with string. 	<ul style="list-style-type: none"> • recognize and explain how the visual arts combined with knowledge in other disciplines provides essential tools for the work force and improves the quality of everyday life. • hang animals from ceiling and observe one another's.

VISUAL ARTS 6 – 8

Standard 1.1

All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

Progress Indicators:

- *Understand that arts elements, such as color, line, rhythm, space, form, may be combined selectively to elicit a specific aesthetic response.*
- *Communicate about the aesthetic qualities of art works through oral and written analysis using appropriate technical and evaluative terms.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> ● examine art works and communicate feelings and ideas. ● list and describe works of art that communicate beliefs or set of values. ● respond to evidence of skill and craftsmanship found in works of art. ● use proper vocabulary relating to symbolism, genre, and performance techniques. ● determine that art is often defined by its originality and inspired by individual's imagination. 	<ul style="list-style-type: none"> ● look at works of art by famous artists from different time periods and styles. ● study works of art that depict beliefs and values. ● create a zoetrope – an optical toy which shows figures in motion. Using 12 precut frames, the figures are illustrated in step-by-step sequence of movement. Students research the development of photography and the video camera. ● distinguish among artistic styles, trends, movements in an art form. ● experiment with ideas and formulate solutions to organizational problems in creating works of art. 	<ul style="list-style-type: none"> ● compare and contrast the use of art elements used by various artists in different time periods and styles. ● analyze how visual components of art and design are used to create different effects in their own works of art and works of others. ● share their results with a small group.

VISUAL ARTS 6 – 8

Standard 1.2	All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.
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- Progress Indicators:**
- *Demonstrate technical skills in dance, music, theater, or visual arts, individually and with others.*
 - *Create, produce, or perform works of dance, music, theater, or visual arts, individually and with others.*

Outcomes	Strategies	Assessment
<p>The students will:</p> <ul style="list-style-type: none"> • use visual components of art and design (line, color, value, shape and form, and texture) and organizational components of art and design (balance, unity, contrast, pattern, emphasis, movement and rhythm) to create works of art. • experiment and explore various tools and materials and demonstrate intermediate levels of craftsmanship. 	<p>The students will:</p> <ul style="list-style-type: none"> • use positive and negative shapes, and the achievement of three-dimensional effects through paper folding, scoring, pleating, fringing, and curling. • compare and contrast the different effects created by two-dimensional and three-dimensional media and techniques. • do various works of art using visual and organizational components of art and design. • sketch preliminary drawings of a still life in white crayon on dark colored construction paper. Using a variety of found materials, cut, arrange, and glue the shapes onto the sketch. Utilize three-dimensional effects to complete the collage. • research specific careers in the arts. 	<p>The students will:</p> <ul style="list-style-type: none"> • display their art work. • experiment with ideas, propose, and formulate solutions to organizational components of art and design. • give oral or written report based on research.

VISUAL ARTS 6 – 8

Standard 1.3

All students will utilize arts elements and arts media to produce artistic products and performances.

Progress Indicators:

- *Demonstrate appropriate use of technology, tools, terminology, techniques, and media in the creation of dance, music, theater, or visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • use problem solving skills to produce original works of art from imagination, memory and observation. • produce works of art that reflect knowledge of various historical periods, cultures and styles. • experience art activities using current technology and learn ways to use technology in the creative process. 	<ul style="list-style-type: none"> • conjure up creative ideas for original artwork; i.e., your own CD cover, illustrate a song lyric, design a toy, etc. • study the works of Mondrian, Mary Cassatt, Pablo Picasso, Georgia O'Keefe (or any other artists) to create their own work in the style of that artist. • use the computer to create art – drawings or paint programs, animation programs, etc. 	<ul style="list-style-type: none"> • display original art work. • describe different original styles used by different artists and produce an example of that style. • show by their actions the proper use of computer skills to create art.

VISUAL ARTS 6 – 8

Standard 1.4	All students will demonstrate knowledge of the process of critique.
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- Progress Indicators:**
- *Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • expand art vocabulary to discuss works of art. • distinguish characteristics of style in works of art. • express personal preferences based on processes of art criticism. • exhibit aesthetic awareness by looking at, talking about, and comparing works of art. • interpret subject matter, themes, events, and symbols used in works of art. 	<ul style="list-style-type: none"> • study the works of expressionistic painters (such as Munch, Van Gough, Franz Marc [The Blue Riders, Picasso]. Discuss how the use of line, color, and shape reflect a wide range of feelings. • prepare an in-depth look at a specific artist of their choice. • sketch and paint an abstract painting conveying an emotion or feeling. • reflect on their own work and that of their classmates and discuss meanings and interpretations. • view and critique works of art in a gallery or museum. 	<ul style="list-style-type: none"> • apply visual arts vocabulary when observing, describing, analyzing, and interpreting works of art. • orally present the life and work of the artist of their choice. • analyze different ways that human experience is reflected in contemporary and historic works of art. • describe and compare a variety of individual responses to their own works and to artworks of others.

VISUAL ARTS 6 – 8

Standard 1.5

All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.

Progress Indicators:

- *Identify significant artists and artistic works in dance, music, theater, and visual arts representing various historical periods, world cultures, and social and political influences.*
- *Understand and demonstrate a knowledge of how various artists and cultural resources preserve our cultural heritage and influence contemporary art.*
- *Interpret the meaning(s) expressed in works of dance, music, theater, and visual arts.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> ● recognize that art reflects the time, place and those who create it, as well as their values, beliefs, expressions or experiences in a historical/cultural context. ● describe common themes about everyday life that appear in the art of many cultures and periods of time. ● recognize that symbols and images found in different cultures may communicate similar or different meaning. ● describe how contemporary artists have been influenced by artists of the past. ● evaluate critically works of art from various historical and cultural periods. 	<ul style="list-style-type: none"> ● select from a varied group of historical periods to identify a fashion style from the period, working in small groups. ● learn about various arts and crafts throughout history in different cultures and create their own art in those styles. ● research symbols from various cultures. ● study the life and works of Grant Wood, especially the picture “American Gothic.” ● create their own contemporary painting based on “American Gothic.” 	<ul style="list-style-type: none"> ● research the style and report to the class their information. ● identify art from different cultures and how art was used by those who created it. ● explain how factors of time and place give meaning of function to a work of art. ● display and discuss their creation.

<p align="center">Outcomes</p> <p>The students will:</p>	<p align="center">Strategies</p> <p>The students will:</p>	<p align="center">Assessment</p> <p>The students will:</p>
<ul style="list-style-type: none"> • recognize that the development of technology through time has influenced art as it does now and will in the future. • discuss the use of technology in recreating the details of the costumes. 	<ul style="list-style-type: none"> • use the computer for developing art forms. • make costumes using technology. 	<ul style="list-style-type: none"> • share and explain their computer art work with class.

VISUAL ARTS 6 – 8

Standard 1.6	All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.
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Progress Indicators: • *Identify and solve problems in space, structures, objects, sound, and/or events for home and workplace.*

Outcomes The students will:	Strategies The students will:	Assessment The students will:
<ul style="list-style-type: none"> • identify uses of the visual arts in business and industry architectural and commercial, design, advertising, television and film. 	<ul style="list-style-type: none"> • research the works and inventions of Leonardo de Vinci. • design something used in the home or workplace by planning, organizing, decision-making, problem-solving, and creativity. 	<ul style="list-style-type: none"> • explain how all inventions require design skill and how art relates to the sciences. • display organizational and design skills to create aesthetically pleasing as well as functional creation.

VISUAL ARTS GLOSSARY

Visual Arts. A broad category that includes the traditional fine arts such as drawing, painting, printmaking, sculpture; communication and designing arts such as film, television, graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials.

Aesthetics. A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics.

Analysis. Identifying and examining separate parts as they function independently and together in creative works and studies of the visual arts.

Art criticism. Describing and evaluating the media, processes, and meanings of works of visual art, and making comparative judgments.

Art elements. Visual arts components, such as line, texture, color, form, value, and space.

Art history. A record of the visual arts, incorporating information, interpretations, and judgments about art objects, artists, and conceptual influences on developments in the visual arts.

Art materials. Resources used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood, and plastic.

Art media. Broad categories for grouping works of visual art according to the art materials used.

Assess. To analyze and determine the nature and quality of achievement through means appropriate to the subject.

Context. A set of interrelated conditions (such as social, economic, political) in the visual arts that influence and give meaning to the development and reception of thoughts, ideas, or concepts and that define specific cultures and eras.

Create. To produce works of visual art using materials, techniques, processes, elements, and analysis; the flexible and fluent generation of unique, complex, or elaborate ideas.

Expressive features. Elements evoking affects such as joy, sadness, or anger.

Expression. A process of conveying ideas, feelings, and meanings through selective use of the communicative possibilities of the visual arts.

Ideas. A formulated thought, opinion, or concept that can be represented in visual or verbal form.

Organizational principles. Underlying characteristics in the visual arts, such as repetition, balance, emphasis, contrast, and unity.

Perception. Visual and sensory awareness, discrimination, and integration of impressions, conditions, and relationships with regard to objects, images, and feelings.

Process. A complex operation involving a number of methods or techniques, such as the addition and subtraction processes in sculpture, the etching and intaglio processes in printmaking, or the casting or constructing processes in making jewelry.

Structures. Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features, and functions of art.

Techniques. Specific methods or approaches used in a larger process; for example, gradation of value or hue in painting or conveying linear perspective through overlapping, shading, or varying size or color.

Technologies. Complex machines used in the study and creation of art, such as lathes, presses, computers, lasers, and video equipment.

Tools. Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns, and cameras.

Visual arts problems. Specific challenges based in thinking about and using visual arts components.