

Fine Arts Framework

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VISUAL ARTS FACULTY

Debra McConnell*	Barretts Elementary
Jay Morthland	Bellerive Elementary
John Perkins*	Carman Trails Elementary
Libby Cravens	Claymont Elementary
Kathleen Bilger	Craig Elementary
Tracy Geders	Green Trails Elementary
Laurie Leleu*	Hanna Woods Elementary
Emily Covert*	Henry Elementary
Marla Mayer	Highcroft Elementary
Donna VanSteenhouse	Mason Ridge Elementary
Paula Seim*	McKelvey Elementary
Ellen Havey	Oak Brook
Kathy Trieschmann*	Pierremont Elementary
Catherine Cleveland	River Bend Elementary, South High
Kelly Coff	River Bend Elementary, North High
Karen Orzano*	Ross Elementary
Jody Reynolds*	Shenandoah Elementary
Christy Carter	Sorrento Elementary
Darlene Wagner	Wren Hollow Elementary
Michelle Mordica*	Central Middle
Karen Silverman	Central Middle
Martha Bunch*	Northeast Middle
Brian Guilfoyle	Northeast Middle, West High
Jennifer Schuck*	South Middle
Monica Sevier	Southwest Middle
Debra West*	Southwest Middle
Charlotte Headrick*	West Middle
Merlin Taylor	West Middle
Bonnie Enos	Central High
Clare Richardson*	Central High
Steven Warren	Central High
Cara Deffenbaugh	Central High
Jim Saale	Fern Ridge High
Grant Kniffen*	North High
Clint Johnson	North High
Jaime Sanders	North High
Joan Marie	South High
Dottie Metroulas	South High
Owen Nagel	South High
Kathy McGinley	South High
Nora Olive*	South High
Eric Ludlow	South High
Meg Classe	West High
Marilyn Palmer*	West High
Peggy Dunsworth	West High

* indicates visual arts curriculum committee

VOCAL FACULTY

Bridget Munsterman*	Barretts Elementary
Amy Gregory	Bellerive Elementary
Paul Provencio	Carman Trails Elementary
Kim Cowell*	Claymont Elementary
Donna Engel	Craig Elementary
Jessica Dobbs	Green Trails Elementary
Diane Mark	Hanna Woods Elementary
Peggy Zahner*	Henry Elementary
Barb Spieler*	Highcroft Elementary
Adrienne Todd	Mason Ridge Elementary
Celeste Banta*	McKelvey Elementary
Lynda Caselton*	Oak Brook Elementary
Cailin Forrest	Pierremont Elementary
Faye Holdenried*	River Bend Elementary
Doborah Webber	Ross Elementary
Pamela Yelton	Shenandoah Elementary
Katherine Beim-Esche	Sorrento Elementary
Marlene Gruber-Clark	Wren Hollow Elementary
Aaron McPherson	Central Middle
Raynard Brown*	Northeast Middle
Karen Rocchio*	Northeast Middle
Cristopher Koutz*	South Middle
Karen Kaibel	Southwest Middle
Pamela Silverio*	West Middle
Jennifer Harkey	West Middle
Ken Jeffs	Central High
Claude Westfall*	Central High
Brian Reeves*	North High
Susan Goris	North High
Ronna Paden	South High
Mary Beth Kesler	South High
Kay Wunder*	West High
Judy Merritt*	West High

*** indicates vocal curriculum committee**

ORCHESTRA FACULTY

Gayla Rothermich	Barretts Elementary, Ross Elementary
Liz Murray	Bellerive Elementary, River Bend Elementary
Marilyn Humiston*	Carman Trails Elementary
Kimberly Hughes	Claymont Elementary, Henry Elementary
Elizabeth Foort	Craig Elementary, Hanna Woods Elementary
Jackie Gross	Green Trails Elementary, Henry Elementary
Sandra Baker*	Highcroft Elementary, Pierremont Elementary
Loren Abramson	Mason Ridge El., Shenandoah Elementary
Beverly Platt*	McKelvey Elementary
Melanie Murphy	Oak Brook Elementary
Nancy Chow	Ross Elementary, Sorrento Elementary
Barbara File	Hanna Woods Elem., Wren Hollow Elementary
Carrie Roberts	Mason Ridge Elementary
Brian Kellum	Central Middle
Peggy Craig*	Northeast Middle
Laura Schleinat	Northeast Middle
Katherine Sanders*	South Middle
Josh Stewart	Southwest Middle
Rebecca Pantano*	West Middle
Winifred Crock*	Central High
Jeff Lindhorst*	North High
Ed Simon*	South High
Marilyn Humiston	South High
Carrie Roberts*	West High

BAND FACULTY

Neil Finbloom*	Central Middle, Central High
Mary Porbeck*	Central Middle
Tim Baker	Central Middle, Central High
Paul Holzen*	Northeast Middle
John Panhorst*	Northeast Middle
Greg Hamilton*	South Middle
Tracy Bolton*	South Middle, West Middle
Drew Davis*	Southwest Middle
John Steinbruegge	Southwest Middle, North High
Susan Treiber*	West Middle
Dee Dee Emry*	West Middle, West High
Doug Hoover*	Central High
Mark Linn*	North High
Chris Becker*	South High
Lisa Kinworthy*	South High
Ryan Curtis	West High

* indicates orchestra and band curriculum committees

DRAMA FACULTY

Gayle Elzinga*	Central Middle
Victoria Churchill*	Northeast Middle
Janine Burmeister*	South Middle
Sue Swiney*	Southwest Middle
Michelle Schmidt*	West Middle
Nicole Voss*	Central High
Sue Easterby	Fern Ridge High
Beth Rothermich*	North High
Michael Hachmeister	North High
Rebecca Pierce*	South High
Jennifer Forrest-James*	South High
Aime Kirn	West High

DANCE FACULTY

Jennifer Clossum*	Central Middle
Lorilee Richardson*	Central High
	North High
	West High

***indicates drama and dance curriculum committee**

INTRODUCTION

The Parkway Fine Arts Curriculum is based on the belief that the arts have intrinsic, cognitive and enduring value for our students. It is well known that the arts have the ability to intrinsically motivate, encourage and inspire learners at every ability level. In addition, brain research has shown that cognitive growth is stimulated to a high degree when participating in the arts. Education in the arts teaches students how to learn, how to problem solve and helps students exercise cognitive reasoning and intuition. Therefore, learning in the arts can be both enjoyable and beneficial cognitively to each individual. An arts education also has enduring value as the knowledge and skills and learning how to learn and how to achieve lasts a lifetime. Producing a lifelong educated society that can experience, understand and enjoy the arts is an important result of a solid arts education, supported by a well developed and implemented curriculum.

Overview of Major Strands

The Fine Arts Curriculum is organized under three major strands: Product/Performance History/Culture and Criticism/Analysis. Both artistic perception or processing sensory information through elements unique to the arts and creative expression or creating and performing original or existing works of art, are addressed in the comprehensive curriculum. Under the Product/Performance Strand, major elements, concepts, principles, performance skills and techniques are developed. Understanding and appreciating the arts, in the time and place of their creation, are added under the History/Culture Strand. Aesthetic valuing, analyzing, making informed judgments and pursuing meaning in the arts are reflected in the Criticism/Analysis Strand. These major strands are closely tied to both the Missouri Fine Arts Standards and the National Fine Arts Standards.

Under each strand, each subject area curriculum clearly outlines what students are to know and do per grade cluster. Appropriate to each age level, students should be able to understand the elements and principles of a specific art form, be able to have production or performance skills and have a meaningful vocabulary with which to explain and describe those understandings. Students should know the historical perspective of pieces and works and have a meaningful understanding of how society and cultures have always been reflected through the arts. As producers and consumers of art, students should be able to make informed judgments and evaluations of works of art and develop those deeper insights by connecting the arts to other arts and other subject areas.

- **Product/Performance Strand**

Students should be able to develop, refine and demonstrate knowledge of their subject area's principal elements, concepts and techniques, should be able to show a proficient production or performance skill level and should develop individual creative self-expression. Students should also be able to use vocabulary appropriate to the subject area to explain and discuss all the elements, concepts and techniques and understand how to work alone and with others, as well as how to persist to a goal. Students should know how to use all tools and equipment that are specific to their tasks and subject area.

- **History/Culture Strand**

Students should be able to develop a broader understanding of the relationships that exist between artists, performers, their works and the effects that their society and times had on them. Students should be able to see the importance of the arts in relation to a variety of cultures and to connect the relevance of the arts in contemporary society. Knowledge of American arts and other cultures, past and present, should foster increased appreciation of those other cultures and of each student's own personal heritage. Students should be able to recognize similarities or differences between arts produced in a variety of time periods or cultures and should be able to connect major works with stylistic characteristics of the historical time in which it was produced. Students should be able to understand the connection that the arts have to other arts and to disciplines outside the arts.

- **Criticism/Analysis Strand**

Students should be able to make informed decisions about the arts and develop aesthetic sensibilities, including sensory, intellectual, emotional and philosophic judgments. The process of criticism uses knowledge to assign significance to a work of art or to evaluate that work's emotional effect on its audience. Students should be able to compare a variety of works of art by using the knowledge of the subject area's principle elements, concepts, techniques and the cultural and historical connection. Education in aesthetics involves the sensory impact on an audience, the intent of the artist or the success at solving a problem or communication success through the artist's choices.

Explanation of Multi-Year Plan

Benchmark statements from the Fine Arts Transitional Framework and results from the Fine Arts Program Evaluation, completed in the 2000 school year, were examined by teachers and used to help develop the current intended curriculum, along with state and national standards for the Fine Arts. The curriculum format and terminology were updated to include measurable learner objectives, content and skills, activities and strategies and performance level assessment statements. In addition, activities were organized using Bloom's Taxonomy to ensure higher order thinking. This new framework will guide the revision of other district documents, such as teacher and parent guides. The Multi-Year Plan provides a rationale for the fine arts, a historical perspective, data-driven indications for change, a future perspective with a plan for implementation.

MULTI-YEAR PLAN

Rationale

The Fine Arts Curriculum is developed from research on how students learn and is sequenced in a specific way to provide greater understanding and growth in student skills. The standards based curriculum progresses from basic foundations to increasingly more complex skill and knowledge levels. Because personal involvement and participation in the arts are necessary in order to fully understand and learn how to communicate through an art form, our curriculum provides for active learning. In addition to the performance and product area, the curriculum also develops the ability to combine content, perspectives and techniques which result in specific artistic and analytical competencies.

Our fine arts classes foster growth in creative self-expression, aesthetic literacy and innovative thinking and provide the attitudes and intellectual skills required to participate effectively in today's society and economy. The arts provide the tools needed for success in our everchanging world as students discover, develop and achieve unique and personal potential, while learning to work with others. Students are prepared to be life long learners while gaining important skills and knowledge. The arts provide a direct connection between study, persistence and achievement, reinforcing work place skills.

Parkway students are offered a comprehensive and rigorous arts education program from kindergarten through grade twelve. Instruction in vocal, band orchestra, dance, drama/theatre and visual arts are available for all students. Membership, participation and accomplishment in the Parkway Fine Arts Program is high throughout the grades and there are many choices and opportunities for individual growth through performance in music and dance concerts, dramatic presentations or participation in art shows.

Historical Perspective

The arts in Parkway have paralleled the development of the school district from its consolidation in 1954. The initial stage of this development included five elementary schools: Barretts, Mason Ridge, Fern Ridge, Weber and Manchester. These schools provided for the study of music and art. The schools had an art teacher, a general music teacher and one band director who traveled from school to school, providing group lessons for the students. During the 1957 school year, Central Junior/Senior provided the secondary education for Parkway's students. The fine arts curricula included vocal instruction, band, art and drama. In 1961, Central Senior became the first high school for Parkway and offered a diverse curriculum which included the study of vocal music, art, band and drama/theatre.

In 1963, Parkway employed an administrator to serve as an art consultant for the elementary schools. The duties included instructing classroom teachers in the various techniques of studio art production. A music consultant for the elementary general music program and a few music specialists taught music in all of Parkway's elementary schools. One string teacher was employed to travel to each of the elementary schools, providing interested students with string instruction.

During the next eight years Parkway hired additional art and music teachers in an attempt to solidify the arts programs. The music program was the first to include one teacher per elementary school during the year 1971. These teachers eventually provided the basis and important foundation for the entire music program, K-12. Even though there was one general music teacher per building, most had to travel from room to room. The small group of elementary band and string teachers was housed in halls, boiler rooms and even closets.

For the next several years (circa 1973) the district began the construction of additional elementary schools, which included libraries, music rooms and art rooms. Art and music rooms were added to most of Parkway's other existing buildings. Even though the general music teachers were added as early as 1971, it was not until 1983 that one art teacher per building became district practice. Throughout the years, additional staffing was added to accommodate our growing program and increased student population. Provision for proper instructional space was also increased. With the growth of the program, performing space has been a challenge. The need for a Fine Arts Performing Facility is a continuing need.

- **enrollment and staffing**

In 1995, all Parkway sixth graders were moved to the middle school. At that time, the band program moved out of the fifth grade and instruction began at the sixth grade on a daily basis. Band, choir orchestra, drama and art classes became electives at the middle school. To comply with state guidelines of having a music education for every student through grade six, exploratory music classes were also offered on a rotational wheel, combined with other subjects in the middle schools, in addition to chorus, band or orchestra classes. The string program remained in the elementary school with instruction beginning in third grade through the Suzuki program. The Fine Arts Program continued to grow in enrollment in every subject area. In 1995-96, Parkway string enrollment was 3,096 and in 2002-2003, seven years later, the enrollment rose to 4,930, an increase of 37%.

In 1998, Parkway introduced a high school dance program that expanded to three high schools. The addition of the dance program reflected national recommendations of having art, music, drama and dance as necessary components in a comprehensive arts program. The high school dance courses provided students the option to receive either fine arts or physical education credit. A middle school dance program was added at Central Middle school in 2000. The Parkway dance program created an original curriculum based on national dance standards for Board approval in 2003.

- **budget support**

Budgets have been developed to help fund and support the Fine Arts Program and have been established through the individual schools, through supplemental Board of Education funding and often through Parent Booster organizations. Board of Education funding has helped provide high school and middle school music departments the ability to purchase sheet music, musical instruments and equipment, uniforms or concert apparel and provide transportation to competitions. This funding has provided increased opportunities for membership in the Fine Arts Program for more students. Matrix money has been available, in different amounts in different years, for updating, repairing and purchasing durable items, such as risers, pianos or kilns. Fund raisers are still common in high schools to help with the cost of maintaining up-to-date and competitive programs. Elementary programs are supported, by and large, by the individual buildings and can be impacted by school enrollment and other factors. Cost containment measures, undertaken in 2001, reduced the financial support to the Fine Arts Department. It became more important to predict needs, prioritize and create cycles of replacements for large expenditures. Bid lists are used for purchases and transportation is bid out to help with growing costs. Shrinking budgets and growing costs create challenges.

- **curriculum /staff development**

Curriculum Guides were developed in 1973 and have been consistently updated throughout the years. Curriculum Frameworks, Teacher's Guides and Parent's Guides were also written. New Teacher Training has helped introduce new staff members to the curriculum and outline expectations for their curricular areas. In-district, salary credit and inservice courses and opportunities to attend conferences and clinics in areas of specialization has helped our program remain fresh and vital with increased teacher training and knowledge. New courses have been added as new student interests and needs have been identified and as teachers gain new perspectives. Courses have been revised and updated. Advanced Placement, College Credit and Honors options have also been added to some of our High School courses.

Program Description

Visual Arts K-5

The elementary visual arts program helps students develop their creative abilities, as well as increase their understanding of the basic concepts of art production. The curriculum is concept based and lessons are created to increase knowledge and skill in using color, texture, value, form, shape, line and principles of design. Art from contemporary and historical cultures are introduced and students learn to critically analyze finished pieces using the basic language of art. Growth in creative, intellectual and psychomotor abilities result as the young artist gains experience in many different media, including work in 2-D, 3-D and ceramics. Critical thinking skills are reinforced through the manipulation and refinement of abstract ideas. Creativity is encouraged as elements and interpretations of individual problems are expressed with infinite possibilities. Elementary art students not only acquire production and analytical skills, but also benefit from their successes and accomplishments through increased self awareness of their talents. Elementary students have art classes weekly with a visual arts specialist. Fourth grade students are afforded the opportunity to travel to the annual All-District Art Show to gain exposure to visual arts and to gain analytical skills and perspective. School, regional and district art shows provide opportunities for students to display their work.

Visual Arts 6-8

Middle school visual art students continue to expand their knowledge and skills learned at the elementary level. The elements of art and principles of design are taught in more complex projects, using a wide variety of media, as the students develop increased awareness and observational skills. Creative potential is nurtured. Students learn to recognize the visual structures and functions of art through the observation, comprehension and application of composition and design principles. Students analyze and respond to artwork and understand feelings and ideas expressed in 2-D and 3-D works of art created by artists of many cultures, places and times. In 6th and 7th grade art is taken in a exploratory rotation program. Students pursue their training in the visual arts through a 6th grade Cultural Connections course, an interdisciplinary and thematic-based instruction course or the 7th grade Fine Arts Exploratory Block. In 8th grade, a two-semester arts/crafts course is offered and helps students prepare for high school art classes.

Visual Arts 9-12

Students in high school visual arts classes participate in in-depth studies as they progress from beginning to advanced levels. Innovative and challenging work is provided as creative thinking in artistic perception, creative expression, cultural and historical context and aesthetic valuing are promoted. Student exhibitions demonstrate a wide variety of finished pieces in 2-D and 3-D, created with more complex techniques and processes. Students exhibit in school, regional, All-District art shows and may participate in many juried shows and competitions throughout the region. The high school visual arts program offers a comprehensive list of courses beginning with introductory level classes including Ceramics I, Design/Arts, Design Crafts, Drawing I, Painting I and Photography I. Intermediate courses may include, Graphic Communications, Drawing II, Painting II, Photography II, Digital Design and Sculpture. Advanced art courses include Advanced Placement Studio Art, (honor -portfolio preparation), Art History, Ceramics II, Computer Graphics II, Painting II, Photography II and Extended Studio. In each of the courses, individual creativity is developed to a higher degree and skill development and understanding are increased. The culmination of a Parkway Visual Arts education results in a very high level of self expression and quality found in the students' work.

Vocal Music K-5

The general music program develops skills and an understanding of musical elements and concepts through a variety of methods. Teachers provide instruction through the Orff-Schuwerk or Kodaly approaches. The basic elements of music including melody, rhythm, form, harmony, timbre and expressive elements are explored through a logical and sequenced curriculum that progresses from simple to complex musical objectives. The curriculum reflects cultural diversity and there is an emphasis on participation in creating, listening and performing. Singing, moving and playing pitched and unpitched percussion instruments are an integral part of the music curriculum and lessons are often integrated with other elementary subjects. Inherent musicalities are developed, as well as critical thinking and analytical skills. Beginning instrumental ensemble skills are introduced and extra-curricular chorus is often available outside of the school day. Soprano recorder is introduced in 3rd or 4th grade and often continued in 5th grade as note reading becomes more of an emphasis. Many types of music are used in lessons, including folk songs, ethnic music, classical or jazz music. Drama and dance experiences are included within elementary music classes and the development of self expression and the building of positive self-esteem through personal success often results. Performances are given at school and district levels or at various community venues. Music classes are taught by music specialists and classes meet for fifty minutes once a week.

Vocal 6-8

The middle school vocal program focuses on improving technique through performing a wide variety of challenging choral literature. Emphasis is placed on sight-singing, musical style, vocal production, concert etiquette and performance technique. Listening skills and vocal ranges are extended. Students learn to read a vocal score and sing two and three part music, accompanied and unaccompanied. Understanding of musical terminology and elements is reinforced and critical thinking and ensemble skills continue to grow through organized rehearsals that incorporate multicultural and historical perspectives. Many performance opportunities include school concerts, large and small ensemble contests, All-District Concerts and various festivals. Choirs meet daily and course choices include 6th grade choir, 7th grade choir, 7th and 8th grade choirs, 8th grade treble choir and 8th grade concert choir.

Vocal 9-12

The high school choral program provides opportunities for continued individual and ensemble training, which emphasizes expressive singing, technical accuracy and proficiency in music reading. Aesthetic awareness and interpretive skills increase and a high level of self-confidence and musicianship result. Students become skilled at reading a vocal score and sing increasingly more complex literature representing many styles, historical periods and languages. Choir members may perform in school, All-District Vocal Concerts and participate in regional, state or national competitions and festivals. Advanced students are often eligible to audition for honors groups at the suburban or state levels. Courses are offered for every ability level and include: Choir, Concert Choir, (mixed), Concert Choir (treble), Chamber Choir, Concert Chorale and Show/Jazz/Swing Choir.

Music Exploration 6-8

The exploratory music classes in the middle school are placed within the Fine Arts Block and Music and Exploration course offerings and are a part of a rotation that includes other subjects. These sections of music classes are designed to give students skills for understanding and appreciating a wide variety of music. A survey of performers and composers of various periods of music history are examined and many different styles of music from a variety of cultures are introduced and explored. Listening skills are strengthened. Units in guitar, recorder or computer and music may be included. Basic music appreciation is the focus. The curriculum follows other middle school music frameworks, but with less emphasis on performance and technique.

Music Exploration 9-12

Music Theory, Music Designs, Music and Computer, Guitar and Piano classes are offered at the high school level as a part of the music program. Music theory includes study of music reading, ear training, the study of rhythmic, melodic and harmonic structure and basic compositional skills. Piano classes offer beginning to advanced keyboard experiences for students. Some piano labs are connected to computers which offer a fuller range of possibilities and integration with theory and composition. Guitar classes provide instruction on the acoustical guitar and basic fundamentals of music reading, chording and finger picking are introduced. A variety of playing styles are included in the instruction. Music appreciation or a survey of the world of music is offered through the Music Designs course which allows students to investigate and learn about musical historical periods, styles and cultures. These music courses are semester courses. The curriculum follows other high school frameworks, with less emphasis on performance and technique, except where appropriate.

Band 6-8

The middle school band program helps students develop their creative abilities, as well as increase their understanding of the basics of music. The curriculum is concept and process-based. Instruction is designed to increase knowledge and skill using the elements of music while at the same time providing technical training in beginning brass, woodwind or percussion instruments. Band classes are available daily in 6th grade Beginning Band, 7th grade Junior Band and 8th grade Concert Band and provide increased skill level through gradually more challenging repertoire. Jazz band is often offered as an extra-curricular class. Instruments are rented or purchased by students. Music appreciation, criticism and aesthetics are combined with problem solving and critical thinking skills in the middle school band. Performance opportunities are provided at the school and regional levels as middle schoolers are prepared for high school band.

Band 9-12

The high school band program provides students the opportunity to become technically proficient on their specific instruments and to advance to a high level of quality musicianship. Listening skills, critical analysis and literacy in music reading and interpretative skills are developed, as aesthetic awareness is increased. A wide variety of band literature is introduced that represents many styles and historical periods. Individual responsibility within the ensemble setting is emphasized. Students learn how to create visual pictures while moving and playing in marching band, as well as learn the necessity of teamwork in the ensemble. High school marching bands have a competitive fall schedule and may march in parades or may occasionally perform at national Bowl games or festivals. After the fall season, marching bands convert to a symphonic setting and challenging band literature is prepared for winter and spring school and regional concerts, for large and small ensemble contests and festivals. Jazz or percussion ensembles offered, focus on more specific styles and literature. Most high schools work on a block schedule. Courses offered may include: Marching Band, Symphonic Band, Concert Band, Jazz Lab, Percussion Ensemble or Wind Ensemble.

Orchestra 3-5

The Suzuki violin method is introduced in all Parkway Schools in the 3rd grade. The major emphasis is on listening, developing good posture and playing techniques. Students learn by the rote method in the 3rd grade while gaining beginning instrumental technique. All instruments are provided by the Parkway School District for this grade level, with no cost to parents. Instruments remain at school. In 4th grade, the curriculum remains Suzuki inspired, but note reading is introduced. Students at this level may choose to play violin, viola cello or bass, but must rent or buy their own instruments. Some basses and cellos are available at school. Continued emphasis is placed upon posture, tone production, ensemble performance and increased technique. Instruments are taken home for additional practice. In 5th grade, string students advance in ability and technique and play an expanded repertoire from unison melodies and simple duets to string arrangements with multiple parts. Classes are taught by a string specialist and often meet twice a week during the school day. All fourth graders participate in Fourth Grade String Day and fifth graders participate in the All-District Orchestra Concert. A Parkway Summer String Camp is available for one week during the summer. Additional performance experience is provided in individual schools throughout the year.

Orchestra 6-8

The middle school orchestra program develops technical and performance skills for continuing string students. Right hand bowing techniques and left hand skills are more refined. Listening skills for pitch, intonation and balance within the ensemble are emphasized. Proficiency is increased in music reading, analysis and interpretation skills expand through playing a wide variety of orchestral repertoire. Students learn personal responsibility to improve individual performance and to contribute to the whole ensemble. A wide variety of performing opportunities are available for the middle school orchestra student. Along with school and All-

District Concerts, students may participate in solo and ensemble contests, small and large ensemble contests and festivals or summer string camp. Classes meet daily and courses include: 6th grade Orchestra, 7th grade Junior Orchestra and 8th grade Concert Orchestra.

Orchestra 9-12

The high school orchestra program provides continuing string students with an in-depth orchestral experience. Bowing techniques continue to improve and grow and left hand skills are developed with a focus on intonation. The ability to shift, create vibrato and increase speed and accuracy of the fingers is emphasized. Students analyze and sight read more complex orchestral pieces with increased accuracy. Orchestral repertoire is chosen from a wide variety of historical periods, from popular to classical and students learn how to analyze, interpret and play expressively in the many styles. Students apply consistent ensemble skills and develop independent practice skills. Performances are given throughout the year in many different settings: school, All-District Concerts, large and small ensemble contests and festivals. Advanced students may be eligible for All-Suburban or All-State Orchestras through auditions. Courses are designed to meet the needs of all levels of students and include: Symphonic Orchestra, Concert Orchestra, String Ensembles and Chamber Orchestras.

Drama 6-8

The middle school drama program provides students the opportunity to develop communication skills and create theatre. Students learn to use sensory recall, concentration, their bodies and voices to develop characterizations and environments and demonstrate thoughts, feelings and emotions through actions in scripted and unscripted scenes. Acting skills are developed and students learn to work collaboratively and to interact with an ensemble. Artistic choices are analyzed and interpretations evaluated. Connections are made to real life and meanings are constructed. Students learn to take risks and begin to develop improvisational skills. Theatre games, theatre and movement exercises and improvisational activities give opportunities for self expression. Students also begin to understand the technical elements of theatre. In 6th grade, drama classes are within the Cultural Connections wheel and within the Fine Arts Exploratory Block in 7th grade. Drama can be taken in 8th grade through Dramatic Communications or Drama Lab. Dramatic presentations or musicals are presented at the schools throughout the year.

Drama/Theatre 9-12

Parkway high school students may study drama through a variety of courses. Introductory level courses develop the students' abilities in concentration, observation, movement and vocal skills through improvisation, problem solving and characterizations and include Theatre Arts, Improvisation, Children's Theatre, Studies in Musical Theatre and Oral Interpretation/Reader's Theatre. Advanced courses in theatre include: Technical Theatre, Actor's Studio I, II, III, Directing and Advanced Oral Interpretation/Reader's Theatre. . These courses emphasize the elements of movement, voice, directing, characterization and analyzing plot structure. Shakespeare Alive, Musical Theatre and Radio/TV Production are specialty courses offered in some high schools. Students who are interested in the technical aspects of the theatre can further their skills in specific areas of backstage production and design through Advanced Technical Theatre. All high schools provide a strong co-and extra-curricular theatre program. Students learn to be performers and educated consumers of theatre, trained to form aesthetic responses and judgments. Many performing opportunities and/or competitions are available throughout the year.

Dance 6-8

The middle school dance program provides students the opportunity to learn basic movement and choreographic skills in musical/rhythmic contexts. Through creating, performing and responding to dance, students develop skills and knowledge that focus on positive self-image and cooperative collaboration. Responsibility for the care, conditioning and health of the body as an instrument is emphasized. The principles and elements, space, time and energy, of dance are introduced and demonstrated in choreographed pieces as students learn to communicate meaning through movement. A variety of dance styles are introduced and students learn to recognize quality and evaluate the effectiveness of performances. The middle school dance curriculum is standards based and is currently offered at Central Middle School only. Dance classes are a part of the 6th grade Music and Exploration rotation. Music and Movement is offered in the 7th grade and Music and Movement II in the 8th grade. Performances showcase student work throughout the school year.

Dance 9-12

The high school dance program introduces and develops advanced knowledge, skills and understanding within three major areas of emphasis: dance theory and technique, dance composition and criticism and dance history and connections to other disciplines. Course content is based upon national dance and state fine arts standards. Dance classes offer students a variety of experiences toward discovering dance as an art form and challenges students to become physically fit in flexibility, strength and endurance. Students focus on learning technical skills that become increasingly complex and challenging, emphasizing modern, ballet and jazz techniques. Students use their expressive and creative skills and knowledge while solving movement problems as they choreograph their own original dance compositions. Complicated dance phrases and extended dances are performed. Dancers refine their critical thinking skills, as well as their understanding of dance as an art as a lifelong physical activity. Dance students may participate in master classes or at times work with professional dance artists as residents. Dance performances and tours occur throughout the school year. High school dance courses include: Basic Dance I, Intermediate Dance II and Performance and Technique Dance III. These courses are currently available in three of our high schools and elective credit may be taken for either fine arts or physical education.

Data-Driven Change

Data gathered from the most recent Parkway Fine Arts Program Evaluation offered some direction for change and improvement for our curriculum revision, our activities and strategies and our assessment practices in the fine arts. A need for more historical perspective in our curriculum was cited in the survey results. Therefore, the new Fine Arts Curriculum Framework has added a History/Culture Strand in each subject area to address this deficit specifically. Teachers discussed what was important to know in each of their areas and added learner objectives.

Teacher surveys also indicated that grading and assessment practices could be strengthened and made more consistent across the district, thus offering a better baseline with which to compare and analyze student progress. The new curriculum framework has added an assessment statement for every learning objective for every subject area, developed through department conversations and staff agreement. Those assessment statements align with the learner objectives. Discussions about how to weigh all of the elements that are incorporated in a fine arts grade, how to design different types of assessments and how to create a variety of rubrics has taken place on professional development days with the fine arts staff to provide an increased awareness of assessment. This work will continue.

Student surveys indicated that rigorous, challenging and active classes were preferred. Much thought was given to the suggested activities in the framework to ensure higher level thinking skills using Bloom's Taxonomy as a guide and to ensure active and varied learning opportunities within each area. Finally, the surveys indicated that it was important to support the curriculum with appropriate equipment and materials. The Parkway Board of Education has continued to pay attention to those needs and has provided the fine arts program with supplemental funding. Steady progress has been made.

Future Perspective

In looking forward to continuing development in the fine arts, infusion of technology stands out as an area that has much potential. There is interest in updating high school piano labs, adding the capabilities of computers with digital pianos to increase learning possibilities. Music Theory classes, Music Design classes and Guitar classes could all benefit from access to a music computer lab. Visual Arts students also would benefit through technology related classes. Enriching lessons through the use of cd roms and teacher and student developed digital portfolios can be created and shared. Digital Design classes could explore technological advances and visits to famous art galleries through the internet and research would be possible. The development of sound studios and multi-media centers also have applications for the fine arts program. This represents an area that is growing and will extend what is possible. Elementary teachers continue to explore ways to integrate technology. In order to be able to do multi-media work and keep our curriculum technologically up-to-date, adequate funds will be needed to ensure that every fine arts teacher has an up-to-date computer and equipment that will run the new software. Access to portable labs and LDC projectors will be needed as we strive to remain current.

Plan for Implementation

Successful implementation of goals, standards and a rigorous curriculum can come about only when students and learning are at the center, when students are motivated and enabled to meet those high expectations. The Parkway Fine Arts Department is continuing to develop new courses to keep up with the interests of its students. Classes are added in drama, art and music to address the needs of those students who need more challenge. New textbooks are being adopted this year for high school Music Design classes, Art History, Music Theory, Actor's Studio I and Improvisation classes. Middle school music and exploratory classes, art and drama classes are looking at new software or textbooks, as well as elementary art and music classes. Most of the new texts are packaged with software and have technological components. Texts will be chosen that closely align with our newly adopted framework. The development of new lessons and units will stimulate teachers and students alike.

TEACHING AND LEARNING

Standards

Through the effort to describe, specifically, the knowledge and skills students must have in all subjects to fulfill their personal potential, to become productive and competitive workers in a global economy and to take their places as adult citizens, goals have been defined in all areas of education and have become the standards that serve as a foundation and a guide to creating improved and important student learning. The Parkway Fine Arts Curriculum was developed reflecting and integrating all of the below standards in every area.

• Parkway Standards

The five Parkway Standards of Professional Practice were created reflecting the National Teaching Standards and have three main focuses for classroom teaching and student learning: Content, Instruction and Assessment and Professional reflections and relationships. Each of the standards listed below outline expectations for teachers and give specific examples that guide teachers in their classroom work, when choosing content or strategies, when relating to students and when choosing professional development opportunities. Following are the Parkway Standards of Professional Practice:

1. Teachers are committed to students and their learning
2. Teachers know the subjects they teach and how to teach those subjects to students
3. Teachers are responsible for managing and monitoring student learning
4. Teachers think systematically about their practice and learn from experience
5. Teachers are members learning communities

• State Standards

The Missouri Show-me Standards were built around the belief that Missouri students need a solid foundation of knowledge and skills and the ability to apply their knowledge and skills to the kinds of problems and decisions they will likely encounter after they graduate. The standards incorporate and strongly promote the understanding that active, hands-on learning benefits students of all ages. By integrating and applying basic knowledge and skills in practical and challenging ways across all disciplines, students experience learning that is more engaging, motivating and more enduring. In Fine Arts, students in Missouri public schools are to acquire a solid foundation which includes knowledge of:

1. process and techniques for the production, exhibition or performance of one or more of the visual or performing arts.
2. the principles and elements of different art forms
3. the vocabulary to explain perceptions about and evaluations of works in dance, music, theatre and visual arts.
4. interrelationships of visual and performing arts and the relationships of the arts to other disciplines
5. visual and performing arts in historical and cultural contexts

There are four main skill goals indicated in the Missouri Standards. Students in Missouri public schools will acquire the knowledge and skills to:

1. gather, analyze and apply information and ideas
2. communicate effectively within and beyond the classroom
3. recognize and solve problems
4. make decisions and act as responsible members of society

Every Measurable Learner Objective and activity in the following curriculum is referenced in each subject area to the Missouri Show-Me Standards, indicated with numbers and letters that relate to the specific goal or standard.

- **National Standards**

With the passage of the Goals 2000: Educate America Act, the arts were included for the first time in our country's history as a core, challenging subject in which all students need to demonstrate competence. Music, dance, theatre and visual arts standards were established under the National Standards for Arts Education. Each of the content standards have achievement standards, which spiral and become more challenging per grade cluster. Following are the content standards for each of the fine arts areas:

Visual Arts

1. Understanding and applying media, techniques and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and work of others
6. Making connections between visual arts and other disciplines

Music

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing and describing music
7. Evaluating music and music performances
8. Understanding relationships between music and the other arts and disciplines outside the arts
9. Understanding music in relation to history and culture

Theatre

1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature and history
2. Acting by assuming roles and interacting in improvisations
3. Designing by visualizing and arranging environments for classroom dramatizations
4. Directing by planning classroom dramatizations
5. Researching by finding information to support classroom dramatizations
6. Comparing and connecting art forms by describing theatre, dramatic media and other art forms
7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television and electronic media productions
8. Understanding context by recognizing the role of theatre, film, television and electronic media in daily life

Dance

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

Instructional Expectations

• Role of the Teacher

Fine Arts teachers believe that all students deserve access to the rich education and understanding that the arts provide, regardless of their background or abilities. They know that the study of art 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 National Board for Professional Teaching Standards has identified five core traits of teachers who effectively enhance student learning and demonstrate high levels of knowledge, skills, dispositions and commitment. These statements accurately describe the characteristics of a professional fine arts teacher.

Teachers are committed to students and their learning. Art, music, drama and dance teachers are sensitive to the different needs of the students in their classroom and use appropriate strategies to reach all of them. They know how children develop and learn and incorporate current research into everyday practice. They constantly observe and adjust lesson plans to accommodate present needs, while always thinking ahead to the next steps in the sequence of learning activities. Fine arts teachers love and respect their students and are involved in their personal growth in and out of the school setting.

Teachers know the subjects they teach and how to teach those subjects to students. Fine arts teachers are experts in their subject matter and they relay their knowledge with passion and enthusiasm. It is their belief that many paths exist to the final destination. They are persistent and always encourage students to reach for the high achievement standards and goals they set for each child. Music, art, dance and drama teachers understand and reinforce the connections among the arts and with other subjects. They know that their jobs extend far beyond the school day and are dedicated to spending countless hours preparing students for competitions, auditions, performances and exhibitions.

Teachers are responsible for managing and monitoring student learning. Fine arts teachers are skilled at creating a stimulating and exciting learning environment. They are adept at using time well, making smooth transitions and maintaining student engagement. To accomplish this they must have a variety of techniques at their command, be able to quickly assess needs and implement the appropriate strategy. Because they are experts in how students learn, they find multiple ways to explain and demonstrate key concepts so that interest remains high and success is inevitable. Since much learning in the arts is measured by performance and product, accomplished fine arts teachers use a variety of authentic assessments. Valuable and important communication on progress is given to both students and parents.

Teachers think systematically about their practice and learn from experience. Professional fine arts teachers possess and consistently model the characteristics they seek from their students. They are risk-takers who value creativity, respect diversity, think outside the box and strive to grow intellectually. Music, art, dance and drama teachers are lifelong learners who search for new ideas, theories and ways to insure student success. Many fine arts teachers are practicing professionals in their respective fields as well.

Teachers are members of learning communities. Professional fine arts teachers consider themselves an integral part of the entire school family. They serve on committees, participate in curriculum development and

often attend workshops and clinics for their specific subject areas in order to constantly improve their own skills. Commitment and dedication to their fields lead many to be a part of larger learning communities at the regional and state levels as they provide leadership and contribute to their professional organizations. They teach each other, both formally and informally. Fine arts teachers are the school's most visible link to the community. Frequent performances and exhibitions at all levels provide the public opportunities to enjoy and share in the success, achievement and talent of our fine arts students.

- **Best Practices**

Parkway fine arts teachers are dedicated to meeting the aesthetic and creative needs of all students. Knowing each student well is essential to this goal. A variety of courses designed to meet the needs of a diverse population and provide students with those traditional performance skills necessary to participate at their highest level of achievement are offered. Teachers are sensitive to the issues of ethnicity, customs, traditions, religion, gender, ability/disability and all other equity issues that reflect our student population. They skillfully plan each lesson with multiple strategies that ensure the success of all.

- **Teaching Strategies**

The following curriculum aligns learner objectives with activities and strategies. The suggested strategies are samples of how an activity may be organized. While most activities list one strategy, there could be multiple strategies used on one activity. Teachers choose how to organize their lessons and may choose a different strategy. The strategies that are listed below do help give an overview of the multiple ways in which one may approach a lesson, ensuring an active learning classroom.

- model, demonstrate
- student imitation (echo), play, sing or verbalize response patterns (call and response)
- play and/or sing patterns, count or clap patterns, bow patterns, move patterns, verbalize patterns
- explain, lecture, discuss, questions, verbal prompts
- list with definitions, outline, written examples
- guided practice, guided listening
- charts, visuals, prints, slides, videos, auditory examples
- research, reports, reflections, essays
- technology assisted
- act it out, role play, hands-on, play dance or perform
- cooperative learning
- pair and share (exchanging information with peer)
- jigsaw (pieces of information on a topic are shared with group for full report)
- graphic organizers (Venn compare and contrast diagram or concept map)
- proceduralize (break down skill and practice and layer in small steps until goal is reached)
- sequential graduated difficulty (start with an easy task and continue layering in complexity)
- review, mastery review, field trips
- experiment, improvise, compose
- teacher directed, individual directed
- small group evaluation, peer or teacher critique, self-assess, whole class evaluation
- small group work, sectional work, whole class work, flexible grouping, one on one instruction

Assessment

Good assessment is based on standards of excellent performance. Expected learning outcomes and performance criteria are identified and established and helps to focus student work. Fine Arts teachers set high goals, plan effectively, give frequent feedback and encouragement to their students. Informal checks for understanding serve as guides to set new goals and the feedback supplies students with usable information about how performance might be improved. Through trial, error and practice, adjustments are made as a result of the information given, thus enhancing the learning process. Keen observational skills are required and effective classroom questioning strategies are utilized.

Students are often asked to demonstrate artistic understanding of concepts and achievement of certain skill levels through performance or production. Open-ended problems in the arts can take the shape of a performance response to a problem or the communication of an idea through an original creation. Teacher and district created scoring guides or rubrics are developed, using a set of criterion with a rating scale, to keep assessment of student work objective, to share criteria with students and to increase reliability in scoring. Multiple forms of assessments are used by Fine Arts teachers. Standardized written tests may be used, portfolios assembled to show a range of work, essays may be written to summarize knowledge with constructed responses or graphic organizers and concept maps may be effectively used to reveal relationships among concepts. Students may self-assess or peers may critique each other. Student performance and production may also be assessed through outside adjudicators or judges at competitions. Higher-level thinking skills are used when students are asked to perform, create or produce something and performance tasks become more challenging as student skill level increases. Good assessment is also good curriculum and instruction, as one influences the other. Fine Arts teachers know what results are desired and plan backwards from the assessment.

Resources for a Comprehensive Fine Arts Program

Quality fine arts programs require special and specific materials and equipment and need adequate space, storage and environmental considerations in order to implement standard curriculum. Because each program has its own distinct characteristics and circumstances, following are general recommendations to address those needs.

Visual Arts programs require sufficient up-to-date instructional resources available through an adequate budget for:

- consumable material such as paper, paint, ceramic glazes, dyes, textiles, glue, clay, canvases, film, pencils, markers and cleaning solvents
- tools and equipment such as display panels, easels, paint brushes, paper cutters, kilns, scissors, tables, stools, potter's wheels, drills, saws, cameras, dark rooms and sinks
- textbooks, visual aides, slides, prints, videos and software
- access to video and computer technologies
- storage space and equipment for materials, tools and student works in progress
- adequate, aesthetically pleasing, uncrowded classroom space, which considers safety, lighting, sound control in a work area and includes a clean environment and ventilation adequate to exhaust all fumes, dust or odors
- exhibition space for both 2-dimensional and 3-dimensional works

Music programs require sufficient up-to-date instructional resources available through an adequate budget for:

- high quality musical instruments
- maintenance, repair and replacement of equipment
- stands, chairs, instrument racks, recording and sound equipment, such as compact-disc players, amplifiers, speakers, microphones, podiums, risers and filing cabinets or systems
- sheet music, textbooks, visual aides, compact-discs, videos and software
- uniforms, robes, other accessories and their refurbishment
- adequate storage for uniforms, robes, props, instruments and all other equipment
- access to video and computer technologies
- accompanists for choral programs
- travel budget for competitions or performances
- specialized and well ventilated classrooms and practice rooms where possible, performance spaces and access to a marching field

Theatre programs require sufficient up-to-date instructional resources available through an adequate budget for:

- resource materials for an extensive library, including texts, plays, scenes, monologues, musical scores oral interpretation, professional journals and magazines, history and trade reference books
- electronic media library including videos and computer design center material
- materials and storage for costumes, scenery, props, makeup, sewing machine and tools
- compact disc players, video camera, tripod, television and sound monitors
- computer lab with networking capabilities
- stage lighting, audio systems, microphones and recording equipment
- open, large and flexible classroom and rehearsal space
- dressing rooms with adequate counter space, mirrors, lights, sinks and showers
- access to a washer and dryer
- scene shop equipped with the necessary tools to design, measure/cut, build and paint
- stage, theatre or auditorium with acoustic paneling, multiple curtain and lighting tracks and boards, wing space, technical booth, sound boards and monitors and seating for an audience

Dance programs require sufficient up-to-date instructional resources available through an adequate budget for:

- percussive musical accompaniment
- sound system, compact discs
- materials and storage for costumes and props
- access to video and computer technologies
- adequate, open and safe floor space
- a well ventilated room

The following curriculum is organized by subject area grade clusters in order to give a better view of the spiraling per level.

Visual Arts

Grade Cluster K-2
Grade Cluster 3-5
Grade Cluster 6-8
Grade Cluster 9-12

Vocal Music

Grade Cluster K-2
Grade Cluster 3-5
Grade Cluster 6-8
Grade Cluster 9-12

Orchestra

Grade Cluster 3-5
Grade Cluster 6-8
Grade Cluster 9-12

Band

Grade Cluster 6-8
Grade Cluster 9-12

Drama

Grade Cluster 6-8
Grade Cluster 9-12

Dance

Grade Cluster 6-8
Grade Cluster 9-12

Visual Arts K-2

Product/Performance Strand

Measurable Learner Objective #1

The student will understand and apply the principles and elements of design as a means for creative expression and communication (G1:6,8; G2:5;G3:1,2,3;G4:5,7;FA:1,2).

Content and Skills

By the end of the 2nd grade, the student should be able to:

- A. identify and name different functions of line and use line to create shapes, forms and patterns (G1:5,6,8;G2:5;G3:1,FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

show examples of different types of lines, thick, thin, long, short, broken, straight, curved, zigzag, horizontal and explain that line is a point moving in space and can vary in width, length and direction (*visuals*)

list all the types of lines observed in a picture (*visuals*)

Application, Analysis

construct a big book using a variety of types of lines, make folds and draw lines (*model*)

draw a line that creates a shape and forms an enclosure (*model*)

Synthesis, Evaluation

design quilt blocks by folding (*proceduralize*)

plan a picture that will demonstrate a combination of lines and shapes (*individual directed*)

- B. identify and use primary and secondary colors, mix tints and shades and recognize warm and cool colors (G1:1,2,5,6,8,10;G2:1,5;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

show examples of color wheels and explain that a primary color can not be produced by mixing, but, a secondary color is formed from mixing two primary colors (*visuals, model*)

recognize and label colors in a picture as primary, secondary, tints or shades (*whole class*)

Application, Analysis

experiment with mixing two primary colors, (red, yellow and blue), to create secondary colors and apply on mask (*hands-on*)

make a picture with warm colors, (red, orange and yellow) and contrast it with a picture with cool colors, (blue, green and violet) (*hands-on*)

Synthesis, Evaluation

explore the differences in applying color with crayon, paint and ink (*experiment*)

design color wheels (*guided practice*)

C. understand and recognize that value is the lightness and darkness of color (G1:5,6,8;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

explain how to create values (*review*)

identify areas of black, white or gray within a picture and note the shading or the gradations of light and dark (*whole class*)

Application, Analysis

make a picture using light and shadows (*guided practice*)

make tints and shades by mixing (*guided practice*)

Synthesis, Evaluation

evaluate the shading in a picture (*guided practice*)

discover how to create shading with different material (*small groups*)

D. identify and use basic geometric and organic shapes, repeat shapes to create patterns and organize them into a pictorial composition (G1:5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the difference between organic (more free form, found in nature) and geometric shapes (*discuss*)

describe the shapes identified in a visual example (*explain*)

know the names of geometric shapes such as square, circle, triangle and rectangle (*memorize*)

Application, Analysis

create a composition using representational forms, such as animals and buildings (*guided practice*)

repeat shapes to create a pattern (*hands-on*)

Synthesis, Evaluation

develop symmetrical and asymmetrical shapes in design (*guided practice*)

categorize free form and geometric shapes and defend decision (*small group work*)

- E. understand the difference between 2-D and 3-D art, and understand that form is a 3-D representation of a 2-D shape (G1:5,6,8;G2:5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

view and contrast examples of 3-D and 2-D art, observing that 3-D examples have height, width and depth (*questioning*)

list all examples of 3-D and 2-D examples you can observe in your environment (*whole class*)

Application, Analysis

make pinch pots and label as 3-D artwork (*hands-on*)

use model magic to create sculptures (*hands-on*)

Synthesis, Evaluation

decide whether artwork examples are 2-D or 3-D and defend decisions (*small groups*)

make a 2-D sketch of a 3-D item (*individual directed*)

- F. develop an understanding and recognition of a variety of textures (G1:5,6,8;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

feel samples of textures and describe how they look and how they feel (*whole group*)

find examples of textures in environment and describe (*whole group*)

understand that texture is the surface quality of materials, actual or implied (*discuss*)

Application, Analysis

make a Native American necklace using shapes and imprints of design to create texture (*hands-on*)

choose materials with texture to add to a project (*hands-on*)

Synthesis, Evaluation

design a train tactile collage (*proceduralize*)

create a simple clay sculpture from an observation of a picture (*proceduralize*)

G. understand positive and negative space, identify and create foreground, middleground, background and use size relationships (G1:5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

label parts of a picture, noting the foreground, middleground and background (*whole class*)

locate different sized items within a picture and label (*small group*)

Application, Analysis

produce a crayon resist project or a water color painting applying knowledge of foreground, middleground and background (*hands-on*)

analyze how an artist created an illusion of distance within a picture using appropriate vocabulary (*class discussion*)

Synthesis, Evaluation

assess the success of creating appropriate sizes within compositions (*whole class*)

revise a picture to improve size placements of objects within a composition (*self-assess*)

H. identify and create a center of interest in artwork and use concepts of balance, size, proportion and unity in composition (G1:5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and describe the center of interest in posters, slides and other picture examples (*teacher directed*)

tell the meaning of balance, size and proportion and give examples to demonstrate (*teacher directed*)

Application, Analysis

create leaf pictures using overlapping (*proceduralize*)

produce straight, curved, small, medium and large line type picture compositions (*proceduralize*)

Synthesis, Evaluation

evaluate differences between landscape and seascape pictures (*whole group*)

decide center of interest in posters, slides and other picture examples (*questioning*)

Performance Level Assessment:

Student understanding of the principles and elements of visual arts will be assessed by observing a piece of art and scoring using a checklist that includes use of line, color, shape, form and texture.

Measurable Learner Objective #2

The student will understand and apply techniques and processes used in the production of visual art: (G1:6,8,10;G2:1,2,3,4,5;G3:2,3,4,6;G4:4,5,7;FA:1,2).

Content and Skills

By the end of the 2nd grade, the student should be able to:

- A. explore a variety of basic materials, media, techniques and processes:**
(G1:5,6,8;G2:2,3,5;G3:3,6,7;G4:5,7;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

introduce a variety of media and materials through showing examples, including watercolors, tempera paint, pencil, crayon, chalk, pastels and markers (*explain*)

identify the media on a variety of examples (*whole class*)

Application, Analysis

create coil pots, sculpture pieces, papier mache' forms and cross hatching projects (*model*)

produce simple print making projects, hand prints, leaf and mono prints (*model*)

Synthesis, Evaluation

select and combine a mixture of media to use in a larger life size clown project (*proceduralize*)

revise and recreate a project using a different media (*whole class*)

- B. develop fine motor skills and handle all tools and materials safely (G1:4;G3:2,3,4,8;G4:7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss safety rules for handling scissors, paint brushes and other tools (*explain*)

list all the things needed to ensure safety during art class (*whole class, questioning*)

Application, Analysis

make shapes by tearing paper or by cutting with scissors (*model*)

produce weavings, pencil drawings, sponge painting and pinch pots using appropriate tools (*whole class*)

Synthesis, Evaluation

suggest which materials were used for a specific project (*questioning*)

select the tools needed for a specific project representing a media (*questioning*)

- C. understand and follow steps of a process to produce a piece of art and begin to understand the relationship between quality of product and effort (G1:6,10;G2:2,5;G3:2,3,4,7;G4:3,4,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain all the steps needed to make a familiar project (*review*)

tell about the process that you used to make a project (*pair and share*)

discuss the importance of mental focus, concentration and effort in producing one's best artwork (*discuss*)

Application, Analysis

make a project following directions that include several steps (*teacher directed*)

demonstrate to the class how you put a project together (*student directed*)

Synthesis, Evaluation

create a poster showing all the steps of a procedure of one of the classes' projects (*proceduralize*)

suggest what steps to take in a simple project (*experiment*)

- D. make simple choices that enhance the communication of ideas (G1:6,10;G2:2,3,5;G3:4,8;G4:5,7;FA:3)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the relationship of the use of color on the expression of emotion (*explain*)

view illustrations from a child's literature book and examine how the pictures represent the story (*explain*)

Application, Analysis

clip magazine advertisements and discuss the intent of the picture (*teacher directed*)

make a picture illustrating a specific idea (*individual directed*)

Synthesis, Evaluation

plan how to illustrate a story (*whole class*)

assess how pictures help express emotion (*class assess*)

Performance Level Assessment:

Student understanding of techniques and processes will be assessed by observing proper use of tools in projects and by evaluating craftsmanship of finished product. A teacher created scoring guide will be used.

History/Culture Strand

Measurable Learner Objective #3

The student will make connections between visual arts, history, past and present cultures and other disciplines (G1:5,6,9;G2:4;G3:5;G4:1;FA:3,4,5).

Content and Skills

By the end of the 2nd grade, the student should be able to:

- A. begin to understand that artworks reflect both the artist and the culture (G1:5,6,9;G2:4;G3:5;G4:1;FA:3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

read or hear stories about famous artists and observe visual examples of their work
(teacher directed)

have guest artists and parents from different cultures to share insights (lecture)

Application, Analysis

compare two paintings from different cultures and discuss major differences of style
(whole class)

sort visual examples by cultures (small groups)

Synthesis, Evaluation

create illustrations for poems (individual directed)

create a piece resembling the style of a particular artist (individual directed)

- B. begin to identify art belonging to various cultures and historical periods (G1:1,2,6,9;G2:4;G3:1,5;FA:3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

observe cultural artwork through books, magazines, videos, slide shows, museums or museum boxes and identify broad characteristics of pieces (whole class)

discuss major elemental characteristics from artwork from a variety of historical periods
(whole class)

Application, Analysis

produce a ceramic piece, weaving, mask or diorama using cultural models (model)

apply a major technique from a historical period in a project (model)

Synthesis, Evaluation

plan a collage to show art from a specific culture (*small group*)

decide the historical period or culture a major piece of art belongs by observing characteristics of the piece (*whole class*)

**C. begin to recognize connections between the visual arts and other curriculum areas
(G1:1,6,9;G2:3,4;G3:1,5;G4:1;FA:4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the process of experimentation in science and in artwork (*discuss*)

recognize connections between the visual arts and other disciplines, give examples (*discuss*)

Application, Analysis

make a clay dinosaur from historical pictures (*model*)

produce scientific tree illustrations (*model*)

Synthesis, Evaluation

select cultural music to be played while creating artwork reflecting a certain culture
(*teacher directed*)

discover art designs within modern society (*whole class*)

Performance Level Assessment:

Student understanding of the relationship of art to history, culture and other disciplines will be assessed by a student created product that adds the style, specific design or techniques, reflective of the specific period or culture.

Criticism/Analysis Strand

Measurable Learner Objective #4

The student will develop the ability to describe and evaluate works of art
(G1:1,2,5,9;G3:4,5,6,7;G4:1;FA:3)

Content and Skills

By the end of the 2nd grade, the student should be able to:

- A. describe a work of art using appropriate art vocabulary and terminology
(G1:2;G2:1,3,4;G3:5;G4:1;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss specific elements in visuals, posters or reproductions using correct vocabulary and terminology, i.e., elements: color, form, line, shape, space and texture (*discuss*)

tell a classmate about your personal artwork using vocabulary words of the day
(*pair and share*)

Application, Analysis

play games that reinforce art vocabulary (*small groups*)

produce works and understand the vocabulary involved in 2-D, 3-D artwork when describing media and techniques (*guided practice*)

Synthesis, Evaluation

select pictures that have specific elements (*small groups*)

rate a piece of art and tell why you like the piece, using appropriate art vocabulary
(*guided practice*)

use a checklist to rate a piece of art (*individual directed*)

- B. begin to develop and describe individual emotional responses to artwork communicated by its expressive features of artwork (G1:5,6,9;G2:4;G3:4,5;G4:1;FA:2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss human emotions and ask how an artist might show an emotion in art, show examples of artwork that demonstrate emotion and describe viewer emotional responses
(*discuss, visual examples, questioning*)

explain how the visual arts communicate thoughts and ideas of artists (*discuss, questioning*)

Application, Analysis

use works of art, objects in nature and the environment to express a feeling (*whole class*)

produce an expressive self portrait using observation (*guided practice*)

Synthesis, Evaluation

select pictures, prints or pieces of art that convey particular ideas in art (*guided practice*)

decide and plan how to communicate an experience through art production (*guided practice*)

C. classify basic types of artwork and identify different media (G1:2,6,9;G2:3,4;G3:5;G4:1;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

show portraits, landscapes, seascapes, abstract, realistic and other types of artwork and describe differences (*discuss, questioning*)

discuss types of media and show examples of related techniques (*model*)

Application, Analysis

organize classification or types of art, using pocket chart, flash cards or cut out pictures (*small group*)

play games to reinforce types of artwork (*review*)

Synthesis, Evaluation

create collages to show groupings of artwork types (*hands-on*)

decide the type of artwork and the media used in the composition (*whole class*)

D. begin to develop the ability to discuss the merits of their work and the work of others (G1:1,5,10;G2:1,2,3,4;G3:7;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

have daily discussions of works in progress, what worked well, what needs continuing work (*whole class*)

discuss the ways in which artworks are created and how experiences influence the development of specific artworks (*whole class*)

Application, Analysis

make a class list of what one would look for in an art piece with good craftsmanship (*questioning*)

compare/contrast two pieces of artwork to determine good craftsmanship (*teacher directed*)

Synthesis, Evaluation

revise any artwork to improve craftsmanship (*individual directed*)

decide if a piece of artwork represented the intent of the assignment (*teacher directed*)

Performance Level Assessment:

Student ability to describe and evaluate using relevant art vocabulary will be assessed through teacher observation of verbal responses to questions.

Visual Arts 3-5

Product/Performance Strand

Measurable Learner Objective #1

The student will understand and apply the principles and elements of design as a means for creative expression and communication (G1:6,8;G2:5;G3:1,2,3;G4:5,7;FA:1,2)

Content and Skills

By the end of the 5th grade, the student should be able to:

- A. use line to create contour drawing, to create rhythm and as an expressive element (G1:5,6,8;G2:5;G3:1;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and show examples of contour drawing and model how to observe and sketch (*model*)

verbalize as many details as possible of an observed item (*whole class, questioning*)

Application, Analysis

create a contour drawing using models in class (*guided practice*)

produce a string print (*guided practice*)

Synthesis, Evaluation

assess a finished sketch, noting details and rhythm in art (*small groups*)

revise any part of a sketch to improve and revise a section (*individual guided*)

- B. arrange shape to show distance, use overlapping and size variation and understand the concept of positive and negative space (G1:5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the concept of smaller items appearing farther away and show examples (*explain*)

find magazine pictures that demonstrate perspective and cut out (*individual directed*)

discuss the positive/negative shape concept (*questioning*)

Application, Analysis

cut relief/paper cutting (*guided practice*)

make a picture with a point of perspective (*guided practice*)

make a positive/negative design (*guided practice*)

Synthesis, Evaluation

design mandalas with repetitive shapes (*guided practice*)

recommend changes to a picture to add more perspective (*peer assess*)

C. understand the use of space in 2-D and 3-D artwork and use diminishing details to create distance (G1:5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

memorize the definition of 2-D and 3-D art (*memorize*)

label several pieces of artwork as either 2-D or 3-D art (*individual directed*)

review how to create space in a picture and label foreground, middleground or background

Application, Analysis

make a still life with charcoals or paint, paying attention to use of space (*teacher directed*)

draw a cube picture, paying attention to diminishing details (*guided practice*)

Synthesis, Evaluation

show two examples of still lifes, one with a good use of space and the other with a poor use of space and evaluate (*small group*)

critique use of space and diminishing details in a picture to determine success at creating perspective (*whole class, written*)

D. identify and use intermediate and complimentary colors, neutral colors, transparent and opaque colors, identifying basic color schemes (G1:2,5,6,8,10;G2:1,5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

show color wheel and identify basic color schemes, explaining that complimentary colors are on opposite sides of the wheel (*teacher directed*)

list various color schemes with partner (*pair and share*)

Application, Analysis

make a spiralgraph, creating a color scheme that will achieve a pattern and a balance of color in a composition (*sequential graduated difficulty*)

mix a primary and secondary color in order to get an intermediate color (*hands-on*)

create color wheels using objects and fill in a spectrum (*individual directed*)

Synthesis, Evaluation

create a stain glass window with cellophane, demonstrating transparent and opaque colors
(*proceduralize*)

choose color schemes with pastels and use in a picture (*mastery review*)

- E. produce 3-D forms using a variety of materials, produce an illusion of 3-D on a 2-D surface and understand the concepts of 3-D forms, such as pottery, sculpture and architecture
(G1:5,6,8;G2:5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

list many 2-D or 3-D items and share with class (*jigsaw*)

find 2-D and 3-D pieces of artwork at an art show and describe them (*written*)

Application, Analysis

make Kachina dolls or clay projects to gain experience in 3-D projects (*proceduralize*)

make a sketch using shadowing and perspective, to create an illusion of 3-D on a 2-D surface
(*sequential graduated difficulty*)

Synthesis, Evaluation

create Zuni fetishes and present concept of 3-D to another person (*pair and share*)

design potted clay flowers with a group, choosing designs, colors, shapes and sequence of composition (*cooperative learning*)

- F. use texture as a decorative element and use visual and tactile texture to create images
(G1:5,6,8;G2:5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

feel types of textiles to review texture, then discuss how an item in a drawing can be made to look as if it has texture (*discuss*)

find pictures with examples of texture being added as a decorative element and share examples
(*jigsaw*)

Application, Analysis

refine texture techniques through use of a scratch board (*guided practice, review*)

create a product with metal tooling, adding texture (*proceduralize*)

Synthesis, Evaluation

invent and plan textured pattern on tiles (*individual directed*)

assess the use of texture in classroom projects of created images (*class critique*)

G. use value in artwork and use highlights and shadow to create form (G1:5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the relationship of shading to creating the illusion of 3-D forms on 2-D surfaces (*discuss*)

review the appropriate vocabulary (value) to express shading (*whole class*)

Application, Analysis

produce a picture of a Celtic knot using shading (*proceduralize*)

make a sketch demonstrating the illusion of 3-D chains using shading (*experiment*)

Synthesis, Evaluation

create a value chart with pencil and assess for success (*self-assess*)

modify shading to create better highlights within a composition (*experiment*)

H. select and use the elements and principles of design, including contrast, balance, rhythm and unity within a composition (G1:5,6,8;G3:1,2,3;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

describe principles of design and find examples of a variety of principles in pictures, including asymmetrical and symmetrical examples (*small groups*)

review major elements of a series of slides by describing to the class (*whole class*)

Application, Analysis

practice making pictures having a background and foreground (*guided practice*)

make an underwater fish print using the principle of balance (*proceduralize*)

Synthesis, Evaluation

create an original picture demonstrating contrast, balance and unity and defend (*individual directed*)

create a class check list to evaluate the use of principles within class projects (*whole class*)

Performance Level Assessment:

Student understanding of the principles and elements of visual arts will be assessed by observing a piece of art. A scoring guide will be used that evaluates the use of line, color, shape, form and texture, as well as the balance, size, proportion and unity in the composition of the piece.

Measurable Learner Objective #2

The student will understand and apply the techniques and processes used in the production of visual art (G1:6,8,10;G2:1,2,3,4,5;G3:2,3,4,6;G4:4,5,7;FA:1,2).

Content and Skills

By the end of the 5th grade, the student should be able to:

- A. demonstrate the use of expanded techniques in production and apply appropriate process knowledge to create art (G1:6,10;G2:2,5;G3:2,3,4,7;G4:3,5,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss an individual plan to create an original work (*questioning*)

describe observed techniques in master artworks (*whole class*)

Application, Analysis

make rough drafts, sketches and completed projects and describe the process used (*individual directed, written*)

make a chart communicating the process for a completed class project (*written, review*)

Synthesis, Evaluation

create art using a wide variety of techniques, including printmaking, weaving, reverse image projects, sculpture braiding and sewing (*individual directed*)

rank a series of projects in order of difficulty of technique, describe and support choices (*written*)

- B. select and apply appropriate elements and principles of design to create a composition (G1:6,10;G2:2,5;G3:2,3,4,7;G4:3,5,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

review knowledge of elements and principles by viewing and responding to slides or prints (*whole class*)

complete a worksheet, identifying elements and principles, through critiquing artwork at an art show (*individual directed, review*)

Application, Analysis

practice using principles by sketching an observation (*individual directed*)

compare/contrast two art pieces for use of elements and principles (*Venn diagram*)

Synthesis, Evaluation

create a mural that expresses an idea using balance, unity, texture and color (*guided practice*)

modify a picture to add an element or principle that was originally lacking

(individual directed)

**C. identify, select and use materials to create a desired outcomes
(G1:5,6,8;G2:2,3,5;G3:3,6,7;G4:5,7;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

review and list all tools needed for a specific project (*review*)

know which tools will be needed for a variety of materials and techniques
(*questioning*)

Application, Analysis

choose brush sizes for a painting to achieve particular details (*individual directed*)

successfully mix colors for a portrait (*guided practice*)

Synthesis, Evaluation

defend choices of elements and design in assignments (*questioning*)

revise any part of a project to improve work (*self-assess*)

D. use a wide range of subject matter, symbols, meaningful images and visual expression in personal artwork (G1:5,6,8;G2:2,3,5;G3:3,6,7;G4:5,7;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

take a field trip to a museum or an art show to widen experiences with subject matter ideas
(*whole class*)

read stories to gain inspiration for illustrations (*verbal prompts*)

Application, Analysis

research subjects on computer or make a slide show on various subjects
(*teacher directed*)

make a portfolio of artwork from a semester, demonstrating a wide range of expression in the art pieces (*individual directed*)

Synthesis, Evaluation

select a master piece or famous artist on which to write a report, giving an opinion on the use of symbols or meaningful images within the piece (*research*)

create a sketchbook to collect a wide range of ideas, symbols and subject matter to be used in later pieces (*individual directed*)

Performance Level Assessment:

Student understanding of techniques and processes will be assessed by ongoing observations of proper use of tools in projects and by evaluating craftsmanship in the finished product. Critical analysis of the final product will be organized using a teacher created rubric.

History/Culture Strand

Measurable Learner Objective #3

The student will make connections between visual arts, history, past and present cultures and other disciplines (G1:5,6,9;G2:4;G3:5;G4:1;FA:3,4,5).

Content and Skills

By the end of the 5th grade, the student should be able to:

- A. identify specific works of art and artists from particular cultures and recognize their defining characteristics (G1:2,4,5,6,9;G2:4;G3:5;G4:1;FA:1,2,3,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

observe and identify characteristics of art pieces from various cultures and time periods from viewing prints, slides or other pictures (*teacher directed*)

view objects in museum boxes from different cultures and discuss use of artifacts in society (*discuss, questioning*)

Application, Analysis

match art pieces with famous artist by playing a game (*small group*)

read books or watch a video on famous artists to learn more about the time period in which his/her art was created (*whole class*)

Synthesis, Evaluation

make a graphic organizer to help outline the major characteristics of a variety of artists or styles in specific time periods (*small groups*)

decide how two artists' works from a specific period showed similar styles for the time period (*small group*)

B. compare and contrast examples of artwork from different cultures or historical periods (G1:1,2,4,5,9;G2:4;G3:4,5,6;G4:1;FA:3,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

orally report on different examples of artwork from a specific culture, describing major elements and techniques and possible inspiration of subject matter in product, to get a large overview of a specific artist's work (*jigsaw cooperative learning*)

share traditions or artwork from personal culture or heritage with the class (*explain*)

Application, Analysis

compare/contrast two different artists, whose styles differ, noting main characteristics (*Venn diagram*)

make a part of a timeline chart and insert major artists within the chosen time period; display in correct order and share each section with the class (*cooperative learning, jigsaw*)

Synthesis, Evaluation

visit a museum or sculpture park and evaluate some of the pieces, considering shape, balance, etc. (*whole class*)

research a specific historical period and the art that was being created at that time on the computer (*individual directed, technology assisted*)

C. begin to understand the influence of culture on the visual arts and create art to reflect the style of different cultures or historical time periods (G1:2,5,6,9;G2:4;G3:5,6;FA:5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss why certain things are popular now and what might have been popular in the past in the way of clothing, architecture and give possible reasons for the popularity (*discuss*)

read about an artist whose work pushed the boundaries of his/her day in style and study how the new style became popular in time or how it may have caused eventual change (*whole class*)

Application, Analysis

make molas, Egyptian mummies, functional clay pottery, Native American dream catcher puppets, straw sculptures, jewelry, masks or instruments reflecting a specific culture (*sequential graduated difficulty*)

use cultural pieces as models (*guided practice*)

Synthesis, Evaluation

design an original picture using subject material and the style of a previously studied artist, and have the class match the style with the name of the artist (*whole class*)

decide if a specific culture's natural environment had an influence on materials or subject matter used in artwork (*small group evaluate*)

D. identify and communicate the connections between the visual arts and other curriculum areas (G1:2,6,8;G2:4;G3:5;G4:1;FA:4)

Instructional Activities and Strategies

Knowledge, Comprehension

explain geographical resources in art production (*whole class, teacher directed*)

listen to cultural music while artwork from that culture is being produced (*whole class*)

Application, Analysis

make a list of the use of art in occupations (*small groups*)

compare the use of rhythm and patterns in art, music and math (*questioning*)

Synthesis, Evaluation

create relief maps, connecting science, geography and social studies (*guided practice*)

write a short essay on the use of man-made objects, created for use in a specific way to benefit another area and share ideas with class (*individual directed*)

Performance Level Assessment:

Student understanding of the relationship of art to history, culture and other disciplines will be assessed by critically analyzing a student art project. Use of specific historical or cultural styles, designs or techniques that demonstrate an understanding of what is characteristic and representative will be rated with a teacher or district created rubric.

Criticism/Analysis Strand

Measurable Learner Objective #4

The student will develop the ability to interpret, analyze and evaluate works of art (G1:1,2,5,9;G3:4,5,6,7;G4:1;FA:3).

Content and Skills

By the end of the 5th grade, the student should be able to:

A. describe the elements and principles of design observed in a work of art with appropriate art vocabulary (G1:1;G2:1,3,4;G3:5;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

review specific elements and principles found in visuals, posters or reproductions, using correct art vocabulary and terminology; elements of art include color, form, line, shape, space and texture and principles of design include balance, contrast, rhythm and unity (*discuss, review*)
participate in artist of the month activities (*whole class*)

Application, Analysis

describe in writing, the elements and principles of design that you observed in selected pieces at an art show, using correct art vocabulary (*individual directed*)

sketch a piece at an art show that you think has good balance and proportions (*individual directed*)

Synthesis, Evaluation

defend personal artwork using terms and art vocabulary appropriately (*evaluation*)

select a piece of artwork at an art show that you would like to recommend or reproduce and tell why you made the decision (*evaluate*)

B. understand, describe and compare the use of visual characteristics to communicate ideas and purposes of art (G1:5,6,9;G2:4;G3:4,5;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and show examples of advertising (*whole class*)

list all ways that art could be used to communicate (*whole class, verbal prompts*)

Application, Analysis

create team logos, buzz books or programs (*guided practice*)

categorize art with thematic commonalities (*small group*)

Synthesis, Evaluation

illustrate a story from a literature piece (*guided practice*)

design a t-shirt that would advertise a school motto (*individual directed*)

C. critique their own work and the work of others (G1:1,5,10;G2:1,2,3,4;G3:7;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

know the goal of a project and discuss achievement standards for the project (*model*)

review and restate directions to understand a procedure (*review*)

Application, Analysis

interview a classmate on a personal response (*pair and share*)

make a written description of a personal observation of art (*self-assess*)

Synthesis, Evaluation

create and use student generated rubrics or scoring guides (*whole class*)

defend and give reasons for decisions on composition of piece (*guided practice*)

**D. select and transform ideas and develop multiple artistic solutions and interpretations
(G1:1,4,5,6,8,9,10;G2:1,2,3,5;G3:1,2,4,6,7,8;G4:5;FA:1,2,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify elements and principles of design that appear in class artwork (*discuss*)

discuss the many possibilities of solving one problem by having everyone draw details on a square or transform the square into “something else”, discovering how many answers are different in the class (*experiment*)

Application, Analysis

combine selected materials and techniques to create a symbol for personal identity
(*experiment*)

use 2-D and 3-D media techniques to represent an inanimate object with person feelings and characteristics (*experiment*)

Synthesis, Evaluation

write a brief reflection on what you interpret the artist’s intent was in a piece and share ideas with the class (*whole class*)

create as many solutions to one problem as possible, for example change a design, but keep the theme in many variations of the work (*experiment*)

Performance Level Assessment:

Student ability to interpret, analyze and evaluate artwork will be assessed by verbal or written critiques that utilize appropriate vocabulary and show depth of understanding. The description of how meaning is communicated and how an artist’s ideas are expressed through artwork will show student knowledge of how elements and principles of design are used together. This knowledge will also be evaluated through a completed product that clearly illustrates skillful use of artistic concepts.

Visual Arts 6-8

Product/Performance Strand

Measurable Learner Objective #1

The student will understand and apply the principles and elements of design as a means for creative expression and communication (G1:6,8;G2:5;G3:1,2,3;G4:5,7;FA:1,2).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. explore the expressive qualities of line in creating texture and value and in creating the illusion of a 3-dimensional form (G1:5,6,8;G2:5;G3:1;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify examples of created texture and value in pictures (*whole class*)

discuss shading needed to create illusions of 3-D by drawing (*whole class*)

Application, Analysis

produce a multimedia project focusing on texture and value (*teacher directed*)

make a drawing inspired by listening to a musical piece (*individual directed*)

Synthesis, Evaluation

create a drawing of an interior perspective using proper shading (*proceduralize*)

critique the use of surface texture to create contrast and value on forms (*peer critique*)

- B. identify and apply primary, secondary and intermediate colors, understand basic color theory, the attributes of color, (hue, intensity and value) and how color is used as an expressive element (G1:1,2,5,6,8,10;G2:1,5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

name primary colors, secondary colors and intermediate colors (*review*)

know that intensity is the degree of brightness or darkness and that the six basic hues are violet, blue, green, yellow orange and red (*explain, review*)

Application, Analysis

make a personal color wheel and a value and intensity scale (*hands-on*)

practice mixing paint, demonstrate proportional mixing and complete a worksheet on mixes (*hands-on, written*)

make a seasonal picture using appropriate color (*guided practice*)

Synthesis, Evaluation

analyze and evaluate color schemes used in a painting, colored pencil drawing or other various color media (*guided practice*)

create an abstract composition or a self portrait emphasizing expressive color (*sequenced graduated difficulty*)

critique atmospheric color in artworks (*whole class*)

C. identify and apply organic and geometric shapes and understand the differences between shape and form (G:1,5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

recall that when a line meets itself and encloses (lineal closure), it is called a shape and that form is the 3-D representation of a shape and demonstrate with example (*review , model*)

identify examples of shapes in the environment (*whole class, discuss*)

Application, Analysis

organize free form and geometric shapes into a pictorial composition, using photos of animals as inspiration (*proceduralize*)

create a detailed and artistic abstract pattern from cut construction paper shapes and organize into a pictorial composition using both the positive (shape that was cut out) and the negative (space left from cutting the shape) shapes (*proceduralize*)

Synthesis, Evaluation

evaluate a painting which shows symmetrical and asymmetrical shapes (*proceduralize*)

plan, sketch and assess a geometric still life (*self directed*)

D. apply the use of space in 2-D and 3-D artwork, use positive and negative space, create pictorial space in artwork and identify and create various forms of perspective (G1:5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

explain that shapes and forms are defined by the space around and within them (*discuss*)

observe atmospheric perspective through videos and software displaying artists' works (*whole class*)

Application, Analysis

replicate Picasso faces in ceramic or make an original 3-D paper construction mask (*proceduralize*)

create a Japanese landscape by using space and perspective (*guided practice*)

Synthesis, Evaluation

view and critique shape variation in master art works, such as Picasso or Braque cubist style, Escher prints using positive and negative shapes (*guided practice*)

design a project imitating Matisse's compositional use of space
(*sequenced graduated difficulty*)

- E. understand and create pieces with a 3-D form, create a 3-D illusion on a 2-D surface, construct forms determined by internal structure and understand the contrast between relief and free-standing sculpture (G1:5,6,8;G2:5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

observe and discuss the artist, Escher's use of pop art (*discuss*)

explain the difference between relief and free-standing sculpture (*questioning*)

Application, Analysis

take a field trip to a sculpture park or to an art museum to observe and sketch sculptures or take a virtual museum tour to the Parthenon using software
(*technology assisted, individual directed*)

make Japanese tea bowls origami, animal sculptures, wood, plaster, soap carvings, jewelry or papier mache' projects to gain experience in 3-D production (*proceduralize*)

Synthesis, Evaluation

evaluate a drawing of a 3-D project that uses shading as an optical illusion
(*teacher directed, questioning*)

create rubrics to evaluate internal structures or armatures (*small group*)

- F. realistically represent the surface texture of objects, use texture to create contrast and value on forms, and use texture as an expressive element on 2-D and 3-D surfaces (G1:5,6,8;G2:5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

find and describe examples of texture found on pieces of art and list additional variations that may be used to create the appearance of texture on both 2-D and 3-D works
(*discuss, questioning*)

view and describe the work of Van Gogh and Seurat using a CD rom , videos or prints
(*technology assisted*)

Application, Analysis

create a natural print or a fish print to apply or stamp original texture onto clay pots
(*model, hands-on*)

plan a project using fiber, metal tooling or leather work with detailed scratchboards
(*individual directed*)

Synthesis, Evaluation

assess the use of contrast and value when creating texture on a leaf bowl project (*self-assess*)

modify textures in a drawing to change the expressive element (*experiment*)

G. practice gradations of value, distinguish a light source in a composition and use value to create form and depth (G1:5,6,8;G2:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

study and discuss prints, slides, photography or computer graphics to identify light sources within the compositions (*whole group, teacher directed*)

define value as lightness and darkness, and model examples (*model*)

Application, Analysis

produce a value chart using charcoal or pencils (*hands-on*)

practice shading geometric objects, self portraits or hands (*hands-on*)

Synthesis, Evaluation

create a water color painting using a light source (*sequenced graduated difficulty*)

select a radial design produced with colored pencils that best demonstrates the use of value to create form and depth (*individual directed*)

H. identify the dominant elements and organizational principles of design within compositions and apply that knowledge in personal artwork (G1:5,6,8;G3:1,2,3;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and name the main principles of balance, contrast, dominance, emphasis, unity, repetition, movement, variety and rhythm used within various prints
(*whole class, questioning, review*)

show examples of the work of Chagall and other artists and discuss their compositional styles, including elements and principles (*discuss*)

find examples of landscapes, cityscapes and seascapes and discuss their compositions
(*small groups*)

Application, Analysis

use techniques for creating pictorial space within a personal composition (*individual directed*)

analyze and reproduce master works (*hands-on*)

Synthesis, Evaluation

orally critique personal work (*self-assess*)

design and produce a class mural (*whole class*)

Performance Level Assessment:

Student understanding of the elements and principles of design will be assessed based on production, discussion, critiques, tests, journals and self and peer evaluation using teacher and district created rubrics.

Measurable learner Objective #2

The student will understand and apply the techniques and processes used in the production of visual art (G1:6,8,10;G2:1,2,3,4,5;G3:2,3,4,6;G4:4,5,7;FA:1,2).

Content and Skills

By the end of 8th grade, the student should be able to:

- A. demonstrate an understanding of art materials and their characteristics and select appropriate materials with sufficient skill and confidence to convey intentions**
(G1:5,6,8;G2:2,3,5;G3:3,6,7;G4:5,7;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

list characteristics of various materials, such as pastel chalks, pen and ink or ceramics and note possible problems that may occur in projects using those materials (*questioning, discuss*)

discuss which materials you might best use to communicate a specific idea (*discuss*)

Application, Analysis

experiment in printmaking, pastel chalks, pen and ink, ceramic and linoleum cutting projects (*experiment*)

work with cameras, photography and computer graphics (*technology assisted*)

Synthesis, Evaluation

modify a project, reproducing it in another media, using the same subject and theme (*experiment*)

support or defend the use of materials to convey an idea (*whole class evaluate*)

- B. demonstrate skill in choosing, handling and controlling materials and tools in various media, and refine and combine a variety of complex techniques and processes**
(G1:4,5,6,8,10;G2:2,3,5;G3:2,3,4,6,7;G4:5,7;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss, explain and model safe use of all materials, tools and equipment (*discuss*)

list and name the tools needed for each type of project (*questioning*)

Application, Analysis

use appropriate gradations of pencil and paint brushes to produce certain effects (*experiment*)

work on calligraphy skills through projects or do a book binding project (*hands-on*)

practice and refine techniques in ceramic glazing on Mayan vessels, do a silk screen project or make jewelry (*hands-on*)

Synthesis, Evaluation

rate the craftsmanship on specific projects, determining correct use of tools and materials (*peer critique*)

closely observe and analyze human proportions and create a human figure drawing (*individual directed*)

- C. understand and apply the sequential steps of a process and develop good work habits**
(G1:6,10;G2:2,5;G3:2,3,4,7;G4:3,5,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain and model each step of a process (*teacher directed*)

discuss and demonstrate the process needed for a photography, weaving, papier mache' or ceramic project (*discuss, questioning*)

Application, Analysis

make a visual organizing the steps needed in a procedure, to create a specific product (*individual directed*)

produce cartooning, animation and flip books (*hands-on*)

Synthesis, Evaluation

assess a project and decide if every step in the process was followed correctly (*whole class assess*)

recommend the correct sequential order of the steps needed in a project (*written*)

- D. use a wide range of subject matter, symbols, meaningful images and visual expressions to reflect ideas, feelings and emotions and explore multiple artistic solutions, interpretations and a visual and performing arts in historical and cultural contexts, approaches in artwork, using creativity and imagination (G1:5,6,8;G2:2,3,5;G3:3,6,7;G4:5,7;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain that creative expression can be approached through producing original work or responding to a topic in a unique way (*lecture*)

discuss how becoming more aware of light, color, movement and composition may provide a stimulus for imagination and creativity (*discuss*)

Application, Analysis

make a painting, a ceramic pot, a sculpture or a mask, focusing on individual expression (*individual directed*)

compare/contrast the elements and approaches used on two originally created pieces (*Venn diagram*)

Synthesis, Evaluation

decide which images would best express a specific theme and develop a plan to incorporate those images into artwork (*research, experiment*)

develop an interpretation to an artistic problem and create artwork in more than one media, to creatively express that interpretation (*research, experiment*)

Performance Level Assessment:

Student understanding of techniques and processes will be assessed through portfolio testing, production, journals, discussion or sketchbooks using scoring guides and rubrics, as appropriate for the project.

History/Culture Strand

Measurable Learner Objective #3

The student will make connections between visual arts, history, past and present cultures and other disciplines (G1:5,6,9;G2:4;G3:5;G4:1;FA:3,4,5).

Content and Skills

By the end of 8th grade, the student should be able to:

- A. identify a variety of artists, different historical art periods and understand the major characteristics of the related styles (G1:2,4,5,6,9;G2:4;G3:5;G4:1;FA:1,2,3,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

observe slides, posters or prints reflecting the styles of different historical or cultural art pieces, noting any major emphasis or characteristics and outline the results
(discuss, written)

display timelines, provide books, c.d. roms, slides or pictures containing cultural or historical art examples (teacher directed, technology assisted)

Application, Analysis

produce replicas of prehistoric cave drawings or other historical projects (hands-on)

use museum art box to correlate with a research box (hands-on)

Synthesis, Evaluation

create projects in the style of Albrecht Durer, Marc Chagall, Picasso or other artists from specific cultures (sequential graduated difficulty)

design a bulletin board or visual display of a variety of styles, periods or artists
(cooperative learning)

- B. discuss, analyze and compare artwork from specific cultures or historical periods (G1:1,2,4,5,9;G2:4;G3:4,5,6;G4:1;FA:3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

reflect on collected cultural artifacts (written)

listen to guest speakers, parents or cultural groups share cultural experiences or share student travel or heritage information (whole class)

Application, Analysis

visit an art museum, historical monuments or displays to observe and analyze works from different cultures and historical periods (whole class)

read books to learn about the cultural connections and historical backgrounds for art
(*whole class*)

Synthesis, Evaluation

evaluate how specific pieces of artwork reflect the historical or cultural norms of the time in which the art was created and make a written report (*research, written*)

decide from which cultural or historical period a piece of art might belong by analyzing the elements, materials and characteristics of the piece (*small groups*)

**C. understand the function and purpose of artwork within a culture or historical period and create a unique piece, reflecting a specific cultural style or historical period
(G1:8,9,10;G2:1,4,5;G3:1,4;FA:5)**

Instructional Activities and Strategies

Knowledge, Comprehension

read informational books or magazines, to research historical use of art objects
(*individual directed*)

discuss and speculate on possible uses of historical objects (*whole class, discuss*)

Application, Analysis

simulate real life historical experiences by making a replica of a cave or other primitive dwelling (*teacher directed*)

make chopstick rests, tea bowls, storyteller figures, worry dolls, Japanese fans, whistles or Mexican clay bells (*guided practice*)

participate in guided imagery experiences in order to stimulate imaginations
(*teacher directed*)

Synthesis, Evaluation

design an object for a specific historical use (*individual directed*)

evaluate student created cultural pieces by using a rubric, specifying the particular characteristics that should be evident in the piece (*whole class assess*)

**D. make a connection between art and various art related professions
(G1:2,6,8;G2:4;G3:5;G4:1;FA:4)**

Instructional Activities and Strategies

Knowledge, Comprehension

observe computer graphics through cable television and discuss the use of technology in art
(*whole class*)

bring in newspaper clippings that relate to art-related professions (*whole class*)

Application, Analysis

visit an artist's studio or invite public speakers to relate their experiences of using art in the workplace or in the individual's profession (*whole class*)

design an original advertisement for a product and write an ad (*hands-on, written*)

Synthesis, Evaluation

assess fashion materials and jewelry (*hands-on*)

evaluate the use of photography in journalism (*small group assess*)

E. identify similarities and differences in art and other areas, such as humanities, sciences, literature, technology, music, dance and drama (G1:1,6,9;G2:3,4;G3:1,5;G4:1;FA:4,5;FA:4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

interview another fine arts teacher to discover what the main elements are for their subject area, then share and chart results with the class (*jigsaw*)

observe other school's fine arts performances and write a reflection about any commonalities to visual art (*individual directed*)

Application, Analysis

incorporate drama, foreign language, family consumer science, technology, social studies, math, science or music into integrated units of study (*cooperative learning, small groups*)

make quilts, tessellations, canopic jars, optical illusions, Kachina luminaries or a sarcophagus to connect with social studies (*proceduralize*)

Synthesis, Evaluation

design an art project, demonstrating connections of art to one or more other subject areas (*individual guided*)

assess specific time periods in music, dance, drama or art and identify trends expressed in each area (*research, written*)

Performance Level Assessment:

Students will be assessed on understanding of the connections between visual arts, history, cultures and other disciplines through a research paper oral and written critiques, discussion, production, tests or slide identification.

Criticism/Analysis Strand

Measurable Learning Objective #4

The student will develop the capacity to interpret, analyze and evaluate works of art (G1:1,2,5,9;G3:4,5,6,7;G4:1;FA:3).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. make and express educated reflective judgments about personal artwork and the artwork of others, using expanded, appropriate vocabulary and terminology in analyzing, describing and critiquing artwork (G1:1,4,5,10;G2:1,2,3,4;G3:7;G4:1;FA:3)**

Instructional Activities and Strategies

Knowledge, Comprehension

model use of art vocabulary and display visuals of art vocabulary (*model, review*)

discuss vocabulary and research meanings as needed in oral presentations (*whole class*)

Application, Analysis

interview an artist to learn about his inspiration, training and media and share the written report with the class (individual directed)

make a concept map for the major art elements relating vocabulary words that correlate with the particular element (*concept map, cooperative learning*)

Synthesis, Evaluation

collect small group responses for intent, purpose and technical proficiency of artworks through observation and defend answers to another peer group (*small group work*)

critique a piece of artwork using a created checklist of desired components (*peer critique*)

- B. develop multiple artistic solutions and interpretations of a problem and justify personal aesthetic choices based upon critical practices (G1:2,8,10;G2:3,4;G3:1,2,3,4,6,7;G4:1;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss possible solutions or interpretations of a given artistic problem (*pair and share, cooperative learning*)

know that aesthetics in the visual arts involves analysis of an appreciative response to the intent, purpose and successful technical proficiency of artworks (*review, questioning*)

Application, Analysis

solve problems creatively in projects (*guided practice*)

journal about personal reactions by observing posters, slides or prints of famous pieces of artwork (*individual directed*)

Synthesis, Evaluation

evaluate quality, style or main principles of design and art elements used in observed pieces (*individual directed*)

self-assess own work and defend selection of materials and expression choices (*self-assess*)

C. compare and contrast artworks, artists, styles, cultures or artwork from historical periods (G1:1,2,6,9;G2:4;G3:1,5,6;G4:1;FA:3,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

exhibit artworks, pictures or postcards to stimulate class discussion (*discuss*)

read brief biographies or view videos of famous artists to learn about the social influences of the time and the characteristic style that they are known for (*research, whole class*)

Application, Analysis

compare and contrast artwork by two different artists (*Venn diagram*)

make a project replicating the style of a famous artist (*guided practice*)

Synthesis, Evaluation

write an essay comparing styles of art and evaluate their differences and impact on the time period in which they were created (*research, written*)

select two different artists from different cultures who were creating art during the same historical time period and compare (*jigsaw cooperative learning*)

Performance Level Assessment:

Student ability to interpret, analyze and evaluate works of art will be assessed through class discussions, production and through written reflections using appropriate art vocabulary.

Visual Arts 9-12

Product/Production Strand

Measurable Learner Objective #1

The student will understand and apply the principles and elements of design as a means for creative expression and communication (G1:6,8;G2:5;G3:1,2,3;G4:5,7;FA:1,2).

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. apply advanced knowledge of art elements, color, texture, value, form, line, shape, composition and principles of design in creating realistic works of art based upon intense observation of actual objects in real space (G1:6,8,10;G2:1,2,4,5;G3:3,4,6,7;G4:5;FA:1,2).

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and review how to achieve accurate proportions in a full figure drawing (*discuss*)

list elements of creating a perspective drawing (*whole class*)

Application, Analysis

make a self portrait (*hands-on*)

create an observational drawing using a full value range of graphite pencils (*individual directed, hands-on*)

make a full figure drawing with accurate proportions (*proceduralize*)

Synthesis, Evaluation

plan and create a realistic ceramic form through observation or a ceramic bust with accurate proportions and details (*proceduralize*)

revise a still life painting through observation (*self-assess*)

- B. understand and use different expressive qualities of the elements of art (G1:6,8,10;G2:1,2,4,5;G3:3,5;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

view examples of art that demonstrate exaggerated or abstract characteristics (*whole class*)

discuss many ways to expressively use elements in a variety of media and projects (*discuss*)

Application, Analysis

produce a fast, spontaneous drawing with loose gestural marks for expression (*model*)

produce large single object drawing in pastels using a variety of expressive marks
(*sequential graduated difficulty*)

stretch, pull and exaggerate features of a human face (*guided practice*)

Synthesis, Evaluation

evaluate the effectiveness of using strong contrasts of light and shadow in a photograph
(*whole class assess*)

create an abstract composition of observed objects (*individual directed*)

C. balance all elements in increasingly complex artwork (G1:5,6,8;G2:5;G3:12,3;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

review how to create impressions of foreground, middleground and background in work
(*discuss*)

explain all the elements that are present in a work of art for balanced presentation (*discuss*)

Application, Analysis

make a line drawing with balanced placement of objects and use this as a preliminary drawing
for a painting (*proceduralize*)

use either symmetrical or asymmetrical balance in creating an abstract design
(*individual directed*)

Synthesis, Evaluation

design a composition that incorporates the dynamic qualities of line, shape, balance and color
image, using a specific color scheme (*sequential graduated difficulty*)

compose thumb nails with balance of positive and negative spaces (*individual directed*)

D. equally develop all sides and views of 3 dimensional works of art (G1:5,6,8;G2:5;G3:1,2,3;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

view a variety of objects from every side and describe observations (*written*)

explain importance of developing all sides of a 3-D piece (*teacher directed*)

Application, Analysis

make a papier-mache' sculpture of a life size human form (*proceduralize, hands-on*)

produce a multimedia sculpture of an animal with equal development of details
(*individual directed*)

Synthesis, Evaluation

create a cubist figure using the reduction method and achieve balance from all possible views
(proceduralize, experiment)

create a realistic human figure in the round, using correct proportions, with an emphasis on the setting of the character (individual directed)

E. give equal attention to the relationship between negative and positive space from the initial planning stages to the completion of a work of art (G1:5,6,8;G2:5;G3:1,2,3;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

identify negative and positive spaces in works of art (whole class)

view historical artworks for the composition and development of negative space
(teacher directed, discuss)

Application, Analysis

plan each stage of a project concentrating on the use of positive and negative space
(guided practice)

experiment with details using either asymmetrical or symmetrical balance (experiment)

Synthesis, Evaluation

revise work after completion with attention to negative space and its role in supporting the subject matter (self-assess)

evaluate the use of symmetrical or asymmetrical balance of positive and negative space within a composition (peer assess)

F. understand and use expressive qualities of color and develop a strong value and/or color contrast within a work of art (G1:1,2,5,6,8,10;G2:1,5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

explain how to design a still life drawing using multiple colors to achieve a single color
(model, teacher directed)

discuss the variety of expressive ways to use color (whole class, discuss)

Application, Analysis

produce rich colorful shadows by using the Renaissance concept of *congiantismo* or colorful darks (model, experiment, hands-on)

take photos of objects outside from different points of view, taking into account a full range of values and contrasts (experiment, technology assisted)

make a still life of colored bottles on black illustration board with Prisma colors
(*individual directed*)

Synthesis, Evaluation

create a portrait in black, white and gray, displaying a full range of values matching a previously made value scale (*proceduralize*)

create rich color contrast in an acrylic still life by using a complimentary underpainting
(*sequenced graduated difficulty*)

**G. develop unified handling of texture and marks and apply consistency of style in production
(G1:5,6,8;G2:5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

conference with student individually about the need for consistency in unified handling
(*one-on-one*)

view a variety of examples of work observing the consistency of style in production (*visuals*)

Application, Analysis

produce a pencil drawing using tightly rendered marks and loose spontaneous marks in a consistent handling style (*individual directed, hands-on*)

sort examples of art ranging from good to inadequate in consistent handling of texture and marks
(*small group*)

Synthesis, Evaluation

critique and evaluate a classmate's unified handling in order to aid revision (*peer assess*)

revise personal work to improve consistency of texture and marks within piece
(*individual directed*)

**H. exhibit greater artistic competence through sophisticated expression of meaning and ideas
(G1:5,6,8;G2:2,3,5;G3:3,6,7;G4:5,7;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

study a variety of master works and discuss how ideas and meaning were expressed and communicated (jigsaw, cooperative learning)

find examples of art that strongly demonstrate an idea (*technology assisted*)

Application, Analysis

illustrate an idea creatively in more than one media (*guided practice*)

produce compositions that reflect psychological or narrative events (*individual directed*)

Synthesis, Evaluation

design a series of identity products, logos, letterheads, from an imaginary business
(experiment, hands-on)

create a 3-D work that begins with representational interpretations and evolves into
abstraction (*individual guided*)

Performance Level Assessment:

Understanding of the principles and elements of design will be assessed by evaluating the appropriate application within a piece of student artwork, using a teacher designed rubric.

Measurable Learner Objective #2

The student will understand and apply advanced techniques and processes in the production of visual art (G1:6,8,10;G2:1,2,3,4,5;G3:2,3,4,6;G4:4,5,7;FA:1,2).

Content and Skill

By the end of 12th grade, the student should be able to:

- A. create a range of work in a variety of media, demonstrating a refined knowledge of the particular characteristics of each (G1:4,6,8,10;G2:5;G3:2,3,4,7;G4:4,5,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and explain varying characteristics of different media (*whole class*)

list the characteristics of a variety of media (*written review*)

Application, Analysis

use pencils, pastels or paint to create a still life composition using techniques appropriate to the medium (*individual guided, hands-on*)

gain experience and use a variety of media in projects, including ceramics, metal-smithing, three-dimensional fiber, architectural design models or relief sculptures (*hands-on*)

Synthesis, Evaluation

evaluate the effective use of media to express ideas or feelings (*peer assess*)

decide the materials, such as ceramic clay, plaster, plaster gauze, cardboard, paper, foam core, wood, paint cloth, found objects or mixed media to use in a sculpture project (*individual assess*)

- B. plan, from the beginning, the size and placement of visual elements to ensure a strong composition and pay equal attention to detail and overall proportions (G1:5,6,8;G2:2,3,5;G3:3,6,7;G4:5,7;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss master artists' compositions by viewing works on slides or prints (*whole class*)

show a model of successful thumbnail compositions used to prepare a piece of art (*model*)

Application, Analysis

make multiple thumbnail compositions that meet a standard of approval before beginning a composition (*guided practice*)

construct a coil pot from a well-designed sketch (*individual directed*)

Synthesis, Evaluation

critique a range of student created thumbnail compositions (*peer assess*)

create multiple design sketches of 3-D cubist sculptures based upon realistic form (*sequential graduated difficulty*)

create a human figure using clay, papier mache' or carve a figure from soapstone (*hands-on*)

- C. apply techniques and processes with advanced skill, confidence and sensitivity, demonstrating strong craftsmanship throughout (G1:4,6,8,10;G2:5;G3:2,3,4,7;G4:4,5,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

give examples of previous work and tell how craftsmanship was demonstrated (*pair and share, cooperative learning*)

model quality craftsmanship for students (*teacher directed*)

demonstrate with wet clay proper techniques of working with a wheel (*model*)

Application, Analysis

use smudge sheet in work (*hands-on*)

keep tools clean and stored in an orderly fashion (*individual directed*)

Synthesis, Evaluation

judge paintings on the application of skills including the following: palette and brush maintenance, mixing colors, paint surface preparation and various paint application techniques (*sequential graduated difficulty*)

modify or demonstrate different ways to develop a specific area within a piece (*teacher assess*)

**D. continually evaluate and revise a work of art in pursuit of quality
(G1:6,10;G2:2,5;G3:2,3,4,7;G4:3,5,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

review the objectives of the artist's concepts being worked on through a project and observe successful examples (*teacher directed*)

write a summary of what would constitute a quality work of art in a specific media (*written*)

Application, Analysis

compare/contrast work in progress with desired goals and objectives (*self-assess*)

make sketches or models to solve problems and plan quality work before beginning (*self-assess*)

Synthesis, Evaluation

display work in progress in public places for public feedback (*peer assess*)

journal, critique and plan revised artwork from teacher revision suggestions prior to beginning work (*self-assess, teacher directed*)

E. demonstrate skill at choosing, handling and controlling an expanded range of materials and tools in all media (G1:5,6,8;G2:2,3,5;G3:36,7;G4:5,7;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

read and study about the safe use of chemicals in photo class before using them (*discuss*)

provide proper training with exacto and utility knives, printing press and all other tools (*teacher directed*)

Application, Analysis

show proper use of carving tools on linoleum (*guided practice*)

apply all safety measures with materials and tools in all media (*guided practice*)

Synthesis, Evaluation

suggest and show proper handling of materials and tools to peers (*small groups*)

decide which tools would be needed in preparation for a project (*individual directed*)

Performance Level Assessment:

Understanding of techniques and processes will be assessed by ongoing observations and critical analysis of the final product using a scoring guide.

History/Culture Strand

Measurable Learner Objective #3

The student will make connections between visual arts, history, past and present cultures and other disciplines (G1:5,6,9;G2:4;G3:5;G4:1;FA:3,4,5).

Content and Skills

By the end of 12th grade, the student should be able to:

- A. be familiar with exemplary works of art and artists from a variety of cultures and historical periods (G1:5,6,9;G2:4;G3:5;G4:1;FA:3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain and identify historical styles and famous artists as appropriate (*teacher directed*)

explain how to make a cartouche of one's name using hieroglyphics (*lecture, model*)

Application, Analysis

compare and contrast Western aesthetics with Japanese aesthetics (*whole class*)

analyze a Greek vase and other Greek artifacts (*small group*)

make a pinch pot and describe the method (*hands-on, written*)

Synthesis, Evaluation

reproduce a favorite historical piece (*individual directed*)

evaluate historical examples by observing videos, slides or posters (*technology assisted*)

- B. recognize influences of history, literature, music and other subjects upon the work of artists (G1:2,6,8;G2:4;G3:5;G4:1;FA:4)**

Instructional Activities and Strategies

Knowledge, Comprehension

listen to music of a certain period or culture to inspire original work (*whole class*)

read about art production within a specific historical period and discuss commonalities throughout the arts (*jigsaw, cooperative learning*)

Application, Analysis

compare and contrast literary and musical trends in historical production with visual arts and report (*report, Venn diagram*)

use a piece of literature as inspiration for a creative piece in the style of the historical period (*hands-on*)

Synthesis, Evaluation

defend a piece of art and identify the historical period in which it was produced, considering all characteristics and elements (*written*)

use research to determine social and political influences within a specific artwork (*research*)

- C. understand and describe the relationship of art styles, processes and content to the cultures or historical period in which they were produced and explain stylistic changes in art history (G1:1,6,9;G2:3,4;G3:1,5;G4:1;FA:4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain differences between Romantic and Neo Classic Western art in journals or discussions (*discuss*)

view Egyptian paintings and early Christian paintings and explain the different rules of each (*teacher directed*)

Application, Analysis

compare and contrast Greek sculpture with that of the Renaissance period (*research, Venn diagram, written*)

make a timeline that expresses historic change in artistic styles (*small group*)

Synthesis, Evaluation

discover an artist's style which was directly influenced by another cultural style (*research*)

plan a project to represent a particular artistic historical style (*research*)

- D. understand and identify connections and influences between personal artworks and recognized art historical styles (G1:2,4,8,9;G2:4,5;G3:5,6;G4:1;FA:1,2,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

tell about one historical style and describe the characteristics of work from that period in a specific culture (*written*)

find examples in different media that represents different historical styles (*jigsaw, cooperative learning*)

Application, Analysis

write a personal statement about one's artwork that credits influences from other artists and works from art history (*written*)

research the style of a famous artist and write a report (*cooperative learning, small group*)

Synthesis, Evaluation

create a master copy, based on a famous style or period (*sequential graduated difficulty*)
design a t-shirt in a particular historical style and write an accompanying caption
(*individual directed*)

E. develop a broad in-depth understanding of the meaning and importance of visual art in the contemporary world (G1:1,2,5,6,9;G2:4;G3:4,7;G4:3,8;FA:4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

list contemporary items that have been designed in the recent decade for a specific use
(*whole class*)

discuss the artist's role in contemporary society (*discuss*)

Application, Analysis

visit an art studio or a graphic design department and interview those employees who work with art in an occupation (*whole class*)

make a chart including examples of careers in the arts or places in which artists might be employed (*whole class*)

Synthesis, Evaluation

design an original utilitarian object for a useful purpose (*individual directed*)

plan an exhibit for a public place (*small group*)

Performance Level Assessment:

Through discussion, written or oral presentations and artistic productions, student understanding of historical/cultural connections to visual arts will be assessed.

Criticism/Analysis Strand

Measurable Learner Objective #4

The student will develop the capacity to interpret, analyze and evaluate works of art (G1:1,2,5,9;G3:4,5,6,7;G4:1;FA:3).

Content and Skills

By the end of 12th grade, the student should be able to:

- A. demonstrate fluency in effectively describing, comparing and assessing the characteristics and merits of artwork using expanded and appropriate vocabulary and terminology (G1:2,5,6,7,8,9;G2:1,2,4;G3:1,2,7;G4:1;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

make a list of new vocabulary words and terminology used in current projects (*list*)

explain the intent of a personal piece of art (*discuss*)

Application, Analysis

draw a picture from only verbal description (*individual directed*)

compare and contrast the characteristics from two pieces of art (*Venn diagram*)

Synthesis, Evaluation

judge a classroom piece of art on its merit and rate (*individual directed*)

describe, analyze and evaluate favorite art pieces within a gallery showing (*written*)

- B. identify, analyze and explain the construction and composition of a work of art using the elements and principles of design and interpret possible meanings based upon its composition (G1:2,5,6,8;G2:3,4;G3:1,2,6,7;G4:1;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

bring in childrens' drawings or mass manufactured art and discuss which are considered art, and why (*teacher directed, discuss*)

discuss photography and its role in art (*discuss*)

Application, Analysis

collaborate with peers to prepare a class presentation on a work of art, using appropriate vocabulary and terminology (*cooperative learning*)

Synthesis, Evaluation

suggest through evaluation what an artist could have done differently to completely change a work of art (*whole class*)

observe a famous work of art and decide what the artist's intention was and use research to support one's position (*individual directed*)

write an essay about elephants that paint, defending whether or not it is art (*individual directed*)

- C. make informed judgments, evaluate artistic character, effectiveness, and aesthetic quality of a work of art and interpret the purpose as a viewer or creator based upon interpretation and analysis (G1:5,6,9;G2:4;G3:1,7;G4:1;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

express an opinion about the quality of a work of art by referring to the meaning and context in which it is viewed (*questioning*)

imagine that you as a student are the work of art and describe your state of mind to the class (*individual directed*)

Application, Analysis

work in groups to determine artists' intentions and defend to class or through writing a report (*cooperative learning*)

write a reflection before and after a portfolio review (*individual directed*)

Synthesis, Evaluation

judge the effectiveness and aesthetic quality of a specific piece of art (*report*)

assess and revise one's own work as a result of peer critique to improve quality (*peer assess*)

- D. develop and refine techniques, approaches and habits for applying knowledge and skills to solve problems and effectively communicate in the visual arts (G1:2,6,10;G2:2,5,6;G3:1,2,3,4,6,7;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

interpret visual arts problems and describe possible solutions (*whole class, questioning*)

tell which media, materials and techniques will be used in personal artwork (*individual directed*)

Application, Analysis

experiment with processes and techniques used in the production of artworks (*whole class*)

express ideas through a wide variety of media, techniques and processes (sequential graduated difficulty)

Synthesis, Evaluation

create a series of artworks in a variety of media communicating specific ideas and intentions from personal experience (*proceduralize*)

evaluate several pieces of artwork and rank them by which communicated and solved the given artistic problem most effectively using a class created rubric (*whole class assess*)

E. initiate, define and solve challenging visual arts problems independently, using intellectual skills including analysis, synthesis and evaluation (G1:2,5,8,10;G2:1,2,5;G3:1,3,4,6,7;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and respect the creativity of others and of personal work by emphasizing the creative process and product (*discuss*)

tell how perception is shaped by individual experiences, awareness and comprehension (*questioning*)

Application, Analysis

participate in installations and exhibit set ups (*guided practice*)

develop a personal artistic style and vision (*individual directed*)

Synthesis, Evaluation

analyze visual images and recombine them in a new and original way to make a personal statement (*individual directed*)

defend personal choices in artwork (*self-assess*)

Performance Level Assessment:

Student ability to interpret, analyze and evaluate works of art will be assessed by verbal or written critiques that demonstrate a knowledge of how elements and principles of design were used together to create meaning and express the artist's ideas. Use of appropriate vocabulary, depth of understanding and defense of position will be assessed.

Vocal Framework

General Music K-2

Product/Performance Strand

Measurable Learner Objective #1

The student will experience and begin to understand the basic elements of music through singing, instrument playing and movement, while developing listening skills (G1:6,8;G2:1,2,5;G4:6;FA:1,2).

Content and Skills

By the end of the 2nd grade, the student should be able to:

- A. identify, perform and distinguish between steady beat and melodic/speech rhythm (G1:6;G2:5;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and model difference between steady beat and melodic/speech rhythm (*discuss, model*)

aurally identify same and different rhythmic patterns within a piece (*guided listening*)

listen to a variety of music demonstrating duple meter (*guided listening*)

label melodic movement as going up, going down or staying the same (*guided practice, listening*)

Application, Analysis

maintain a steady beat in a variety of tempos simultaneously with a melodic/speech rhythm, using body percussion or percussion instruments (*hands-on*)

echo, aurally identify and visually read simple four beat rhythmic patterns with increased accuracy (*guided practice*)

use rhythm syllables to learn/read new pieces (*sequential graduated difficulty*)

find and perform strong and weak beats in duple meter (*individual directed*)

demonstrate ascending and descending melodic direction on barred instruments (*play*)

Synthesis, Evaluation

change steady beat to match a variety of tempos (*self-assess*)

decide if beat interpretation is unified in an ensemble (*whole group assess*)

B. recognize and perform simple melodies both vocally and instrumentally (G1:6;G2:5;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

trace the melodic contour of a piece kinesthetically, recognizing high, low or middle and movement in steps, skips or leaps (*whole class*)

describe melodic contour of a piece by listening or by visualizing written notation (*visuals, auditory example*)

Application, Analysis

perform a melodic ostinato to accompany a song (*play*)

compare and contrast melodic phrases and sections within a piece (*whole class*)

sing and play Do based pentatonic melodies in C, F and G (*teacher directed*)

maintain independent part against contrasting melodic or rhythmic parts (*sequential graduated difficulty*)

Synthesis, Evaluation

modify melodic performance as a result of a critique (*teacher or peer assess*)

compose a short melodic phrase vocally or instrumentally within specific guidelines (*guided practice*)

C. aurally identify, name and categorize various timbres including vocal sounds, unpitched, pitched percussion, band and orchestral families (G1:6;G3:5;G4:1;FA:2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and view visuals of the brass, woodwind, string and percussion orchestral families, noting similar characteristics of the individual instruments in each family (*visuals, discuss*)

recognize and classify unpitched percussion as wood, metal or skin, noting how sound is produced in each (*flexible grouping*)

name and memorize instrument names of unpitched and pitched instruments and orchestral instruments (*whole class*)

Application, Analysis

organize classroom instruments into pitched and unpitched categories (*small group work*)

take a field trip to a live concert and identify placement of instruments within an ensemble (*whole class*)

match a movement to an aurally identified instrumental sound (*individual directed*)

compare the sound of a band to an orchestra (*whole class evaluate*)

Synthesis, Evaluation

decide through listening to a musical example, if pieces are sung by men, women, children or a combination (*guided listening*)

aurally identify register of instruments and voices, categorized into soprano, alto and bass

D. identify and demonstrate an understanding of phrase lengths and basic musical forms including AB, ABA and rondo (G1:5.6,8;G2:5;G3:1;G4:1;FA:2)

Instructional Activities and Strategies

Knowledge, Comprehension

label contrasting sections of musical pieces with colors, shapes or letter names (*visuals*)

kinesthetically demonstrate phrase length (*act out*)

Application, Analysis

compare/contrast two musical forms by listening and make a picture to illustrate (*hands-on, guided listening*)

choose the correct listening map from two which is a visual representation of music being played (*technology assisted, individual directed*)

sing songs in AB form labeling sections as verse and refrain, describing the difference (*discuss*)

use movement to demonstrate AB or ABA form (*act out*)

Synthesis, Evaluation

create a rhythmic or melodic "answer" to a rhythmic or melodic "question" (*improvise*)

create original B,C and D sections to alternate with an established A section and identify as rondo form (*compose*)

E. identify and demonstrate an understanding of contrasting expressive elements, including dynamics, tempos, articulation and mood quality within a variety of musical examples (G1:5,6,8;G2:5;G3:1;G4:1;FA:2)

Instructional Activities and Strategies

Knowledge, Comprehension

explain emotional responses to music and listen to excerpts the demonstrate a wide range of moods and match with a description (*discuss, technology assisted, auditory examples*)

tell in your own words your personal reaction to a specific piece (*explain*)

Application, Analysis

purposefully perform using a variety of dynamic levels vocally or instrumentally (*sing, play*)

identify and kinesthetically respond to a variety of tempos (*move patterns*)

listen to musical excerpts with contrasting expressive qualities and respond kinesthetically to demonstrate understanding (*guided listening*)

Synthesis, Evaluation

decide mood of piece by identifying tempo, dynamics and articulation of example (*whole class evaluation*)

change a piece into a different mood by modifying expressive elements (*experiment*)

F. identify, understand and use instrumental and vocal textures (G1:5,6,8;G2:5;G3:1;G4:1;FA:2)

Instructional Activities and Strategies

Knowledge, Comprehension

aurally and verbally identify unison and/or solo and chorus sections of a piece (*review*)

recognize accompanied and unaccompanied vocal pieces and identify the specific accompanying instrument (*guided listening*)

Application, Analysis

accompany singing or speech with rhythmic or melodic ostinati (*play, sing*)

analyze instrumental texture of an unfamiliar musical excerpt (*auditory example*)

Synthesis, Evaluation

choose instruments to create an appropriate sound carpet for a poem or story (*experiment*)

add instruments in different combinations and numbers to create new textures (*experiment*)

G. begin to develop an understanding of harmony through performing rounds, canons or partner songs in a variety of vocal and instrumental combinations (G1:5,6,8;G2:5;G4:6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

aurally recognize home tone or tonic chord within a simple I,V piece (*play*)

identify melodic entrances in a round (*whole class*)

Application, Analysis

play chord, broken, arpeggiated, level or moving borduns in C, F and G as accompaniments (*play*)

sing rounds and partner songs and demonstrate with movement (*sing and move*)

maintain an independent part in a round, with a unified tempo throughout the ensemble (*individual directed*)

Synthesis, Evaluation

decide when to change chords in a I,V piece by listening and responding to the melodic structure (*guided listening*)

assess student success at changing chords in an accompaniment to a familiar melody
(*teacher evaluation*)

Performance Level Assessment:

Student understanding of the elements of music will be assessed through observation of a performance and rated using a teacher created rubric that would include rhythmic and melodic accuracy, independence of part, maintaining a unified tempo, strength of focus, pitch accuracy, blend and balance within an ensemble.

Measurable Learner Objective #2

The student will understand and apply proper techniques and processes used in singing, instrument playing and moving, alone and with others (G1:6,8;G2:1,5;G3:1,2,3;G4:6;FA:1,2).

Content and Skills

By the end of the 2nd grade, the student should be able to:

- A. sing a variety of songs alone and with others, with increased pitch accuracy and proper tone quality (G1:6;G2:2,5;G3:1,2,3;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify and follow melodic direction, noting patterns, similarities and differences
(*guided practice*)

discuss vocal production and its relationship to good breathing and sitting and standing posture
(*discuss, model*)

Application, Analysis

match pitches with an increasing range through a wide repertoire of age appropriate songs
(*sing, individual and teacher directed*)

echo sing melodic phrases (*sing patterns*)

sing new patterns using solfege symbols or hand signs (*sing patterns*)

Synthesis, Evaluation

change voice to match pitch within the vocal ensemble (*self-assess*)

assess if a vocal example is too high, too low or on pitch (*whole class assess*)

- B. understand and apply proper playing techniques and responsible care for all unpitched and pitched instruments (G1:6;G2:5;G3:2;G4:3,4,5,7;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss safe handling of all classroom equipment (*discuss, model*)

model proper technique for all pitched and unpitched instruments used in the music classroom (*model*)

watch videos that demonstrate correct holding of mallets and hand positions on other percussion instruments (*visuals, technology assisted*)

Application, Analysis

demonstrate understanding of safe handling procedures when getting instruments out, putting them away or at transition times (*hands-on*)

apply best playing technique to produce a quality instrumental tone (*play*)

play hand drums and other unpitched percussion with correct hand placement/position (*play*)

Synthesis, Evaluation

evaluate mallet positions of players observing proper grip, correct placement of mallets on middle of the bars and appropriate light pressure (*teacher evaluate*)

experiment with a variety of ways to play an instrument, deciding the color and dynamics needed for a specific part (*experiment*)

C. understand and demonstrate spatial awareness, non-locomotor and locomotor movement, alone and with others (G1:6,8;G2:1,3,5;G3:2,3,7;G4:6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and model the difference between imitation (follow after) and shadowing or mirroring, (follow at the same time) (*discuss, model, student imitation*)

demonstrate levels of high, middle and low movement and large and small movements (*act out*)

memorize simple movement directions such as forward, back, step-close and simple dance figures such as sashay, cast off and arch (*review, teacher directed*)

explain and model the difference between facing and correct right and left direction (*guided practice*)

view video or live examples of a variety of dances such as folk, jazz, ballet, tap or modern (*technology assisted, auditory examples*)

Application, Analysis

use movement to practice and reinforce a specific musical concept, such as steady beat or form (*review*)

practice a variety of locomotor movements to music including walk, run, skip, hop, gallop, jump, leap, tiptoe, twirl and slide (*move*)

move forward, backwards and sideways (*move*)

experience simple folk dances using a variety of formations, such as single and double circles, or single and double lines (*move*)

demonstrate movement with props, such as balls, scarves or streamers (*move*)

Synthesis, Evaluation

create shapes using low, middle and high levels alone and with others (*small group work*)

choose appropriate movement for musical example (*individual directed*)

critique a dance ensemble for success in remembering form and movement ideas or steps, working collaboratively and performing with appropriate style and tempo (*whole class critique*)

Performance Level Assessment:

Students' technical skills in singing, moving or playing instruments will be assessed through a performance and will be rated using a teacher created rubric that includes specific criteria.

Measurable Learner Objective #3

The student will begin to recognize and perform using simple musical symbols or graphic illustrations, and will improvise and create brief original compositions (G1:5,6,8;G2:1;FA:1,2,3).

Content and Skills

By the end of the 2nd grade, the student should be able to:

A. perform using simple iconic or standard notation in duple meter (G1:6;G2:1,5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

view flashcards to practice rhythmic patterns (*visuals*)

develop vocabulary and identify quarter, half, eighth notes and quarter rest (*review*)

begin to understand the difference between line notes and space notes and assign specific letter names to notes on staff (*review*)

Application, Analysis

use iconic, stick or standard notation to notate familiar rhythmic patterns or speech patterns (*written examples*)

read familiar melodic or rhythmic patterns from notation and recognize them within a phrase (*written examples*)

read simple tonal patterns using solfege symbols or hand signs (*written examples*)

Synthesis, Evaluation

improvise/compose and notate simple rhythmic patterns (*improvise*)

identify and write simple four beat rhythmic or melodic patterns from dictation (*auditory examples, written*)

B. begin to identify basic common musical symbols (G1:5,6;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

view big books or other forms of written music, finding and naming staff, bar lines, double bar lines, repeat signs, treble clef sign, first and second endings, introduction and coda (*memorize*)

explain how to follow reading from left to right and how to follow text with multiple verses (*teacher directed*)

Application, Analysis

take turns pointing to the text of a verse, following all symbols and signs while music plays (*small group work*)

practice writing the symbols (*guided practice, written*)

Synthesis, Evaluation

create icons to depict a musical example (*compose*)

decide how to follow a graphic listening map while music is played (*individual directed*)

C. understand and use a vocabulary of basic expressive and interpretive musical terminology (G1:5,6;G2:3,4;G4:1;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

begin to understand and use simple musical expressive vocabulary, such as forte, piano, legato, staccato and allegro (*verbal prompts*)

listen to auditory examples to review differences between loud, soft, fast, slow, smooth and detached (*technology assisted, auditory examples*)

Application, Analysis

demonstrate crescendo and decrescendo, describing the change in volume (*whole class*)

move to legato and staccato musical examples and describe (*move*)

find new markings on charts or visuals that represent new terminology, p, f, crescendo, decrescendo (*whole class work*)

Synthesis, Evaluation

create an original expressive interpretation of a piece and communicate the idea to others
(compose)

decide the correct terminology to describe an auditory example (*verbal prompts*)

**D. use knowledge of expressive elements to improvise and create a specific mood or idea
(G1:6,8;G2:1,2,3,5;G4:1;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

read stories that provide rich imagery to stimulate creative ideas for dramatic action, sound accompaniment or movement to help communicate an idea (*teacher directed*)

demonstrate and list movement ideas to be used as choices in creative movement (*list*)

discuss feelings, moods and demonstrate with facial or verbal expressions (*act out*)

listen to music in major and minor tonalities (*auditory examples*)

Application, Analysis

make up appropriate action to help dramatize the text of a song (*act out*)

improvise on a barred instrument using a pentatonic scale to help create a specific mood
(*improvise*)

move in an appropriate way to respond to a specific musical mood (*improvise*)

Synthesis, Evaluation

evaluate if mood and ideas were expressed clearly by a performer (*small group evaluation*)

create a movement to show specific ideas or a character in a story (*compose*)

compose a brief pentatonic melody to represent an idea or character (*compose*)

change movement according to major or minor tonality of music (*individual directed*)

Performance Level Assessment:

Student ability to read and interpret the written page will be assessed by writing and performing an original composition using and responding to appropriate symbols and terminology.

History/Culture Strand

Measurable Learner Objective #4

The student will make connections between music, history, past and present cultures and other subject areas (G1:4,5,6,9;G2:4;G3:5;G4:1;FA:4,5).

Content and Skills

By the end of the 2nd grade, the student should be able to:

- A. recognize differences between simple types of songs and music, including lullabies, marches, nursery rhymes, cumulative, patriotic, jazz, folk songs, ballads and classical music (G1:6,9;G2:4;G4:1;FA:4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

describe the tempo and dynamic level of a lullaby or march (*verbal prompts*)

recite and memorize nursery rhymes, adding the use of books or pictures when possible (*memorize*)

listen to a variety of songs and identify and name types (*auditory examples, verbal prompts*)

explain where you might hear a patriotic song (*questions*)

Application, Analysis

rock, sway or tiptoe to a lullaby and march to march music (*act out*)

dramatize the action in favorite nursery rhymes while speaking or singing (*act out*)

sing "America" and other patriotic songs (*sing*)

Synthesis, Evaluation

choose an appropriate instrument to play with a march, (drum), or a lullaby (finger cymbals) and defend answer (*experiment*)

decide the correct sequences for verses in a cumulative song (*whole class work*)

create scenes or movement to a variety of classical music (*improvise*)

- B. aurally recognize and connect songs and music with different cultures (G1:6,9;G2:4;G4:1;FA:4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

read stories that depict a culture and discuss commonalities and differences to one's own culture, noticing clothing, housing style, children's games, families or food (*discuss*)

listen to a variety of songs and music from different countries and locate on a map
(*auditory examples*)

describe and compare the sound of African, Chinese, Mexican, Native American or Irish music
(*discuss, auditory examples*)

Application, Analysis

sing simple songs in different languages, identifying language and country (*teacher directed*)

perform folk dances from America and other different countries (*move patterns*)

compare and contrast drums from different cultures (*visuals, discuss*)

Synthesis, Evaluation

choose instruments from different countries for specific songs and match instruments with country, for example gong for Chinese music or maracas for Mexican music (*review*)

decide and match the country with music presented in class by listening and analyzing
(*review*)

C. use drama as a means to improve communication (G1:10;G2:1,2,3,4,5;G3:7;G4:6;FA:1,2,3,4)

Instructional Activities and Strategies

Knowledge, Comprehension

model the use of an expressive voice to imitate environmental or animal sounds
(*student imitation*)

discuss moods in stories and practice facial expressions and movements to communicate moods
(*discuss, hands-on*)

explain function of director and actor (*explain*)

Application, Analysis

act out characters in stories and songs (*act out*)

use props, costumes and scripts to develop a performance (*guided practice*)

apply clear diction and vocal expression to choral readings or scripts (*guided practice*)

Synthesis, Evaluation

create original movement to dramatize a scene or story (*improvise*)

improvise simple conversations in a scene, using a prop such as a telephone (*improvise*)

**D. begin to understand the connection of music to other arts and disciplines
(G1:5,9;G2:4;G4:1;FA:3,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

view visual artworks and discuss common elements with music, such as use of color, composition, or patterns (*visuals, discuss*)

discuss different ways that one could communicate a story, such as the use of dance, visual illustrations or dramatic productions (*discuss*)

Application, Analysis

compare sound production of a variety of instruments, categorizing by how things work (*experiment*)

stretch and warm up the body as a preparation for singing, comparing the activity to warming up for a physical education activity (*act out*)

understand that songs may be connected to a historical event or story (*explain*)

Synthesis, Evaluation

watch a dance video and decide how being a dancer could compare to being an athlete (*technology assisted*)

determine the form of a piece or a dance, such as ABA and visualize the overall shape of the performance (*individual directed*)

Performance Level Assessment:

Student understanding of the connection of music to other subjects will be assessed by a student created concept map that would detail those connections.

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will develop the ability to reflect and describe individual and ensemble artistic performances (G1:5,9;G2:4;G4:1;FA:3,4).

By the end of the 2nd grade, the student should be able to:

A. begin to describe music using simple and appropriate vocabulary (G1:5,6;G2:4;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

explain and review definitions of melody, rhythm and form (*explain*)

identify the melody or rhythm in a piece, using those words (*guided practice*)

list other words that could be used to describe music, such as fast, slow, loud, soft, smooth or detached (*list, whole class work*)

read stories about famous composers and discuss job of a conductor or composer (*teacher directed*)

Application, Analysis

show understanding of form or expressive elements through performance (*individual directed*)

echo clap rhythms (*student imitation*)

conduct the class to a familiar song (*role play*)

respond to cues of a conductor (*guided practice*)

Synthesis, Evaluation

defend movement or instrumental choices in performance using descriptive words
(*small group work*)

suggest modification for a performance using music vocabulary taught in class
(*whole class evaluation*)

match composer, introduced in class with a specific musical piece (*auditory examples*)

**B. make simple interpretations and aesthetic judgments about a musical piece
(G1:5,6;G2:4;G4:1;FA:3)**

Instructional Activities and Strategies

Knowledge, Comprehension

describe phrases or sections of a song as being the same or different (*guided listening*)

listen to a song and follow the direction of phrase endings, noting differences or describe song endings using first and second endings (*auditory examples, act out*)

discuss meaning of song texts (*explain*)

Application, Analysis

kinesthetically show phrase lengths and endings, compare and contrast (*act out*)

play appropriate instruments with a song, matching mood, tempo or dynamic level (*play*)

Synthesis, Evaluation

compose a brief melodic or rhythmic phrase or interlude in a specific style, suggested by song
(*compose*)

critique the interpretation of a class or individual performance judging correct and unified production in tempo, interpretation, tone quality or unified expressive style
(*peer or whole class critique*)

C. make simple judgments about personal or group performance while developing personal responsibility (G1:5,6;G2:3,4;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss good tone production and posture in singing and playing (*discuss, model*)

model and imitate on pitch singing (*model, student imitation*)

discuss appropriate audience behavior in a variety of settings, when to clap, talk or move (*questions*)

explain importance of individual responsibility of effort, focus and working together within an ensemble (*explain, discuss*)

Application, Analysis

show respect to individual performers or performing ensembles (*individual directed*)

demonstrate knowledge of audience behavior at school performances and on field trips to outside concerts (*guided practice*)

practice matching pitches vocally (*guided practice*)

Synthesis, Evaluation

modify singing, playing or moving as a result of teacher suggestions (*teacher critique*)

assess self, peer or class performance and decide on skills well done or skills to improve (*self, peer, class evaluation*)

Performance Level Assessment:

Individual responsibility will be assessed through the evaluation of one's contribution to an ensemble's performance, observing the ability to follow a conductor, stay together in tempo and pitch, exhibit correct posture and tone quality, appearance, attitude and focus, memorization and technical accuracy of performance.

Vocal 3-5

General Music 3-5

Product/Performance Strand

Measurable Learner Objective #1

The student will understand and apply the elements of music through increasingly challenging singing, instrument playing, and movement activities, while expanding listening skills (G1:6,8;G2:1,2,5;G4:6;FA:1,2).

Content and Skills

By the end of the 5th grade, the student should be able to:

- A. identify and perform various rhythms alone and in an ensemble with increased accuracy and recognize the use of rhythm in compositions (G1:6;G2:5;G4:6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

locate and identify specific rhythms in a written piece (*visuals*)

explain and describe rhythmic changes within a piece (*discuss*)

Application, Analysis

learn and maintain part in a more complex rhythmic ensemble
(*play, sequential graduated difficulty*)

perform rhythmic ostinati using combinations of eighth, sixteenth, and dotted notes (*play*)

Synthesis, Evaluation

improvise rhythmic phrases in an ensemble (*improvise*)

critique the rhythmic accuracy of an individual or ensemble performance (*peer critique*)

- B. sing, play and create using pentatonic and diatonic scales, and distinguish between major and minor tonalities (G1:6,8;G2:5;G3:5;G4:1;FA:2)

Instructional Activities and Strategies

Knowledge, Comprehension

label melodies as major or minor through listening (*guided listening*)

explain the difference between diatonic and pentatonic scales (*review*)

Application, Analysis

set up barred instruments in a specific pentatonic (*hands-on*)

perform a variety of pieces in major and minor tonalities (*perform*)

improvise original melodies using the pentatonic scale, ending with the home tone (*improvise*)

Synthesis, Evaluation

create an original pentatonic melody (*compose*)

interpret a mood of a vocal or instrumental piece based on tonality (*guided listening*)

C. aurally and visually identify and name specific orchestral instruments, various folk and world instruments and different vocal or instrumental registers (G1:6;G3:5;G4:1;FA:2)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and list various folk instruments (*whole class*)

aurally identify specific musical instruments by using technology (*technology assisted*)

label traditional instrumental families and voice categories (*review*)

Application, Analysis

categorize world instruments based on sound production (*auditory examples, discuss*)

compare and contrast world instruments with traditional western ensembles (*visuals, auditory examples*)

attend a live orchestra concert and locate specific instruments within the ensemble (*field trip*)

use folk or ethnic instruments with class repertoire (*hands-on*)

play listening games, such as music bingo, to become familiar with instrumental sounds (*auditory examples*)

Synthesis, Evaluation

evaluate the manner in which specific orchestral instruments affect the mood of a piece (*questions*)

rank classroom instruments by register (*auditory examples*)

D. recognize and identify extended musical forms (G1:5,6,8;G2:5;G3:1;G4:1;FA:2)

Instructional Activities and Strategies

Knowledge, Comprehension

listen and label the specific solo instrument in a concerto (*guided listening*)

understand that a symphony has several movements (*explain*)

identify and label sections within a piece using letters (*written*)

discuss ways a composer could vary a melody in a theme and variations piece (*discuss*)

Application, Analysis

illustrate a specific form through the use of pictures, symbols or instrument playing
(*visuals, hands-on*)

play a percussion piece utilizing the rondo form, improvising original alternating sections
(*play*)

Synthesis, Evaluation

decide the techniques a composer used to vary a theme through listening to a piece, such as Bolero (*auditory examples, questions*)

create original movement with a group to demonstrate a rondo and perform it (*compose*)

- E. identify and apply a wider range of expressive elements including dynamics, tempos, articulation, and mood quality as they relate to various musical ensembles and styles
(G1:5,6,8;G2:5;G3:1;G4:1;FA:2)**

Instructional Activities and Strategies

Knowledge, Comprehension

locate expressive markings in a piece (*written examples*)

in a listening lesson, identify the use of dynamic and tempo changes (*auditory examples*)

Application, Analysis

demonstrate understanding of dynamics and tempo through performance (*perform*)

demonstrate changes in dynamics, tempo, and mood based upon a conductor's cues in a performance (*perform*)

Synthesis, Evaluation

modify the tempo of a piece to improve performance (*experiment*)

suggest dynamic variations in an instrumental ensemble (*student directed*)

decide how the use of different mallets change the dynamics or mood of a melody (*experiment*)

- F. recognize and create a variety of textures in vocal or instrumental ensembles
(G1:5,6,8;G2:5;G3:1;G4:1;FA:2)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss texture in music (*discuss*)

listen to auditory examples and identify type of ensemble (*guided listening*)

aurally identify the changing components of an ensemble (*guided listening*)

Application, Analysis

layer in instrumentation to create changing texture (*hands-on*)

play and perform appropriate instruments to accompany a melody (*play*)

demonstrate use of contrasting textures while creating sound for a story or poems (*experiment*)

Synthesis, Evaluation

choose and defend choice of instrumental combinations to produce a specific texture
(*small group work*)

suggest instruments to represent a theme, character or action within a story or poem (*experiment*)

G. independently maintain a harmony part, instrumentally or vocally (G1:5,6,8;G2:5;G4:6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the importance of focus in performance (*discuss*)

review the function of harmony working together with a melody (*explain*)

locate and follow a specific part within octavos (*written examples*)

Application, Analysis

sing rounds, canons, partner songs, and two part music, including countermelodies, descants, or SA (*sing*)

perform a I,IV,V accompaniment (*play*)

Synthesis, Evaluation

assess ability to maintain independent part (*self-assess*)

create a harmony part for a given melody (*teacher directed*)

Performance Level Assessment:

Student understanding of the elements of music will be assessed through observation of a performance and rated using a teacher created rubric that would include rhythmic and melodic accuracy, independence of part, maintaining a unified tempo, strength of focus, pitch accuracy, blend and balance within an ensemble.

Measurable Learner Objective #2

The student will understand and apply proper techniques and processes used in more advanced singing, instrument playing, and moving, alone and with others (G1:6,8;G2:1,5;G3:1,2,3;G4:6;FA:1,2)

Content and Skills

By the end of the 5th grade, the student should be able to:

- A. **understand and apply the elements of healthy vocal production through proper breathing and posture, while improving unified vowels and intonation (G1:10;G3:1,3,4,7;G4:7;FA:1,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

list good vocal health habits (*lecture, explain*)

describe elements needed for proper vocal production (*list*)

identify the difference between a head and a chest voice (*discuss, model*)

Application, Analysis

differentiate between proper vocal sounds and unhealthy vocal productions (*model, questions*)

demonstrate good posture and breathing (*model, student imitation*)

sing vocal exercises and a wide range of songs to increase range and work on diction, consonants and vowels (*sequential graduated difficulty*)

Synthesis, Evaluation

critique a group's tone quality and relate it to posture and breathing (*whole class evaluation*)

evaluate unified vowel production within a performed piece (*whole class evaluation*)

- B. **demonstrate basic soprano recorder playing skills and refine playing technique on unpitched and pitched instruments (G1:6;G2:5;G3:2;G4:3,4,5,7;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain and model proper breath control in phrasing (*student imitation*)

memorize recorder fingerings for a variety of pitches (*guided practice*)

discuss and expect safe handling of all musical equipment (*explain*)

Application, Analysis

demonstrate correct holding position of all instruments and mallets (*hands-on*)

consistently produce a quality tone on all instruments introduced (*play*)

read and play a varied repertoire of recorder music (*whole class work*)

Synthesis, Evaluation

assess individual sound production (*peer critique*)

choose or alternate sticking patterns for ease of playing patterns with mallets (*experiment*)

combine a variety of instruments for an ensemble piece
(*whole class work, sequential graduated difficulty*)

C. use knowledge of movement to create original choreography
(G1:6,8;G2:1,3,5;G3:2,3,7;G4:6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and describe the difference between various dance styles, such as jazz, tap, ballet, or folk dances (*questions*)

list steps or movements needed in a specific dance and relate the overall form (*outline*)

Application, Analysis

perform longer sequenced dance forms (*perform*)

maintain consistent and appropriate quality and style while performing a specific dance
(*guided practice*)

Synthesis, Evaluation

create a three part dance in groups with varying movements using levels, and complimentary shapes (*compose*)

evaluate and critique a dance (*small group evaluation*)

Performance Level Assessment:

Student technical skills in singing, moving, or playing will be assessed through a performance and rated using a teacher created rubric that includes specific criteria.

Measurable Learner Objective #3

The student will recognize and perform using musical notation, expressive symbols, and will create simple compositions (G1:5,6,8;G2:FA:1,2,3).

Content and Skills

By the end of the 5th grade, the student should be able to:

A. aurally and visually identify, create and perform rhythmic notational patterns in duple and triple meter (G1:6;G2:1,5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and understand the concept of polyrhythm (*explain*)

find rhythmic patterns that are repeated or different in a piece (*guided listening*)

Application, Analysis

read, write, and perform rhythmic phrases using quarter, eighth, sixteenth, or dotted notes and syncopated patterns (*written examples, perform*)

conduct in duple and triple meter (*hands-on*)

write rhythms through taking rhythmic dictation (*written example*)

play a hand drum piece by reading notation (*play*)

Synthesis, Evaluation

compose complementary rhythms with a peer (*cooperative learning*)

modify rhythms in a piece to create contrast (*experiment*)

B. identify and appropriately respond to musical symbols and terminology in classroom repertoire (G1:5,6;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize, label and understand a variety of musical symbols such as fermata, accents, breath marks, dynamic and tempo markings, accents, crescendo, decrescendo, DS al coda, coda, repeat sign, 1st and 2nd endings, DC al fine, and fine (*visuals*)

locate all markings in a piece of music before singing or playing (*written examples*)

Application, Analysis

demonstrate understanding of symbols and corresponding vocabulary through performance (*guided practice*)

write in symbols for a piece of music to add expression (*experiment*)

practice writing notes on the staff, paying attention to stem direction (*written examples*)

Synthesis, Evaluation

suggest why a composer made particular expressive decisions within a piece (*pair and share*)

create a listening map using symbols to represent sound of piece (*cooperative learning*)

C. understand and use appropriate musical vocabulary and terminology to describe and interpret sound or written music (G1:5,6;G2:3,4;G4:1;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

define the meanings of Italian markings (*questions*)

review terminology using visuals (*review*)

Application, Analysis

write a description/analysis of a listening piece using appropriate vocabulary (*essay*)

compare and contrast the use of articulation, i.e., staccato, marcato legato, in pieces
(*guided listening*)

Synthesis, Evaluation

create individual and unique terminology or symbols to replace traditional markings in written music (*individual directed*)

decide on appropriate vocabulary to describe the elements of a listening example
(*individual directed*)

**D. understand, apply and interpret expressive elements in performance or original compositions
(G1:6,8;G2:1,2,3,5;G4:1;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

list expressive elements found in a piece of written music (*written examples*)

identify and understand mf,mp,ff,pp,crescendo, decrescendo, ritardando, and accelerando
(*review*)

review legato and staccato through listening examples (*auditory examples*)

Application, Analysis

sing a song appropriately responding to written expressive markings (*perform*)

look up any unfamiliar term in a glossary or dictionary (*research*)

write dynamics for an original composition (*compose*)

Synthesis, Evaluation

defend performance choices of dynamics and tempo in relation to the whole piece
(*individual directed*)

evaluate proper use of articulation of self, peer, or class in playing a recorder piece
(*peer or class evaluation*)

Performance Level Assessment:

Student ability to read and interpret the written page will be assessed by writing and performing an original composition using symbols and terminology.

History/Culture Strand

Measurable Learner Objective #4

The student will make connections between music, history, past and present cultures, and other subject areas (G1:4,5,6,9;G2:4;G3:5;G4:1;FA:4,5).

Content and Skills

By the end of the 5th grade, the student should be able to:

A. begin to make a connection between specific musical historical periods, composers and musical styles (G1:6,9;G2:4;G4:1;FA:4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

view a timeline showing musical periods and instruments used during the period (*visuals*)

discuss a historical period and connect social influences of the time on music (*discuss*)

read an autobiography or view a video of a specific composer (*teacher directed*)

Application, Analysis

sing songs and play pieces reflecting a specific historical style such as jazz, patriotic or classical (*perform*)

compare and contrast the sounds and major elements of different styles (*discuss*)

read historical stories that bring background knowledge and meaning to a song (*teacher directed*)

Synthesis, Evaluation

change a song to reflect a different style (*experiment*)

defend and support why a listening piece is in a particular style or from a specific period (*small group work*)

B. recognize, perform, and create music in the style of other cultures (G1:6,9;G2:4;G4:1;FA:4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and name specific ethnic instruments as introduced in class (*visuals, auditory examples*)

listen to authentic music representing another country and discuss the characteristic sound (*guided listening*)

Application, Analysis

choose and perform using appropriate instruments for a culture, i.e., gong for Chinese songs, maracas and Latin percussion to accompany Hispanic music (*individual directed*)

sing songs in a foreign language and interpret text (*teacher directed*)

attend programs and concerts that feature multicultural music (*field trip*)

perform folk dances from a variety of countries (*cooperative learning*)

Synthesis, Evaluation

critique a folk dance performance for stylistic elements (*questions*)

decide the country that matches a musical examples (*guided listening, auditory examples*)

C. create, produce and perform in dramatic presentations (G1:10;G2:1,2,3,4,5;G3:7;G4:6;FA:1,2,3,4)

Instructional Activities and Strategies

Knowledge, Comprehension

memorize and recite poetry or dramatic pieces using vocal expression (*demonstrate*)

list and define all vocabulary used in theatre, including plot, action, stage directions, actor/actress, director, props, scenery, and script (*explain*)

Application, Analysis

add dramatic and imaginative action to communicate a story or a piece of music (*act out*)

perform in a classroom or grade level production using proper voice projection and clear diction (*perform*)

Synthesis, Evaluation

decide which elements must be present to make a play believable and evaluate a live production (*discuss*)

create the script and action for a dramatic scene to communicate a story (*small group work*)

D. understand the many uses of music in society and its connection to other arts and disciplines outside the arts (G1:5,9;G2:4;G4:1;FA:3,4)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize and discuss musical works created and inspired from literature (*explain*)

define the properties of sound and relate to science (*explain*)

discuss common elements in dance, art and music, such as rhythm, pattern, composition, etc. (*questions*)

Application, Analysis

relate music to math by counting out measures, subdividing beats, or finding patterns (*count patterns*)

make instruments and describe the production of sound (*hands-on*)

sing songs that have tell a story or represent a historical story (*perform, explain*)

read stories or view videos that describe the use of music in different societies or cultures (*video*)

Synthesis, Evaluation

create a musical response to a piece of art, or graphically illustrate a piece of music (*compose*)

discover how many other subject areas are connected with music and defend (*graphic organizer*)

Performance Level Assessment:

Student understanding of the connection of music to other subjects will be assessed by a student created concept map that would detail those connections.

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will develop a capacity to reflect, describe, analyze , and evaluate individual and ensemble artistic performances (G1:5,6;G2:3;G3:7;G4:1;FA:2,3).

By the end of the 5th grade, the student should be able to:

A. demonstrate focused listening skills and communicate observations using appropriate musical vocabulary (G1:5,6;G2:4;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

review qualities of a good listener (*list*)

list and define common musical terms and vocabulary used to discuss music (*list, explain*)

Application, Analysis

analyze classroom repertoire and describe tempo, dynamics, melodic movement, rhythmic characteristics, form, texture, harmonic or expressive elements (*guided listening*)

recognize and move appropriately to sound cues while listening (*auditory examples*)

write a reflection of a piece using appropriate vocabulary to describe elements (*reflection*)

Synthesis, Evaluation

create a newspaper review of a listening piece that includes an analysis of major musical elements (*written, small group work*)

suggest ways a musical piece can affect the way one feels (*questions*)

B. analyze, compare and contrast musical sections and pieces (G1:5,6;G2:4;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

identify the different tone colors used in two contrasting pieces (*guided listening*)

match graphic illustrations with specific form or sounds of a piece
(*visuals, auditory examples*)

Application, Analysis

make a listening map to identify different sections of a musical piece (*hands-on*)

demonstrate understanding of sections through movement (*move*)

Synthesis, Evaluation

create an instrumental accompaniment that demonstrates contrast in form, corresponding to a musical piece (*whole class work*)

assess a classroom ensemble's ability to change playing or moving to demonstrate sections or to express sounds (*whole class evaluation*)

**C. begin to interpret meaning of texts and understand that music influences human emotion
(G1:2,5,6;G2:2,3,4;G4:1;FA:3,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

paraphrase the text of a vocal piece (*verbal prompts*)

recite the lyrics of a song as if it were poetry (*verbalize patterns*)

describe the mood or emotions expressed in the text (*verbal prompts*)

Application, Analysis

analyze emotional changes in music produced by changes in musical elements, such as tempo or key changes (*guided listening*)

dramatize the text of a song, adding appropriate action and emotions to communicate the lyrics (*act out*)

Synthesis, Evaluation

interpret composer's meaning and emotional intent of song text and evaluate if the music matches that intent (*discuss*)

write a reflection assessing how a musical piece affected personal emotions and what images occurred while listening (*reflection*)

D. demonstrate responsibility within an ensemble setting and make evaluations and judgments about personal, peer, and ensemble performances (G1:5,6;G2:3,4;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the characteristics of being a good ensemble member, including being a focused listener, being respectful of other's contributions, and giving consistent effort in performance (*discuss*)

list practice procedures, or how to break down the material, that helps in learning a difficult passage (*outline*)

memorize music or text when appropriate (*guided practice*)

review how to follow a conductor or an accompaniment (*mastery review*)

Application, Analysis

understand and use warm up techniques to improve personal performance (*proceduralize*)

demonstrate appropriate choices for personal and ensemble improvement and success (*perform*)

practice difficult passages and work for unified sound production of ensemble (*proceduralize*)

Synthesis, Evaluation

assess the listening skills exhibited in a classroom setting and connect with progress, satisfaction, and learning (*peer critique*)

suggest positive ways a group could improve performance (*whole class evaluation*)

Performance Level Assessment:

Individual responsibility will be assessed through the evaluation of a ensemble's performance by judging ability to follow a conductor, stay together in tempo and pitch, exhibit correct posture and tone quality, appearance, attitude and focus of group, memorization, and technical accuracy of performance.

Vocal Music 6-8

Product/Performance Strand

Measurable Learner Objective #1:

The student will develop basic vocal technique and understand its relationship to health (G1:1,3,6,7;G2:1,5;G3:1,2,3,4;FA:1).

Content and Skills:

By the end of the 8th grade, the student should be able to:

- A. demonstrate the ability to sing on pitch with good tone production and understand the relationship to proper breath control, sitting and/or standing posture (G1:7,7;G3:2,3;G4:1;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

model, observe and identify correct pitch (*model, guided practice*)

review elements of good posture using modeling or visuals (*visuals*)

understand the relationship between the diaphragm, intercostal muscles, posture and breathing (*model, discuss*)

Application, Analysis

experiment with different sitting and standing postures to analyze effects on singing (*experiment*)

model and apply appropriate breathing techniques and coordination of muscles used in proper singing (*demonstrate, guided practice*)

feel diaphragm and observe changes while breathing (*hands-on, questions*)

participate in physical and vocal exercises (*sing patterns*)

Synthesis, Evaluation

evaluate use of breath in singing by examining videotaped singing examples (*technology assisted, whole class evaluation*)

assess revision of posture and breath control to improve tone production (*self-assess*)

- B. understand and apply correct vocal placement (G2:5;G3:1,2,3;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the benefits and variants of vocal placement (*explain, discuss*)

review proper jaw placement for vocal production (*memorize*)

Application, Analysis

place hands on jaw to feel the placement (*hands-on*)

compare/contrast a variety of vocal placements of singers within ensemble (*flexible grouping*)

Synthesis, Evaluation

recommend adjustments of jaw to improve vocal placement (*teacher critique*)

self evaluate vocal placement (*self-assess*)

C. shape pure vowels, create clear consonants and perform with correct diction (G2:5;G3:1,2,3;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

read about, discuss and observe internal adjustments needed to shape pure vowels and diphthong blends (*whole class work*)

listen to musical examples that demonstrate pure vowels, clear consonants and correct diction (*guided practice*)

Application, Analysis

warm-up with vocal exercises that emphasize specific vowels and consonants (*sing patterns, guided practice*)

practice articulation through speech rhymes and singing exercises (*verbalize patterns, sing*)

sing literature that emphasizes specific consonants and produce uniform consonants and diction within a piece (*guided listening, perform*)

rehearse placement of consonants within text (*guided practice*)

Synthesis, Evaluation

listen and decide if vowels and consonants are uniform within the vocal ensemble (*guided listening*)

critique correct diction placement within a piece (*small group evolution*)

D. recognize proper intonation, balance and blend within the choral ensemble (G2:5;G3:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

define intonation and discuss importance for ensemble success (*questions, discuss*)

identify melodic entrances in sections of choral ensemble and aurally recognize most important voice part as melody alternates between sections (*guided listening, practice*)

recognize balance between choral parts (soprano, alto, tenor, bass) (*individual directed*)

Application, Analysis

demonstrate choral blend through utilization of tone placement, voice production and uniform vowels (*guided practice, sing*)

use warm-up exercises to practice tone placement, voice production and uniform vowels (*sing patterns*)

analyze balance of volume between sections in a piece (*small group work, guided listening*)

practice discriminating listening skills and adjust according to intonation needs (*individual directed*)

Synthesis, Evaluation

evaluate balance, blend and intonation between all parts in a vocal ensemble by observing a performance video (*technology assisted, whole class evaluation, auditory examples*)

modify performance as a result of an assessment from teacher or adjudicator (*self-assess*)

E. understand the effect of physical and mental preparation on singing (G1:6;G3:1,2,3,4,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the importance of using vocalizes as preparation for singing (*explain, demonstrate*)

discuss the importance of focus in performance (*questions, discuss*)

Application, Analysis

create a mental checklist of elements needed for singing preparation (*list, individual directed*)

practice increasingly more complex vocalizes and warm-up exercises (*sequential graduated difficulty*)

Synthesis, Evaluation

plan a variety personal vocal warm-up routines (*individual directed, proceduralize*)

select a vocalize to prepare for a specific piece (*teacher directed, demonstrate*)

F. understand the vocal mechanism and recognize effects of good health habits on vocal wellness (G1:1,3,6,7;G2:1,5;G3:1,2,3,4;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the variety of elements and psychological influences that can impact vocal health (*read, discuss*)

explain phonation and resonating chambers and view visuals or videos that show internal vocal apparatus (*visuals, videos*)

discuss vocal changes in the maturation process of the adolescent voice and develop strategies to help the evolving voice (*one-on-one, instruction*)

Application, Analysis

model good vocal practices (*student imitation, guided practice*)

model respect for individual vocal production (*guided practice*)

Synthesis, Evaluation

decide and aurally identify vocal registers through discriminating listening (*auditory examples*)

self-assess vocal changes in voice and modify singing according to perceived needs (*self-assess*)

Performance Level Assessment:

Student understanding of vocal technique and its relationship to health will be assessed by evaluating individual progress by listening to a singing example, individually or within a small ensemble. Tone quality, intonation, diction, clarity/blend, accuracy, musicality and interpretation will be rated using a teacher or district created rubric.

Measurable Learner Objective #2:

The student will read and interpret basic musical notation and apply knowledge of musical elements (G1:4,5,6,10;G3:1,2,3,4,5;FA:2,3).

Content and Skills:

By the end of the 8th grade, the student should be able to:

- A. identify, understand and appropriately respond to standard notation, symbols and terminology within printed music (G1:4,5,6;G3:1,2,3,4,5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

recognize and name standard symbols within classroom literature including notes, rests, staff names, clef signs, meter signatures, bar lines, double bar lines, brackets, repeat signs, fermata, D.C. al fine, Fine, crescendo and decrescendo signs, D.S. al legna, key signatures, accent and phrase markings (*written examples, review, discuss*)

explain appropriate changes needed in response to written terminology, including all tempo and expressive interpretative markings such as allegro andante, largo, stacatto, legato, marcato, forte, fortissimo, piano, pianissimo, mezzo forte, mezzo piano, decrescendo and crescendo (*written examples, review, discuss*)

review all symbols and terminology through flash cards, board work or in Music Ace software (*visuals, technology assisted*)

Application, Analysis

demonstrate knowledge of symbols, notation and terminology by responding appropriately to written music (*written examples*)

locate all significant markings in a piece of music in preparation for singing and respond to markings in performance (*written examples, individual directed*)

discriminate and respond to changes in meters within an octavo or musical exercises (*sing, guided practice*)

Synthesis, Evaluation

judge stylistic nuances in listening examples (*guided listening, auditory examples*)

evaluate the success of the individual or ensemble performance in responding to all elements of the written page (*whole class evaluation*)

B. understand the concept of melody, develop melodic reading skills and an aural discrimination of intervals (G1:4,5;G3:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

find examples of specific melodic direction within phrases of vocal literature and identify the melodic movement in steps, skips, leaps or pattern sequences (*written examples*)

name intervals in specific musical spots (*written examples*)

identify and discuss various melodic directions in vocal parts (*questions*)

Application, Analysis

practice sight singing using solfege or numbers with increased accuracy (*sing patterns*)

sing and respond to solfege hand signs and write solfege or numbers under musical examples (*guided practice*)

sing written warm-up exercises from sheets, overheads or board, emphasizing particular patterns (*written examples, sing patterns*)

aurally and visually identify and correctly sing intervals in musical examples (*auditory examples*)

Synthesis, Evaluation

discriminate interval intonation between vocal parts and adjust singing accordingly (*self-assess*)

discriminate between melody and harmony or accompanying parts within a piece of music and adjust performance accordingly (*small group evaluation*)

C. recognize and perform rhythmic patterns and respond to various meters (G1:8,10;G2:1,2,5;G3:1,3,4;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

identify similar and different rhythmic patterns with a piece (*auditory examples*)

discuss and model how to prepare meter changes by clapping, kinesthetically moving or by using body percussion (*clap patterns*)

Application, Analysis

clap or verbally count out rhythmic patterns in music from a variety of meters (*count patterns*)

sing songs in a variety of complex meters with increased accuracy (*sing, guided practice*)

complete written meter exercises (*review, written work*)

visually identify meter changes within a piece of music (*written examples*)

Synthesis, Evaluation

aurally decide correct rhythmic patterns in rhythm bingo or other games (*review*)

change rhythmic emphasis in performance responding to meter changes within a piece (*guided practice*)

D. sight sing simple vocal parts and harmonize with others (G1:6,7,8;G2:5;G3:3,;G4:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

understand and discuss texture in relation to musical performance (*explain, questions*)

aurally identify two and three part music and a capella (*individual directed, verbal prompts*)

Application, Analysis

participate in daily sight reading exercises (*teacher directed, sing*)

follow and sing one's own part in a score and in various ensembles, such as duets, quartets, rounds, canons and partner songs (*cooperative learning, sing*)

perform harmonization exercises (*cooperative learning, sing*)

Synthesis, Evaluation

evaluate listening examples and identify melodic entrances within a piece (*auditory examples*)

assess success of identifying and responding to harmonic and key changes while singing (*self-assess*)

E. aurally and visually recognize harmonic structures, texture, timbre and form within a song (G1:2,5,6;G4:1;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss mood, imagery and effects of a song (*questions, discuss*)

describe similarities and differences of sections within a song (*pair and share*)

Application, Analysis

apply appropriate timbres as determined by the style of the choral selection (*perform*)

aurally discriminate between two and three part music, a capella and accompanied vocal music (*guided listening*)

Synthesis, Evaluation

create music using particular forms, such as AB, ABA, rondo canon (*compose*)

modify performance as harmonic structures are identified within a piece (*individual directed*)

Performance Level Assessment:

Student ability to interpret musical notation, including symbols and terminology will be assessed by a reading performance of a piece of music, individually or within an ensemble. Recognition of notation and definitions of various symbols and terminology will be assessed through a written test or worksheet.

Measurable Learner Objective #3:

The student will demonstrate personal responsibility in rehearsal and performance settings and understand rehearsal and concert etiquette (G4:3,4,6,7;FA:1).

Content and Skills:

By the end of the 8th grade, the student should be able to:

A. develop independent practice habits (G1:6;G4:6;FA:1,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and model a variety of practice techniques to foster independent learning (*explain, model*)

memorize systematic vocal routines to build individual skills (*mastery review*)

Application, Analysis

outline a plan for practice and set independent goals (*outline, list, individual directed*)

separate out difficult passages for detailed work (*proceduralize*)

Synthesis, Evaluation

self-assess need for improvement (*self-assess*)

change performance as a result of an evaluation or recommendation (*teacher evaluation*)

B. demonstrate an understanding of personal responsibility within the choral ensemble (G4:3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain how to study a score and methods to learn individual parts (*sequential graduated difficulty*)

list ways one can contribute to the choral ensemble (*discuss*)

Application, Analysis

listen appropriately during rehearsals to each part (*guided listening*)

maintain independence in part singing and gain an enhanced level of self-confidence (*individual directed*)

participate in a range of performance opportunities, such as solo and ensemble contests, small and large ensemble festivals, Show Choirs and All-Suburban Choirs (*perform*)

organize cooperative learning groups within the choir to study and rehearse parts (*cooperative learning*)

Synthesis, Evaluation

self-assess success of one's own contribution to the ensemble (*self-assess*)

create a personal practice plan and assess for effectiveness (*create, individual directed*)

C. interpret and respond to conducting patterns and choral styles (G1:6;G4:6;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

review and model conducting patterns in various meters (*student imitation, review*)

discuss role of conductor (*verbal prompts*)

Application, Analysis

perform conducting patterns to recorded music (*review, hands-on*)

conduct while singing (*act out, sing*)

rehearse entrances and cut offs for uniformity (*guided practice*)

Synthesis, Evaluation

evaluate success at adjusting tempo and dynamics according to conductor's cues (*self-assess*)

sing with appropriate expression as interpreted by conducting cues (*perform*)

**D. understand appropriate concert etiquette, both as a performer and audience member
(G4:3,6;FA:1,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss when to applaud at concerts and appropriate audience responses to a variety of performance styles (*explain, discuss*)

view a variety of concert venues and describe observed roles of performer and audience member (*written reflection*)

Application, Analysis

demonstrate understanding of concert etiquette by modeling appropriate behavior (*demonstrate*)

gain concert etiquette experience by attending a wide variety of concerts (*field trip*)

Synthesis, Evaluation

critique etiquette of both performers and audiences in a concert setting (*written report*)

modify one's own behavior to demonstrate understanding of appropriate concert etiquette (*self-assess*)

Performance Level Assessment:

Personal responsibility and proper etiquette in the rehearsal and concert setting will be self-assessed by watching a specific performance video noting personal posture, self discipline, appropriate movement to and from the risers and the performance area. Promptness, preparedness and focus will be teacher assessed through observation.

History/Culture Strand

Measurable Learner Objective #4:

The student will understand and recognize various musical styles, historical periods and cultures (G1:1,2,3,9;G4:FA:4,5).

Content and Skills:

By the end of the 8th grade, the student should be able to:

A. recognize and connect major composers and their compositions from a variety of historical periods (G1:1,2,3,9;G4:1;FA:4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and review musical historical periods using posters, charts, pictures or historical timelines (*visuals, discuss*)

listen to a variety of choral styles from different time periods and discuss differences in sound and styles (*auditory examples, technology assisted*)

identify composer of a piece of literature used in class (*mastery review*)

Application, Analysis

research and report on a historical period or use props and costumes to connect to a period (*research*)

perform literature in a variety of musical styles (*sing, perform*)

view videos on composer autobiographies, identify period, and compare/contrast styles (*auditory examples, technology assisted*)

Synthesis, Evaluation

interpret literature in appropriate musical style (*guided practice*)

decide composer of a piece studied in class and match style to a historical period (*review, discuss*)

B. understand basic historical choral characteristic differences and the influence upon singing style and choral interpretation (G1:6,9;G2:4;G4:1;FA:5)

Instructional Activities and Strategies

Knowledge, Comprehension

explain and discuss social trends of a particular historical period and basic impact on musical composition (*lecture, discuss*)

listen to choral recordings from different historical periods and summarize size of groups, text differences and expressive elements used (*technology assisted, auditory examples, guided listening*)

Application, Analysis

use flashcards, games and listening excerpts to connect composers to a historical period (*visuals*)

apply expressive interpretation in singing according to historical style (*sing, perform*)

Synthesis, Evaluation

decide the historical period of a choral piece through listening for major stylistic elements (*auditory examples, review*)

modify a performance of a piece to reflect a different time period (*self-assess*)

C. recognize basic differences between music from a variety of cultures and the relationship of music to other arts and other disciplines outside the arts (G1:9;G2:1,3,4,5;FA:3,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

listen to musical examples and describe elements that make a cultural piece unique
(*discuss, auditory examples*)

view artwork, pictures, posters or artifacts connecting a specific culture to a piece of music currently being studied in class (*visuals, auditory examples*)

Application, Analysis

observe culturally diverse performances or use students or parents as resources for cultural
(*research*)

compare and contrast the common elements of art, dance and drama to music
(*essay, graphic organizer*)

Synthesis, Evaluation

create a poster to demonstrate major ideas when performing in a particular cultural style
(*graphic organizer*)

write a short essay on how music connects with math, social studies, science and language arts
(*essay*)

research cultures through technology, reports and collaborative work (*research, technology assisted*)

D. sing in a variety of languages, understand cultural nuances and interpretation of texts (G1:5,6,9;G2:1,2,5;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

explain and model specific nuances of a particular language (*student imitation*)

memorize treatment of vowels when performing in a specific language (*individual directed*)

explain and interpret meaning of text in another language (*discuss*)

Application, Analysis

sing music from different cultures in a variety of languages (*perform*)

compare differences in vocal inflection and production between languages (*review, discuss*)

adjust vowels, diction, expression and other elements as culturally appropriate
(*individual directed*)

invite a guest speaker to share language and interpretation (*verbalize patterns*)

Synthesis, Evaluation

listen to music from a specific culture and identify major elements observed
(*auditory examples, guided listening*)

critique a performance of a piece in a different language (*whole class evaluation*)

Performance Level Assessment:

Student identification and knowledge of musical styles, historical periods and cultural characteristics will be assessed through a written test with student constructed responses. Meter differences, tempo, dynamics and stylistic expressive elements of the musical pieces will be described using appropriate musical terms and vocabulary.

Criticism/Analysis Strand

Measurable Learner Objective #5:

The student will develop a capacity to reflect, analyze and evaluate individual and ensemble performances (G1:1,2,6,9;G2:1,3,4;G3:1,2,3,4,5;G4:1,6;FA:2,3,4).

Content and Skills:

By the end of the 8th grade, the student should be able to:

A. analyze a choral piece as preparation for performance (G1:1,2,5,6,8;G2:3,4;G3:5;G4:1;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

observe a written choral selection to determine key signatures, form, meter, tempo, symbols and expressive terminology (*written examples*)

describe and review the essential elements of written music that would be important to notice in sight reading (*mastery review*)

Application, Analysis

compare/contrast the musical elements of two different vocal selections (*whole class work*)

apply knowledge of form, expressive style and other elements of playing (*sing*)

Synthesis, Evaluation

critique appropriate choral rehearsal technique showing knowledge of styles and vocabulary
(*self-assess*)

interpret necessary elements within a selection in order to prepare for performance
(*individual directed*)

**B. critique individual and ensemble performances, using appropriate musical vocabulary
(G1:5,8;G2:1,4;G4:1;FA:3,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss elements required for a successful individual or ensemble performance (*whole class*)

use focused listening and explain observation of musical elements that made an individual or ensemble performance successful (*verbal prompts*)

Application, Analysis

analyze and diagnose singing problems of a performance (*sectional work*)

write a reflection of a personal performance (*individual directed*)

Synthesis, Evaluation

evaluate the musical performance and choral technique of an outside or visiting musical ensemble (*whole class evaluation*)

revise performance style by interpreting terminology within written music (*individual directed*)

**C. modify and improve performance as a result of self, peer, teacher or adjudicator's evaluation
(G1:2,5;G2:1,4;G3:1,5,6;G4:1,3,4;FA:2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss elements required for a successful individual or ensemble performance (*discuss*)

make a list of common musical terms and words used in lesson (*list*)

Application, Analysis

write a report on a solo and ensemble performance or concert (*written report*)

analyze strengths and weaknesses in personal or ensemble performances (*peer critique*)

Synthesis, Evaluation

modify personal performance as a result of a teacher, peer or adjudicator's critique (*individual directed, self-assess*)

support and defend individual or ensemble performance quality (*whole class evaluation*)

**D. interpret emotional expression and aesthetics in choral pieces
(G1:9;G2:1,3,4,5;G3:5;G4:1;FA:3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain different elements used in interpreting emotional expression in singing (*explain, discuss*)

identify terminology within a specific piece and the relationship to interpretation
(*written examples*)

Application, Analysis

sing using dynamics, phrasing, tempo, mood and other expressive elements to communicate
(*sing, perform*)

interpret and demonstrate composer's intentions for meaning or mood through performance
(*individual directed, guided practice*)

Synthesis, Evaluation

evaluate the success of aesthetic interpretation of an individual or ensemble (*peer critique*)

select appropriate aesthetic interpretation of musical piece (*perform*)

Performance Level Assessment:

Student ability to describe, analyze, interpret and evaluate performances will be assessed through observation of class discussion, through modified personal performance and through a written report on a performance.

Vocal Music 9-12

Product/Performance Strand

Measurable Learner Objective #1:

The student will understand and apply vocal technique to achieve proper choral tone (G1:1,3,6,7;G2:1,5;G3:1,2,3,4;FA:1).

Content and Skills:

By the end of the 12th grade, the student should be able to:

- A. demonstrate the ability to sing on pitch with good vocal tone and understand the relationship to proper breath control, sitting and/or standing posture (G1:7,7;G3:2,3;G4:1;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

describe posture which is conducive to good singing, (i.e., elevated sternum and rib, relaxed shoulders, jaw and throat) (*discuss*)

imitate breathing techniques modeled by the teacher (*model*)

Application, Analysis

demonstrate posture and proper breathing and analyze positive effect on vocal tone (*demonstrate*)

demonstrate physical control of the body and proper use of the vocal mechanism and muscles to sing correctly (*demonstrate*)

Synthesis, Evaluation

evaluate the correct use of both the vocal mechanism and the muscles required for singing (*teacher critique*)

change posture to improve breath control, pitch and vocal tone (*self-assess*)

- B. understand and apply correct vocal placement consistently (G2:5;G3:1,2,3;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

describe the different aspects of vocal placement, (i.e., use of open throat, tension free jaw, raised soft pallet, focus of tone in resonating chambers), to achieve proper vocal tone (*explain*)

review all elements needed in order to demonstrate proper vocal placement (*list*)

Application, Analysis

practice correct vocal placement when singing (*guided practice*)

place hands on jaw to feel the placement (*review*)

Synthesis, Evaluation

consistently modify vocal placement in order to improve correct vocal placement (*self-assess*)

self-assess vocal placement when singing (*self-assess*)

C. demonstrate correct vowel production, appropriate choral diction skills and articulate clear consonants (G2:5;G3:1,2,3;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

identify the differences between spoken and sung word pronunciations (*review*)

discuss the role of the articulators (i.e., teeth, tongue, lips) (*discuss*)

review the role of vowel production (i.e., pure vowel sounds v.s. diphthongs) in the development of skills for appropriate choral diction (*review*)

Application, Analysis

apply knowledge of pronunciation differences in spoken and sung words (i.e., sustain the first vowel and minimize the second vowel when singing a diphthong) (*mastery review*)

use the articulators properly in speaking and singing (*mastery review*)

demonstrate voiced and unvoiced aspirated and unaspirated consonants (*demonstrate*)

analyze vowels as darker or lighter through listening (*small group evaluation*)

Synthesis, Evaluation

evaluate the effect of correct vowel production on vocal tone (*whole class evaluation*)

discriminate between pure vowel sounds v.s. diphthongs (*guided listening*)

assess the consistent use of articulated consonants (*guided listening*)

change the production of consonants, vowels, diphthongs and diction. according to the musical system such as classical or jazz (*guided practice*)

D. recognize proper intonation, balance and blend within the choral ensemble (G2:5;G3:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

list the techniques necessary to achieve ensemble blend, such as tone placement, voice production and uniform vowels (*list*)

listen to examples of singing with correct intonation and describe (*guided listening, auditory examples*)

listen to examples of voices using falsetto and vibrato and discuss relationship to pitch
(*auditory examples, guided listening*)

Application, Analysis

demonstrate the ability to sing in tune with correct intonation (*guided practice*)

use warm-up exercises to practice tone placement, voice production and uniform vowels
(*guided practice*)

participate in audiation exercises (*guided practice*)

Synthesis, Evaluation

evaluate the balance, blend and intonation between all parts in a vocal ensemble
(*whole class evaluation*)

decide if the choral parts are balanced within a piece, evaluating balance of volume within sections, melodic interest, equal voicing and stylistic techniques (*sectional work*)

E. understand the effect of physical and mental preparation for singing (G1:6;G3:1,2,3,4,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the need for physical warm-ups before singing (*explain*)

memorize a variety of vocalizes (*sequential graduated difficulty*)

discuss benefits of whole body warm-ups (*discuss*)

Application, Analysis

use exercises for relaxation, stretching, articulators, breathing, posture and rhythmic coordination as a preparation for singing (*sequential graduated difficulty*)

sing exercises for focus, imagery, memory and spontaneity (*guided practice*)

internalize a pitch before singing (*guided practice*)

Synthesis, Evaluation

choose appropriate vocalizes to extend vocal range, breath control, flexibility or to work on vowel uniformity, articulators, passaggio, tone placement or for relaxation or stretching (*teacher directed*)

assess improved vocal technique through consistent application of vocal exercises (*self-assess*)

F. practice good health habits, understanding their relationship in maintaining the vocal mechanism, and understand the nature of the vocal maturation process (G1:1,3,6,7;G2:1,5;G3:1,2,3,4;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the effects of good health habits, including proper sleep and nutrition as they relate to the vocal mechanism (*discuss*)

explain the maturation process of the changing adolescent voice and discuss how to create a respectful and sensitive classroom climate allowing for development of those voices (*explain*)

Application, Analysis

practice good health habits, including proper sleep and nutrition to create and maintain a healthy vocal mechanism (*individual directed*)

analyze problems of the individual nature of the maturing voice (*questions*)

Synthesis, Evaluation

develop strategies to help the evolving voice (*teacher directed*)

design a personal plan to improve health habits (*individual directed*)

Performance Level Assessment

Student ability to apply proper vocal technique and to achieve proper choral tone will be assessed by listening to the singing of a student alone and within a small group and rating tone quality, accuracy of pitch, proper breathing, posture, appropriate choral diction skills and appropriate balance and blend within the ensemble.

Measurable Learner Objective #2:

The student will read and interpret standard musical notation, apply knowledge of musical elements, refine sight reading skills and demonstrate quality musicianship (G1:4,5,6,10;G3:1,2,3,4,5;FA:2,3).

Content and Skills:

By the end of the 12th grade, the student should be able to:

- A. appropriately respond to standard notation, symbols and terminology within printed music (G1:4,5,6;G3:1,2,3,4,5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

recognize all symbols, terminology, meters, key changes and expressive markings within a piece of choral music (*review*)

describe changes needed in performance, responding to written terminology, including all tempo, expressive and interpretative markings (*explain*)

Application, Analysis

perform with appropriate interpretation as written (*perform*)

identify all significant markings in a piece of music in preparation for singing (*mastery review*)

Synthesis, Evaluation

modify performance interpretation of written music as a result of a critique (*peer critique*)

evaluate an ensemble's interpretation and application of terminology in a piece
(*whole class evaluation*)

B. demonstrate advanced melodic reading skills and an aural discrimination of intervals
(G1:4,5;G3:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the importance of identifying the melody part in a choral arrangement and knowing its relationship to the total composition (*review*)

identify a melodic phrase and listen for phrase interpretation within the musical line (*guided listening*)

Application, Analysis

apply appropriate inflection in a melodic phrase creating motion with vocal energy (*guided practice*)

aurally and visually identify and correctly sing intervals in musical examples
(*sequential graduated difficulty*)

practice identifying and singing intervals and tonal patterns with increased accuracy
(*guided practice*)

Synthesis, Evaluation

decide if melodies are: major, minor, modal, chromatic or composed with whole tones
(*whole class evaluation*)

sight read a melody accurately noting key, meter, phrasing and all interpretive markings
(*mastery review, perform*)

C. recognize and accurately perform advanced rhythmic patterns and respond to various meters
(G1:8,10;G2:1,2,5;G3:1,3,4;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize the importance of pulse consistency in an ensemble performance (*review*)

isolate difficult rhythmic patterns within a piece for practice (*proceduralize*)

Application, Analysis

clap or count out rhythmic phrases in a variety of meters and tempos (*clap patterns*)

sing choral literature with complex and changing meters with increased accuracy
(*sequential graduated difficulty*)

Synthesis, Evaluation

decide the meter of a piece by listening (*guided listening, auditory examples*)

perform complex rhythmically challenging pieces and assess by listening to a tape
(*technology assisted, self-assess*)

D. demonstrate ability to read and maintain an independent part within a vocal score with increased accuracy (G1:6,7,8;G2:5;G3:3,,G4:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

review how to follow an independent part in a vocal score (*review*)

recognize a harmonically accurate performance (*auditory examples, guided practice*)

Application, Analysis

independently sing a harmony part with other vocal lines (*guided practice*)

hear an independent vocal line against a harmony part (*guided listening*)

practice daily sight reading exercises in a variety of major and minor keys (*sequential graduated difficulty*)

Synthesis, Evaluation

evaluate individual and/or ensemble harmonic accuracy (*small group evaluation*)

suggest changes to improve harmonic balance within an ensemble (*whole class work*)

E. aurally and visually recognize harmonic structures, texture, timbre and form within a song (G1:2,5,6;G4:1;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

memorize major/minor scales (*individual directed*)

discuss how tonality and texture help express mood or meaning (*discuss*)

describe similarities and contrasts in sections of a musical piece (*small group work*)

Application, Analysis

harmonize with others in a variety of tonalities, responding to changing key signatures (*perform*)

perform choral selections with appropriate timbre for the style of vocal literature (*whole class evaluation*)

analyze entrances in a contrapuntal piece (*auditory examples*)

Synthesis, Evaluation

decide the form of a piece by listening (*auditory examples, guided listening*)

vocally create a specific timbre (*experiment*)

F. identify and respond to a wide range of musical terminology, dynamics, tempos, expressive and interpretive markings in performance and understand how they pertain to specific ensembles or styles (G1:5,6; FA:2,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

model the physical skills used to produce controlled dynamics (*guided practice*)

memorize and define all vocabulary, concepts and terms in various languages
(*individual directed*)

explain origin of languages found in choral literature terminology (*written examples*)

Application, Analysis

physically produce controlled dynamics as determined by the conductor or suggested by the composer/editor (*perform*)

demonstrate an expanded range of dynamics in singing (*perform*)

Synthesis, Evaluation

evaluate correct interpretation of dynamics, tempo and other expressive markings within a performance piece (*peer critique*)

suggest modifications to improve expression (*peer critique*)

decide how one might modify tempo and dynamics to create appropriate expression in a piece of music (*questions, verbal prompts*)

Performance Level Assessment:

Student ability to read and interpret standard musical notation, to apply musical concepts and to demonstrate quality musicianship will be assessed by observing accuracy of student reading and interpretative skills. Observance of key changes, meter, melodic and rhythmic accuracy, proper dynamic level, expressiveness and phrasing will also be assessed through performance.

Measurable Learner Objective #3:

The student will demonstrate personal responsibility in rehearsal and performance settings and understand rehearsal and concert etiquette (G4:3,4,6,7;FA:1).

Content and Skills:

By the end of the 12th grade, the student should be able to:

A. develop independent practice habits (G1:6;G4:6;FA:1,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss how to isolate difficult passages for practice and describe a sequential approach to efficiently address them (*discuss*)

memorize a variety of vocal warm-ups and systematic routines to help build individual skill level
(*sequential graduated difficulty*)

Application, Analysis

model consistent and appropriate individual focus and discipline within rehearsal and concert settings
(*model*)

rehearse individual part with practice tape (*individual directed*)

demonstrate ability to make a personal practice plan (*individual directed*)

Synthesis, Evaluation

decide personal strengths and weaknesses in individual performance and modify practice for improvement (*self-assess*)

modify practice routine to specifically address improvements suggested by the teacher or an adjudicator (*self-assess*)

**B. demonstrate an understanding of personal responsibility within the choral ensemble
(G4:3,4,6,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the ways that personal responsibility and performance affects the whole ensemble (*discuss*)

describe what it means to be a member of a team and list attributes of an outstanding choral member
(*pair and share*)

Application, Analysis

demonstrate cooperation, collaboration, consistent work ethic, focus and sensitivity to individual voices within rehearsals (*guided practice*)

organize, rehearse and perform in small vocal ensembles (*small group work*)

Synthesis, Evaluation

evaluate personal contributions to ensemble success of being prepared, prompt, focused on work with an attitude conducive to cooperation and collaboration (*self-assess*)

critique stage presentation of a performance (*whole class evaluation*)

C. interpret and respond to conducting patterns and choral styles (G1:6;G4:6;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the meaning of non-verbal communication and give examples (*discuss*)

imitate conducting patterns in a variety of meters and tempos (*student imitation*)

Application, Analysis

follow a variety of conducting styles responding to a variety of tempos, dynamic levels and expressive gestures (*perform*)

rehearse uniformed entrances and cut-offs (*guided practice*)

Synthesis, Evaluation

evaluate choral ensemble's ability to respond appropriately to conductor's cues (*teacher/adjudicator critique*)

evaluate ability to follow conductor in a variety of choral styles (*teacher/adjudicator critique*)

- D. demonstrate appropriate concert etiquette, both as a performer and audience member and understand the relationship between mental attitude, focus, preparedness and quality of performance (G4:3,6;FA:1,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the meaning of concert etiquette in rehearsal and concert settings and list expectations (*list*)

discuss appropriate audience and performer responses in varying venues (*review*)

Application, Analysis

apply appropriate attitude, focus and preparedness for concerts and/or daily work (*individual directed*)

demonstrate appropriate stage and audience behaviors in a variety of concert settings (*demonstrate*)

Synthesis, Evaluation

evaluate the relationships between individual and ensemble decorum and appearance with audience response and quality performance (*whole class evaluation*)

evaluate focus of a choral ensemble through viewing a taped performance (*technology assisted*)

Performance Level Assessment

Student responsibility and concert etiquette will be assessed by taping and watching a live performance and using a scoring guide to rate student ability to help create a unified approach in focus, response to conducting cues, appropriate decorum and stage presentation. Individual responsibility of being consistently prepared, prompt and collaborative will be factored in.

History/Culture Strand

Measurable Learner Objective #4:

The student will understand and recognize the relationships between various musical styles, historical periods and cultures as they relate to vocal repertoire (G1:1,2,5,6,9;G2:3,4,5;G4:1;FA:3,4,5).

Content and Skills:

By the end of the 12th grade, the student should be able to:

- A. perform choral music from various historical periods, recognizing major corresponding composers (G1:1,2,5,6,9,10;G2:3,4,5;G4:6;FA:1,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize differences in the interpretation of music notation and symbols in different historical periods of music, such as Renaissance, Romanic, Classical or Popular (*teacher directed, auditory examples*)

summarize major characteristics of the musical style of a specific composer, relating the historical period and social/musical trends of the time period (*whole class work*)

listen to choral recordings from different historical periods and summarize the size of the ensembles, text differences and expressive elements used (*auditory examples*)

discuss how composers have used musical forms in choral compositions (*discuss*)

Application, Analysis

perform vocal pieces representing different styles and historical periods and apply nuances (*perform*)

compare and contrast styles of pieces being prepared for a concert and discuss how to address those differences in singing and interpretation (*questions, verbal prompts*)

analyze the basic historical choral characteristic differences and the influence upon singing style and choral interpretation (*small group work*)

Synthesis, Evaluation

justify interpretation of expressive elements, tempo and dynamics based on knowledge of a specific historical time period of a composition (*essay*)

suggest the significance of historical influences upon choral literature (*teacher directed*)

listen to recorded examples of a masterwork being studied in class and decide which musical and stylistic elements were emphasized in the performance according to the historical period and style (*auditory examples, technology assisted*)

B. develop a variety of physical and musical skills needed for performance in a vocal jazz ensemble, show choir or a musical theatrical production (G2:5;G3:2,3;G4:3,4,5,6;FA:1,3)

Instructional Activities and Strategies

Knowledge, Comprehension

memorize music and choreographic routines (*proceduralize*)

recognize and define jazz, show choir or musical theatre vocabulary (*discuss*)

discuss the importance of uniformity and spatial relationships within a stage performance (*discuss*)

Application, Analysis

demonstrate good posture, carriage and singing skills while moving (*model, guided practice*)

apply all proper musical skills while in motion on stage (*flexible grouping*)

practice using peripheral vision to maintain relative position within the formation and during transitions on stage (*guided practice*)

perform a memorized choreographed routine on stage using appropriate musical technique (*proceduralize*)

Synthesis, Evaluation

critique a performance by viewing a video or a live performance (*whole class evaluation*)

suggest ways to improve individual and ensemble stage performances (*questions, verbal prompts*)

evaluate the relationship between positive, committed attitudes and successful achievement (*self-assess*)

use feedback and evaluation from judges and clinicians to improve individual or ensemble performance (*whole group*)

C. recognize characteristic differences of music representing various cultures and sing in a variety of languages, interpreting texts and applying cultural nuances (G1:5,6,9;G2:1,2,5;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

listen to and identify music of various cultures and ethnic groups and discuss characteristics (*auditory examples, discuss*)

discuss the text, word stress, poetic value and composer's intent in a culturally diverse song (*questions*)

review treatment of vowels in a specific language (*review*)

Application, Analysis

perform in a variety of languages and identify cultures of origin (*perform*)

demonstrate the characteristic melodic or rhythmic style, tone, quality, vocal inflections or expressive elements to reflect a specific culture (*perform*)

compare and contrast the tone quality, texture and expressive elements in a variety of songs from different cultures (*whole group discussion*)

Synthesis, Evaluation

modify performance norms to match the cultural expectations of a vocal piece (*perform*)

suggest how vocal music reflects a culture (*questions*)

evaluate appropriate stylistic interpretation of a musical selection (*peer critique*)

D. understand the interdisciplinary relationship between music, other arts and disciplines outside the arts (G1:2,6,9;G2:4;FA:4)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the physics of sound and its application to choral balance (*discuss*)

explain how folk songs reflect styles, cultures or historical events (*explain*)

Application, Analysis

compare various configurations and subdivision of the beat in mathematical terms (*teacher directed*)

analyze how music and art have developed similarly in a specific time period, such as the Impressionistic or Romantic period, as a result of social trends and values (lecture)

Synthesis, Evaluation

suggest how music, art, drama and dance are integrated in the production of musical theatre and decide how each works together to communicate to audiences (*pair and share*)

evaluate how the performance style of a choral masterwork reflects the time period in which it was written (*whole class evaluation*)

Performance Level Assessment:

Student understanding of the relationship of music to history, culture and other subjects will be assessed through a performance that reflects appropriate stylistic elements. In a Renaissance work, students should know that singing has a lighter, straight tone with no vibrato. In a Romantic piece, students should know that singing would be more full bodied, have a darker tone and would incorporate vibrato. Interpretation of expressive elements and application of diction should be appropriate for the time period.

Criticism/Analysis Strand

Measurable Learner Objective #5:

The student will develop a capacity to reflect, analyze and evaluate individual and ensemble performances (G1:1,2,6,9;G2:1,3,4;G3:1,2,3,4,5;G4:1,6;FA:2,3,4).

Content and Skills:

By the end of the 12th grade, the student should be able to:

- A. use appropriate musical vocabulary to analyze and critique a performance, demonstrating advanced aural awareness (G1:2,8,9;G2:1,4;Gr:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

define aural awareness and discuss specific things to listen for when analyzing the quality of a performance (*review*)

explain new terminology as it appears in classroom choral repertoire and review other vocabulary needed for a critique (*discuss*)

Application, Analysis

make a classroom checklist or rubric that could be used to critique a performance using appropriate music vocabulary (*whole class work*)

use student led sectionals to listen to and analyze vocal work for improved performance (*individual directed*)

Synthesis, Evaluation

suggest ways to improve uniform diction, intonation, dynamics, phrasing, balance and blend (*sectional work*)

critique a peer's performance (*peer critique*)

- B. modify and improve personal performance as a result of critical analysis or as a result of a peer, teacher or adjudicator's evaluation (G1:2,6;G2:2,5;G3:1,2,3,4,6,7;FA:1,3)

Instructional Activities and Strategies

Knowledge, Comprehension

examine adjudicator's evaluation sheets and discuss comments (*discuss*)

discuss different interpretations of critics' evaluations, understanding the subjective nature of a critique (*teacher directed*)

Application, Analysis

diagnose personal strengths and weaknesses in performance skills in relation to a solo or ensemble performance (*self-assess*)

compare and contrast two separate personal performances through listening to a tape
(*individual directed*)

Synthesis, Evaluation

evaluate the efficiency of personal practice skills to improve one's personal performance and suggest ways to break down difficult material for practice (*self-assess*)

make modifications and personal improvements as a result of a teacher, or an adjudicator's suggestions (*teacher critique*)

**C. understand and demonstrate an awareness of musical aesthetics in choral repertoire
(G1:1,9;G2:1,3,4,5;G3:5;G4:1;FA:3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain that aesthetics is the relationship of music to the human senses and intellect (*explain*)

discuss ways of how one might communicate to an audience through performance and how audiences can be affected by the mood of a piece or meaning of the text (*discuss*)

Application, Analysis

analyze the intended communication by a composer within his/her composition (*questions*)

perform a choral piece with intended expressive elements to convey a specific mood or message
(*perform*)

Synthesis, Evaluation

evaluate if a composer's intentions were communicate to the audience by an individual or ensemble performance (*whole group evaluation*)

decide how the conductor can be the aesthetic link between interpreting the music and directing the ensemble in clarifying intended expression and communication (*whole class evaluation*)

Performance Level Assessment:

Student ability to reflect, analyze and evaluate individual and ensemble performance will be assessed by observing vocabulary and understanding of concepts through class discussions, by demonstrating the ability to make modifications in performance through self-assessment or other evaluations and through the ability to critique a peer's performance accurately.

Orchestra 3-5

Product/Performance Strand

Measurable Learner Objective #1

The student will develop and demonstrate basic proper instrumental care and playing technique (G1:6;G3:1,2,3,4,6,7;FA:1).

Content and Skills

By the end of the 5th grade, the student should be able to:

A. care for and maintain stringed instruments, music and equipment (G1:6;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

describe the elements of good instrument care (*explain*)

explain maintenance procedures for equipment and music (*explain, model*)

Application, Analysis

demonstrate the methods of proper care and maintenance (*model, hands-on*)

apply correct procedures for rosinning the bow, tightening and loosening the bow, handling, cleaning and storing the instrument (*hands-on, guided practice*)

Synthesis, Evaluation

decide and isolate problems with the functionality of personal instrument (*reflection*)

suggest various safety procedures to care for stringed instruments (*pair and share*)

B. demonstrate correct posture as it relates to tone production, intonation and instrument placement (G1:6;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the importance of good posture (*explain, model*)

review steps to achieve correct posture and bow hold (*outline*)

Application, Analysis

use elements of correct body posture, correct standing/seating to the instrument (*model, guided practice*)

demonstrate elements of correct instrument position (*model, guided practice*)

Synthesis, Evaluation

critique correct posture and instrument placement (*self-assess*)

assess tone production and intonation (*guided practice*)

C. demonstrate right-hand bowing skills as they relate to tone production, articulation and rhythmic execution (G1:6;G2:5;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

define the elements of correct bowhold and bow placement on the string (*discuss, model*)

identify different applications of appropriate bow techniques and pizzicato (*discuss, model*)

Application, Analysis

practice appropriate bow techniques (*model, student imitation, guided practice*)

use correct weight speed and bow placement (*model, student imitation, guided practice*)

use lift and set bow technique (*model, student imitation, guided practice*)

demonstrate all learned rhythm patterns with correct bow direction (*individual directed*)

play using all parts of the bow (*individual directed*)

Synthesis, Evaluation

judge correct bow distribution (*teacher critique*)

decide appropriate style and bow technique such as string crossing, staccato, detache, slurs, smooth and detached and double stops (*individual directed, guided practice*)

D. demonstrate left-hand skills as they relate to proper intonation and tone production (G1:6;G2:5;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

identify elements of correct hand shape and correct placement of each finger (*model, explain*)

discuss proper left-hand technique as it relates to intonation and tone production (*discuss, model*)

Application, Analysis

demonstrate correct hand, wrist and finger shape appropriate to instrument (*model, guided practice*)

play with correct finger placement and patterns appropriate to instrument (*discuss, model*)

Synthesis, Evaluation

adjust finger placement to play in tune (*experiment, hands-on, guided listening*)

assess hand shape for good tone production (*experiment, hands-on, guided listening*)

Performance Level Assessment:

Proper instrumental care and playing technique should be evaluated through listening, observing individual performance and rated using a rubric created by the district orchestra staff.

Measurable Learner Objective #2

The student will read and interpret basic musical notation and expressive symbols and apply knowledge of musical elements (G1:5,6;G2:2,5;G4:5,6;FA:1;2).

Content and Skills

By the end of the 5th grade, the student should be able to:

- A. read and understand standard musical notation as it relates to each instrument (G1:5,6;G2:2,5;G4:5,6;FA:1;2)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify basic symbols of standard musical notation (*questions, review*)

recognize notated pitches and rhythms in relation to each instrument
(*visual, auditory example, model*)

Application, Analysis

use knowledge of theory and listening when playing (*guided listening, play*)

demonstrate knowledge of staff, clef, musical alphabet, barlines and measures
(*questions, guided practice*)

apply concepts of basic theory and finger patterns of the keys of D,G and C major scales
(*guided practice*)

Synthesis, Evaluation

sight read elementary string orchestra music combining previous knowledge in playing
(*sequential graduated difficulty*)

assess individual or peer success at reading a piece of music
(*small group, individual evaluation*)

- B. identify and respond to musical terminology, including tempo and dynamic markings (G1:5,6,8;G2:2,5;G4:5,6;FA:1;2)**

Instructional Activities and Strategies

Knowledge, Comprehension

review musical terminology through the use of visual aides, method books, bulletin boards, chalk boards or charts (*visuals*)

discuss new terminology as it appears in repertoire (*questions, discuss*)

Application, Analysis

correctly apply tempo, expression and bowing markings appropriate to the music (*hands-on, guided practice*)

analyze and follow all symbols related to the form of a piece (*written examples, guided practice*)

Synthesis, Evaluation

rank performances according to correct interpretation of tempos and dynamics (*whole class evaluation*)

mentally or kinesthetically synthesize elements of written music as a preparation prior to playing (*mastery review*)

C. recognize and develop basic melodic and rhythmic reading skills (G1:5,6;G2:2,5;G4:5,6;FA:1;2)

Instructional Activities and Strategies

Knowledge, Comprehension

introduce and review note names for all open strings and finger numbers for all pitches (lecture, model, visuals)

memorize pitch names on staff and fingerings (*review, student directed*)

locate rhythmic or melodic patterns within a piece (*questions, verbal prompts*)

Application, Analysis

count out, clap or bow basic patterns in rhythm (*student imitation, model, guided practice*)

use a variety of games or use visuals to reinforce note reading (*whole class work*)

Synthesis, Evaluation

combine various common rhythm patterns within a piece (*sequential graduated difficulty*)

compare rhythmic and melodic patterns within sections or phrases of a piece (*verbal prompts, whole class evaluation*)

D. read simple pieces while recognizing and responding to key signatures, meters, articulation markings and form (G1:5,6;G2:2,5;G4:5,6;FA:1;2)

Instructional Activities and Strategies

Knowledge, Comprehension

locate and identify key signatures (*guided practice*)

recognize: 4/4, 3/4 and 2/4 time signatures (*guided practice*)

Application, Analysis

play the correct scale with appropriate finger patterns
(*model, student imitation, play patterns*)

demonstrate a variety of articulations including slurs, staccato, legato and accents
(*model, student imitation, play patterns*)

Synthesis, Evaluation

discover the number of phrases within a simple piece (*pair and share*)

visually or aurally differentiate between same, similar and different phrases
(*whole class evaluation*)

Performance Level Assessment:

Progress in music reading should be assessed through listening and observing individual's skill at playing the written music, observing correct interpretation of pitch, rhythm, dynamic, time and key signatures and expressive markings within the music using a rubric designed by district orchestra staff.

Measurable Learner Objective #3

The student will develop listening skills and demonstrate responsibility in both rehearsal and performance settings (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1).

Content and Skills

By the end of the 5th grade, the student should be able to:

- A. understand correct intonation, tone and balance of individual, section and the whole ensemble (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify major elements of ensemble performance, including bow direction, dynamics, rhythmic and pitch accuracy (*guided listening and practice*)

explain the importance of proper preparation for classwork and performance (*explain, model*)

discuss adjustments needed for improved intonation (*discuss, hands-on, model*)

Application, Analysis

practice discriminating listening skills (*teacher directed, guided listening*)

play with increased awareness of proper balance and blend between the sections of the ensemble (*sectional work, small group evaluation*)

Synthesis, Evaluation

isolate and assess strengths and weaknesses of intonation, tone and balance in an ensemble (*whole class evaluation*)

adjust individual or section volume to create a better balance within the ensemble (*teacher critique, guided practice*)

B. understand appropriate rehearsal and concert etiquette, both as a performer and audience member (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and list expected procedures that are basic to good classroom structure (*list, discuss*)

review appropriate concert behaviors expected from audiences members and performers (*explain, discuss*)

Application, Analysis

demonstrate appropriate rehearsal/class and concert methods, routine and etiquette (*proceduralize, guided practice*)

experience appropriate concert etiquette by taking a field trip to symphonic performances or outside concerts (*field trip, discuss*)

model desired etiquette (*verbal prompts, review, model*)

Synthesis, Evaluation

decide appropriate audience behavior, when to clap, move or talk during a concert (*whole class evaluation*)

assess the success of a classroom rehearsal (*self-assess, teacher critique*)

C. understand and apply independent practice habits (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain and model a variety of practice techniques to foster independent learning (*list, discuss*)

memorize systematic steps and procedures for skill building (*individual directed*)

Application, Analysis

set independent practice goals (*individual and teacher directed*)

isolate difficult passages for detailed practice (*guided practice*)

demonstrate ability to practice independently, efficiently and effectively (*proceduralize*)

Synthesis, Evaluation

self-assess needs for improvement (*individual directed*)

change playing, responding to evaluation or recommendation (*experiment, self-assess*)

D. gain an understanding of responsibility as a member of an ensemble

(G1:6;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

introduce and recognize basic conducting patterns (*guided practice*)

explain the importance of individual responsibility as it contributes to the group success
(*explain, discuss*)

list ways one can contribute to the ensemble (*discuss, list*)

Application, Analysis

practice responsibility through consistent attendance, with instrument and music
(*individual directed*)

demonstrate preparation through home practice (*individual directed, guided practice*)

respond to basic conducting patterns and work for unified sound in ensemble
(*play, guided practice*)

Synthesis, Evaluation

organize cooperative learning through pair and share to practice music (*small group work*)

systematically self-assess, set and revise goals for improvement
(*individual directed, self-assess*)

Performance Level Assessment:

Responsibility in both the personal and ensemble setting will be self-assessed using a written survey and through teacher observation of individual practice habits, focus in rehearsal and performance settings and consistent attendance and preparedness.

History/Culture Strand

Measurable Learner Objective #4

The student will develop a beginning knowledge of various musical styles as they relate to historical periods and cultures (G1:1,2,5,6,9;G2:3,4,5;G3:5;G4:1;FA:3;4;5).

Content and Skills

By the end of the 5th grade, the student should be able to:

A. perform music of various periods and styles (G1:1,2,5,6,9,10;G2:3,4,5;G4:6;FA:1;4;5)

Instructional Activities and Strategies

Knowledge, Comprehension

explain and model different bowing styles, including classical, fiddle or jazz
(*technology assisted, auditory examples*)

listen to variety of musical examples through recordings or view and listen to various styles through performance videos (*technology assisted, auditory examples*)

invite guest artists into the classroom to demonstrate a particular style (*auditory examples*)

Application, Analysis

demonstrate appropriate basic bowing styles, articulation and dynamics
(*student imitation, bow patterns*)

display posters, charts, timelines of historical periods (*visuals*)

demonstrate appropriate styles for current repertoire (*demonstrate, model*)

Synthesis, Evaluation

decide by listening the style of a piece or musical excerpts (*guided listening*)

compare and contrast classical and fiddle styles (*Venn diagram*)

B. perform music of various cultures, ethnic groups and nationalities (G1:1,2,5,6,9,10;G2:3,4,5;G4:6;FA:1;4;5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss how to play to reflect a cultural style (*auditory examples, discuss*)

listen and describe basic attributes of a piece of music that represents a particular culture
(*auditory examples, discuss*)

Application, Analysis

play and recognize a variety of folk pieces from different countries (*hands-on, play*)

play patriotic pieces or selected music that represents a nationality (*hands-on, play*)

Synthesis, Evaluation

modify a simple piece to reflect a variety of styles (*experiment, auditory examples*)

compare pieces from different cultures and describe differences in sound (*Venn diagram*)

C. recognize major composers from current repertoire (G1:1,2,6,9;G2:3,4,5;FA:1;4;5)

Instructional Activities and Strategies

Knowledge, Comprehension

read stories or autobiographical information about composers of pieces from current repertoire (*teacher directed*)

locate the name of a composer on a piece of music (*individual directed, guided practice*)

Application, Analysis

view a video of a major composer (*technology assisted, auditory examples*)

play "Ode To Joy" and relate to Beethoven's 9th Symphony (*play, explain*)

Synthesis, Evaluation

independently bring material or information to class about a composer from computer research, or reading (*research, individual directed*)

decide the correct major composer for familiar class pieces (*guided listening*)

Performance Level Assessment:

Aural recognition of musical styles and recognition of introduced composers should be assessed through playing a musical excerpt and having the student to match the excerpt to a specific style or composer, using a written quiz.

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will develop a capacity to reflect, describe, analyze and evaluate individual and ensemble performances (G1:1,2,4,6,7,9;G2:2,3;G3:5;G4:1;FA:2,3,4,5).

By the end of the 5th grade, the student should be able to:

A. analyze the correlation between proper posture and tone, intonation and performance (G1:1,2,4,6,7,9;G2:2,3;G3:5;G4:1;FA:2,3,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize proper posture (*guided practice, model, questioning*)

identify correct intonation (*guided listening*)

Application, Analysis

match pitches for correct intonation (*demonstrate, guided listening*)

practice elements of correct posture (*guided practice*)

Synthesis, Evaluation

listen to individual and ensemble performance and compare the relationship of intonation to proper posture (*guided listening, discuss*)

observe and assess correct posture of individual or ensemble during a performance by watching a video of that performance (*peer critique*)

**B. understand and assess elements of individual and group performance
(G1:1,2,4,6,7;G2:2,3,4;G3:5;G4:1,3,6,7;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

review how to follow a director or an accompanying instrument (*discuss, review*)

identify skills required for successful solo and ensemble performance, including unified bow direction, articulation, intonation and balance (*list*)

Application, Analysis

apply knowledge of bow direction, articulation, intonation and balance to improve individual playing with increased awareness (*hands-on, guided practice*)

diagnose obvious performance playing problems, individually or within the ensemble (*guided listening*)

Synthesis, Evaluation

modify personal playing as a result of self, peer or teacher critique (*guided listening, play*)

evaluate a performing ensemble for bow direction, success at responding to director and performer's proper etiquette (*whole group evaluation*)

C. use appropriate musical vocabulary (G1:5,10;G2:1,2,3;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

make a list of commonly used musical terms as found in repertoire (*list, review*)

read and understand musical terms and markings found in current music (*review, discuss*)

Application, Analysis

use appropriate musical language when describing what is heard (*questions, verbal prompts*)

look up definitions of music vocabulary in a glossary (*hands-on, research*)

Synthesis, Evaluation

adjust playing to reflect new knowledge of printed terms within the written music
(*guided listening, practice*)

critique a performance using appropriate vocabulary (*written reflection*)

**D. improve performance as a result of self, peer or teacher evaluation
(G1:2,6;G2:2,5;G3:1,2,3,4,6,7;FA:1,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss correct procedures for practicing (*list, discuss*)

memorize warm-up routines (*review*)

Application, Analysis

isolate difficult passages for practice (*individual directed*)

demonstrate improved playing skills worked on in practice during performance
(*play, individual directed*)

Synthesis, Evaluation

emulate teacher modeled playing example (*student imitation*)

revise personal performance as a result of self, peer or teacher evaluation (*perform*)

Performance Level Assessment:

The ability to analyze and describe musical performance should be assessed by an oral or written reflection, which evaluates tone, unified bowing, articulation, intonation, balance and appropriate etiquette, using relevant music vocabulary.

Orchestra 6-8

Product/Performance Strand

Measurable Learner Objective #1

The student will develop and demonstrate basic proper instrumental care and playing technique (G1:6;G3:1,2,3,4,6,7;FA:1).

Content and Skills

By the end of the 8th grade, the student should be able to:

A. care for and maintain stringed instruments, music and equipment (G1:6;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

review the elements of good instrument care (*questions*)

review maintenance procedures for equipment and music (*review, model*)

Application, Analysis

apply the methods of proper care, maintenance and cleaning, handling and storing of instruments (*model, hands-on*)

consistently apply correct procedures for rosinning the bow, tightening and loosening the bow (*mastery review, hands-on*)

Synthesis, Evaluation

decide and isolate problems with the functionality of personal instrument (*self-assess*)

suggest various safety procedures to care for stringed instruments (*pair and share*)

B. demonstrate correct posture as it relates to tone production, intonation and instrument placement (G1:6;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

review the importance of good posture (*questions, mastery review*)

review steps to achieve correct posture and bow hold (*outline*)

Application, Analysis

use elements of correct body posture, correct standing/seating to the instrument (*model, guided practice*)

demonstrate elements of correct instrument position (*model, guided practice*)

Synthesis, Evaluation

critique correct posture and instrument placement (*self-assess, teacher assess*)
assess tone production and intonation (*guided practice*)

C. demonstrate appropriate right-hand bowing skills as they relate to tone production, articulation and rhythmic execution (G1:6;G2:5;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

define the elements of correct bowhold and bow placement on the string (*discuss, model*)

identify different applications of appropriate bow techniques and pizzicato (*discuss, model*)

Application, Analysis

practice appropriate bow techniques (*model, student imitation, guided practice*)

use correct weight speed and bow placement (*model, student imitation, guided practice*)

use lift and set bow technique and correct bow direction appropriate for repertoire
(*model, student imitation, guided practice*)

demonstrate all learned rhythm patterns with correct bow direction (*individual directed*)

play using all parts of the bow (*individual directed*)

Synthesis, Evaluation

evaluate correct bow distribution (*teacher critique*)

decide appropriate style and bow technique, such as: string crossing, staccato, detache, slur, smooth and detached, detach or double stops as appropriate for repertoire
(*individual directed, guided practice*)

D. demonstrate appropriate left-hand skills as they relate to accurate intonation and tone production (G1:6;G2:5;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

review elements of correct hand shape and correct placement of each finger (*mastery review*)

review proper left-hand technique as it relates to intonation, tone production, key signature, vibrato and positions (*discuss, model*)

Application, Analysis

apply correct hand, wrist and finger shape appropriate to instrument (*model, guided practice*)

play with correct finger placement and patterns appropriate to instrument (*discuss, model*)

Synthesis, Evaluation

adjust finger placement to play in tune (*experiment, hands-on, guided listening*)

assess hand shape for good tone production (*experiment, hands-on, guided listening*)

Performance Level Assessment:

Proper instrumental care and playing technique should be evaluated through listening, observing individual performance and rated using a rubric created by the district orchestra staff.

Measurable Learner Objective #2

The student will read and interpret basic musical notation and expressive symbols and apply knowledge of musical elements (G1:5,6;G2:2,5;G4:5,6;FA:1;2).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. read and understand standard musical notation as it relates to each instrument and demonstrate knowledge of theory and ear training as it relates to orchestral repertoire (G1:5,6;G2:2,5;G4:5,6;FA:1;2)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify symbols of standard musical notation (*questions, review*)

recognize notated pitches and rhythms in relation to the repertoire
(*visual, auditory example, model*)

Application, Analysis

apply knowledge of theory and listening while playing (*guided listening, play*)

demonstrate knowledge of musical notation as it relates to the repertoire
(*questions, guided practice*)

apply concepts of basic theory and finger patterns of the keys of: C,D,F,G, A, Bb,
major scales and g minor scale (*guided practice*)

Synthesis, Evaluation

sight read appropriate middle school orchestra music combining previous knowledge in playing
(*sequential graduated difficulty*)

assess individual or ensemble success at reading a piece of music
(*small group, individual evaluation*)

B. identify and respond to musical terminology, including tempo and dynamic, expressive and interpretive markings (G1:5,6,8;G2:2,5;G4:5,6;FA:1;2)

Instructional Activities and Strategies

Knowledge, Comprehension

review musical terminology through the use of visual aides, method books, bulletin boards, chalk boards, charts or hand-outs (*visuals*)

discuss new terminology as it appears in repertoire (*questions, discuss*)

Application, Analysis

apply tempo, expression and bowing markings appropriate to the music (*hands-on, guided practice*)

analyze and follow all symbols related to the form of a piece (*written examples, guided practice*)

Synthesis, Evaluation

assess performances according to correct interpretation of tempos and dynamics (*whole class evaluation*)

mentally or kinesthetically synthesize elements of written music as a preparation prior to playing (*mastery review*)

C. develop more complex melodic and rhythmic reading skills (G1:5,6;G2:2,5;G4:5,6;FA:1;2)

Instructional Activities and Strategies

Knowledge, Comprehension

review note names, finger numbers for positions appropriate to instrument and repertoire (lecture, model, visuals)

memorize note names on staff and fingerings appropriate to instrument (*review, student directed*)

identify rhythmic or melodic patterns within a piece (*questions, verbal prompts*)

Application, Analysis

count, clap and bow basic rhythmic patterns appropriate to repertoire (*student imitation, model, guided practice*)

use a variety of games or use visuals to reinforce note reading (*whole class work*)

Synthesis, Evaluation

decide how many places a specific rhythm pattern occurs within a piece (*sequential graduated difficulty*)

compare rhythmic and melodic patterns within sections or phrases of a piece (*verbal prompts, whole class evaluation*)

- D. analyze and sight read orchestral pieces, appropriate to the level, while recognizing and responding to key signatures, various meters, articulation, expressive markings, melodic and rhythmic patterns and form (G1:5,6;G2:2,5;G4:5,6;FA:1;2)

Instructional Activities and Strategies

Knowledge, Comprehension

locate and identify key signatures in repertoire (*guided practice*)

recognize more complex time signatures (*guided practice*)

Application, Analysis

play scales with correct key signature and appropriate finger patterns
(*model, student imitation, play patterns*)

demonstrate a variety of articulations (*model, student imitation, play patterns*)

perform pieces using more complex key and time signatures (*perform, guided practice*)

Synthesis, Evaluation

decide upon the form of a piece (*pair and share*)

visually and aurally differentiate between same, similar and different phrases or sections
(*whole class evaluation*)

Performance Level Assessment:

Progress in music reading should be assessed through listening and observing individual's skill at playing the written music, observing correct interpretation of pitch, rhythm, dynamic, time and key signatures and expressive markings within the music using a rubric designed by district orchestra staff.

Measurable Learner Objective #3

The student will demonstrate consistent listening and ensemble skills and demonstrate responsibility in both rehearsal and performance settings

(G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. **demonstrate correct intonation, tone and balance of individual, section and the whole ensemble**
(G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

identify major elements of ensemble performance, including bow articulation, tempo, dynamics, rhythmic and pitch accuracy (*guided listening and practice*)

review the importance of effective practicing in preparation for performance (*explain, model*)

discuss adjustments needed for improved intonation (*discuss, hands-on, model*)

Application, Analysis

apply respectful and constructive listening skills (*teacher directed, guided listening*)

play with increased awareness of proper balance and blend between the sections of the ensemble (*sectional work, small group evaluation*)

Synthesis, Evaluation

isolate and assess strengths and weaknesses of intonation, tone and balance in an ensemble (*whole class evaluation*)

adjust individual and section dynamics to create a better balance within the ensemble (*teacher critique, guided practice*)

B. interpret and respond to conducting patterns and styles (G1:6;G4:6;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

review the role of the conductor (*discuss*)

review conducting in all meters and tempos (*review, model*)

Application, Analysis

rehearse entrances and cut-offs for uniformity (*guided practice*)

follow conducting in varying meters, tempos and dynamic levels (*review, play*)

perform basic conducting patterns (*guided practice*)

Synthesis, Evaluation

interpret conductor's gestures and expression by appropriate responses in playing (*mastery review*)

adjust tempo, volume and individual performance as it relates to the group and according to conductor's cues and the composition's written expressive intent (*experiment*)

C. demonstrate appropriate rehearsal and concert etiquette, both as a performer and audience member (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

review when to applaud at concerts and discuss appropriate audience responses to a variety of performance styles (*list, discuss*)

name a variety of performance venues that one might attend (*whole group discussion*)

Application, Analysis

demonstrate appropriate rehearsal/class and concert methods, routine and etiquette
(*proceduralize, guided practice*)

experience appropriate concert etiquette by taking a field trip to symphonic performances or
outside concerts (*field trip, discuss*)

model desired etiquette (*verbal prompts, review, model*)

Synthesis, Evaluation

evaluate the etiquette of members of an ensemble or audience (*whole class evaluation*)

assess the success of a classroom rehearsal (*self-assess, teacher critique*)

**D. understand and apply independent practice habits
(G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

review and model a variety of practice techniques to foster independent learning (*list, discuss*)

memorize systematic steps and procedures for skill building (*individual directed*)

Application, Analysis

set independent practice goals (*individual and teacher directed*)

isolate difficult passages for detailed practice (*guided practice*)

demonstrate ability to practice independently, efficiently and effectively (*proceduralize*)

Synthesis, Evaluation

self-assess needs for improvement (*individual directed*)

change playing, responding to evaluation or recommendation (*experiment, self-assess*)

E. gain an enhanced level of self-confidence and understanding of responsibility as a member of an ensemble (G1:6;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the importance of individual responsibility as it contributes to the group success
(*explain, discuss*)

list ways one can contribute to the ensemble (*discuss, list*)

Application, Analysis

practice responsibility through consistent attendance, with instrument and music
(*individual directed*)

demonstrate preparation through home practice (*individual directed, guided practice*)

participate in a range of performance opportunities such as solo and ensemble and large ensemble festival (*individual or large group work*)

write a reflection of a performance (*written report*)

Synthesis, Evaluation

organize cooperative learning groups to study and rehearse parts (*sectional work*)

systematically self-assess, set and revise goals for improvement
(*individual directed, self-assess*)

Performance Level Assessment:

Responsibility in both the personal and ensemble setting should be self-assessed using a written survey.

History/Culture Strand

Measurable Learner Objective #4

The student will understand and recognize various musical styles, historical periods and cultures as they pertain to the orchestral repertoire (G1:1,2,5,6,9;G2:3,4,5;G3:5;G4:1;FA:3;4;5).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. perform music of various periods and styles and recognize major composers from corresponding historical periods (G1:1,2,5,6,9,10;G2:3,4,5;G4:6;FA:1;4;5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain and model different bowing styles, including classical, fiddle or jazz
(*technology assisted, auditory examples*)

listen to variety of musical examples through recordings or view and listen to various styles through performance videos (*technology assisted, auditory examples*)

invite guest artists into the classroom to demonstrate a particular style (*auditory examples*)

Application, Analysis

demonstrate appropriate bowing styles, articulation and dynamics
(*student imitation, bow patterns*)

display posters, charts, timelines of historical periods (*visuals*)

perform and compare music from different cultures and nationalities (*play*)

Synthesis, Evaluation

decide the style of a piece or musical excerpt by listening (*guided listening, auditory example*)

interpret and play pieces in appropriate musical style (*play*)

B. perform and recognize music of various cultures (G1:1,2,5,6,9,10;G2:3,4,5;G4:6;FA:1;4;5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the social relationship to the compositional style (*explain, discuss*)

listen and describe basic attributes of a piece of music that represents a particular culture (*auditory examples, discuss*)

Application, Analysis

play and recognize a variety of folk pieces from different countries (*hands-on, play*)

play pieces or selected music that represents a nationality (*hands-on, play*)

Synthesis, Evaluation

modify a piece to reflect a variety of styles and time periods (*experiment, auditory examples, improvisation*)

compare pieces from different cultures and describe differences in sound (*Venn diagram*)

C. recognize the relationship of music to other arts and disciplines (G1:9;G2:1,3,4,5;FA:3,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

list other art terms and identify similar elements to music and discuss the relationship of music to science, math, social studies, foreign language, language arts, physical education and list examples of each (*discuss, questions*)

list a variety of musical examples that demonstrate different cultural influences and discuss major stylistic elements that are different (*technology assisted, lecture, questions*)

Application, Analysis

research cultures through technology, reports and collaborative group work (*written research*)

perform, with appropriate stylistic interpretation, music literature from a variety of cultures (*play*)

Synthesis, Evaluation

listen to and compare musical examples from a variety of cultures and describe the elements that make each unique (*technology assisted, whole group, questions*)

modify a piece to reflect a variety of styles (*experiment, auditory examples*)

- D. **begin to understand the importance of historical influences upon playing styles and interpretation**
(G1:6,9;G2:4;G4:1;FA:5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss social trends of a particular historical period (*discuss, questions*)

report on social relationship to the compositional styles of a specific time period
(*research, written essay*)

Application, Analysis

play recorded music from different historical periods and compare sounds
(*technology assisted, auditory examples*)

conclude how playing written music would be different in various time periods
(*cooperative learning*)

Synthesis, Evaluation

decide the historical musical period of a piece through listening for major stylistic elements
(*technology assisted, small group work*)

modify a piece to reflect a different time period (*experiment*)

Performance Level Assessment:

Aural recognition of musical styles and recognition of introduced composers should be assessed through playing a musical excerpt and having the student to match the excerpt to a specific style or composer, using a written quiz.

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will develop the ability to reflect, describe, analyze and evaluate individual and ensemble performances (G1:1,2,4,6,7,9;G2:2,3;G3:5;G4:1;FA:2,3,4,5).

By the end of the 8th grade, the student should be able to:

- A. **critique an individual or ensemble performance using appropriate musical vocabulary**
(G1:2,5,8;G2:1,4;G3:1,5;G4:1,3,4;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

describe intonation, blend, balance, form and other elements of a piece (*cooperative learning*)

make a list of common musical terms and words used in lessons (*list*)

Application, Analysis

write a report on a solo and ensemble performance or concert (*written essay*)

classify attributes of top rated pieces or performance, noticing similarities
(*cooperative learning*)

Synthesis, Evaluation

judge performance and give verbal recommendation for improvement (*peer critique*)

support and defend individual performance quality (*explain*)

evaluate and compare adjudicated performances (*whole class*)

B. modify and improve individual and ensemble performance as a result of self, peer, teacher or adjudicator's evaluation (G1:2,6;G2:2,5;G3:1,2,3,4,6,7;FA:1,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss elements required for a successful individual or ensemble performance (*discuss*)

use focused listening and explain observation of musical elements that made an individual or ensemble performance successful (*small group, essay*)

discuss correct procedures and techniques for improving (*list, discuss*)

Application, Analysis

isolate, analyze and diagnose playing problems of self or ensemble (*small groups assess*)

make a rubric for evaluating a performance (*whole class*)

Synthesis, Evaluation

modify individual or ensemble performance as a result of a critique activity (*experiment*)

evaluate the success of a modification and make further recommendations for improvement
(*whole class evaluation*)

C. understand and demonstrate an awareness of musical aesthetics in current repertoire (G1:9;G2:1,3,4,5;G3:5;G4:1;FA:3,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

read about composer's choices on instrumentation and intent of theme (*jigsaw*)

discuss what composer's intentions for meaning of mood were in a piece (*whole class*)

Application, Analysis

compare/contrast compositional techniques used to create a variety of moods and find examples
(*graphic organizer, auditory examples*)

demonstrate aesthetic intent through appropriate performance (*play*)

Synthesis, Evaluation

assess whether aesthetic intent was demonstrated in a performance (*whole class evaluate*)

compose and perform an original melody with intentional volume, tempo and other elements to create a particular mood or message (*experiment, peer critique*)

Performance Level Assessment:

The ability to analyze and describe musical performance should be assessed by an oral or written reflection, which evaluates tone, unified bowing, articulation, intonation, balance and appropriate etiquette, using relevant music vocabulary.

Orchestra 9-12

Product/Performance Strand

Measurable Learner Objective #1

The student will demonstrate proper instrumental care and playing technique (G1:6;G3:1,2,3,4,6,7;FA:1).

Content and Skills

By the end of the 12th grade, the student should be able to:

A. care for and maintain stringed instruments, music, and equipment (G1:6;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

define the elements and methods of proper care and maintenance (*demonstrate*)

review maintenance procedures for instruments (*demonstrate*)

discuss importance of cleaning and polishing instruments (*discuss*)

Application, Analysis

demonstrate ability to tune one's own instrument successfully (*guided practice*)

demonstrate ability to change a string (*guided practice*)

care for all classroom equipment, including stands, chairs, and piano in a safe and respectful manner (*review*)

Synthesis, Evaluation

assess the working condition of one's instrument, checking the bow hair, bridge, chin rest, tuning pegs, and body (*master review*)

plan how to arrange all music and materials in an organized fashion (*review*)

B. demonstrate correct posture as it relates to tone production, intonation, and instrument placement (G1:6;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

model correct standing and/or seated posture appropriate to the instrument (*individual directed*)

review and discuss how lack of correct posture can relate to physical fatigue and injuries (*discuss*)

Application, Analysis

demonstrate elements of correct instrument, arm, hand and finger positions (*model, review*)
consistently apply knowledge of posture when playing (*review*)

Synthesis, Evaluation

critique correct posture, instrument placement and balance of various instruments
(*teacher critique*)

modify and change posture to improve technique (*self-assess*)

C. demonstrate appropriate right-hand bowing skills as they relate to tone production, articulation and rhythmic execution (G1:6;G2:5;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

model correct bowhold and bow placement on the string (*imitate teacher*)

review correct bowing patterns and styles as appropriate to the repertoire (*review*)

explain the relationship of correct weight, speed and bow placement to producing a quality tone (*demonstrate*)

Application, Analysis

demonstrate different applications of appropriate advanced bow techniques and pizzicato
(*imitate teacher*)

find and demonstrate balance points on the bow (*guided practice*)

demonstrate off-the-string bowing, and other special bowing techniques (*demonstrate*)

develop techniques that enable the bow to become an expressive musical tool (*guided practice*)

demonstrate bow techniques reflecting a specific style and historical period (*model*)

Synthesis, Evaluation

evaluate advanced bowing techniques used in playing (*teacher critique*)

combine various right hand bowing techniques to create appropriate styles and tone as it relates to the repertoire (*experiment*)

D. demonstrate appropriate left-hand skills as they relate to accurate intonation and tone production (G1:6;G2:5;G3:1,2,3,4,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

define and identify elements of correct hand shape and correct placement of each finger
(*model*)

discuss proper left-hand technique as it relates to intonation, tone production, facility, and other techniques (*explain*)

Application, Analysis

develop upper position finger patterns and extensions, while focusing on good intonation (*guided practice*)

apply understanding of shifting techniques in playing (*guided practice*)

develop appropriate vibrato (*guided practice*)

demonstrate playing facility, i.e., quick and accurate playing

experiment with alternate fingering to improve intonation and facility (*individual directed*)

Synthesis, Evaluation

assess left hand skills for accuracy and ease of shifting, vibrato, facility and intonation (*self-assess*)

evaluate an ensemble's unified technique (*whole class evaluation*)

Performance Level Assessment:

Playing techniques will be assessed by observation of playing using a teacher created rubric, which would rate posture, tone production, intonation, instrument placement, right hand bowing skills and left hand skills of the student.

Measurable Learner Objective #2

The student will read and interpret standard musical notation, expressive symbols, apply knowledge of musical elements, and develop appropriate ear training skills (G1:5,6;G2:2,5;G4:5,6;FA:1,2).

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. read and understand standard musical notation and demonstrate knowledge of theory and ear training as it relates to the orchestral repertoire (G1:5,6;G2:2,5;G4:5,6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

review key signatures for up to three flats and three sharps (*review, written examples*)

identify clef signs appropriate to the instrument (*written examples*)

find difficult rhythmic or melodic patterns within a piece (*written examples*)

Application, Analysis

practice a variety of major and minor two octave scales with increasing accuracy
(*sequential graduated difficulty*)

respond to meter changes while playing repertoire (*perform*)

use inner hearing while analyzing written music (*individual directed*)

Synthesis, Evaluation

evaluate student's theoretical knowledge through written test (*teacher critique*)

critique intonation and suggest modifications (*sectional work*)

B. identify and respond to musical terminology, including tempo, dynamic, expressive, and interpretative markings (G1:5,6,8;G2:2,5;G4:5,6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize a variety of tempo and expression symbols (*review*)

define and explain new musical terminology in repertoire (*explain*)

explain definitions of foreign language used in new terminology (*explain*)

Application, Analysis

perform using appropriate tempo, dynamic, expressive and interpretative markings
(*perform*)

play responding to stylistic markings, such as: accents, pizzicato, marcato, phrase markings,
or bow lifts (*perform*)

Synthesis, Evaluation

modify bowing to demonstrate appropriate articulation, dynamics, tone color, and phrasing
(*experiment*)

assess group performance reflecting mastery of written musical markings
(*whole class evaluation*)

C. demonstrate advanced melodic and rhythmic reading skills (G1:5,6;G2:2,5,6;G4:5,6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and isolate difficult melodic or rhythmic patterns in repertoire (*written examples*)

discuss technical complexities in repertoire (*discuss*)

comprehend simple and compound rhythmic sub-division (*review, visuals*)

Application, Analysis

verbalize, clap and count out new rhythmic patterns (*count or clap patterns*)

sing and play isolated melodic patterns (*sing patterns*)

Synthesis, Evaluation

assess individual and group reading skills through playing tests (*teacher critique*)

suggest division and sub- divisions of rhythmic patterns (*teacher directed*)

**D. analyze and sight read orchestral pieces with increased complexity and accuracy
(G1:5,6;G2:2,5;G4:5,6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

recognize key changes, various meters, style, tempo, articulation and expressive markings in a piece (*written examples*)

identify the form of a piece and discuss possible difficulties (*written examples, discuss*)

Application, Analysis

sight read music in a variety of keys, meters, with advanced melodic and rhythmic passages (*guided practice*)

correctly play all articulation and expressive markings correctly (*review*)

Synthesis, Evaluation

assess playing style appropriate for repertoire (*whole class evaluation*)

self assess accuracy of personal sight reading skills (*self-assess*)

change performance and improve as a result of an adjudicator or teacher critique (*individual directed*)

Performance Level Assessment:

Student literacy and reading skills will be assessed by scoring playing, including solo performances, sectional, recorded, or quartet tests, rating accuracy of interpretation of all symbols, terminology, melodic and rhythmic patterns, and expressive markings.

Measurable Learner Objective #3

The student will demonstrate consistent listening and ensemble skills, and demonstrate responsibility in both rehearsal and performance settings (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7FA:1).

Content and Skills

By the end of the 12th grade, the student should be able to:

A. demonstrate correct intonation, tone and balance of individual, section, and the whole ensemble (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

define intonation, tone and balance and discuss their importance in creating a unified ensemble sound (*explain*)

aurally recognize correct pitch (*guided practice*)

Application, Analysis

individually tune to the ensemble within a harmonic structure (*guided practice*)

exhibit knowledge of ensemble balance and blend (*review*)

Synthesis, Evaluation

evaluate the balance of each section in relation to the whole ensemble (*small group evaluation*)

adjust individual performance to blend with the ensemble (*guided practice*)

B. interpret and respond to conducting patterns and styles (G1:6;G4:6;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the basic conducting patterns as they relate to meter and tempo (*demonstrate*)

identify supplemental gestures as they relate to style and dynamics (*demonstrate*)

Application, Analysis

follow a variety of conducting styles and techniques, responding to changing tempi and dynamics (*guided practice*)

show students how to conduct basic beat patterns and allow opportunity for individual directing (*model*)

Synthesis, Evaluation

rate individual success at following conductor's cues in sight reading and performance settings (*self-assess*)

evaluate ensemble's ability to respond appropriately to conductor's musical gestures (*teacher critique*)

C. demonstrate appropriate rehearsal and concert etiquette, both as a performer and audience member (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the meaning of etiquette in rehearsal and concert settings and list expectations
(*discuss*)

explain importance of appropriate attire, participation and decorum at concerts (*explain*)

Application, Analysis

demonstrate knowledge of proper etiquette at concerts and performances (*guided practice*)

compare and contrast appropriate performer and audience behaviors and responses at a variety of live performances (*whole class evaluation*)

Synthesis, Evaluation

assess the relationship between individual or ensemble decorum and quality performance
(*verbal prompts*)

modify appropriate concert responses in varying venues (*individual directed*)

D. understand and apply independent practice habits (G1:6,8;G2:3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss efficient practice procedures (*discuss, list*)

describe sequential approach to problem solve in individual practice (*proceduralize*)

Application, Analysis

demonstrate advanced ability to practice independently and efficiently outside of class
(*individual directed*)

isolate technically challenging passages for detailed practice (*individual directed*)

Synthesis, Evaluation

plan and revise a practice routine according to perceived strengths and weaknesses in playing
(*self-assess*)

determine if practice routine improved individual quality of playing (*self-assess*)

E. gain an enhanced level of self-confidence and an understanding of responsibility as a member of an ensemble (G1:6;G2:3,4,5;G3:1,2,3,4,5;G3:1,2,3,4,6,7;G4:3,4,5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize and isolate personal strengths and weaknesses in individual performance (*self-assess*)

discuss opportunities for private instruction, membership in community orchestras, and summer institutes (*discuss*)

Application, Analysis

organize, rehearse, and perform in smaller chamber ensembles, prepare a piece for solo and ensemble contest or audition for a Honor Ensemble, i.e., All-Suburban, Youth Symphony, or All-State Orchestra (*perform*)

tutor, mentor, or teach younger or less skilled string students (*pair and share*)

attend orchestral rehearsals and concerts (*field trip*)

Synthesis, Evaluation

assess student responsibility in being prepared, on time, having proper working equipment, and being committed to do one's best (*teacher critique*)

decide on a plan of action to improve responsibility (*one-on-one instruction*)

Performance Level Assessment:

Individual responsibility in ensemble skills will be assessed by observing a performance and rated using a check list of criteria, including balance, blend, intonation, and musicality.

History/Culture Strand

Measurable Learner Objective #4

The student will understand and recognize various musical styles, historical periods, and cultures as they pertain to the orchestral repertoire (G1:1,2,5,6,9;G2:3,4,5;G3:5;G4:1;FA:3,4,5).

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. perform music of various periods and styles, recognizing major composers from corresponding historical periods (G1:1,2,5,6,9,10;G2:3,4,5;G4:6;FA:1,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

explain nuances and interpretations of performance reflecting the historical period in which it was written (*model*)

summarize major characteristics of the musical style of a specific composer, relating historical period (*guided listening*)

Application, Analysis

perform pieces of different styles, representing a variety of historical periods (*perform*)

compare and contrast styles of pieces being prepared for a concert and discuss how to address those differences in playing and interpretation (*discuss*)

Synthesis, Evaluation

justify interpretation of expressive elements, tempo and dynamics based on knowledge of a historical time period of a composition (*mastery review*)

listen to recorded examples of a masterwork being studied in class and decide which musical and stylistic elements are important to emphasize in performing (*auditory examples, technology assisted*)

B. perform and recognize music from different cultures (G1:1,2,5,6,9,10;G2:3,4,5;G4:6;FA:1,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

list non-western cultural ensemble concerts attended and compare to the western based ensemble (*discuss*)

explain that compositions may reflect a culture through use of specific melodies, rhythms, or style (*explain*)

discuss nationalism and its influence on compositions from the Romantic Period (*auditory examples*)

identify the use of folk songs in specific compositions, reflecting a specific culture (*auditory example*)

Application, Analysis

demonstrate through performance the melodic or rhythmic style, tone quality, form, or expressive elements used to reflect a specific culture (*perform*)

analyze how music reflects culture (*guided listening*)

Synthesis, Evaluation

assess the contributions from different cultures to current repertoire (*whole class work*)

suggest influences of a composer's environment, travels, or social implications on his/her compositions (*report*)

C. recognize the relationship of music to other arts and disciplines (G1:9;G2:1,3,4,5;FA:3,4,5)

Instructional Strategies, Activities

Knowledge, Comprehension

discuss similarities and differences in the meanings of common terms and principles used in the various arts (*discuss*)

list elements shared throughout other disciplines, i.e., form, patterns, rhythm, color, or composition (*list*)

Application, Analysis

compare common elements used in works of art and analyze how artworks have developed similarly throughout the same time periods, i.e., impressionistic art and music (*whole class work, teacher directed*)

analyze the use of math and science in the creation and production of music (*written examples*)

Synthesis, Evaluation

suggest how music, drama and dance is integrated in a musical (*questions*)

research and report on a composer connected with a piece performed in class (*report*)

D. understand the importance of historical influences upon playing styles and interpretation (G1:6,9;G2:4;G4:1;FA:5)

Instructional Activities, Strategies

Knowledge, Comprehension

discuss musical/social trends of a particular historical period (*discuss, questions*)

explain the social relationship to the compositional styles of a specific time period (*explain*)

Application, Analysis

play music from different historical periods (*perform*)

compare and contrast musical playing styles in two different pieces (*discuss*)

Synthesis, Evaluation

decide the historical musical period of a piece through listening for major stylistic elements (*technology assisted, small group work*)

modify a playing style to reflect a specific time period (*experiment*)

Performance Level Assessment:

Student knowledge of historical styles, periods, and cultures will be assessed through performances, and a written constructed response.

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will reflect, describe, analyze, and evaluate individual and ensemble performances (G1:1,2,4,6,7,9;G2:2,3;G3:5;G4:1;FA:2,3,4,5).

By the end of the 12th grade, the student should be able to:

A. critique an individual or ensemble performance using appropriate musical vocabulary (*G1:2,5,8;G2:1,4;G3:1,5;G4:1,3,4;FA:2,3)

Instructional Strategies, Activities

Knowledge, Comprehension

review the meaning of musical and ensemble terms (*review, written examples*)

discuss criteria and vocabulary used in a critical analysis (*list*)

Application, Analysis

analyze a solo and ensemble scoring sheet from an adjudicator (*whole class work*)

utilize student led sectionals to critique and improve ensemble's performance (*sectional work*)

Synthesis, Evaluation

suggest ways to improve uniform bowing, intonation, dynamics, phrasing, balance and tone blending in an advanced ensemble setting (*sectional work*)

construct a class rubric deciding on the important criteria to be used (*whole class work*)

B. modify and improve performance as a result of self, peer, teacher or adjudicator's evaluation (G1:2,6;G2:2,5;G3:1,2,3,4,6,7;FA:1,3)

Instructional Strategies, Activities

Knowledge, Comprehension

list important elements that contribute to the success of individual performance (*list*)

understand the relationship of focused listening to one's part in relation to the whole (*questions*)

Application, Analysis

use vocabulary to communicate revisions needed for improved performance (*explain*)

diagnose personal strengths and weaknesses as related to solo performance or within an ensemble (*self-assess*)

Synthesis, Evaluation

evaluate efficient use of practice time and modify as necessary for personal improvement (*self-assess*)

change playing to create good balance, intonation and unity within an ensemble
(*individual directed*)

**C. understand and demonstrate an awareness of musical aesthetics in current repertoire
(G1:9;G2:1,3,4,5;G3:5;G4:1;FA:3,4,5)**

Instructional Strategies, Activities

Knowledge, Comprehension

define what aesthetic means in relation to musical performance (*explain*)

discuss the ways music affects the listener, using appropriate musical vocabulary (*discuss*)

Application, Analysis

apply composer's intentions for communication of meaning or mood within a piece through performance (*perform*)

analyze the affect of a musical performance on performers and audience members
(*whole group evaluation*)

Synthesis, Evaluation

assess whether aesthetic intent was communicated in a specific performance by the conductor and performers (*whole class evaluation*)

rate the value of a composition based upon aesthetic considerations (*whole class evaluation*)

Performance Level Assessment:

Student ability to analyze and evaluate performances will be assessed through teacher questioning, and rated with a checklist.

Band 6-8

Product/Performance Strand

Measurable Learner Objective #1

The student will develop and demonstrate basic proper instrumental care and playing technique (G3:1,3,4,6,7;G1:5,6,7,8;FA:1).

Content and Skills

By the end of the 8th grade, the student should be able to:

A. understand and apply responsible instrument care and regular maintenance habits (G3:2,3,4;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

list steps in maintaining instrument (*visuals, discuss*)

explain importance for regular maintenance (*lecture, questioning*)

Application, Analysis

read assembly/disassembly information in method book (*whole class*)

assemble and disassemble instrument, clean and lubricate (*hands-on, guided practice*)

demonstrate instrumental safe handling (*hands-on, guided practice*)

Synthesis, Evaluation

evaluate skill at performing minor adjustments and repair (*hands-on, guided practice*)

decide what particular maintenance is required for individual instrument (*pair and share*)

B. demonstrate understanding of proper sitting, standing, resting and playing position, instrument angle and hand position on instrument, mallets or sticks (G3:2,3,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain how to read fingering charts for each instrument (*whole class*)

discuss correct hand and finger placement, correct hand positions for instrument, mallets or sticks (*discuss, visuals*)

practice new fingering combinations and fingering patterns (*experiment*)

explain relationship between good posture and proper tone production (*discuss, model*)

Application, Analysis

exercise and strengthen fingers (*guided practice*)

demonstrate good posture while practicing playing and resting position (*model, playing*)

sit on edge of chair, spine straight, shoulder back and both feet on floor (*model*)

Synthesis, Evaluation

evaluate finger positions of player from viewing video performance
(*technology assisted, discuss*)

recommend modifications of playing position to improve performance
(*pair and share, cooperative learning*)

experiment with different sitting and posture positions to analyze effects on playing
(*experiment*)

C. recognize and produce correct pitch and intonation (G1:7,10;G3:2,3;G4:1,5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

develop ability to recognize in tune and out of tune playing (*guided practice*)

explain how to produce correct pitches (*visual, explain*)

discuss meaning of intonation between instrument sections (*discuss*)

Application, Analysis

play a range of designated pitches (*play patterns*)

use chordal warm-ups to develop awareness of balance and blend (*guided practice*)

read and sing-a-note or melodic pattern before playing (*guided practice*)

practice adjusting tuning mechanisms on individual instrument and learn to match a tuner
(*guided practice*)

listen for blend of instrumental tone (*guided practice*)

buzz brass mouthpieces, blow on head joint of the flute and learn how to adjust reeds on woodwinds in order to improve tone production (*small group, or instrumental section work*)

Synthesis, Evaluation

analyze and adjust embouchure in order to produce specific pitches (*visual, experiment*)

rate correct pitch production in performance (*whole group assess*)

aurally analyze good characteristic instrument tone (*guided practice*)

compare pitch production of ensemble members and make adjustments necessary to play in tune with self and others (*peer critique*)

evaluate excerpts for intonation (*small group, or instrumental section work*)

D. understand and apply good breath control to playing (G3:2,3;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

view visuals that demonstrate relationship between diaphragm, muscles, posture and breathing (*visual, model*)

list procedure for deep controlled breathing (*list, discuss*)

Application, Analysis

participate in physical and playing exercises (*modeling, playing*)

vary dynamic level while playing long tones in warm-ups (*guided practice*)

practice yawning to feel open throat (*experiment*)

Synthesis, Evaluation

assess breath control in relation to tone (*self-assess*)

change force of breath to produce desired outcome (*experiment*)

E. understand and systematically apply correct fingerings/slide positions, or percussion rudimental stick/mallet technique (G1:6;G3:1,2,3,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

observe and describe finger positions (*pair and share, peer critique*)

memorize fingerings and fingering patterns (*individual directed*)

Application, Analysis

try alternate fingering combinations and patterns (*experiment*)

use correct fingerings or slide positions to produce specific pitches (*model*)

demonstrate correct sticking technique (*model*)

Synthesis, Evaluation

assess and decide best fingering patterns or slide positions for specific passages (*experiment*)

combine best fingering patterns to create improved playing (*experiment*)

decide which alternate fingering to use to improve intonation (*experiment*)

F. develop basic articulation technique (G1:5,6,9;G2:5;G3:2,3;FA:1)

Instructional Activities and Strategies

Knowledge and Comprehension

explain and show articulation symbols (*visuals*)

read about tonguing-in method book (*written*)

explain how articulation relates to style (*discuss*)

Application, Analysis

practice multiple tonguing exercises and patterns until skilled (*sequenced graduated difficulty*)

develop technical facility through use of scales and etudes (*sequenced graduated difficulty*)

Synthesis, Evaluation

create your own articulated patterns and perform (*experiment*)

invite soloists to perform for students and rate their skill at articulating (*small group work*)

G. develop warm-up skills (G1:6;G3:3,4;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

list ways to warm-up instrument, lips, or body (*list, act out*)

memorize warm-up patterns and exercises (*guided practice*)

Application, Analysis

routinely play a variety of warm-up exercises, scales and excerpts alone and with the ensemble (*sequenced graduated difficulty, individual and group work*)

experiment with a variety of rhythmic warm-ups, tempos and articulations (*guided practice*)

practice singing and playing scales, relating to key signatures (*sequenced graduated difficulty*)

Synthesis, Evaluation

create an individual warm-up routine (*pair and share*)

select the best warm-up to prepare for a specific piece (*experiment*)

Performance Level Assessment:

Student understanding of basic instrumental care and playing technique will be assessed by visual and aural observation and questioning. A check list including instrument position, proper posture, ability to produce correct pitches with good tone quality, proper breath control, correct fingerings/slide positions, or mallet techniques, and articulation technique will be assessed using a teacher or district created rubric.

Measurable Learner Objective #2

The student will read and interpret basic musical notation and apply knowledge of musical elements (G1:4,5,6,10;G3:1,2,3,4,5;FA:2,3).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. identify, understand and appropriately respond to standard notation and symbols within printed music (G1:4,5,6;G3:1,2,3,4,5;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

define, label, and memorize musical symbols, such as notes, rests, staff names, clef signs, meter signatures, bar lines, double bar lines, repeat signs, fermata, D.C. al fine, Fine, crescendo, decrescendo, phrase markings, key signatures and accent marks (*mastery review*)

understand fundamental music theory concepts and develop an increasing awareness of the structural elements of harmony, form, melody, rhythm, texture and tone color (*proceduralize*)

explain meanings of various markings within printed music being studied (*questioning*)

Application, Analysis

demonstrate knowledge of music symbols through sight reading (*sequenced graduated difficulty, playing*)

plan strategy of interpretation prior to playing by studying the music (*self-assess*)

practice unison exercises that incorporate enharmonic spellings (*sequenced graduated difficulty*)

Synthesis, Evaluation

discriminate and respond to changes in meters within a musical exercise (*whole group*)

modify or embellish a written melodic phrase through playing (*experiment*)

- B. identify and respond to musical terminology, including all tempo, expressive and interpretative markings (G1:2,5,6;G3:1,4,5, 6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain appropriate changes needed in response to written terminology, such as allegro, andante, allegro, andante, largo, staccato, legato, marcato, forte, fortissimo, piano, pianissimo, mezzo forte, mezzo piano, decrescendo, crescendo, and other expressive terms (*mastery review*)

identify and discuss stylistic nuances in listening examples (*technology assisted, whole group*)

Application, Analysis

respond appropriately in performance to written dynamics (*playing*)

locate all significant markings in a piece of music in preparation for playing (*pair and share*)

play with appropriate phrasing and expression by observing markings (*guided practice*)

Synthesis, Evaluation

interpret and respond to terminology through appropriate changes while performing (*playing*)

modify performance by prioritizing written markings to balance all parts of a performance (*playing*)

C. recognize and develop melodic and rhythmic reading skills (G1:4,5;G3:5;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

visually identify melodic movement in steps, skips, leaps, and pattern sequences (*examples, review*)

discuss various melodic directions in instrumental parts (*discuss, questioning*)

understand the use of melody and identify melodic direction (*explain*)

identify and play intervals with increased accuracy (*sequenced graduated difficulty*)

verbally count and clap out rhythmic patterns (*model*)

locate rhythmic patterns within a piece (*verbal prompts, questioning*)

Application, Analysis

discriminate between melody and harmony or accompanying parts in piece of music (*guided practice*)

kinesthetically follow melodic direction, or sing melody (*act out*)

identify and name specific music intervals through listening, or by reading (*guided practice*)

clap written rhythmic patterns from written music (*clap patterns*)

play major and minor scales and distinguish between them (*sequenced graduated difficulty*)

Synthesis, Evaluation

aurally discriminate melodic movement in listening examples (technology assisted)

play written warm-up exercises from sheets, overheads, or from board emphasizing specific patterns (*visual, playing*)

compare rhythmic patterns within sections or phrases of a piece (*compare and contrast*)

- D. sight read simple pieces while recognizing and responding to key changes, various meters, articulation markings, expressive markings, melodic and rhythmic patterns and form (G1:8,9,10;G2:1,2,5;G3:1,3,4;G4:5,6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

listen and identify harmonic and key changes (*guided practice*)

visually identify meter changes within a piece (review)

demonstrate a variety of articulation patterns while sight reading (playing)

Application, Analysis

prepare meter changes through clapping exercises, or kinesthetically perform using body percussion (*clap patterns*)

verbally count out rhythms in correct meter (*student imitate teacher, echo*)

play pieces with a variety of complex meters (*playing*)

participate in daily sight reading exercises (*visuals, large group instruction*)

participate in sight reading contest sessions (*teacher directed, self assess*)

practice sight reading music with a variety of rhythmic figures in various meters (*sequenced graduated difficulty*)

Synthesis, Evaluation

improvise a melody within a specific harmonic structure (*experiment*)

analyze and compare different sections within a piece for similarities and differences (*large group guided practice*)

- E. perform with appropriate stylistic interpretation (G2:4,5;G3:5;FA:1,2,3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss mood, imagery and other effects created by adjusting playing style (*discuss, questioning*)

interpret a piece of music using all expressive markings (*playing*)

explain terminology related to style (*discuss*)

Application, Analysis

make playing correspond with all stylistic markings in music (*playing, guided practice*)

compare/contrast stylistic elements in two pieces (*compare and contrast graphic organizer*)

audition for honors groups or participate in solo and ensemble contests to gain further feedback on style, interpretation and general musicianship and modify playing as a result (*self-assess*)

Synthesis, Evaluation

alter dynamics, phrasing, tempo, and other expressive elemental combinations (*experiment*)

decide appropriate playing techniques to correspond to composer's intent (*proceduralize*)

Performance Level Assessment:

Student ability to interpret basic musical notation and all expressive markings on a written page will be assessed by observing individual performance, noting accuracy of melodic and rhythmic reading and style. Identification of notation, definitions of symbols, musical terminology and interpretive markings will be assessed through a written test.

Measurable Learner Objective #3

The student will demonstrate personal responsibility in both rehearsal and performance settings (G4:3,4,6,7;FA:1,4).

Content and Skills

By the end of the 8th grade, the student should be able to:

A. understand and apply independent practice habits (G1:6;G4.6;FA:1,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and model a variety of practice techniques to foster independent learning (*whole group*)

memorize systematic routines in skill building (*whole group, guided practice*)

Application, Analysis

set independent practice goals (*self assess, one-on-one*)

outline a plan for practice (*individual directed*)

separate out difficult passages for detailed work (*proceduralize*)

practice with a metronome (*individual directed*)

Synthesis, Evaluation

self assess needs for improvement (*self-assess*)

change playing according to playing evaluation or recommendation (*experiment*)

B. interpret and respond to conducting patterns and styles (G1:6;G4:6;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

explain role of conductor (*discuss*)

rehearse entrances and cut offs for uniformity (*guided practice*)

follow conducting in all meters and tempo (*review, playing*)

Application, Analysis

perform conducting patterns to recorded music (*technology assisted, experiment*)

apply knowledge of conducting to determine meter (*mastery review*)

practice following conductor with varying dynamics and tempo changes (*guided practice*)

Synthesis, Evaluation

interpret conductor's gestures and expression by appropriate responses in playing (*whole group*)

adjust tempo, volume and individual performance as it relates to the group and according to conductor's cues and the composition's written expressive intent (*experiment*)

C. understand correct intonation, texture and balance of individual, section, and whole ensemble (G2:5;G3:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss, using appropriate vocabulary, adjustments needed for improved intonation (*teacher directed*)

aurally identify entrances within the musical performance (*guided practice*)

Application, Analysis

practice discriminating listening skills (*guided practice*)

model and demonstrate proper intonation (*model playing*)

perform with proper balance and blend within the ensemble (*self assess, guided practice*)

isolate melodies and countermelodies within a composition and explain their relationship to other components within rehearsed piece (*guided practice*)

Synthesis, Evaluation

adjust individual volume of part for better balance of all parts (*self-assess*)

view a performance video and evaluate balance (*technology assisted*)

identify most important part as melody alternates between sections
(*small group, instrumental section work*)

D. gain an enhanced level of self-confidence and an understanding of responsibility as a participating member of an ensemble (G2:5;G3:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the importance of individual responsibility as it contributes to group success (*questioning*)

list ways one can contribute to the ensemble (*list, visual*)

Application, Analysis

maintain independence in playing one's part (*playing, large group*)

practice listening for individual parts within ensemble (*playing, individual directed*)

write a reflection on performance successes (*written report*)

participate in a range of performance opportunities, such as solo and ensemble contests, small and large ensemble festivals or jazz bands (*large group work*)

Synthesis, Evaluation

observe other groups and evaluate responsibility (*whole group evaluate*)

organize cooperative learning groups within the band to study and rehearse parts
(*cooperative learning, pair and share*)

E. understand appropriate concert etiquette, both as a performer and audience member (G4:3,6;FA:1,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss when to applaud at concerts and appropriate audience responses to a variety of performance styles (*guided practice*)

name a variety of performance venues that one might attend (*whole group discussion*)

Application, Analysis

model desired etiquette (*model, role play*)

attend a performance of another school ensemble and critique performers and audience
(*written report, questioning, verbal prompts*)

Synthesis, Evaluation

decide listening goals when practicing focusing (*individual directed, questioning*)

evaluate the etiquette of members of an ensemble or audience (*whole group evaluate*)

Performance Level Assessment:

Student responsibility in both rehearsal and performance settings will be assessed by teacher observation of personal work habits, being prepared, and having the ability to focus and respond to a conductor appropriately. Ability to balance personal playing within an ensemble with good intonation and to demonstrate proper concert and audience etiquette will also be rated using a scoring guide.

History/Culture Strand

Measurable Learner Objective #4

The student will understand and recognize various musical styles, historical periods and cultures (G1:1,2,3,9;G4:1;FA:4,5).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. recognize major performers and composers from a variety of historical periods and begin to recognize the differences of styles between them (G1:9;FA:3,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss/display posters, charts, pictures and timelines of historical periods (*visuals, discuss*)

listen to musical examples of a variety of styles and discuss differences
(*technology assisted, discuss*)

Application, Analysis

perform a variety of pieces including classical, secular, sacred, patriotic, folk, pop, jazz, Broadway show tunes, and other contemporary styles (*playing*)

listen to a variety of musical examples and categorize them (*technology assisted, discuss*)

Synthesis, Evaluation

research and make a report on a historical period (*research*)

interpret and play pieces in appropriate musical style (*playing*)

- B. understand the fundamental importance of historical influences upon playing style an interpretation (G1:6,9;G2:4;G4:1;FA:5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss social trends of particular historical period (*discuss, questioning*) report on social relationship to the compositional styles of a specific time period (*research, written essay*)

Application, Analysis

play recorded music from different historical periods (*technology assisted*)

list ways that playing written music would be different in various time periods (*cooperative learning*)

Synthesis, Evaluation

decide the historical musical period of a piece through listening for major stylistic elements (*technology assisted, small groups*)

modify a piece to reflect a different time period (*experiment*)

C. recognize basic differences between music from a variety of cultures and the relationship of music to other arts and other disciplines outside the arts (G2:5;G3:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

listen to a variety of musical examples that demonstrate different cultural influences and discuss major stylistic elements that are different (*technology assisted, lecture, questioning*)

observe a variety of cultural performances (*whole group, field trip, or technology assisted*)

identify the cultural origin of a piece of music by observing the major characteristics (*pair and share*)

list other art forms and identify similar elements to music and discuss the relationship of music to science, math, social studies, foreign language, language arts, physical education and give examples of each (*discuss, questioning*)

Application, Analysis

research cultures through technology, reports, and collaborative group work (*written research*)

use worksheets, pictures, posters and artifacts to relate a culture to music and the arts (*visuals*)

use students or parents as resources for cultural sharing (*discuss*)

perform with appropriate stylistic interpretation music literature from a variety of cultures (*playing*)

Synthesis, Evaluation

listen to and compare musical examples from a variety of cultures and describe the elements that make each unique (*technology assisted, whole group, questioning*)

share with a peer observations and a critique of listening examples (*technology assisted, pair and share*)

D. be familiar with world instrumental classifications and recognize a variety of world instruments (G2:5;G3:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

view a video on music from various cultures (*technology assisted*)

learn names of a few world instruments, noting origin (*visuals, research*)

Application, Analysis

analyze and classify world instruments into aereophone, idiophone, membranophone and chordophone categories, according to how sound is produced (*charts, visuals, hands-on*)

aurally recognize sound producers from the various categories (*auditory examples*)

use Latin percussion within an ensemble (*playing*)

research cultural instruments through computer software, or books (*research*)

Synthesis, Evaluation

compare and contrast western ensembles (bands and orchestras) with a variety of cultural ensembles worldwide, for example a Caribbean steel drum band, or an Indonesian gamelon (*examples, visuals, Venn diagram*)

select world percussion instruments available that would be appropriate for a specific musical piece (*small group evaluate*)

E. demonstrate appropriate concert etiquette according to cultural norms of a performance (G2:1,4,5;G3:1;G4:1,3,6;FA:5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss appropriate responses in a variety of concert settings, such as a pep rally, a football game, a jazz performance, or the concert hall (*discuss, questioning*)

explain importance of appropriate behavior at concerts or shows as performer and a member of the audience (*discuss, questioning*)

Application, Analysis

take field trips or watch videos of a variety of performance venues (*teacher directed*)

compare/contrast audience behaviors between types of musical performances (*Venn diagram*)

Synthesis, Evaluation

critique ensemble etiquette through watching concert video (*whole class critique*)

assess audience behavior at a variety of performances (written reflection)

Performance Level Assessment:

Student understanding of various musical styles, historical relationships, and ability to recognize music from different cultures will be assessed by a written examination or constructed response to aural examples.

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will develop a capacity to reflect, analyze and evaluate individual and ensemble performances (G1:1,2,6,9;G2:1,3,4;G3:1,2,3,4,5;G4:1,6,7;FA:2,3,4).

Content and Skills

By the end of the 8th grade, the student should be able to:

A. perform a basic analysis of a piece of music (G1:1,2,5,6;G2:3,4;G3:5;G4:1;FA.2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

observe sheet music to determine key signatures, form, meter, tempo and written expressive elements (*written examples*)

describe and review the essential elements of written music that would be important to notice in sight reading (*mastery review*)

Application, Analysis

compare/contrast the musical elements of two different pieces (*Venn diagram*)

apply knowledge of form, expressive style, and other elements to playing (*playing*)

Synthesis, Evaluation

modify form to lengthen or shorten a piece (*experiment*)

compose and perform an original piece with a class critique (*peer assess*)

B. make a simple critique of a performance and use self evaluation to adjust, and improve individual performance (G1.2,5;G2.1,4;G3.1,5;G4.1,3,4;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss elements required for a successful individual or ensemble performance (*discuss*)

use focused listening and explain observation of musical elements that made an individual ensemble performance successful (*small group, essay*)

use a checklist to guide individual practice (*list, self assess*)

Application, Analysis

make changes in performance as a result of a critique activity (*experiment*)

analyze and diagnose playing problems of a performance (*small group assess*)

Synthesis, Evaluation

listen to a performance and evaluate the performance quality by writing a recommendation (*essay*)

select and recommend a music video or live performance to classmates (*research*)

**C. use appropriate music vocabulary to describe musical elements or performances
(G1:5,8;G2:1,4;G4:1;FA:3,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

describe intonation, blend, balance, form and other elements of a piece (*cooperative learning*)

make a list of common musical terms and words used in lessons (*list*)

Application, Analysis

write a report on a solo and ensemble performance, or concert (*written essay*)

classify attributes of top rated pieces or performance, notice similarities (*cooperative learning*)

Synthesis, Evaluation

judge performance and give verbal recommendations (*peer critique*)

support and defend individual performance quality (*explain*)

evaluate and compare adjudicated performances (*whole class*)

**D. understand and demonstrate an awareness of musical aesthetics
(G1:9;G2:1,3,4,5;G3:5;G4:1;FA:3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

read about composer's choices of instrumentation and intent of theme (*jigsaw*)

interpret what composer's intentions for meaning or mood were in a piece (*pair and share*)

Application, Analysis

compare/contrast compositional techniques used to create a variety of moods (*Venn diagram*)

demonstrate aesthetic intent through appropriate performance (*playing*)

Synthesis, Evaluation

assess whether aesthetic intent was demonstrated in a performance (*whole class evaluate*)

compose and perform an original melody with intentional volume, tempo, and other elements to

create a particular mood or message (*experiment, peer critique*)

E. use musical knowledge to improvise or compose short excerpts (G2:4,5;G3:2,3,4;G4:FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss how to change or modify an existing piece of music (*discuss, model*)

identify elements that might be modified in a particular excerpt or piece (*questioning*)

Application, Analysis

embellish an existing melody (*experiment*)

interview or research a composer about their compositional ideas and inspiration (*research*)

Synthesis, Evaluation

improvise a new melody or rhythm for a partner, exchange ideas (*experiment*)

imitate a phrase of music in a call and response style (*play and sing response patterns*)

Performance Level Assessment:

Student ability to reflect, describe, analyze and evaluate performances will be assessed through listening for vocabulary in discussions, through written reflections, and through the ability to modify performance as a result of a critique.

Band 9-12

Performance Strand

Measurable Learner Objective #1

The student will develop, refine and demonstrate proper instrumental care and develop a high level of technical proficiency on the instrument (G3:1,3,4,6,7;FA:1).

Content and Skills

By the end of the 12th grade, the student should be able to:

A. produce a quality and characteristic tone appropriate to the specific instrument (G3:2,3,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

review warm-up techniques used to produce proper tone quality (*discuss*)

use appropriate vocabulary to describe a variety of tone qualities, such as warm, dark, rich, or resonant (*verbal prompts, discuss*)

Application, Analysis

aurally discriminate different pitches (*guided practice*)

demonstrate a variety of warm-up techniques to reinforce desired tone quality (*guided practice*)

Synthesis, Evaluation

adjust physical properties to create characteristic tone (*experiment*)

critique individual and ensemble tone quality (*peer critique*)

B. develop listening skills required to have good intonation with self and others (G3:1,2,3,7;G4:6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the value of playing in tune and give examples of in tune and out of tune playing and which notes might be particular intonation problems per instrument (*lecture, discuss*)

list elements needed to produce good intonation, including posture, breath control, embouchure, listening (*list elements*)

Application, Analysis

use a tuner at rehearsals providing opportunities to improve fine ear training and adjusting one's own instrument (*experiment, guided practice*)

draw arrows on particular notes in music that repeatedly are intonation problems as a reminder to make special adjustments (*visuals*)

practice tuning and adjusting one's own instrument (*guided practice*)

Synthesis, Evaluation

experiment with alternate fingerings to improve intonation (*experiment*)

evaluate discrepancies in intonation by listening to a recording of ensemble (*inquiry based*)

C. demonstrate correct fingerings/slide positions / percussion fundamental stick/mallet technique (G1:5,6;G2:5;G3:3;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

memorize scales and fingerings through full range of the instrument, or appropriate stickings (*guided practice*)

interpret proper fingerings through musical notation (*playing*)

Application, Analysis

consistently demonstrate correct fingerings through performance (*playing*)

analyze and apply alternate fingerings/sticking patterns as needed in performance (*playing*)

use fingering charts or rudiment charts (*visuals*)

Synthesis, Evaluation

combine fingering/sticking patterns, or slide positions to facilitate individual performance (*experiment*)

adjust and modify fingering/sticking patterns or slide positions as needed when performing (*experiment*)

D. demonstrate embouchure, body/hand/finger position appropriate to the instrument (G3:2,3;FA:1)

Instructional Activities and Strategies

Knowledge and Comprehension

define the characteristics of correct embouchure/hand/finger positions (*group discussion*)

review correct posture and playing position and its relationship to good tone production (*model*)

Application, Analysis

consistently demonstrate knowledge of correct body/hand/finger position through performance (*playing*)

adjust embouchures according to the demands of the music (*experiment*)

observe embouchure in a mirror (*experiment*)

Synthesis, Evaluation

modify and refine embouchure, posture or body positions for improvement of performance (*experiment*)

critique individual and ensemble performance related to embouchure, posture and position (*peer critique*)

E. demonstrate proper breathing technique (G3:2,3,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain importance of breath technique (*lecture, discuss*)

define the physical elements needed for proper breathing techniques (*lecture, discuss*)

Application, Analysis

demonstrate knowledge of proper breathing techniques through performance (*guided practice*)

utilize a variety of breathing exercises to further develop breathing skills, noticing expansion of diaphragm and controlled release (*model, act out*)

Synthesis, Evaluation

suggest methods to improve concepts of breath control (*questioning*)

assess breath technique as related to tone, attack, phrasing and all other elements of musical performance (*group assessment*)

F. apply and refine appropriate articulation technique (G1:5,6,9;G2:5;G3:2,3;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

describe a variety of articulations, including short, long, slurred, staccato, legato, marcato, etc. (*discuss*)

interpret a variety of stylistic articulations, as required by the music (*play patterns*)

Application, Analysis

apply appropriate articulation technique required by reading music symbols and markings (*play patterns*)

employ a variety of articulation exercises through warm-ups (*guided practice*)

Synthesis, Evaluation

evaluate the interpretation of music articulations of individuals, sections, or ensembles
(*group critique*)

modify articulations to create uniformity throughout the ensemble (*experiment*)

G. demonstrate responsible care and maintenance of the instrument (G3:1,2,3,4,6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss importance of having a well functioning instrument (*discuss*)

list the steps and materials needed to assemble, disassemble, clean, maintain and repair an instrument (*list, visual*)

Application, Analysis

practice correct maintenance skills, such as greasing or oiling slides and valves
(*guided practice*)

make and have available a repair kit with materials needed for one's personal instrument
(*small group, instrumental sections work*)

Synthesis, Evaluation

decide when professional assistance is needed for repair or advice for purchase or upgrade
(*self-assess*)

evaluate good maintenance habits and self assess personal progress (*self-assess*)

H. develop a variety of physical and musical skills needed for a successful marching band performance (G2:5;G3:2,3;G4:3,5,6;FA:1,3)

Instructional Activities and Strategies

Knowledge, Comprehension

memorize marching drills and music (*proceduralize*)

define and identify marching techniques, vocabulary and terms (*discuss*)

discuss the importance of uniformity and spatial relationships within marching ensemble
(*lecture, discuss*)

Application, Analysis

demonstrate marching posture, instrument position, carriage, and playing skills while moving
(*model, guided practice*)

apply all proper musical skills while in motion in outdoor performance (*flexible grouping*)

model and practice proper step-style as it relates to forward, backward, slide, and oblique movements (*model, flexible grouping*)

practice using peripheral vision to maintain relative position within the formation and during transitions (*guided practice*)

perform a memorized marching routine using appropriate musical technique (*proceduralize*)

Synthesis, Evaluation

critique performance through viewing video and other media sources (*technology assisted*)

suggest ways to improve individual and ensemble marching performances (*small group work*)

evaluate the relationship between positive, committed attitude and successful achievement (*jigsaw, cooperative learning*)

use feedback and evaluation from judges and clinicians to improve individual and ensemble performance (*whole group*)

Performance Level Assessment:

Knowledge and skills can be evaluated by using created rubrics, check lists, scoring guides, judges' evaluation sheets from adjudicated events, or through student and teacher conferences.

Measurable Learner Objective #2

The student will read and interpret musical notation, apply knowledge of musical elements, refine sight reading skills and demonstrate quality musicianship (G1:4,5,6,10;G3:1,2,3,4,5;FA:2,3).

Content and Skills

By the end of the 12th grade, the student should be able to:

A. understand and accurately demonstrate extended pitch ranges and altered pitches (G1:6;G3:7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

name extended ranges appropriate per instrument (*mastery review*)

explain how key signatures, accidentals, and enharmonic spellings interrelate (*whole group instruction*)

Application, Analysis

use correct technique to demonstrate ability at sight reading and playing extended pitch ranges and altered pitches (*playing*)

repeatedly perform warm-ups to develop individual skill in playing extended ranges and enharmonic spellings (*guided practice*)

Synthesis, Evaluation

evaluate the quality of extreme tessitura (*small group, instrumental sections assess*)

modify performance technique and approach to achieve desirable tone quality in extreme ranges(*experiment*)

B. understand and accurately demonstrate advanced rhythmic values and notation (G2:5;G3:1,3,4;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain and define rhythmic and note values in simple and advanced notation
(*whole group instruction*)

recite and interpret rhythm through use of rhythmic syllables or counting
(*imitate, guided practice*)

Application, Analysis

model knowledge of rhythmic combinations through accurate clapping, counting and performance (*proceduralize*)

analyze rhythmic difficulties in piece of music and practice those sequences for accurate performance (*proceduralize*)

Synthesis, Evaluation

dissect rhythmic values to smallest value (*proceduralize*)

evaluate and assess rhythmic accuracy of individual, section, or ensemble (*peer critique*)

C. recognize and accurately demonstrate various nontraditional meters, forms, notation, and increase understanding of music theory (G2:5;G3:1,3,4;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

identify non-traditional forms and meters in written music, i.e., aleatoric, graphic and non-western notation, i.e., 11/8, 7/8, 5/4 (*whole group instruction*)

aurally recognize a variety of non-traditional forms, meters, and contrapuntal texture
(*compare and contrast*)

Application, Analysis

perform works exhibiting multi meters (*playing*)

apply traditional playing techniques to non-traditional written music (*demonstrate*)

aurally and visually identify scales, modes, chords, and intervals in all keys (*proceduralize*)

Synthesis, Evaluation

improvise in a variety on nontraditional meters (*sequenced graduated difficulty*)

compose a work requiring aleatoric sections (*one-on-one, or small group*)

D. apply a variety of advanced articulations as required by musical genre (G1:6,9;G2:2;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

describe specific changes in articulations according to genre (*demonstrate, discuss*)

identify passages requiring special effects (*research*)

Application, Analysis

compare and contrast pieces performed by different performers/instruments
(*technology assisted*)

appropriately perform phrases using tie or slur markings and open/closed articulations
(*play patterns*)

Synthesis, Evaluation

assess effectiveness of articulations used in various genres (*small group, instrumental sections*)

modify articulations to fit genre, i.e., classical vs. jazz (*experiment*)

E. demonstrate advanced understanding of dynamics as they pertain to specific ensemble (G1:5,6;FA:2,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

define dynamics as they pertain to the interpretation of a specific piece of music
(*question, review*)

describe expanded ranges of dynamics used in higher level literature (*discuss*)

Application, Analysis

demonstrate expanded dynamics when performing (*model*)

analyze appropriate uses of expanded dynamics (*peer critique*)

Synthesis, Evaluation

prioritize dynamics as it applies to the appropriateness in the performance (*playing*)

assess an ensemble's interpretation of the use of expanded dynamics (*peer critique*)

F. identify and apply a variety of key signatures and tonalities (G1:5,6,8;G2:5;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

memorize major/minor key signatures (*mastery review*)

recognize modalities and non-traditional harmony, i.e., chordal harmony, bi-tonality, atonality
(*sequenced graduated difficulty*)

Application, Analysis

demonstrate knowledge by performing all major/minor scales through the circle of 5ths
(*mastery review, play*)

aurally analyze performance pieces for tonality (*guided practice*)

practice naming a key from the key signature (*mastery review*)

Synthesis, Evaluation

perfect the ability to play in a variety of keys and tonalities
(*sequenced graduated difficulty, guided practice*)

compose melodies under given tonalities and key guidelines (*one on one, guided practice*)

transpose written part into different key while playing (*sequenced graduated difficulty*)

G. expand vocabulary of dynamics, tempo markings and advanced music terminology (G2:5;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

memorize advanced vocabulary and concepts including terms in various languages
(*mastery review, questioning*)

locate the use of terminology within a piece and discuss origin of language (*discuss*)

Application, Analysis

employ advanced terminology in discussion of music (*model, discuss*)

apply knowledge of markings and terminology in musical performance (*playing*)

Synthesis, Evaluation

decide dynamics, tempo and other appropriate terms matching a musical listening example
(*written*)

change dynamics, tempo and articulations to produce a variety within warm-up exercises and excerpts (*guided practice*)

analyze and improve performance through participation in various honors groups and adjudicated events gaining feedback on musicianship from other professionals (*research*)

Performance Level Assessment:

Knowledge and skills can be evaluated by using written exams, or student created compositions which demonstrate knowledge, by observation of performance, by using teacher created check list, scoring guides, or rubrics.

Measurable Learner Objective #3

The student will demonstrate responsibility in both rehearsal and performance settings (G4:1,3,6;FA:1).

Content and Skills

By the end of the 12th grade, the student should be able to:

A. consistently demonstrate proper individual responsibility as it applies to the ensemble performance (G4:3,4,5,6;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

list the attributes of a successful rehearsal and performance (*list, discuss*)

describe individual personal contributions to successful rehearsals or performances (*verbal prompts*)

Application, Analysis

model consistent and appropriate individual focus and discipline within the rehearsal or performance setting (*model*)

compare and contrast the relationship between personal responsibility levels and the level of success of performance between two pieces or concerts (*whole group evaluate*)

Synthesis, Evaluation

recommend changes in personal responsibility needed to improve performance of ensemble (*one-on-one, questioning*)

revise and modify personal habits to make a more meaningful contribution to the ensemble (*questioning*)

B. correctly interpret conductor's patterns and gestures of expression (G3:2,3;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the basic conducting patterns as they relate to meter and tempo (*verbal prompts, review*)

identify supplemental gestures as they relate to style and dynamics (*model*)

Application, Analysis

model a variety of conducting styles and techniques in changing tempos and dynamics within warm-ups and as found in musical literature (*model, guided practice*)

show students how to conduct and allow opportunity for individual development (*model, guided practice*)

Synthesis, Evaluation

rate the success of a small ensemble's correct response to conducting gestures (*peer critique*)

evaluate a performer's or ensemble's response compared to conductor's musical intent through observing a video (*technology assisted, peer critique*)

C. self evaluate and adjust performance according to needs of ensemble to create balance, blend and good intonation (G3:2,3;FA:1,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and discuss elements to focus on as individual listening skills are developed
(*review, verbal prompts*)

listen to recordings of quality musical performances and discuss elements observed
(*technology assisted*)

understand use of harmony as it relates to balance and blend (*proceduralize*)

Application, Analysis

adjust individual and section performance as it relates to the needs of the whole ensemble
(*small group, instrument section work*)

demonstrate knowledge of individual responsibility in creating correct balance and blend within the ensemble, noticing which sections have the melody and how it is passed from section to section (*guided practice*)

build a harmonic structure from the lowest voices upward to create a completely balanced harmony (*sequenced graduated difficulty*)

Synthesis, Evaluation

assess performance and changes needed to implement critiques and suggestions from adjudicators (*whole group instruction*)

create self assessment check list to assist in continually monitoring one's personal performance
(*checklist*)

D. understand the importance of independent individual instrumental learning (G4:5;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

describe methods and sequential patterns to assist in problem solving in individual practice
(*questioning*)

identify areas for individual improvement and develop personal practice schedules (*questioning*)

Application, Analysis

develop a systematic approach to improving individual skills (*one-on-one, guided practice*)

practice outside of class and develop individual goals (*guided practice*)

demonstrate effective use of practice techniques through self-assessment (*playing*)

Synthesis, Evaluation

assess individual learning and improvement by listening to recording of playing
(self or peer critique)

revise practice plan according to strengths and weaknesses in performance (guided practice)

- E. understand appropriate concert etiquette both as a performer and audience member and the relationship between concert decorum, mental attitude, focus, preparedness and quality performance (G4:3,6;FA:1,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the meaning of etiquette in rehearsal and concert settings, list expectations and review before concerts (mastery review, list)

explain importance of appropriate dress, participation and decorum at concerts
(lecture, discuss)

Application, Analysis

model correct etiquette at concerts (model)

compare and contrast appropriate performer and audience behavior and responses at a variety of performances both recorded and live (technology assisted, written)

Synthesis, Evaluation

evaluate individual and ensemble decorum and relationship to quality performance
(whole group critique)

modify appropriate concert responses when on stage or when a member of the audience
(act out, model)

Performance Level Assessment:

Knowledge and skills can be evaluated by observing performance, teacher created check lists, scoring guides or rubrics, through written essay, or peer critique.

History/Culture Strand

Measurable Learner Objective #4

The student will understand and recognize the relationships between various musical styles, historical periods and cultures (G1:2,6,9;G2:5;FA:4,5).

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. recognize the differences in styles between music from various historical periods (G1:2,6,9;G2:4;FA:5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain music's relationship to history and culture (*lecture, discuss, questioning*)

discuss and summarize major characteristics of musical styles from a variety of historical periods, i.e., Renaissance, Baroque, Classical, Romantic, or Modern and describe evolution of styles, instruments and ensembles (*lecture, visuals, outline*)

listen to recorded music in the same historical period as music currently being studied in class and place examples within historical time line (*technology assisted, visuals*)

explain terminology related to style and appropriate stylistic interpretation (*visuals, discuss*)

Application, Analysis

apply characteristics to historical period to modify playing style (*playing*)

determine the style of a specific musical selection by listening to the piece and conclude importance in understanding appropriate interpretation in performance (*technology assisted, small group work*)

Synthesis, Evaluation

justify articulation, duration, tempo, dynamics, and other expressive elements based on historical time period of piece (*questioning, discuss*)

revise a melody to reflect a different time period by changing playing style (*playing*)

B. identify a variety of performers and composers of historical music periods (G1:2,6,9;G2:4,FA:5)

Instructional Activities and Strategies

Knowledge, Comprehension

listen to recorded examples of music performed by famous musicians, or written by famous composers and list major elements found in their work (*technology assisted*)

summarize major characteristics of musical styles from contrasting composers, relating styles to historical time period and cultural influences on compositions (*jigsaw, cooperative learning*)

Application, Analysis

perform a variety of pieces of different styles, i.e., classical, secular, sacred, jazz, patriotic, folk (*playing*)

compare and contrast styles of pieces being prepared for concert and discuss how to address those differences in playing and interpretation (*compare and contrast, written*)

Synthesis, Evaluation

justify differences in articulation based on historic time period of specific musical piece (*verbal prompts, questioning, discuss*)

compose short melodies from various style periods, i.e., jazz, classical (*sequenced graduated difficulty*)

C. identify cultural origin of music and know basic differences between music from a variety of cultures (G1:1,2,6,9;G2:5;FA:5)

Instructional Activities and Strategies

Knowledge, Comprehension

list characteristics of music from various cultures being studied in class (*list, visuals*)

review world classification of instruments, including the aerophone, idiophone, membranophone and chordophone categories and understand those classifications and use of those instruments within specific cultures (*technology assisted, visuals, research*)

become visually and aurally familiar with a variety of instruments from different cultures (*technology assisted, guided practice*)

Application, Analysis

compare and contrast the tone quality, form, expressive elements and instruments used in a variety of music from different cultures (*whole group discussion*)

use percussion from different cultures, when possible, in musical performance (*playing*)

Synthesis, Evaluation

modify performance norms to match the cultural expectations of musical piece (*playing*)

discover the relationship between culture and music and how music reflects culture (*written, research*)

D. understand the interdisciplinary relationship between music, other arts and disciplines outside the arts (G1:2,6,9;G2:4;FA:4)

Instructional Activities and Strategies

Knowledge, Comprehension

identify the fundamental tenants of various other art forms and disciplines outside the arts (*discuss*)

list elements shared throughout other disciplines, i.e., conflict/resolutions, form, patterns, etc. (*list, discuss*)

Application, Analysis

compare great musical works and means of self expression with other art forms, influenced by similar political ideas of the time period (*research, jigsaw, cooperative learning*)

diagnose the use of math and science in the creation and production of music (*discuss*)

compare the similar characteristic elements of two or more artistic disciplines (*research*)

Synthesis, Evaluation

create a research report, or a project (film, performance, collage, etc.) explaining or demonstrating major elements of various art disciplines and disciplines outside the arts showing a relationship to music (*research, cooperative learning*)

select an artistic piece that was created pushing outside the norms of the time period and assess the impact or social acceptance of that composition or artistic creation at the time (*research, cooperative learning*)

**E. demonstrate appropriate concert etiquette according to cultural norms of a performance
(G1:6,9;G4:3;FA:5)**

Instructional Activities and Strategies

Knowledge, Comprehension

describe behaviors of performers and audiences associated with a variety of concert settings, i.e., jazz, classical concert, musical, marching, pep band performance (*discuss, questioning*)

identify appropriate and inappropriate audience responses at performances throughout the year (*discuss*)

Application, Analysis

attend a variety of live performances and concerts as audience members and apply knowledge of correct concert etiquette (*model, act out*)

model appropriate stage behaviors according to the norm of the performance (*model*)

Synthesis, Evaluation

change individual behavior based on requirements of concert pieces (*guided practice*)

recommend venues and performances observed outside of class that were good examples of adhering to the expected specific cultural norm and defend (*research, written*)

**F. develop an understanding of jazz and demonstrate how to create music spontaneously on an instrument within the guidelines of rhythmic style, harmonic structure and stylistic interpretation
(G1:6,8,9;G2:5;G3:1,2,3,4,5,6,7;FA:1,2,3,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain the various periods of jazz history and identify performing artists associated with each of those periods and jazz terminology and vocabulary (*technology assisted, visuals, lecture*)

read about characteristics of the different jazz periods (*written*)

describe harmonic chord structures and chord symbols and understand their use in musical examples, relating to improvisation (*sequenced graduated difficulty*)

identify predominant use of specific rhythmic patterns or style and discuss importance of melody in improvising (*whole group*)

Application, Analysis

improvise using a variety of scales and modes, demonstrating an understanding of the harmonic outline (*guided practice, playing*)

play motives/patterns and have students imitate, or improvise off melodies (*student imitate teacher*)

perform an improvised solo based upon chord symbols, melodic framework and stylistic interpretation of the music (*playing*)

classify professional recording examples into various periods of jazz by recognizing stylistic characteristics (*technology assisted*)

gain experience at playing a variety of standard jazz literature (*guided practice*)

Synthesis, Evaluation

critique spontaneously created music using knowledge of structure and style (*peer critique*)

modify and refine improvisational performance from suggestions (*playing*)

research the importance of jazz as an exclusive American created art form (*written research, jigsaw, cooperative learning*)

incorporate jazz “licks” in improvisations (*playing, guided practice*)

spontaneously improvise a solo melody with a jazz ensemble (*individual directed*)

Performance Level Assessment:

Knowledge and skills can be evaluated through written research papers, by using graphic organizers, such as a Venn diagram, or a Compare and Contrast diagram, by observation of necessary elements in a jazz improvisation example, or by observing performance and using a teacher or class created check list, scoring guide or rubric

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will demonstrate a capacity to reflect, analyze and evaluate ensemble and individual performance (G1:5,8;G3:4;FA:1,2,3,4,5).

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. use appropriate musical vocabulary to analyze and critique a performance demonstrating advanced aural awareness (G1:2,8,9;G2:1,4;G4:1;FA:3)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and define the meaning and elements of aural awareness (*review, discuss*)

review musical terms and vocabulary, adding advanced terminology as needed (*review, list*)

Application, Analysis

verbally report the major elements of a written or performed piece using appropriate vocabulary (*jigsaw, cooperative learning*)

construct various assessment tools for group or individual performance using music vocabulary
(*small group work*)

classify attributes of quality solo or ensemble performances (*list*)

Synthesis, Evaluation

rank several performances using established criteria, and give recommendations for improvement (*small group*)

evaluate and compare adjudicated performances (*outline, whole group*)

B. modify and adjust individual playing through critical analysis (G1:2,8;G2:5,G3:2,3,4,6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

list important elements that contribute to the success of individual performance (*list, visual*)

understand the relationship of focused listening to one's part in relation to the whole
(*questioning*)

Application, Analysis

use vocabulary to communicate revisions needed for improved performance (*discuss*)

diagnose personal strengths and weaknesses as related to solo performance or within ensemble
(*self-assess*)

Synthesis, Evaluation

evaluate efficient use of practice time and modify as necessary for personal improvement
(*self-assess*)

change playing to create good balance, intonation and unity within ensemble
(*playing, guided practice*)

**C. use analytical skills to develop a variety of personal practice techniques
(G1:2,8;G2:5,G3:2,3,4,6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify elements that need improvement in individual practice and isolate for detailing
(*research*)

understand the important use of warm-ups to gain skill at playing challenging musical
examples (*guided practice*)

Application, Analysis

set personal performance goals and persist in practice until goal is achieved (*self-assess*)

play a variety of scales, meters, tempos, and articulation combinations to refine technical skills
(*sequenced graduated difficulty*)

Synthesis, Evaluation

assess effectiveness of personal practice plan (*self-assess*)

evaluate and self assess personal growth through listening to a recording of personal playing
(*technology assisted*)

**D. recognize a variety of compositional techniques through the performance of selected repertoire
(G1:5,6,9;G3:5;G4:1;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

list various compositional techniques, i.e., variation, retrograde, augmentation, diminution
(*list, visuals, discuss*)

locate compositional techniques in selected performance repertoire (*small group work*)

Application, Analysis

analyze compositional techniques used in music by listening (*technology assisted*)

study several pieces and make a report on a variety of compositional techniques found
(*research, written*)

Synthesis, Evaluation

compose short pieces using a chosen compositional technique (*guided practice*)

combine compositional techniques, within guidelines, appropriate for music expression
(*technology assisted, written*)

**E. communicate aesthetics: the study of the relationship of music to the human senses and intellect
(G1:5,9;G2:34;G3:5;G4:1;FA:1,2,3,4)**

Knowledge, Comprehension

tell in your own words what aesthetics means, agree upon definition and list examples
(*list, discuss*)

discuss all the ways of how music affects the listener, using appropriate musical vocabulary
(*discuss, outline*)

Application, Analysis

construct a written response on the composer's intentions for the meaning or mood within a piece
(*research, written*)

demonstrate an understanding of composer's intent by expressing appropriately in performance
(*playing*)

compare musical with aesthetic interpretations in other artistic disciplines, visual arts,
drama, or dance (*cooperative learning*)

Synthesis, Evaluation

assess whether aesthetic intent was demonstrated in a specific performance by the conductor and performers (*whole group critique*)

rate the value of a composition based upon aesthetic considerations (*whole group critique*)

Performance Level Assessment:

Knowledge and skills can be evaluated by observing vocabulary in discussions, through adjudicated solo and ensemble remarks or scores, through composition, by listening to and evaluating recorded student performance events, through written essays, or peer critiques, or teacher one on one conferences.

Drama Framework

Drama 6-8

Product/Performance Strand

Measurable Learner Objective #1

The student will understand and develop internal and external personal resources as a means for creative expression and communication (G1:1,2,5,6,8;G2:2,4,5;G3:3;FA:1).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. develop the ability to focus mind and body to achieve an optimum state for creativity (G1:5,10;G2:2,5;G3:1,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the importance of establishing and maintaining a concentrated atmosphere among performers and production participants (*discuss*)

describe strategies that help actors maintain focus within a dramatic activity (*whole class*)

Application, Analysis

demonstrate levels of concentration in a dramatic activity (*perform*)

practice sustaining an image, feeling, thought or character (*perform*)

Synthesis, Evaluation

critique level of concentration of all actors within a dramatic scene, using pre-established guidelines (*whole class evaluation*)

recommend specific improvements for actors within a dramatic scene from observation (*small group evaluation*)

- B. create dramatic situations based upon observation, sensory/emotional recall and imaginary circumstances (G1:2,5,6,8,10;G2:1,2,4;G3:1,2,3,4;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

define sensory and emotional details to look for when observing a dramatic situation (*list*)

discuss how to develop an idea when creating an imaginary circumstance (*discuss*)

Application, Analysis

demonstrate sensory and emotional recall when reenacting an experience (*act out*)

use theatre games or journaling to practice levels of observation (*guided practice*)

Synthesis, Evaluation

create an original dramatic scene demonstrating emotional expression (*small group work*)

combine imagination and visualization within a dramatic activity and assess effectiveness (*guided practice*)

C. synthesize and apply movement techniques for characterization in improvised or scripted activities (G1:6;G2:1,2,4,5;G3:1,2,3,4,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

describe the importance of physical warm-ups to develop relaxation, body coordination and flexibility (*discuss*)

observe and describe movement qualities of various characters (*verbal prompts*)

Application, Analysis

compare and contrast movement qualities of various characters (*verbal prompts*)

apply observations of physical movement in developing characters which communicate attitudes, feelings and mood (*perform*)

Synthesis, Evaluation

recommend movement changes to a scene to improve communication of attitude, feelings or mood (*pair and share*)

modify movement as a result of peer or teacher suggestion for improvement (*peer critique*)

D. synthesize and apply vocal techniques for characterization in improvised or scripted activities in order to reveal text and subtext (G1:6,8,10;G2:1,2,3,5;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain the importance of breath control, pitch, rate, and voice inflection to convey mood and characterization (*explain, model*)

watch a video excerpt and discuss the relationship of voice inflection, pitch, rate and mood (*technology assisted*)

Application, Analysis

use clear and expressive speech through appropriate breath control, articulation, pronunciation, volume, emphasis, rate, pitch and intonation both as a student and as a character
(*sequential graduated difficulty*)

practice breath control, articulation, volume, diction and intonation in daily warm-up exercises
(*guided practice*)

Synthesis, Evaluation

self assess personal vocal strengths and weaknesses (*self-assess*)

plan and implement vocal revisions to improve a character (*individual directed*)

Performance Level Assessment:

External and Internal resources including focus, concentration, energy, effort, control and believability will be observed, analyzed, evaluated and rated using a teacher created rubric.

Measurable Learner Objective #2

The student will understand and create drama/theatre through artistic collaboration and production (G1:1,2,4,6;G2:1,2,3,5;G3:1,2,3,4,6;G4:5;FA:1,2).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. build ensemble cooperation and respect among performers through interpersonal communication skills (G2:2,3,4,6,7;G3:6;G4:3,4,5,6;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss how individuals have different responsibilities and needs within an ensemble (*discuss*)

explain the importance of dependability and trust in realizing the elements of successful performance/production (*discuss*)

Application, Analysis

demonstrate willingness to assume a follower role (*guided practice*)

compare/contrast the responsibilities of the technician and the actor (*whole class*)

Synthesis, Evaluation

modify direction or personal elements of production through group decisions and constructive criticism (*cooperative learning*)

assess the sensitivity to all theatrical elements and collaboration skills used in creating a unified production (*whole class evaluation*)

B. use improvisation to build communication skills, create characters, develop original scripts and interpret scripted materials (G1:1,2,6,8;G2:1,2,3,4,5;G3:6;G4:1;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

in reference to who, what, where and why, list examples of building emotions, characters and scenes (*list*)

discuss a variety of ways to interpret and present an idea (*discuss*)

Application, Analysis

use theatre games to improve improvisational skills (*proceduralize*)

outline an original or scripted story or scene to develop dramatically (*guided practice*)

Synthesis, Evaluation

prioritize most important elements within a story and plan actions to communicate those elements (*whole class work*)

interpret the meaning of a scripted dramatic piece (*flexible grouping*)

C. develop skills of analysis and spontaneity to create and enhance multi-dimensional characters in drama (G1:1,2,6,8;G2:1,2,3,4,5;G3:6;G4:1;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

explain how feelings and attitudes are part of characterization (*explain*)

discuss multiple ways to dramatically respond to a situation (*discuss*)

Application, Analysis

interpret a character using appropriate physical and vocal qualities (*guided practice*)

imitate observed character traits within a dramatic activity (*guided practice*)

Synthesis, Evaluation

decide which costumes, props or scenery should be used to reinforce characterization (*whole class*)

change physical and vocal qualities when portraying characters (*guided practice*)

D. collaborate in developing dramatic conflict and resolution while scripting and producing original scenes (G1:2,6;G2:1,2,3,4,5;G3:1,2,3,4;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize simple problems and solutions of characters in stories and situations (*questions*)

define the terms associated with plot development (*list with definitions*)

Application, Analysis

compare dramatic situations with real life (*discuss*)

outline the dramatic action in an original scene (*outline*)

Synthesis, Evaluation

create and tell a story with a beginning, middle and end (*cooperative learning*)

plan the utilization of pictures, costumes and props to enlarge concepts of environment and character (*cooperative learning*)

Performance Level Assessment:

Artistic collaboration will be assessed by evaluating the ability of students to contribute as an individual within a group, demonstrating cooperation, sharing, responsibility and unity with the group, a class or teacher developed rubric will be used.

History/Culture Strand

Measurable Learner Objective #3

The student will make connections between drama, history, cultures and other disciplines (G1:2,6,7,8,9;G2:4,7;FA:3,4,5).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. develop an understanding of drama reflected in a variety of historical periods (G1:1,2,4,6,9;G2:4,7;G4:1;FA:4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

read stories or plays from a variety of historical periods (*written examples*)

view costumes from different historical periods (*research*)

Application, Analysis

analyze the technical aspects of a production, including scenery, properties, lighting, sound, costumes and make-up that would reflect a specific historical period (*research*)

apply research for a historical period in a production (*research, perform*)

Synthesis, Evaluation

assess an actor's portrayal of a specific character from a historical period (*peer critique*)

evaluate theatre's varying differences between historical periods (*teacher directed*)

B. develop an understanding of drama reflected in a variety of cultures (G1:5,6,7,9;G2:3;FA:2,3,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

read stories or plays from a variety of cultures (*written examples*)

view and describe costumes from different cultures (*report*)

identify a culture through music, movement and language and production elements
(*guided practice*)

Application, Analysis

use technical aspects in a production including scenery, properties, lighting, sound, costumes and make-up to reflect a specific culture (*experiment*)

research a culture to accurately portray it in a production (*research*)

compare and contrast theatre in two different cultures (*teacher directed*)

Synthesis, Evaluation

create dramatic activities in which characters from diverse cultures are depicted
(*cooperative learning*)

assess an actor's portrayal of a specific character from a culture (*small group evaluation*)

**C. understand the relationships between theatre, other art forms and subjects
(G1:6;G2:4,7;G4:1;FA:2,3,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and list the similarities and differences between elements of theatre, music, visual arts and dance (*discuss*)

explain different ways to tell stories, for example through dramatic presentation through visual arts or through musical compositions (*discuss*)

Application, Analysis

demonstrate an understanding of a piece of literature through dramatic presentation (*act out*)

use math, music, art and other subjects in an integrated way to create a set design or support a production (*experiment*)

Synthesis, Evaluation

combine music, art and dance to communicate a story through drama (*experiment*)

decide how playwrights have used the same literary and social ideas or subjects in plays
(*whole class evaluation*)

Performance Level Assessment:

Student understanding of the relationship of culture and history to drama/theatre will be assessed through a written reflection, journal entry or essay, and demonstrated through performance.

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will begin to develop the ability to describe, analyze and form aesthetic judgments about drama/theatre (G1:1,2,5,6,8;G2:3,4;G4:1;FA:2,3).

By the end of the 8th grade, the student should be able to:

- A. gain perspective by experiencing a wide variety of live and recorded theatrical productions (G1:2,4,6,9;G2:2,4;G4:1;FA:1,2,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain the immediacy of live performance and discuss appropriate audience etiquette (*discuss*)

list criteria used to help determine the quality of a dramatic presentation and discuss how audience and critic responses to productions may vary (*list, discuss*)

explain and define aesthetics in theatre (*lecture*)

Application, Analysis

demonstrate appropriate audience etiquette at a variety of performances, both as a performer and audience member (*guided practice*)

compare and contrast the differences between a variety of live performance settings (*questions*)

Synthesis, Evaluation

evaluate productions attended using predetermined aesthetic criteria (*whole class evaluation*)

decide how theatrical situations and characters are similar or different from those in real life (*whole class evaluation*)

- B. understand how theatre art can be used to interpret, intensify and ennoble human experience (G1:1,2,5,6,9;G2:2,3,4;G4:1;FA:3)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss how personal experiences could be incorporated into a dramatic script (*discuss*)

recognize a variety of emotions in dramatic presentations and discuss how they support the meaning of the story (*questions*)

observe real life situations and discuss how they might be represented in a dramatic scene (*pair and share*)

Application, Analysis

use personal experiences in the development of an original scene or script (*one-on-one instruction*)

compare and contrast dramatic situations with real life (*teacher directed*)

Synthesis, Evaluation

assess the appropriate emotional expression used by actors in a theatrical production (*peer critique*)

suggest how theatre can revitalize human energy and provide emotional catharsis (*discuss*)

justify dramatic choices in interpreting a character (*self-assess*)

C. analyze and evaluate basic dramatic texts for performance and technical decisions (G1:2,6;G2:3,5;G3:1,2,3,4,6,7;G4:1;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

recognize themes in stories and plays (*written or video examples*)

identify rising action, climax, conclusions and denouement (*verbal prompts*)

define the terms and develop vocabulary associated with plot development and relate them to play analysis (*list with definitions*)

Application, Analysis

investigate the objectives of characters and demonstrate that understanding through performance (*perform*)

use tableaus or theatre games to understand elements of plots (*experiment, act out*)

Synthesis, Evaluation

create a dramatization of a scripted scene (*perform*)

critique character development (*peer critique*)

D. begin to develop the ability to initiate, define and solve problems independently or collaboratively, using intellectual skills including analysis, synthesis and evaluation to produce creative and imaginative dramatic pieces (G1:2,6;G2:3,5;G3:1,2,3,4,6,7;G4:1;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

identify and discuss problems related to a specific text and the production of a dramatic work of art (*list, discuss*)

explain that theatre reflects and affects life, and has both personal and global issues and problems (*questions, discuss*)

Application, Analysis

explore, experiment and develop dramatic solutions individually or collaboratively to refine a script, story or meaning of a piece (*small group work*)

perform an imaginative dramatic piece (*perform*)

Synthesis, Evaluation

evaluate a collaboratively written script which creates original characters and unique dialogue, motivates action and demonstrates solutions to problems (*group evaluation*)

collaboratively suggest safe functional scenery, properties, lighting, sound, costumes and make-up that would be appropriate for a specific dramatic presentation (*teacher critique*)

**E. establish and apply tools of self assessment in order to improve performance
(G1:1,2,5,6,7;G2:2;G3:1,2,3,4,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

list and establish criteria for self assessment (*discuss, list, review*)

explain personal responsibility in relation to the whole ensemble and discuss ways in which theatrical production requires personal commitment, knowledge and integrity (*review*)

Application, Analysis

write a constructive criticism of one's performance based on selected criteria (*self-assess*)

apply personal responsibility in memorizing scripts and demonstrating focus within a scene (*perform*)

Synthesis, Evaluation

critique performance of self, peer or ensemble (*peer critique*)

modify performance based upon suggestions from a class or teacher critique (*peer, teacher critique*)

Performance Level Assessment:

Student ability to form aesthetic response and judgment will be assessed through either written or verbal responses from personal observation. Individual understanding and knowledge will be expressed through written constructive responses using appropriate and descriptive vocabulary and rated by a scoring guide.

Drama/Theatre 9-12

Product/Production Strand

Measurable Learner Objective #1

The student will understand and apply internal and external personal resources as a means for creative expression and communication (G1:1,2,5,6,8;G2:2,4,5;G3:3;FA:1).

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. demonstrate the ability to focus mind and body to achieve an optimum state for creativity (G1:5,10;G2:2,5;G3:1,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify the principles of concentration and relate them to a dramatic situation
(*lecture, guided practice*)

comprehend and follow focus/centering techniques (*guided practice, explain*)

Application, Analysis

sustain an image, feeling, thought or character (*role play*)

create imaginative and believable performances (*act out*)

use experiential warm-ups which lead to the goal of an activity (*guided practice*)

mirror movements to improve focus and concentration (*student imitates teacher*)

Synthesis, Evaluation

assess the effectiveness of a variety of centering techniques (*mastery review*)

design an effective personal centering process for performance preparation
(*hands-on, self-assess*)

decide what focus is important and develop the ability to change the focus within a piece
(*questioning, sequential graduated difficulty*)

- B. create dramatic situations based on observation, sensory/emotional recall and imaginary circumstances (G1:2,5,6,8,10;G2:1,2,4;G3:1,2,3,4;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

define and recall emotional/sensory point of view
(lecture, discuss)

list sensory and emotional details and relate to them in a dramatic situation (*outline, act out*)

Application, Analysis

demonstrate sensory and emotional recall in reenacting people, places and using objects
(role play)

demonstrate emotional expression in response to imagined and real sensory input (*act out*)

demonstrate observations of real life in dramatic activities (*role play*)

prepare a scene for performance by analyzing the action, scene and the character, by breaking down actions into specific units of activity and incorporating physicalization of character into the action (*sequential graduated difficulty*)

Synthesis, Evaluation

assess the characterization of others and react with sensitivity to their perception while developing one's own character (*self-assess, pair and share*)

generate sensory/emotional qualities that might be expressed in design and performance
(jigsaw)

revise dramatic responses as a result of class or teacher critique (*whole class evaluate*)

C. synthesize and apply a wide range of movement techniques for characterization in improvised or scripted activities (G1:6;G2:1,2,4,5;G3:1,2,3,4,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

match movement to characterization (*act out*)

identify spatial needs in performance/design (*technology assisted*)

Application, Analysis

utilize physical warm-ups in order to develop relaxation, coordination, flexibility and centering (*guided practice*)

use elements of movement in physicalization of a role (*act out*)

Synthesis, Evaluation

develop physical movement qualities of character to communicate attitudes, feelings and mood
(*act out*)

compare posture and movement from different historical periods (*research, cooperative learning*)

- D. apply and synthesize vocal techniques for characterization in improvised and scripted activities in order to reveal text and sub-text (G1:6,8,10;G2:1,2,3,5;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

list vocal qualities, mannerisms and patterns of misarticulation (*discuss, auditory examples*)

recognize the mechanics of the speaking process (*visual, auditory examples*)

identify the importance of breath control, pitch, rate, voice inflection to convey mood and characterization (*guided practice, auditory examples, visual*)

Application, Analysis

speak clearly and expressively through appropriate breath control, articulation, pronunciation, volume/emphasis, rate/pause, pitch/inflection and intonation both as a student and as a character (*guided practice, self-assess*)

participate in vocal exercises to expand expressive quality (*act out*)

Synthesis, Evaluation

evaluate personal vocal strengths and weaknesses (*self-assess, peer critique*)

adapt vocal skills appropriate to specific settings and characters (*guided practice, role play*)

Performance Level Assessment:

Student understanding and ability to apply internal and external personal resources will be evaluated using the following multiple assessments:

- A. focus mind and body – observe relaxation and warm-up exercises and observe balancing, centering and listening techniques – score with a checklist
- B. create dramatic situations – observe emotional recall and the ability to transfer a emotional experience into an improvised scene – rate performance with a rubric
- C. apply and synthesize movement techniques – use weekly character log to create a unique character – rate written work and application
- D. apply and synthesize vocal techniques – analyze, memorize and perform two seventeen syllable Haiku poems using linguistic aspects of language and write and perform original Haiku poetry evaluate using a rubric

Measurable Learner Objective #2

The student will understand and create drama/theatre through artistic collaboration and production (G1:1,2,4,6;G2:1,2,3,5;G3:1,2,3,4,6;G4:5;FA:1,2).

Content and Skill

By the end of 12th grade, the student should be able to:

- A. build ensemble cooperation and respect among performers and technicians through interpersonal communication skills (G2:2,3,4,6,7;G3:6;G4:3,4,5,6;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify roles of leader and follower in dramatic activities (*small groups, guided practice*)

discuss the importance of dependability, responsibility and trust in all elements of performance/production (*discuss, pair and share*)

Application, Analysis

demonstrate effective use of feedback in the audience-performer relationship (*explain, discuss, role play*)

develop spontaneous response to other performers in space, movement, timing and vocal inflection (*act out*)

use the Elking and Spolin techniques in warm-up activities, including Machines, Add-on Where and Part-of-a -Whole (*small group work*)

demonstrate ensemble skills in theatre production (*guided practice, role play*)

Synthesis, Evaluation

accept group decisions in dramatic activities (*cooperative learning*)

integrate constructive criticism using performances (*small group evaluate, peer critique, self-assess, whole class evaluate*)

compare ways in which performances require personal commitment, knowledge and integrity (*discuss, self-assess*)

A. use improvisation to build communication skills, to create characters, develop original scripts and to interpret scripted materials (G1:1,2,6,8;G2:1,2,3,4,5;G3:6;G4:1;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

identify the flow of dramatic action through the understanding of beginning, middle and end (*explain, guided practice*)

describe the elements of dramatic action (*lecture, discuss*)

tell personal stories to create interest and mental focus (*pair and share, act it out*)

Application, Analysis

demonstrate of variety of ways to play an idea (*role play*)

improvise using a variety of styles, showing knowledge of body, voice and dramatic action within a relaxed and comfortable risk-taking atmosphere (*improvise*)

use Spolin improvisational activities including: Theatre Sportz, Freeze and Improvise Literary Scenes (*small group work*)

Synthesis, Evaluation

appraise the benefits of being willing to take risks and participate in a variety of theatre games (*self-assess, discuss*)

compose an unscripted improvisational performance (*improvise*)

B. demonstrate skills of analysis and spontaneity in creating and enhancing multi-dimensional characters in drama/theatre (G1:1,2,6,8;G2:1,2,3,4,5;G3:6;G4:1;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

identify the physical, emotional, social, psychological dimensions of characters in improvisation and scenes (*questioning, discuss*)

list a variety of ways to enhance multi-dimensional characters (*list, outline*)

Application, Analysis

determine main and immediate objectives, actions and obstacles of a given character (*cooperative learning*)

build relationships among characters that lead to believable performances (*experiment*)

perform in a variety of modes, styles and settings before a variety of audiences (*role play, act out*)

use Cohen and Benedetti techniques including: Creating a New Ending, Doing vs. Being and Character Agility (*small group work*)

Synthesis, Evaluation

portray characters using appropriate physical and vocal qualities in a variety of roles (*role play, act out*)

develop a character's emotional change from beginning of the scene to the end (*act out*)

C. collaborate and develop conflict resolution while scripting and producing original scenes (G1:2,6;G2:1,2,3,4,5;G3:1,2,3,4;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

review the components of dramatic structure (*discuss*)

read and view plays and films to find relationships of characters in universal conflicts (*visuals, written examples, auditory*)

Application, Analysis

compare dramatic situations with real life (*discuss, pair and share*)

compare, design and perform a variety of conflicts which imitate real conversations in various relationships (*cooperative learning, role play*)

apply rehearsal and theatre etiquette in resolving conflict situations (*cooperative learning, discuss*)

use the Catron technique including: Opening Action The Turning Point and Problem-Scene (*small group work*)

Synthesis, Evaluation

evaluate the consequences of action decisions taken by the characters in dramatic situations (*jigsaw*)

compose original scripts (*cooperative learning, individual directed*)

D. develop and apply artistic discipline through leadership/directing (G1:10;G2:2,3,4;G3:6;G4:5,6,7;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the director's responsibility to the script, actors, designers, technicians and audience (*discuss*)

explain how all aspects of a production are interpreted through the director's concept (vision) of a play (*questioning, explain*)

Application, Analysis

break down the dramatic structure and characterization of a published work (*outline*)

develop the technical aspect of a given work (*proceduralize*)

respond to and/or use the directing process (*guided practice, self-assess, individual directed*)

assist an experienced theatrical director (*guided practice*)

use the Ball technique including: Tableau justification, Picturization and Working with Implied Action

Synthesis, Evaluation

design/plan appropriate stage movement for a given scene (*proceduralize*)

design/plan a scene or play (*sequential graduated difficulty*)

E. understand and apply the contributions of technical components, procedures and materials in creating effects for production (G1:2,4,6;G2:1,2,5,6;G3:3,7;G4:6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

enumerate the duties and responsibilities of each crew head/member executing technical elements of a theatre production (*list with definitions*)

record the process of creating technical elements (*outline*)

Application, Analysis

produce designs of technical aspects needed for production (*technology assisted*)

participate in the running of a production (*guided practice, teacher directed, individual directed*)

design, construct and operate scenery (*technology assisted, research*)

use the Gillette technique in floor plan creation, creating prop list, sound and light cue, make-up morgue, costume rendering and scenic construction (*whole class work*)

Synthesis, Evaluation

create the concrete technical world of a scripted play (*technology, research*)

collaborate in creating and executing technical elements for theatre productions (*peer critique, cooperative learning*)

F. demonstrate skill at performing the functions of theatre management

(G1:10;G2:2,5,6;G3:3,7,8;G4:3,4,5,6,7;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

identify the structure and delegation of responsibility in a theatre production company (*discuss, outline*)

name the duties/responsibilities of a stage manager and their relationship to actors and the running of a production (*explain, list*)

Application, Analysis

perform management functions for theatre productions (*explain, guided practice, technology assisted*)

operate a box office or serve as a stage manager (*technology assisted, individual directed, explain*)

develop and apply a plan-of-action to produce a show for public entertainment using the Gillette technique (*whole class work*)

Synthesis, Evaluation

facilitate the management procedures in various levels of educational theatre (*technology assisted, hands-on*)

adapt technical elements to enhance a suitable environment for a production (*proceduralize*)

G. understand and use established theatre safety practices (G2:5,6;G2:2,6,7,8;G4:7;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

list the qualities necessary for safety in theatre design, including set, props, lights, sound, business, costumes and make-up (*explain, discuss*)

define the safety procedure in the operation and maintenance of theatre facilities and equipment (*discuss*)

discuss OSHSAA rules leading to a test (*teacher directed*)

Application, Analysis

handle all tools and materials responsibly and safely
(*technology assisted, demonstrate, guided practice*)

demonstrate safety procedures in all maintenance, performance and technical elements of production (*demonstrate*)

make safety posters (*flexible grouping*)

Synthesis, Evaluation

assess and design production work considering theatre safety procedures (*guided practice*)

modify design elements as necessary to improve safety (*experiment*)

Performance Level Assessment:

Student ability to understand and create drama/theatre through artistic collaboration and production will be assessed by completion of a pre-assigned number of production hours and articulation of the experience they received while accomplishing them.

History/Culture Strand

Measurable Learner Objective #3

The student will make connections between drama/theatre to social context, history, past and present cultures and other disciplines (G1:2,6,7,8,9;G2:4,7;FA:3,4,5).

Content and Skill

By the end of 12th grade, the student should be able to:

- A. understand the influence of cultural, social and political aspects on historical theatre styles (G1:1,2,4,6,9;G2:4,7;G4:1;FA:4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

list the social context, history and culture that influence theatre styles and technical elements
(*explain, research, lecture, essay*)

describe the appropriate production design and techniques for a specific historical period or culture of a work being studied in class (*discuss*)

Application, Analysis

demonstrate awareness of differences and similarities of characters from different cultures
(*demonstrate, pair and share*)

research the historical, cultural, social and political aspects of a society as a basis for accurate interpretation of text (*research*)

utilize Personal-Experience, World-Problem and Role-Playing in scene work (*flexible grouping*)

Synthesis, Evaluation

formulate inferences from dramatic texts for clues to accurately depict the physical aspects of a production (*visual, research, sequential graduated difficulty*)

interpret acting styles based on theatre history across cultures (*research, act out, visual, sequential graduated difficulty*)

B. be familiar with exemplary works of theatre and playwrights from a variety of cultures and historical periods (G1:5,6,7,9;G2:3;FA:2,3,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

read plays from a variety of styles, eras, genres and cultures (*written examples*)

understand how a playwright uses dramatic elements to reflect his/her point-of view of an era
(*explain, guided practice*)

Application, Analysis

examine a play for the historical, social and cultural context provided by the playwright
(*research, discuss*)

illustrate the historical, social and cultural context of a play in design, technical elements, creation of a character or a performance (*sequential graduated difficulty*)

study a variety of playwrights/time periods and works including: Egyptian and Noh theatre, Sophocles, Mideval, Shakespeare, Moliere, Ibsen, Chekhov, Miller, Williams, Wilson and other contemporary playwrights of gender/racial/cultural backgrounds (*whole class*)

Synthesis, Evaluation

compare and contrast different playwrights from different eras, cultures, styles and genres
(*research, lecture, discuss*)

evaluate differences and similarities of the work and styles of playwrights
(*research, discuss, cooperative learning*)

C. recognize the interrelationships of other arts and disciplines outside the arts to drama/theatre

(G1:6;G2:4,7;G4:1;FA:2,3,4)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the relationships between theatre and other art forms (*discuss*)

describe and compare the basic nature, materials, elements and means of communicating in theatre, dramatic media, musical theatre, dance, music and the visual arts
(*technology assisted, videos, discuss*)

Application, Analysis

determine how nondramatic art forms can be modified to enhance the expression of ideas and emotions in theatre (*research, cooperative learning*)

use and integrate the learned skills from other arts and disciplines to create a design for a formal or informal production (*research, jigsaw*)

Synthesis, Evaluation

critique the success of synthesizing elements of all the arts, as well as internalized experiences in those arts, into a creation of a theatrical production (*whole group assess*)

defend the choice of music, dance or visual design to best express ideas and emotions in an individually or collaboratively created presentation (*written essay*)

evaluate how theatre affects and reflects society and how society affects theatre
(*whole group evaluation*)

**D. explore selected occupations, skills and knowledge for a theatre career
(G1:10;G2:5,7;G4:3,4,5,6,7,8;FA:3,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

cite and list the wide range of occupations and careers associated with the theatre
(*whole group*)

define qualifications and skills required to enter various theatre occupations
(*list with definitions/explanations, discuss*)

Application, Analysis

determine the feasibility of a theatre career as a personal life-style and interview people who currently work in a theatre related occupation (*research, discuss*)

participate in exemplary theatre productions and activities to develop those skills, talents and disciplines needed to prepare for a theatre career (*sequential graduated difficulty, flexible grouping, hands-on*)

visit career seminars, interview alumni and theatrical professionals and apprentice in area theatres
(*individual directed*)

Synthesis, Evaluation

plan appropriate post-secondary education/training or work (*individual directed, research*)

generate an individualized resume/portfolio for a career in theatre (*individual directed, research*)

Performance Level Assessment:

Student understanding of the connection of drama/theatre to history, cultures and other disciplines will be assessed by evaluating an original monologue created in the style of three to four specific theatrical genres/time periods. A written essay addressing how theatre reflects society will also demonstrate understanding.

Criticism/Analysis Strand

Measurable Learner Objective #4

The student will develop the capacity to interpret, analyze and form aesthetic judgments about drama/theatre (G1:1,2,5,6,8;G2:3,4;G4:1;FA:2,3).

Content and Skills

By the end of 12th grade, the student should be able to:

- A. analyze and evaluate dramatic text for performance and technical decisions
(G1:2,5,6,9;G2:4;G3:1,4,7;G4:1;FA:1,3,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

define the terms associated with plot development and relate them to play analysis
(*list, discuss*)

identify themes and moods and their relationship to technical requirements and production needs (*discuss, cooperative learning*)

Application, Analysis

demonstrate and analyze multiple interpretations of dramatic texts to best convey meaning
(*experiment, improvise, act out*)

recognize and respond to rising action, character interaction and climax within a play
(*act it out*)

Synthesis, Evaluation

defend the way dialogue reveals theme, setting, time and character development
(*master review, individual directed, peer critique*)

modify imaginative scripts to refine story and meaning for improved communication (*experiment, small group evaluation*)

B. gain perspective through experiencing a wide variety of live and recorded theatre productions (G1:2,4,5,6,9;G2:2,4;G4:1;FA:1,2,4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss acceptable audience etiquette (*discuss, questions*)

list criteria used in determining aesthetic value of a dramatic piece (*list, lecture, explain*)

Application, Analysis

demonstrate acceptable audience etiquette in a variety of theatrical settings (*role play, demonstrate*)

compare/contrast appropriate etiquette at a variety of performances, both as a performer and audience member (*written reflection*)

Synthesis, Evaluation

evaluate productions attended using predetermined aesthetic criteria (*report, essay*)

modify personal performance using peer critique and suggestions for improvement (*peer critique*)

suggest alternative production solutions to the problems of a performance (*whole group evaluate, cooperative learning*)

C. respond to theatre art as an effort to interpret, intensify and ennoble human experience using appropriate vocabulary (G1:1,2,5,6,9;G2:2,3,4;G4:1;FA:3)

Instructional Activities and Strategies

Knowledge, Comprehension

review criteria for evaluating drama/theatre experiences (*outline discuss*)

explain elements used in a personal dramatic work using relevant vocabulary (*review*)

Application, Analysis

analyze, compare and evaluate differing critiques of the same dramatic texts and performances (*whole class work*)

use constructive criticism to improve work (*peer critique, teach/individual directed*)

Synthesis, Evaluation

justify dramatic responses to a variety of dramatic activities (*act it out, pair and share, essay, self-assess*)

modify performance, responding to a different interpretation (*peer or teacher critique*)

- D. make informed judgments, evaluate artistic character, effectiveness and aesthetic quality of a dramatic work of art and interpret the meaning as a viewer or writer based upon interpretation and analysis (G1:1,2,5,6,7,9;G2:3,4,5;G4:1;FA:3,4,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

understand how the aesthetics choices govern the way in which symbols, motifs, moods and themes, are revealed in a production (*explain, discuss, pair and share*)

describe the aesthetic quality in a dramatic work of art (*questions, whole group*)

Application, Analysis

view, compare and contrast a variety of video performances for universal themes or concepts, use of characters and artistic choices within the performances
(*visual examples, technology assisted, discuss, essay*)

demonstrate an understanding that audience and critic responses to productions vary and find written examples (*research, written examples*)

Synthesis, Evaluation

justify personal values and opinions based on selected criteria through participation in constructive criticism (*reports, cooperative learning*)

evaluate personal dramatic work, selecting elements that require further development (*self-assess*)

- E. initiate, define and solve challenging problems independently or collaboratively, using intellectual skills including analysis, synthesis, and evaluation to produce creative and imaginative dramatic pieces (G1:2,6;G2:3,5;G3:1,2,3,4,6,7;G4:1;FA:1,2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify and research problems related to the text and the production of a dramatic work of art
(*list, research, discuss*)

understand that theatre reflects and affects life and has both personal and global issues and problems (*questions, discuss*)

Application, Analysis

explore, experiment and develop dramatic solutions individually or collaboratively to refine the script, story or meaning of a piece (*small group work*)

analyze and apply production and design requirements to support an imaginative dramatic piece (*whole class work*)

Synthesis, Evaluation

evaluate a collaboratively written script which creates original characters and unique dialogue that motivates action and demonstrates solutions to problems (*group evaluation*)

collaboratively design safe functional scenery, properties, lighting, sound, costumes and make-up that applies technical knowledge and skills (*teacher critique*)

Performance Level Assessment:

Student ability to interpret, analyze and form artistic judgments about drama/theatre will be assessed through the following ways:

- A. Analyze dramatic text – write a thorough analysis of a play synthesizing all aspects of dramatic action, plot, characterization and theme. After a summary of each area, the student will formulate a theme statement and a production concept that he/she would use if they were directing a play.
- B. Gain perspective – students will write a review of plays and movies that discuss how the design elements supported the action, characterization and theme of the play.
- C. Understand how theatre art can be used to ennoble human experiences – students will develop a revue of theatrical pieces that support a theme of mankind struggles or triumphs.
- D. Make informed judgments on artistic character, effectiveness and aesthetic quality of work of art – students will research and develop a critique form for the literature and performance of the play. The evaluation will be used to review two plays and then be revised.
- E. Initiate, define and solve problems – students will research and design production plots that will clearly depict their criticism. The designs will then be materialized for a stage production.

Dance 6-8

Product/Performance Strand

Measurable Learner Objective #1

The student will identify and demonstrate movement elements and skills in performing dance (G1:6;G2:1,4,5;G3:1,2,3,6;G4:6;FA:1,2).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. demonstrate locomotor and non locomotor/axial movements and understand the dance elements of space, time, force, energy and shape with appropriate skeletal alignment (G1:6;G2:1,4,5;G3:1,2,3,6;G4:6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

review all non locomotor/axial movements, such as bend, twist, stretch or swing (*mastery review*)

identify eight basic locomotor movements including walk, run, hop, jump, leap, gallop, slide, and skip (*mastery review*)

list the aspects of space: shape, levels, direction, pathway, size, place and focus (*review*)

discuss the dance element of time and find examples of rhythmic pattern, beat, accent, acceleration, deceleration and non-counted time (*auditory examples, technology assisted*)

Application, Analysis

demonstrate a range of energy/dynamics and movement qualities including percussive, swing or sustained movements in a dance (*model*)

practice and understand alignment and isolation of body parts, balance, weight shifts, elevation, landings and fall and recovery in individual and ensemble dance performances (*guided practice*)

perform a combination of moves that demonstrate contrasting energies, such as sharp and smooth while maintaining personal space (*perform*)

Synthesis, Evaluation

create a movement study that incorporates a specific dance quality, such as swing (*compose*)

critique an ensemble's unified focus and musical interpretation through movement (*peer assess*)

- B. identify and demonstrate basic dance steps, positions and patterns for dance from a variety of styles or traditions (G1:6;G2:1,2,3,5;G3:1,2,3;G4:6;FA:1,2,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss and model a specific dance step, such as plie' and show a variety of positions
(*imitate teacher*)

explain the importance of stretching as a preparation for movement (*explain*)

study different dance styles by watching a video or live performance (*technology assisted*)

Application, Analysis

isolate a jazz square and apply the movement in both folk and modern dance (*move patterns*)

practice prances, hops, skips, jumps, turns, triplets, leaps and the chassay and relate to their use in a choreographed piece (*guided practice*)

demonstrate memorization and reproduction of movement sequences (*guided practice*)

Synthesis, Evaluation

combine and blend specific movements to best communicate a phrase of music (*compose*)

revise movement ideas in order to improve use of transitions (*self-assess*)

C. transfer a rhythmic pattern from the aural to the kinesthetic and transfer a spatial pattern from the visual to the kinesthetic (G1:5,6;G2:1,5;G3:1,2,3,6;G4:1;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

imitate rhythmic patterns and sequences to practice transferring a visual pattern to a kinesthetic one (*imitate teacher*)

discuss and list everyday movements that could be changed in time, energy and direction
(*discuss*)

Application, Analysis

show a temdu, (point your toe) and use the vocabulary word when describing the move
(*model, imitate*)

change directions, levels and space in movement exercises (*move movement patterns*)

count, clap and step patterns (*movement patterns*)

Synthesis, Evaluation

create an original movement sequence and pattern for a piece (*compose*)

support movement choices in relation to sound of music (*small group evaluation*)

D. identify and demonstrate a range of dynamic/movement qualities and describe, using appropriate dance vocabulary (G2:1,2,3,4,5;G4:1;FA:1,2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

list all dance vocabulary introduced in class, such as plie', tendu, jete, grand battement, passe', chasse, grand jete/leap, chaine turns or rond de jamber (*list, model*)

model specific movements and have students imitate (*imitate teacher*)

Application, Analysis

respond appropriately to a variety of musical examples with changing tempos and dynamic qualities (*perform*)

practice holding a shape after moving across the floor in a variety of locomotor patterns (*guided practice*)

Synthesis, Evaluation

suggest ways to combine dance movements in a journal log (*written reflection*)

revise personal work by viewing and studying work of experts (*self-assess*)

E. demonstrate kinesthetic awareness, concentration and focus in movement skills (G1:6;G2:2,5;G4:3;FA:1)

Instructional Activities and Strategies

Knowledge, Comprehension

define kinesthetic awareness and explain how to isolate muscles for proper alignment (*discuss*)

discuss what it means to commit to a movement and focus on the action (*explain*)

Application, Analysis

play improvisational games such as "sculpture garden", posing and holding a shape (*guided practice*)

practice longer movement sequences: travel 8 - shape 8 - hold 8 - and disconnect, then put the whole sequence in a canon form (*guided practice*)

Synthesis, Evaluation

critique a peer group's ability to focus in a movement activity (*peer critique*)

modify performance as a result of teacher or peer review (*peer critique*)

Performance Level Assessment:

Student understanding of the elements of movement will be assessed by observing a performance and graded using a teacher created rubric. Locomotor movement, timing, memory of sequence, stage presence and concentration skills will be assessed.

Measurable Learner Objective #2

The student will make connections between dance and healthful living and will demonstrate responsibility within the ensemble (G1:6,10;G2:3,4;G4:3,4,5,6,7;FA:4).

Content and Skills

By the end of the 8th grade, the student should be able to:

A. set personal health goals to improve as a dancer (G1:1;G3:1,2,3,7;G4:5;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the elements of a good balanced diet (*discuss*)

understand how proper techniques, life style choices, nutrition or sleep affect dancers, health, and performance (*explain*)

Application, Analysis

isolate needed elements and sequence a skill building progression to learn or practice new or difficult movements (*individual directed*)

compare and contrast video examples of a personal performance (*technology assisted*)

Synthesis, Evaluation

reflect and evaluate individual progress towards a goal and personal growth (*self-assess*)

self -assess one's strengths and weaknesses and suggest ways to improve (*self-assess*)

B. understand the relationship between warm-ups, injury prevention and safety (G1:1;G3:1,2,3,7;G4:5;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss possible injuries or problems that could occur from poor technique or habits (*discuss*)

explain strategies to treat muscle strain, including stretching, keeping hydrated or soaking in hot water (*explain*)

explain why warm- up exercises raise the temperature of muscles which allows for better flexibility and agility (*explain*)

Application, Analysis

apply knowledge of proper warm-ups and stretches as preparation for dance (*guided practice*)

breath deeply and relax through movement (*model, imitate teacher*)

Synthesis, Evaluation

assess personal ability to land from jumps maintaining correct alignment of ankles, knees and feet (*self-assess*)

diagnose problems in executing a movement and suggest solutions (*small group evaluation*)

**C. consistently apply safe technique and personal responsibility within the ensemble
(G1:1;G3:1,2,3,7;G4:5;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss criteria needed to become a good dancer and explain the importance of positive attitude, willingness to take risks, cooperation with others and doing one's personal best (*discuss*)

explain how wearing proper dance apparel is an important safety measure (*explain*)

Application, Analysis

individually lead a class warm-up session (*individual directed*)

apply understanding of personal limits to prevent injury to self and others
(*cooperative learning*)

Synthesis, Evaluation

design a warm-up sequence (*compose*)

suggest a relevant warm-up appropriate for a specific style, such as ballet or Pilobolus
(*small group assess*)

Performance Level Assessment:

Student responsibility will be assessed by observing personal appropriate participation, focus and cooperation within the ensemble and by observing the application of proper warm-ups before movement. A check list will be developed.

Measurable Learner Objective #3

**The student will understand choreographic principles, processes and structures
(G1:6,8;G2:1,2,5;G3:1,2,3;G4:6;FA:1,2).**

Content and Skills

By the end of the 8th grade, the student should be able to:

**A. use choreographic principles, processes and structures to generate movement
(G1:6,8;G2:1,2,5;G3:1,2,3;G4:6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the variety of ways you can demonstrate contrast, such as fast-slow or sharp-soft
(*discuss*)

watch videos for transitional ideas and discuss (*technology assisted*)

read about a well-known choreographer and view an example of his/her work (*technology assisted*)

Application, Analysis

perform the same movement to various musical styles and tempos (*experiment*)

demonstrate the ability to work cooperatively in a small group during the choreographic process
(*cooperative learning*)

construct and perform transitions to connect multiple movements (*compose*)

Synthesis, Evaluation

create contrasting and complementary shapes, taking and supporting weight (*experiment*)

evaluate current popular/social dances for transitions (*whole class evaluation*)

**B. demonstrate the structures or forms of AB, ABA, canon, call and response and narrative
(G1:6,7,8;G2:5;G4:1,6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify ways you can adjust movement to show contrast and label a sequence as AB or ABA
(*verbal prompts*)

discuss movement possibilities to illustrate an idea (*discuss*)

Application, Analysis

communicate a part of a story or poem through movement (*improvise*)

move to call and response activities, such as “passing energy”, where one passes a movement to another, who leads through mirroring and then passes the movement again to a third person
(*improvise*)

Synthesis, Evaluation

decide the form of a dance through observation (*individual directed*)

evaluate an ensemble’s skill at memorizing and performing a dance form (*small group evaluation*)

C. demonstrate the ability to work cooperatively with partners or a small group during the choreography process (G2:3,4,5;G3:1,2,3;G4:3,4,5,6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss elements that make a choreographed piece look unified (*discuss*)

memorize stage directions (*review*)

Application, Analysis

demonstrate ability to create contrasting and complementary shapes with an ensemble (*cooperative learning*)

share, respect and try movement ideas from classmates (*cooperative learning*)

Synthesis, Evaluation

assess the cooperation of a small group (*teacher critique*)

suggest modifications to shapes or transitions to improve appearance of dance (*experiment*)

Performance Level Assessment:

Student understanding of choreographic principles and processes will be assessed by observing work in progress and a finished piece that demonstrates overall form, has a beginning, middle and end, has a variety of movement, creativity and expression and shows energy and good use of space. A teacher created rubric will be used.

History/Culture Strand

Measurable Learner Objective #4

The student will recognize and understand various historical and cultural dance styles (G1:5,6,9;G2:4,5;G4:6;FA:1,2,3,5).

Content and Skills

By the end of the 8th grade, the student should be able to:

- A. understand the development of various dance styles throughout history (G1:5,6,9;G2:4,5;G4:6;FA:1,2,3,5)**

Instructional Activities and Strategies

Knowledge, Comprehension

explain how dance has changed through time and give examples (*explain, visuals*)

view a dance video clip that reflects a specific historical period (*technology assisted*)

Application, Analysis

demonstrate the polka, waltz or fox trot and other social dances (*model*)

apply appropriate stylistic nuances to a historical dance (*act out*)

Synthesis, Evaluation

critique a classroom dance performance and rate the group's ability to communicate through movement style (*peer critique*)

select the appropriate historical period for a viewed dance (*individual directed*)

B. know the major characteristics of a variety of dance styles from different cultures (G1:5,6,9;G2:3,4;G4:1;FA:1,2,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

describe the role of dance in different cultures (*discuss*)

discuss major similarities and differences between two cultural dances (*discuss*)

Application, Analysis

employ community resources to assist in learning about a different culture (*whole class*)

perform the samba or another dance, led by a peer, teacher or community volunteer (*dance*)

Synthesis, Evaluation

create an original interpretation of a learned form such as the Italian Tarantella (*compose*)

suggest the importance or relationship of a dance to its specific culture (*whole class work*)

C. begin to develop an understanding of the relationship of dance to the other arts, their subjects and to the contemporary world (G1:2,6;G2:4;G4:1;FA:4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

discuss the elements of tempo, timing, form and repetition and their use in dance and music (*questions, discuss*)

explain how dance tells a story without words (*discuss*)

Application, Analysis

perform warm-up routines to contemporary musical selections (*whole class*)

apply knowledge of health, nutrition or rest and taking care of the body/instrument in daily living (*individual directed*)

Synthesis, Evaluation

create a dance in a specific form such as AB, ABA or canon (*compose*)

select the appropriate form for a listening example (*guided listening*)

Performance Level Assessment:

Student recognition and understanding of introduced historical and cultural dance styles will be assessed by describing and defending why a dance is from a specific culture or historical period, relating significance or identifying major characteristics through a written essay.

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will develop the ability to describe, interpret, analyze and evaluate a dance (G1:1,2,5,6,9;G2:3,4;G4:1;FA:3).

By the end of the 8th grade, the student should be able to:

Content and Skills

- A. use appropriate dance vocabulary to describe the elements of dance or performances (G1:1,2,5,6,9;G2:3,4;G4:1;FA:3)**

Instructional Activities and Strategies

Knowledge, Comprehension

list dance words used in class (*list*)

describe and model dance vocabulary, including arm or foot positions (*model, student imitation*)

Application, Analysis

use vocabulary in a journal example (*written example*)

accurately respond to verbal directions given by teacher (*perform*)

Synthesis, Evaluation

demonstrate appropriate movements, following verbal directions, showing understanding of vocabulary (*teacher critique*)

- B. analyze a basic dance and recognize the beginning, middle and end (G1:1,2,5,6,9;G2:3,4;G4:1;FA:3)**

Instructional Activities and Strategies

Knowledge, Comprehension

observe examples of dances and identify the beginning, middle and end and discuss transitions (*whole class*)

describe a transition (*pair and share*)

Application, Analysis

perform a dance using transition (*perform*)

analyze the effectiveness of the sections of original dance (*whole class*)

Synthesis, Evaluation

create an original dance (*compose*)

critique personal or ensemble's use of beginning, middle, end and transitions within a piece (*whole class evaluation*)

**C. reflect on personal performance and be able to modify for improvement
(G1:1,2,5,6,7;G2:2;G3:1,2,3,4,7;FA:1)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss elements required for a successful individual or ensemble performance (*discuss*)

view a live professional performance and discuss the elements that made it a successful performance (*discuss*)

Application, Analysis

analyze strengths and weaknesses in personal or ensemble performance (self-assess)

write a personal reflection concerning strengths and weaknesses of a specific performance (*written essay*)

Synthesis, Evaluation

modify personal skills to improve performance (*self-assess*)

suggest ways to improve to a classmate (*peer critique*)

D. create sequences and simple dances that demonstrate the principles of repetition, contrast, transition and climax (G1:8;G2:1,2,5;G3:1,2,3,4,7;G4:5,6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

explain and discuss terminology and how it would look in a dance (*questions*)

summarize the principles of choreography viewed in a dance (*explain*)

Application, Analysis

count out eight beat movements, such as an eight count leap combination (*count out patterns*)

perform a dance showing contrast, tempo, shape, quality, level, energy and timing (*perform*)

Synthesis, Evaluation

evaluate where the climax occurs in a create piece (*small group evaluation*)

create a movement to include a previously taught element that would show repetition
(*compose*)

Performance Level Assessment:

Student ability to describe, analyze and evaluate dance will be assessed by observing and rating the ability to change or make improvements in the principles of dance as a result of a critique and through a written reflection.

Dance 9-12

Product/Performance Strand

Measurable Learner Objective #1

The student will identify and demonstrate movement elements and skills in performing dance (G1:6;G2:1,4,5;G3:1,2,3,6;G4:6;FA:1,2) NSPE 1,2,4.

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. **demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility, and coordination in locomotor and non-locomotor/axial movements (G1:6;G2:1,4,5;G3:1,2,3,6;G4:6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

review locomotor dance skills, such as walk, run, leap, hop, jump, gallop, slide and skip and axial movements, such as bend, twist, stretch and swing (*mastery review*)

describe the action and movement elements of space, time and energy and their related aspects as observed in movement studies or dances using appropriate movement/dance vocabulary (*review*)

Application, Analysis

demonstrate movement skills and illustrate the underlying principles such as alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing and fall and recovery (*imitate teacher, mastery review*)

analyze and accurately transfer a spatial pattern from the visual to the kinesthetic and a rhythmic pattern from the aural to the kinesthetic (*experiment, move patterns*)

Synthesis, Evaluation

perform dance phrases or dances with a high level of consistency and reliability in technical skill (*perform*)

create and perform dances or studies which incorporate advanced technical skills, such as leaps, turns, partnering and complex phrasing (*perform*)

- B. **perform technical skills with artistic expression, demonstrating clarity, musicality and stylistic nuance (G1:6;G2:1,4,5;G3:1,2,3,6;G4:6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

identify and discuss movement aspects of complex phrases demonstrated in dance (*discuss*)

review expressive or phrasing aspects inherent in complex steps and patterns in dance (*questions*)

Application, Analysis

demonstrate rhythmic acuity and the ability to remember extended movement sequences (*guided practice*)

demonstrate projection while performing dance skills (*guided practice*)

Synthesis, Evaluation

create and perform combinations and variations in a broad dynamic range (*sequential graduated difficulty*)

refine technique through self-evaluation and application of teacher's corrections (*self-assess, teacher critique*)

Performance Level Assessment:

refer to:

Dance I - Rhythmic Pattern Composition Checklist and Rubric

Dance II - Technique and Repertory Assessment #1

Dance I - Phrasing the Language Group Time Composition

Measurable Learner Objective #2

The student will make connections between dance and healthful living and will demonstrate personal responsibility within the ensemble (G1:6,10;G2:3,4;G3:3,4,5,7;FA:4) NSPE 3,4.

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. **understand how proper technique and lifestyle choices affect dancers' health and performance (G1:2,6,10;G3:1,2,3,4;G4:1,7;FA:1,4)**

Instructional Activities and Strategies

Knowledge, Comprehension

discuss alignment and warm-up techniques (*review*)

explain strategies to prevent dance injuries, such as proper warm-up, use of safe stretches, and the correct choice of ice or heat to treat injuries (*explain*)

discuss challenges facing professional performers in maintaining healthy lifestyles (*discuss*)

Application, Analysis

effectively diagnose how unhealthy lifestyle choices, such as eating disorders, alcohol abuse, or improper warm-up affects the dancer (*explain, research*)

make a chart that demonstrates understanding of the challenges and benefits facing dancers in maintaining healthy lifestyles (*charts*)

Synthesis, Evaluation

create a warm-up in any dance style, such as ballet, modern or jazz which supports healthy and safe preparation for dance activities (*individual directed*)

modify personal health habits (*self-assess*)

**B. reflect upon individual progress and personal growth during the study of dance
(G1:1;G3:1,2,3,7;G4:5;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

define the process of setting goals and steps to reach goals as they apply to dancers' technique and performance (*proceduralize*)

list some of the categories which a dancer might select for personal goal setting, such as strength, flexibility, endurance, creativity, collaboration, nutrition, choreography or specific movement goals, such as leaps, turns, flexibility or alignment (*teacher directed*)

Application, Analysis

construct at least three personal goals for improvement as a dancer (*self-assess*)

outline specific steps or activities which might be undertaken in order to reach goals for personal growth as a dancer (*proceduralize*)

Synthesis, Evaluation

use video to recreate and document a personal story as a dancer, as it relates to personal improvement or growth in technique and performance (*self-assess*)

recommend specific warm-up exercises, choreography strategies or dance phrases which might be employed for specific goals, such as improving turn out, developing choreography or increasing flexibility in specific muscles (*small group work*)

Performance Level Assessment:

refer to:

Technique Assessment - Dance I & Dance II

Rehearsal/Choreography Log

Dance I - Staging the Performance

Dance II - Dance Connect

Participation Self-Assessment #1

Measurable Learner Objective #3

The student will understand choreographic principles, processes and structures.

(G1:6,8;G2:1,2,5;G3:1,2,3;G4:6;FA:1,2) NSPE 7

Content and Skills

By the end of the 12th grade, the student should be able to:

**A. use choreographic principles, processes and structures to create, revise and perform dance
(G1:6,8;G2:1,2,5;G3:1,2,3;G4:6;FA:1,2)**

Instructional Activities and Strategies

Knowledge, Comprehension

describe the following partner skills: contrasting and complementary shapes and taking and supporting weight (*verbal prompts, review*)

list key choreographic principles, processes or structures employed by successful choreographers (*list with definitions*)

Application, Analysis

clearly apply and/or demonstrate the principles of contrast and transition in performing and revising dances (*cooperative learning*)

attend a performance of a professional dance company and write a written review evaluating both the choreography and the performance of the dances (*field trip*)

Synthesis, Evaluation

use improvisation to generate movement for choreography and revise the movement material, rehearse it and perform the final product for an audience (*improvise*)

use the four part process of "critical response" including artist comments, affirmation, neutral questions and opinions to evaluate student or professional choreography (*whole class evaluation*)

B. demonstrate understanding of structures or forms through brief dance studies (G1:6,7,8;G2:5;G4:1,6;FA:1,2)

Instructional Activities and Strategies

Knowledge, Comprehension

define the choreographic structures or forms of ABA, canon, unison, call and response and theme and variation (*review*)

discuss ways a specific choreographic form might be used to expand or develop a piece of movement (*discuss*)

Application, Analysis

effectively demonstrate the process of collaboratively choreographing a movement study with a small or large group of dancers (*cooperative learning*)

apply at least two of the following choreographic structures or forms in a dance study: call and response, reordering and chance, theme and variation, ABA, canon or narrative (*mastery review*)

Synthesis, Evaluation

evaluate the choreography of well known artists, observing a video or live performance to decide which choreographic structures were employed in a successful dance (*whole class evaluation*)

collaboratively invent a dance using techniques such as the weight-in, weight-out or use of multiple body forms based upon a notable choreographer or dance company such as Pilobolus (*cooperative learning*)

Performance Level Assessment:

refer to:

Dance II - Dancer's Rubrics

History/Culture Strand

Measurable Learner Objective #4

The student will demonstrate and understand dance in various cultures and/or historical periods and will make connections between dance and other disciplines (G1:5,6,9;G2:4,5;G4:6;FA:1,2,3,5) NSPE 6,7.

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. understand the similarities and differences among two or more contemporary theatrical and/or classical dance forms (G1:5,6,9;G2:3,4;G4:1;FA:1,2,3,5)

Instructional Activities and Strategies

Knowledge, Comprehension

identify the traditions and techniques of a classical dance form by observing a video or live dance performance (*questions*)

accurately describe the role of dance in at least two different cultures or time periods (*jigsaw cooperative learning*)

Application, Analysis

demonstrate basic dance steps, positions or patterns from two different styles or traditions (*move patterns*)

compare and contrast contemporary theatrical and classical dance forms (*pair and share*)

Synthesis, Evaluation

create a movement study which incorporates longer and more complex dance steps and patterns from a specific dance style or tradition (*cooperative learning*)

critique a dance/lecture demonstration which illustrates an understanding of the role and significance of dance in two different social, historical, cultural or political contexts (*small group critique*)

- B. clearly identify commonalities and differences between dance and other disciplines with regard to fundamental concepts, such as materials, elements and ways of communicating meaning (G1:2,6;G2:4;G4:1;FA:4,5)

Instructional Activities and Strategies

Knowledge, Comprehension

tour a museum or art gallery and identify the relationship of dance to visual arts (*field trip*)

discuss ways of communicating that are inherent in all art forms using video or audio support (*discuss, technology assisted*)

Application, Analysis

analyze and outline the similarities and/or differences between dance elements of motion and composition elements in another art form (*whole class work*)

construct a dance study which illustrates movement or concepts inherent in a poem or children's book (*small group work*)

Synthesis, Evaluation

compose a dance study which expresses important concepts or feelings related to a social or political issue (*individual directed*)

choreograph a dance or study which illustrates in the language of dance, the ideas, feelings or images found in another art form or discipline, such as painting, music, science or poetry (*mastery review, cooperative learning*)

Performance Level Assessment:

refer to:

Dance I - Teach the Teacher

Video Discussion Questions from "Dancing, The Power of Dance"

Dance II - Visual Arts Based Composition Part I, using a rubric and checklist

Criticism/Analysis Strand

Measurable Learner Objective #5

The student will describe, interpret, analyze and evaluate dance and will understand dance as a way to create and communicate meaning (G1:1,2,5,6,9;G2:3,4;G4:1;FA:3). NSPE 7

Content and Skills

By the end of the 12th grade, the student should be able to:

- A. **examine ways that a dance creates and conveys meaning by considering the dance from a variety of perspectives (G1:2,5,6,9;G2:3,4;G3:5;G4:1;FA:2,3)**

Instructional Activities and Strategies

Knowledge, Comprehension

list the four sections of critical response used by dancers to evaluate choreography, using artist comments, affirmations, neutral questions and opinions (*list with definitions*)

name the elements of motion, space, time and energy and the aspects of each element
(*review*)

explain that the element of space includes level, pathway, size, direction, place, shape and focus
(*review*)

Application, Analysis

observe a dance or movement sequence performed with various musical choices and analyze how a different accompaniment, such as music or spoken text can affect the meaning of a dance
(*written reflection*)

employ a drawing of a floor pattern to create a specific pathway for a phrase of movement
(*written example*)

Synthesis, Evaluation

create a dance that successfully communicates a topic of personal significance (*compose*)

choreograph a study which illustrates how dance can communicate cliches often used in language such as “climb the walls”, “go over the edge”, “one fell swoop” or “touch and go”
(*compose*)

B. apply and demonstrate critical and creative thinking skills in dance
(G1:6;G2:1,2,3,4,5;G3:1,2,3,4;G4:1,5,6;FA:2,3)

Instructional Activities and Strategies

Knowledge, Comprehension

identify possible aesthetic criteria for evaluating dance, such as skill of performers, originality, visual and/or emotional impact, variety and contrast (*list with definitions*)

identify some of the key steps or movements employed by a specific dance style such as swing, dance or ballet (*visual examples*)

Application, Analysis

perform a phrase of movement which is based on an everyday activity or a movement from a sport (*perform*)

analyze the style of a choreographer or cultural form, then create a dance in that style
(*proceduralize*)

Synthesis, Evaluation

create a dance and revise it over time, articulating the reasons for the artistic decisions, evaluating what was lost or gained by those decisions (*compose*)

create a variation phrase, from a teacher or choreographer created theme and assess which aspects of the original theme were used to create the variation and which choreographic concepts, specific movements or movement qualities were used (*peer critique*)

Performance Level Assessment:

refer to:

Choreography Documentation Journal

Dance I - Duet Swing Dance Composition

Dance Concert Review

