Engaging Students in the Arts:

Creating, Performing, and Responding

Developed to meet the ***Minnesota Academic Standards in the Arts K-12***

Minnesota Department of Education

PCAE

acknowledgements

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Welcome!

Dear Colleague:

We are pleased to present *Engaging Students in the Arts: Creating, Performing & Responding*. We believe that this framework will become as important a resource for teaching and learning in the arts as the original arts standards and curriculum document, *Frameworks for Arts Curriculum Strategies*, that was published in the mid-1990s. This new document for arts education contains the most current information on the arts standards and artistic processes to help teachers develop and implement high quality curriculum. It includes the following:

- The Minnesota Academic Standards in the Arts K-12 which identify important learning goals for students
- A curriculum framework based on the Large Processes—create, perform, and respond—to support teachers in creating authentic arts experiences that are student-centered
- The Key Student Understandings to identify significant elements of a quality arts program K-12
- An appendix containing definitions of terms associated with the Large Processes, a sample arts rubric which identifies evaluation criteria, and a sample learning activity at the Primary, Intermediate, Middle and High School level

We hope these materials are useful to you as you work to implement arts standards, develop curriculum aligned with the standards, and coordinate instructional practice with the new arts learning expectations. These materials are shared in the hopes they will support student learning and achievement in the arts. We invite you to contact us for further information, to inquire about arts programs and opportunities offered by the Perpich Center for Arts Education, and to order other arts teaching and learning materials.

Sincerely,

Pamela Paulson, Ph.D.
Deputy Director
Perpich Center for Arts Education

• Section One: Standards

Minnesota Academic Standards in the Arts K-12 define important learning goals for students at the primary, intermediate, middle and high school levels. These standards, established by legislation in 2003, were developed and refined by arts educators from across the state. While specific to dance, media arts, music, theater, and visual arts, the standards were created to demonstrate the common elements across the arts areas.

The standards define what students should know and be able to do in each of the arts areas. Standards make the arts learning goals clear for students and their families, teachers, and the community at large.

• Section Two: Large Processes

To develop authentic, student-centered arts learning experiences for the classroom, teachers can use the **Large Processes** many artists employ to create and perform their own work and respond to the work of other artists. The processes—create, perform, and respond—support students in producing observable evidence of the skills and knowledge necessary to meet the requirements of the arts standards.

The Large Processes are a curriculum resource for classroom teachers and describe sample activities specific to individual arts areas, including literary arts, for students at the primary, intermediate, middle and high school levels.

• Section Three: Key Student Understandings

Key Student Understandings provide an overview of the most important aspects of the learning goals for students at the primary, intermediate, middle and high school levels. They are defined in only two areas—respond and create/perform—and are not specific to the individual arts areas except where necessary for specificity and clarity.

The Key Student Understandings are a resource for districts or schools to review or develop arts programs. They provide a quick summary of expectations for a quality arts program.

• Section Four: Appendix

The **Appendix** includes additional resources, for example, definitions to describe some of the concepts in the Large Processes and a sample rubric that identifies scoring criteria. Also included are sample student activities based on specific learning goals and developed around one of the Large Processes.

The definition of terms was developed by teachers to support more consistent arts vocabulary in K-12 programs across the state. The arts scoring rubric is a tool to help students and teachers focus on assessment criteria during the evaluation process. The sample student activities are resources for teachers and provide an overview of how the Large Processes can be used to create student-centered learning experiences at the primary, intermediate, middle and high school levels.

A description of the Perpich Center for Arts Education is included on the last page of this document.

Minnesota arts educators and artists under the sponsorship of the Perpich Center for Arts Education and the Minnesota Department of Education began meeting in 1995 to discuss requiring arts education for all Minnesota students as part of a comprehensive K-12 education. These meetings led to the development of state standards in the arts and, in 1998, to the formation of a state Arts Best Practice Network (BPN) dedicated to teaching in and through the arts. The arts standards brought new clarity to what students need to know and be able to do to achieve in the arts. The standards identify important learning expectations in each arts area and delineate a progression of learning in the arts K-12. Additionally, research done for Arts for Academic Achievement in the Minneapolis Public Schools shows that arts-infused classrooms tap multiple intelligences and provide access to learning for greater numbers of students. With financial support from The McKnight Foundation, two regional Arts Best Practice Networks were formed in 2002 and 2003. Another network will be added in 2004.

Another outcome of the 1995 meetings was a commitment on the part of arts educators throughout the state to provide authentic learning experiences for students at all grade levels and in all arts areas. To implement that commitment at the classroom level, arts educators across Minnesota adopted the Large Processes—Create, Perform and Respond—as the foundation for constructing classroom-level activities with embedded opportunities for assessment of student learning. These Large Processes were identified in the work of arts educators at the national level and used in the National Assessment of Educational Progress (NAEP) in the arts. Minnesota teachers further refined the Large Processes by defining and describing the components of each process.

During the 1996-1997 school year, a group of arts educators from across the state met to develop sample performance assessments based on the state standards in each of the arts areas. In the summer of 1997, some teachers involved in creating the sample assessments became facilitators for professional learning opportunities offered in various locations across the state. Every school district in Minnesota was expected to send a team of arts teachers to these workshops. With the development of standards and assessments, the need for establishing consistent evaluation criteria became clear. During the 1997-1998 school year, arts educators from across the state met with state and national facilitators to develop scoring criteria for the arts.

The original state standards in the arts were revised during the 2001- 2002 school year. These revisions clarified the learning requirements in each of the individual arts areas. During the 2003 legislative session, these revisions were adopted and the arts were identified as a core subject to be taught K-12 and required for graduation.

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Minnesota Academic Standards in the Arts K-12

Minnesota Academic Standards in the Arts K-12

Introduction: Minnesota Academic Standards in the Arts K-12

The framework for the arts standards requires that students have the following competencies as they complete a K-12 education in Minnesota schools. They must:

- Demonstrate achievement of standards in at least two of the arts areas in elementary and middle schools (grades K-3, 4-5, 6-8)
- Focus in-depth in one arts area and achieve a high standard in Arts Creation and Performance and Analysis and Interpretation in the arts by the time they finish high school (grades 9-12)
- Demonstrate knowledge and skills through the processes of creating, performing and responding (analysis and interpretation) in the arts
- Demonstrate understanding of cultural, historical and social contexts for the arts
- Be able to make connections between the arts with other subject areas

The Minnesota standards require students to work in the arts from the early grades through high school. Students have opportunities at the primary, intermediate and middle levels to study a range of arts disciplines in order to gain foundational competencies in the arts. Standards in the arts require students to demonstrate competence in understanding content as well as processes. Benchmarks at each level are identified. School districts may use the statewide Minnesota Academic Standards in the Arts K-12, or develop their own at the local level.

Minnesota law requires that:
Students beginning ninth grade in the 2004-2005 school year and later must successfully complete for high school graduation a minimum of eight elective course credits, including <u>at least one credit in the arts</u>.

A course credit is equivalent to a student's sucessful completion of an academic year of study or a student's mastery of the applicable subject matter, as determined by the local school districts.

Public elementary and middle schools must offer at least three and require at least two of the following four arts areas: dance, music, theater and visual arts. Public high schools must offer at least three and require at least one of the following five arts areas: media arts, dance, music, theater, and visual arts.

There is one standard at the primary and intermediate levels requiring students to work in creation, performance, and analysis and interpretation. At the middle and high school levels there are two separate standards, one for creation and performance and another for analysis and interpretation. (Analysis and interpretation will be referred to as "Respond" in the Large Processes.) Assessments in the arts are the responsibility of the local school districts.

Following the standards there are two sets of progression charts that delineate how learning strands in the arts standards are developed K-12.

1. The first set of two charts shows a general progression of the key concepts and skills for all the arts. One chart identifies the *declarative* and *procedural* knowledge for Create and Perform; the other chart identifies the declarative and procedural knowledge for Analysis and Interpretation. Declarative knowledge refers to what students should know. Procedural refers to what students should be able to do.

2. The second set of four charts shows learning progressions in the arts areas of dance, music, theater and visual arts. Charts are not included for creative writing or media arts because there are only standards at the high school level.

In the Minnesota Academic Standards, literature is contained in the Language Arts section of the law; however, creative writing is an elective in the high school arts create/perform standard.

In the Minnesota Academic Standards in the Arts, declarative and procedural knowledge are combined into the standard statements, which use the terms, "The student will *understand* and *use* artistic processes to create, perform, and interpret art works…"

Minnesota Academic Standards in the Arts
Finalized through rulemaking, Winter 2003

3501.0620 Kindergarten Through Grade 3 Standards.

Standard:
The student will understand and use artistic processes to create, perform, and interpret art works in at least two of the three arts areas required to be offered by a school from the following: dance, music, theater, and visual arts.

Benchmark:
A. DANCE.
The student will:
1. understand the elements of dance, including action, space, time, and energy;
2. understand the characteristics of dance from a variety of cultures and historical times;
3. use basic movement skills in musical or rhythmic contexts; and
4. create and perform sequences of movement with a beginning, middle, and end to communicate a story, life experience, theme, or idea.

B. MUSIC.
The student will:
1. understand the elements of music, including melody, rhythm, harmony, dynamics, tone color, texture, and form;
2. understand the characteristics of music from a variety of cultures and historical times;
3. sing a varied repertoire of songs in a group;
4. improvise and compose on classroom instruments to communicate an idea;
5. play simple rhythms and melodies on classroom instruments; and
6. read and write music using a system of notation.

C. THEATER.
The student will:
1. understand the elements of theater, including plot, theme, character, language, sound, and spectacle;
2. understand the characteristics of theater from a variety of cultures and historical times;
3. use movement, sound, and language to create images and express ideas;
4. create characterizations of animals, objects, or shapes; and
5. communicate a story and character using voice, movement, costume, and props.

D. VISUAL ARTS.
The student will:
1. understand the elements of visual art, including color, line, shape, form, texture, and space;
2. understand the characteristics of visual art from a variety of cultures and historical times;
3. use the tools, basic skills, and techniques of at least three different mediums; and
4. create original works of art to communicate ideas.

3501.0625 Grades 4 and 5 Standards.

Standard:
The student will understand and use artistic processes to create, perform, and interpret art works in at least two of the three arts areas required to be offered by a school from the following: dance, music, theater, and visual arts.

Benchmark:
A. DANCE.
The student will:

1. understand the following components of dance:
   a. elements, including action, space, time and energy;
   b. principles of choreography, such as repetition, pattern, or unity; and
   c. vocabulary;
2. understand cultural and historical forms or traditions of dance;
3. understand how dance elements are similar to and different from the elements of other arts areas, such as music, theater, or visual arts;
4. perform characteristic movements and styles of dance from more than one form or tradition;
5. create movement sequences with or without music; and
6. generate multiple responses to movement ideas.

B. MUSIC.
The student will:

1. understand the following components of music:
   a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form; and
   b. vocabulary;
2. understand cultural and historical forms or traditions of music;
3. understand how musical elements are similar to and different from the elements of other arts areas, such as dance, theater, or visual arts;
4. sing or play traditional instruments alone and sing rounds and part songs or play traditional instruments in a group;
5. improvise and compose rhythms, melodies, and accompaniments using classroom instruments, voice, or both to express a specific musical idea;
6. perform rhythmic, melodic, and harmonic patterns on classroom instruments; and read and write music using a system of musical notation.

C. THEATER.
The student will:

1. understand the following components of theater:
   a. elements, including plot, theme, character, language, sound, and spectacle;
   b. forms, such as tragedy, comedy, farce, or melodrama; and
   c. vocabulary;
2. understand cultural and historical forms or traditions of theater;
3. understand how theater elements are similar to and different from the elements of other arts areas, such as dance, music, or visual arts;
4. create a character based on fiction or life experience using movement, voice, costume, and props; and
5. create a dramatic performance by interpreting and adapting the plot, characters, and language from an existing piece of literature.

D. VISUAL ARTS.

The student will:

1. understand the following components of visual arts:
   a. elements, including color, line, shape, form, texture, and space;
   b. principles, such as repetition, contrast, or balance; and
   c. vocabulary;
2. understand the cultural and historical forms or traditions of visual arts;
3. understand how visual arts elements are similar to and different from the elements of other arts areas, such as dance, music, or theater;
4. use elements, principles, skills, and techniques of at least three different mediums; and
5. create original works of art to express specific artistic ideas.

3501.0630 Grades 6 Through 8 Standards.

Artistic Interpretation

Standard:

The student will understand and use artistic processes to analyze and interpret a variety of works in at least two of the three arts areas required to be offered by a school from the following: dance, music, theater, and visual arts.

Benchmark:

A. DANCE.

The student will:

1. understand how the following components of dance are used to convey meaning:
   a. elements, including action, space, time, and energy;
   b. principles of choreography, such as repetition, pattern, or unity;
   c. vocabulary;
   d. styles, such as tap, ballet, or modern; and
   e. choreographic structures, such as theme and variation;
2. understand the connection between a work in dance, its purpose, and its cultural and historical contexts;
3. understand how the principles and vocabulary of dance are similar to and different from other arts areas, such as music, theater, or visual art;
4. communicate a personal reaction to performances of original works or interpretations and performances of existing works in dance using the components of dance; and
5. use criteria to evaluate performances in dance.

B. MUSIC.

The student will:

1. understand how the following components of music are used to convey meaning:
   a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form;
   b. vocabulary;
   c. styles, such as blues, jazz, or opera; and
   d. structures, such as ABA;
2. understand the connection between a work of music, its purpose, and its cultural and historical contexts; and
3. understand how the vocabulary of music is similar to and different from other arts areas, such as dance, theater, or visual arts;
4. communicate a personal reaction to performances of original works, compositions, or interpretations and performances of existing music using the components of music; and
5. use criteria to evaluate musical performances.

C. THEATER.

The student will:

1. understand how the following components of theater are used to convey meaning:
   a. elements, including plot, theme, character, language, sound, and spectacle;
   b. forms, such as tragedy, comedy, farce, or melodrama;
   c. vocabulary;
   d. styles, such as romantic or classical; and
   e. structures, such as chronological or nonlinear;
2. understand the connection between a work in theater, its purpose, and its cultural and historical contexts;

3. understand how the forms and vocabulary of theater are similar to and different from other arts areas, such as dance, music, or visual arts;
4. communicate a personal reaction to performances of original works or interpretations and performances of existing works in theater using the components of theater; and
5. use criteria to evaluate performances in theater.

D. VISUAL ARTS.
The student will:
1. understand how the following components of visual arts are used to convey meaning:
   a. elements, including color, line, shape, form, texture, and space;
   b. principles, such as repetition, contrast, or balance;
   c. vocabulary;
   d. styles, such as abstract or impressionist; and
   e. structures, such as two dimensional or three dimensional;
2. understand the connection between a visual art work, its purpose, and its cultural and historical contexts;
3. understand how the principles and vocabulary of visual art are similar to and different from other arts areas, such as dance, music, or theater;
4. communicate a personal reaction to works in visual art using the components of visual art; and use criteria to evaluate works of visual art.

Artistic Creativity and Performance

Standard:
The student will understand and use artistic processes to create and perform in at least two of the three arts areas required to be offered by a school from the following: dance, music, theater, and visual arts.

Benchmark:
A. DANCE.
The student will:
1. understand the following components of dance:
   a. elements, including action, space, time, and energy;
   b. principles of choreography, such as repetition, pattern, or unity;
   c. vocabulary;
   d. styles, such as tap, ballet, or modern; and
   e. choreographic structures, such as theme and variation;
2. understand technical skills of dance, such as alignment, locomotor, or nonlocomotor movement skills;
3. understand how audience and occasion affect artistic choices in creating and performing dance;
4. use artistic processes to create and perform in a variety of dance contexts;
5. express and communicate ideas using the components of dance;
6. use improvisation to generate ideas for artistic expression in dance;
7. make and explain artistic choices in creating and performing dance; and
8. use feedback to revise both creation and performance of dance.

B. MUSIC.
The student will:
1. understand the following components of music:
   a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form;
   b. vocabulary;

c. styles, such as blues, jazz, or opera; and
d. structures, such as ABA;

2. understand technical skills of music, such as singing or playing instruments;
3. understand how audience and occasion affect artistic choices when composing and performing music;
4. use artistic processes to create and perform in a variety of musical contexts;
5. express and communicate ideas using the components of music;
6. use improvisation and composition to generate ideas for artistic expression in music;
7. make and explain artistic choices in composing and performing music; and
8. use feedback to revise musical creation or performance.

C. THEATER.

The student will:

1. understand the following components of theater:
   a. elements, including plot, theme, character, language, sound, and spectacle;
   b. forms, such as tragedy, comedy, farce, or melodrama;
   c. vocabulary;
   d. styles, such as romantic or classical; and
   e. structures, such as chronological or nonlinear;
2. understand technical skills in the theater, such as scenery or prop design;
3. understand how audience and occasion affect artistic choices in creation and performance in theater;
4. use artistic processes to create and perform in a variety of theater contexts;
5. express and communicate ideas using the components of theater;
6. use improvisation to generate ideas for creating and performing in theater;
7. make and explain artistic choices in creation and performance; and
8. use feedback to revise creation or performance in theater.

D. VISUAL ARTS.

The student will:

1. understand the following components of visual art:
   a. elements, including color, line, shape, form, texture, and space;
   b. principles, such as repetition, contrast, or balance;
   c. vocabulary;
   d. styles, such as abstract or impressionist; and
   e. structures, such as two dimensional or three dimensional;
2. understand technical skills of visual arts, such as selecting and using tools and techniques of the medium;
3. understand how audience and occasion affect artistic choices in creation of visual art;
4. use artistic processes to create in a variety of visual art contexts;
5. express and communicate ideas using the components of visual arts;
6. generate ideas for artistic expression in visual arts;
7. make and explain artistic choices in creating visual art; and
8. use feedback to revise artistic expression in visual art.

3501.0635 Grades 9 Through 12 Standards.

Analysis and Interpretation

Standard:

The student will understand and apply artistic process to analyze, interpret, and evaluate art works in at least one of the three arts areas required to be offered by a school from the following: dance, media arts, music, theater, and visual arts.

Benchmark:

A. DANCE.

The student will:

1. understand how a synthesis of the following components of dance is used to define a work in dance:
   a. elements, including action, space, time, and energy;
   b. principles of choreography, such as repetition, pattern, or unity;
   c. vocabulary;
   d. choreographic structures, such as theme and variation;
   e. styles, such as tap, ballet, or modern; and
   f. technical skills, such as alignment, locomotor, or nonlocomotor movement;
2. understand the similarities and differences among the styles and choreographic structures within dance;
3. understand how the selection of criteria affects criticism of a dance creation, interpretation, or performance;
4. understand the connections between dance and other disciplines outside the arts, such as mathematics, science, or history;
5. select criteria for evaluating the performances of original dances or the interpretations and performances of existing dances;
6. analyze and interpret dance through its historical, cultural, or social context;
7. support personal reactions to the performances of original dances or the interpretations and performances of existing dances using the components of dance; and
8. articulate informed evaluations of performances of original dances or the interpretations and performances of existing dances using selected criteria.

B. MEDIA ARTS.

The student will:

1. understand how a synthesis of the following components of media arts is used to define a work in media arts:
   a. elements, including image, sound, space, time, motion, and sequence;
   b. principles, such as repetition, unity, or contrast;
   c. vocabulary;
   d. structures, such as chronological or spatial;
   e. styles, such as documentary, narrative, or abstract; and
   f. technical skills, such as selection and use of the tools of the medium;
2. understand the similarities and differences among the structures and styles within media arts;
3. understand how the selection of criteria affects criticism of a work in media arts;
4. understand the connection between media arts and other disciplines outside the arts, such as mathematics, science, or history;
5. select criteria for evaluating works in media arts;
6. analyze and interpret media art through its historical, cultural, or social context;

7. support personal reactions to media art works using the components of media arts; and
8. articulate informed evaluations of media art works using selected criteria.

C. MUSIC.
The student will:

1. understand how a synthesis of the following components of music is used to define a composition, interpretation, or performance in music:
   a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form;
   b. vocabulary;
   c. styles, such as blues, jazz, or opera;
   d. structures, such as ABA; and
   e. technical skills, such as singing or playing instruments;
2. understand the similarities and differences among the structures and styles within music;
3. understand how the selection of criteria affects criticism of a musical composition, interpretation, or performance;
4. understand the connections between music and other disciplines outside the arts, such as mathematics, science, or history;
5. select criteria for evaluating the performances of original compositions or the interpretations and performances of existing compositions;
6. analyze and interpret music through its historical, cultural, or social context;
7. support personal reactions to performances of original compositions or the interpretations and performances of existing compositions using the components of music; and
8. articulate informed evaluations of performances of original compositions or the interpretations and performances of existing compositions using selected criteria.

D. THEATER.
The student will:

1. understand how a synthesis of the following components of theater are used to define a work in theater:
   a. elements, including plot, theme, character, language, sound, and spectacle;
   b. forms, such as tragedy, comedy, farce, or melodrama;
   c. vocabulary;
   d. styles, such as romantic or classical;
   e. structures, such as chronological or nonlinear; and
   f. technical skills, such as scenery or prop design;
2. understand the similarities and differences among the structures and styles within theater;
3. understand how the selection of criteria affects criticism of a theater creation, interpretation, or performance;
4. understand the connections between theater and other disciplines outside the arts, such as mathematics, science, or history;
5. select criteria for evaluating performances of original works or the interpretation and performance of existing works in theater;
6. analyze and interpret theater through its historical, cultural, or social context;
7. support personal reactions to original works or the interpretation and performance of existing works in theater using the components of theater; and
8. articulate informed evaluations of original works or the interpretation and performance of existing works in theater using selected criteria.

E. VISUAL ARTS.
The student will:

1. understand how a synthesis of the following components of visual arts is used to define a work in visual art:
   a. elements, including color, line, shape, form, texture, and space;
   b. principles, such as repetition, contrast, or balance;
   c. vocabulary;
   d. styles, such as abstract or impressionist;
   e. structures, such as two dimensional or three dimensional; and
   f. technical skills, such as selecting and using tools and techniques of the medium;
2. understand the similarities and differences among the structures and styles within visual arts;
3, understand how the selection of criteria affects criticism of a work in visual arts;
4. understand the connections between visual arts and other disciplines outside the arts, such as mathematics, science, or history;
5. select criteria for evaluating visual art works;
6. analyze and interpret visual art through its historical, cultural, or social context;
7. support personal reactions to visual art works using the components of visual arts; and
8. articulate informed evaluations of visual art works using selected criteria.

Creation and Performance

Standard:
The student will understand and use artistic processes to create original or perform existing works of art in at least one of the three arts areas required to be offered by a school from the following: dance, media arts, music, theater, and visual arts. As an elective, the student may understand and use artistic processes to create original or perform existing works of art in another art form or creative writing.

Benchmark:
DANCE.
The student will:

1. understand the integration of the following components of dance:
   a. elements, including action, space, time, and energy;
   b. principles of choreography, such as repetition, pattern, or unity;
   c. vocabulary;
   d. choreographic structures, such as theme and variation;
   e. styles, such as tap, ballet, or modern; and
   f. technical skills, such as alignment, locomotor, or nonlocomotor movement;
2. understand the cultural, historical, or social contexts that influence the creation, interpretation, or performance of dance works;
3. use artistic processes to create an original or perform an existing single, complex work or multiple works in dance;
4. use improvisation to generate original ideas for work in dance;
5. make decisions based on artistic intent;
6. make choices based on analysis of audience and occasion for dance; and
7. revise dance using multiple sources of critique and feedback.

MEDIA ARTS.
The student will:

1. understand the integration of the following components of media arts:
   a. elements, including image, sound, space, time, motion, and sequence;
   b. principles, such as repetition, unity, or contrast;

c. vocabulary;
d. structures, such as chronological or spatial;
e. styles, such as documentary, narrative, or abstract; and
f. technical skills, such as selection and use of the tools of the medium;

2. understand the cultural, historical, or social contexts that influence the creation of media arts;
3. use artistic processes to create a single, complex work or multiple works in media arts;
4. generate and clarify artistic intent for work in media arts;
5. make decisions based on artistic intent;
6. make choices based on analysis of audience and occasion for media art work; and
7. revise media art work using multiple sources of critique and feedback;

MUSIC.
The student will:

1. understand the integration of the following components of music:
   a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form;
   b. vocabulary;
   c. styles, such as blues, jazz, or opera;
   d. structures, such as ABA; and
   e. technical skills, such as singing or playing instruments;
2. understand the cultural, historical, or social contexts that influence the creation, interpretation, or performance of music;
3. use artistic processes to create an original or perform an existing single, complex work or multiple works in music;
4. use improvisation to generate original ideas for music composition or performance;
5. make decisions based on artistic intent;
6. make choices based on analysis of audience and occasion for music composition, interpretation, or performance; and
7. revise music composition, interpretation, or performance using multiple sources of critique and feedback.

THEATER.
The student will:

1. understand the integration of the following components of theater:
   a. elements, including plot, theme, character, language, sound, and spectacle;
   b. forms, such as tragedy, comedy, farce, or melodrama;
   c. vocabulary;
   d. styles, such as romantic or classical;
   e. structures, such as chronological or nonlinear; and
   f. technical skills, such as scenery or prop design;
2. understand the cultural, historical, or social contexts that influence creation, interpretation, or performance in theater;
3. use artistic processes to create an original or perform an existing single, complex work or multiple works in theater;
4. use improvisation to generate original ideas for theater work;
5. make decisions based on artistic intent;
6. make choices based on analysis of audience and occasion for theater work; and
7. revise original creation or interpretation and performance of existing work in theater using multiple sources of critique and feedback.

VISUAL ARTS.
The student will:

1. understand the integration of the following components of visual arts:
   a. elements, including color, line, shape, form, texture, and space;
   b. principles, such as repetition, contrast, or balance;
   c. vocabulary;
   d. styles, such as abstract or impressionist;
   e. structures, such as two dimensional or three dimensional; and
   f. technical skills, such as selecting and using tools and techniques of the medium;
2. understand the cultural, historical, or social contexts that influence creation of visual art;
3. use artistic processes to create and single, complex work or multiple works in visual arts;
4. generate and clarify artistic intent for work in visual art;
5. make decisions based on artistic intent;
6. make choices based on analysis of audience and occasion for work in visual art; and
7. revise visual art work using multiple sources of critique and feedback.

CREATIVE WRITING.
The student will:

1. understand the integration of the following components of creative writing:
   a. elements, including plot, character, setting, imagery, theme, point of view, and conflict;
   b. principles, such as balance or repetition;
   c. vocabulary;
   d. structural forms, such as short story, novella, or prose poem;
   e. styles, such as classical, romantic, or gothic; and
   f. technical skills, such as organization or focus;
2. understand the cultural, historical, or social contexts that influence the creation of the writing;
3. use artistic processes to create a single, complex work or multiple works in creative writing;
4. generate and clarify artistic intent for writing;
5. make decisions based on artistic intent;
6. make choices based on analysis of audience and occasion for writing; and
7. revise writing using multiple sources of critique and feedback.

Create and Perform:
Progression of skills and knowledge required by Minnesota Arts Standards K-12

Grade Level	Primary	Intermediate	Middle Create/Perform	High School Create/Perform
Declarative	Elements of arts area	Elements, vocabulary and principles (no principles music, form instead of principles in theater) of arts area	Elements, vocabulary, principles, styles and structures of the arts area	Elements, principles, styles, structures and technical skills of the arts area
			Added: Technical skills of the arts area	(see above—technical skills included in list)
			Added: How audience and occasion affect artistic choices	Moved to procedural; see "added" below
	Characteristics of arts area from a variety of cultures/historical times	Cultural and historical forms or traditions of arts area (procedural in dance requires students to create in more than form or tradition)	***Nothing—see analysis and interpretation progression***	The cultural, historical or social contexts that influence the creation or performance of the artistic work
Procedural	Use basic skills, tools of the arts area	Specifics added in all arts areas, for example, principles, styles	Express and communicate ideas using the vocabulary, elements and principles of the arts area	*No specification about elements and principles but concept of expression is continued in specification immediately below*
	Create works of art in the arts area (very specialized in music)	Create/perform in all arts areas with specifics added in all areas	Use artistic processes in a variety of contexts within the arts area	Use artistic processes to produce a single, complex or multiple works in arts area
			Added: generate artistic ideas (some arts areas specify use of improvisation) for expression in each arts area	Use improvisation to generate and clarify an artistic intent
			Added: make and explain artistic choices	Make artistic decisions to communicate artistic intent
			Added: use feedback to revise artistic ideas	Revise work using multiple sources of critique and feedback
				Added: make choices based on analysis of audience and occasion

Analysis and Interpretation:
Progression of skills and knowledge required by Minnesota Arts Standards K-12

Grade Level	Primary	Intermediate	Middle Analysis/Interpret	High School Analysis/Interpret
Declarative	Elements of arts area	Elements, vocabulary and principles (no principles music, form instead of principles in theater) of arts area	How vocabulary, elements, principles, structures and styles convey meaning	How a synthesis of vocabulary, elements, principles, structures ,styles and technical skill define a work of art
	Characteristics of arts area from a variety of cultures/historical times	cultural and historical forms or traditions of arts area (procedural in dance requires students to create in more than form or tradition)	Connections between work of art, its purpose, and cultural and historical contexts	*Moves to procedural*: (analyze and interpret an art work through its historical, cultural or social context)
		Added: How elements of particular arts area are similar to and different from other arts areas	How principles and vocabulary of particular arts area are similar to and different from other arts areas	Similarities and differences of the structures and styles within an arts area
				Added: how selection of criteria affects artistic criticism
				Added: connections between arts area and other disciplines outside the arts, for example, history, science, or math
Procedural	Use basic skills, tools of the arts area	Specifics added in all arts areas, for example, principles, styles	Communicate a personal reaction using elements, principles, vocabulary, structures, styles of arts area	Support a personal reaction to an art work using elements, principles, vocabulary, structures, styles of art area
	Create works of art in the arts area (very specialized in music)	Create/perform in all arts areas with specifics added in all areas	***See creation and performance progression***	***See creation and performance progression***
			Added: use criteria to evaluate work of art	Select criteria for evaluating a work of art
				Added: Articulate an informed evaluation of an art work using the selected criteria

Dance:
Progression of skills and knowledge required by Minnesota Arts Standards K-12

Primary (K-3)	Intermediate (4-5)	Middle School (6-8) Artistic Interpretation	High School (9-12) Analysis/Interpretation
Students will: • understand the elements of dance, including action, space, time and energy	Student will: • understand the following components of dance: a. elements, including action, space, time and energy b. principles of choreography, such as repetition, pattern, or unity c. vocabulary	Student will: • understand how the following components of dance are used to convey meaning: a. elements, including action, space, time, and energy b. principles of choreography, such as repetition, pattern, or unity c. vocabulary d. styles, such as tap, ballet, or modern e. choreographic structures, such as theme and variation	Student will: • understand how a synthesis of the following components of dance is used to define a work in dance: a. elements, including action, space time, and energy b. principles of choreography, such as repetition, pattern, or unity c. vocabulary d. choreographic structures, such as theme and variation e. styles, such as tap, ballet, or modern f. technical skills, such as alignment, locomotor, or nonlocomotor movement
			• understand the similarities and differences among the styles and choreographic structures within dance
			• understand how the selection of criteria affects criticism of a dance creation, interpretation, or performance
	• understand how dance elements are similar to and different from the elements of other arts areas, such as music, theater, or visual arts	• understand how the principles and vocabulary of dance are similar to and different from other arts areas, such as music, theater, or visual arts	• understand the connections between dance and other disciplines outside the arts, such as mathematics, science, or history
		• use criteria to evaluate performances in dance	• select criteria for evaluating the performances of original dances or the interpretations and performances of existing dances

chart continued on next page

Primary (K-3)	Intermediate (4-5)	Middle School (6-8) Artistic Interpretation	High School (9-12) Analysis/Interpretation
• understand the characteristics of dance from a variety of cultures and historical times	• understand cultural and historical forms or traditions of dance	• understand the connection between a work in dance, its purpose, and its cultural and historical contexts	• analyze and interpret dance through its historical, cultural, or social context
		• communicate a personal reaction to performances of original works or interpretations and performances of existing works in dance using the components of dance	• support personal reactions to the performances of original dances or the interpretations and performances of existing dances using the components of dance
		• use criteria to evaluate performances in dance [repeated to show the progression of the strand across grade levels]	• articulate informed evaluations of performances of original dances or the interpretations and performances of existing dances using selected criteria

		Artistic Creativity & Performance	Creation & Performance
• understand the elements of dance, including action, space, time and energy [repeated to show the progression of the strand across grade levels]	• understand the following components of dance: a. elements, including action, space, time and energy b. principles of choreography, such as repetition, pattern, or unity c. vocabulary [repeated to show the progression of the strand across grade levels]	• understand the following components of dance: a. elements, including action, space, time, and energy b. principles of choreography, such as repetition, pattern, or unity c. vocabulary d. styles, such as tap, ballet, or modern e. choreographic structures, such as theme and variation	• understand the integration of the following components of dance: a. elements, including action, space time, and energy b. principles of choreography, such as repetition, pattern, or unity c. vocabulary d. choreographic structures, such as theme and variation e. styles, such as tap, ballet, or modern f. technical skills, such as alignment, locomotor, or non-locomotor movement
		• understand technical skills of dance, such as alignment, locomotor, or nonlocomotor movement skills	[see "f" above]

chart continued on next page

Dance:
Progression of skills and knowledge required by Minnesota Arts Standards K-12

Primary (K-3)	Intermediate (4-5)	Middle School (6-8)	High School (9-12)
• understand the characteristics of dance from a variety of cultures and historical times [repeated to show the progression of the strands across grade levels]	• understand cultural and historical forms or traditions of dance [repeated to show the progression of the strands across grade levels]	• understand the connection between a work in dance, its purpose, and its cultural and historical contexts [repeated to show the progression of the strands across grade levels]	• understand the cultural, historical, or social contexts that influence the creation, interpretation, or performance of dance works
		• express and communicate ideas using the components of dance	
• use basic movement skills in musical or rhythmic contexts	• perform characteristic movements and styles of dance from more than one form or tradition	• use artistic processes to create and perform in a variety of dance contexts	• use artistic processes to create an original or perform an existing single, complex work or multiple works in dance
• use basic movement skills in musical or rhythmic contexts [repeated to show the progression of the strands across grade levels]	• create movement sequences with or without music	• use improvisation to generate ideas for artistic expression in dance	• use improvisation to generate original ideas for work in dance
• create and perform sequences of movement with a beginning, middle, and end to communicate a story, life experience, theme, or idea	• generate multiple responses to movement ideas	• make and explain artistic choices in creating and performing dance	• make decisions based on artistic intent
		• understand how audience and occasion affect artistic choices in creating and performing dance	• make choices based on analysis of audience and occasion for dance
		• use feedback to revise both creation and performance of dance	• revise dance using multiple sources of critique and feedback

Primary (K-3)	Intermediate (4-5)	Middle School (6-8) Artistic Interpretation	High School (9-12) Analysis/Interpretation
Students will: • understand the elements of music, including melody, rhythm, harmony, dynamics, tone color, texture, and form	Student will: • understand the following components of music: a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form b. vocabulary	Student will: • understand how the following components of music are used to convey meaning: a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form b. vocabulary c. styles, such as blues, jazz, or opera d. structures, such as ABA	Student will: • understand how a synthesis of the following components of music is used to define a composition, interpretation, or performance in music: a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form b. vocabulary c. styles, such as blues, jazz, or opera d. structures, such as ABA e. technical skills, such as singing or playing instruments
			• understand the similarities and differences among the structures and styles within music
			• understand how the selection of criteria affects criticism of a musical composition, interpretation, or performance
	• understand how musical elements are similar to and different from the elements of other arts areas, such as dance, theater, or visual arts	• understand how the vocabulary of music is similar to and different from other arts areas, such as dance, theater, or visual arts	• understand the connections between music and other disciplines outside the arts, such as mathematics, science, or history
		• use criteria to evaluate musical performances	• select criteria for evaluating the performances of original compositions or the interpretations and performances of existing compositions

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Music:
Progression of skills and knowledge required by Minnesota Arts Standards K-12

Primary (K-3)	Intermediate (4-5)	Middle School (6-8) Artistic Interpretation	High School (9-12) Analysis/Interpretation
• understand the characteristics of music from a variety of cultures and historical times	• understand cultural and historical forms or traditions of music	• understand the connection between a work in music, its purpose, and its cultural and historical contexts	• analyze and interpret music through its historical, cultural, or social context
		• communicate a personal reaction to performances of original works, compositions, or interpretations and performances of existing music using the components of music	• support personal reactions to the performances of original compositions or the interpretations and performances of existing compositions using the components of music
		• use criteria to evaluate musical performances [repeated to show the progression of the strand across grade levels]	• articulate informed evaluations of performances of original compositions or the interpretations and performances of existing compositions using selected criteria

		Artistic Creativity & Performance	Creation & Performance
• understand the elements of music, including melody, rhythm, harmony, dynamics, tone color, texture, and form [repeated to show the progression of the strand across grade levels]	• understand the following components of music: a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form b. vocabulary [repeated to show the progression of the strand across grade levels]	• understand the following components of music: a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form b. vocabulary c. styles, such as blues, jazz, or opera d. structures, such as ABA	• understand the integration of the following components of music: a. elements, including melody, rhythm, harmony, dynamics, tone color, texture, and form b. vocabulary c. styles, such as blues, jazz, or opera d. structures, such as ABA e. technical skills, such as singing or playing instruments
• sing a varied repertoire of songs in a group	• sing or play instruments alone and sing rounds and part songs or play traditional instruments in a group	• understand technical skills of music, such as singing or playing instruments	[see "e" above]

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Progression of skills and knowledge required by Minnesota Arts Standards K-12

Primary (K-3)	Intermediate (4-5)	Middle School (6-8)	High School (9-12)
• understand the characteristics of music from a variety of cultures and historical times [repeated to show the progression of the strand across grade levels]	• understand cultural and historical forms or traditions of music [repeated to show the progression of the strand across grade levels]	• understand the connection between a work in music, its purpose, and its cultural and historical contexts [repeated to show the progression of the strand across grade levels]	• understand the cultural, historical, or social contexts that influence the creation, interpretation, or performance of music
• read and write music using a system of notation	• read and write music using a system of musical notation	• express and communicate ideas using the components of music	
• play simple rhythms and melodies on classroom instruments	• perform rhythmic, melodic, and harmonic patterns on classroom instruments	• use artistic processes to create and perform in a variety of musical contexts	• use artistic processes to create an original or perform an existing single, complex work or multiple works in music
• improvise and compose on classroom instruments to communicate an idea	• improvise and compose rhythms, melodies, and accompaniments using classroom instruments, voice, or both to express a specific musical idea	• use improvisation to generate ideas for artistic expression in music	• use improvisation to generate original ideas for music composition or performance
		• make and explain artistic choices in composing and performing music	• make decisions based on artistic intent
		• understand how audience and occasion affect artistic choices when composing and performing music	• make choices based on analysis of audience and occasion for music composition, interpretation, or performance
		• use feedback to revise musical creation or performance	• revise music composition, interpretation, or performance using multiple sources of critique and feedback

Theater:

Progression of skills and knowledge required by Minnesota Arts Standards K-12

Primary (K-3)	Intermediate (4-5)	Middle School (6-8) Artistic Interpretation	High School (9-12) Analysis/Interpretation
Students will: • understand the elements of theater, including plot, theme, character, language, sound, and spectacle	Student will: • understand the following components of theater: a. elements, including plot, theme, character, language, sound, and spectacle b. forms, such as tragedy, comedy, farce, or melodrama c. vocabulary	Student will: • understand how the following components of theater are used to convey meaning: a. elements, including plot, theme, character, language, sound, and spectacle b. forms, such as tragedy, comedy, farce, or melodrama c. vocabulary d. styles, such as romantic or classical e. structures, such as chronological or nonlinear	Student will: • understand how a synthesis of the following components of theater is used to define a work in theater: a. elements, including plot, theme, character, language, sound, and spectacle b. forms, such as tragedy, comedy, farce, or melodrama c. vocabulary d. styles, such as romantic or classical e. structures, such as chronological or nonlinear f. technical skills, such as scenery or prop design
			• understand the similarities and differences among the structures and styles within theater
			• understand how the selection of criteria affects criticism of a theater creation, interpretation, or performance
	• understand how theater elements are similar to and different from the elements of other arts areas, such as dance, music, or visual arts	• understand how the forms and vocabulary of theater are similar to and different from other arts areas, such as dance, music, or visual arts	• understand the connections between theater and other disciplines outside the arts, such as mathematics, science, or history
		• use criteria to evaluate performances in theater	• select criteria for evaluating the performances of original works or the interpretations and performances of existing works in theater

chart continued on next page

Primary (K-3)	Intermediate (4-5)	Middle School (6-8) Artistic Interpretation	High School (9-12) Analysis/Interpretation
• understand the characteristics of theater from a variety of cultures and historical times	• understand cultural and historical forms or traditions of theater	• understand the connection between a work in theater, its purpose, and its cultural and historical contexts	• analyze and interpret theater through its historical, cultural, or social context
		• communicate a personal reaction to performances of original works or interpretations and performances of existing works in theater using the components of theater	• support personal reactions to original works or the interpretation and performance of existing works in theater using the components of theater
		• use criteria to evaluate performances in theater [repeated to show the progression of the strand across grade levels]	• articulate informed evaluations of original works or the interpretation and performance of existing works in theater using selected criteria

		Artistic Creativity & Performance	Creation & Performance
• understand the elements of theater, including plot, theme, character, language, sound, and spectacle [repeated to show the progression of the strand across grade levels]	• understand the following components of theater: a. elements, including plot, theme, character, language, sound, and spectacle b. forms, such as tragedy, comedy, farce, or melodrama c. vocabulary [repeated to show the progression of the strand across grade levels]	• understand the following components of theater: a. elements, including plot, theme, character, language, sound, and spectacle b. forms, such as tragedy, comedy, farce, or melodrama c. vocabulary d. styles, such as romantic or classical e. structures, such as chronological or nonlinear	• understand the integration of the following components of theater: a. elements, including plot, theme, character, language, sound, and spectacle b. forms, such as tragedy, comedy, farce, or melodrama c. vocabulary d. styles, such as romantic or classical e. structures, such as chronological or nonlinear f. technical skills, such as scenery or prop design
		• understand technical skills in the theater, such as scenery or prop design	[see "f" above]

chart continued on next page

Theater:

Progression of skills and knowledge required by Minnesota Arts Standards K-12

Primary (K-3)	Intermediate (4-5)	Middle School (6-8)	High School (9-12)
• understand the characteristics of theater from a variety of cultures and historical times [repeated to show the progression of the strand across grade levels]	• understand cultural and historical forms or traditions of music [repeated to show the progression of the strand across grade levels]	• understand the connection between a work in theater, its purpose, and its cultural and historical contexts [repeated to show the progression of the strand across grade levels]	• understand the cultural, historical, or social contexts that influence creation, interpretation, or performance in theater
• use movement, sound, and language to create images and express ideas • create characterizations of animals, objects, or shapes	• create a character based on fiction or life experience using movement, voice, costume, and props	• express and communicate ideas using the components of theater	
• communicate a story and character using voice, movement, costume, and props	• create a dramatic performance by interpreting and adapting the plot, characters, and language from an existing piece of literature	• use artistic processes to create and perform in a variety of theater contexts	• use artistic processes to create an original or perform an existing single, complex work or multiple works in theater
		• use improvisation to generate ideas for creating and performing in theater	• use improvisation to generate original ideas for theater work
		• make and explain artistic choices in creation and performance	• make decisions based on artistic intent
		• understand how audience and occasion affect artistic choices in creation and performance in theater	• make choices based on analysis of audience and occasion for theater work
		• use feedback to revise creation or performance in theater	• revise original creation or interpretation and performance of existing work in theater using multiple sources of critique and feedback

Primary (K-3)	Intermediate (4-5)	Middle School (6-8) Artistic Interpretation	High School (9-12) Analysis/Interpretation
Students will: • understand the elements of visual arts, including color, line, shape, form, texture, and space	Student will: • understand the following components of visual arts: a. elements, including color, line, shape, form, texture, and space b. principles, such as repetition, contrast, or balance c. vocabulary	Student will: • understand how the following components of visual arts are used to convey meaning: a. elements, including color, line, shape, form, texture, and space b. principles, such as repetition, contrast, or balance c. vocabulary d. styles, such as abstract or impressionist e. structures, such as two-dimensional or three-dimensional	Student will: • understand how a synthesis of the following components of visual arts is used to define a work in visual arts: a. elements, including color, line, shape, form, texture, and space b. principles, such as repetition, contrast, or balance c. vocabulary d. styles, such as abstract or impressionist e. structures, such as two-dimensional or three-dimensional f. technical skills, such as selecting and using tools and techniques of the medium
			• understand the similarities and differences among the structures and styles within visual arts
			• understand how the selection of criteria affects criticism of a work in visual arts
	• understand how visual arts elements are similar to and different from the elements of other arts areas, such as dance, music, or theater	• understand how the principles and vocabulary of visual arts are similar to and different from other arts areas, such as dance, music, or theater	• understand the connections between visual arts and other disciplines outside the arts, such as mathematics, science, or history
		• use criteria to evaluate works of visual art	• select criteria for evaluating visual art works
• understand the characteristics of visual arts from a variety of cultures and historical times	• understand cultural and historical forms or traditions of visual arts	• understand the connection between a visual art work, its purpose, and its cultural and historical contexts	• analyze and interpret visual art through its historical, cultural, or social context

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Primary (K-3)	Intermediate (4-5)	Middle School (6-8) Artistic Interpretation	High School (9-12) Analysis/Interpretation
		• communicate a personal reaction to works in visual art using the components of visual arts	• support personal reactions to visual art works using the components of visual arts
		• use criteria to evaluate works of visual art [repeated to show the progression of the strand across grade levels]	• articulate informed evaluations of visual art works using selected criteria

		Artistic Creativity & Performance	Creation & Performance
• understand the elements of visual arts, including color, line, shape, form, texture, and space [repeated to show the progression of the strand across grade levels]	• understand the following components of visual arts: a. elements, including color, line, shape, form, texture, and space b. principles, such as repetition, contrast, or balance c. vocabulary [repeated to show the progression of the strand across grade levels]	• understand the following components of visual arts: a. elements, including color, line, shape, form, texture, and space b. principles, such as repetition, contrast, or balance c. vocabulary d. styles, such as abstract or impressionist structures, such as two-dimensional or three-dimensional	• understand the integration of the following components of visual arts: a. elements, including color, line, shape, form, texture, and space b. principles, such as repetition, contrast, or balance c. vocabulary d. styles, such as abstract or impressionist e. structures, such as two-dimensional or three-dimensional f. technical skills, such as selecting and using tools and techniques of the medium
		• understand technical skills of visual arts, such as selecting and using tools and techniques of the medium	[see "f" above]

chart continued on next page

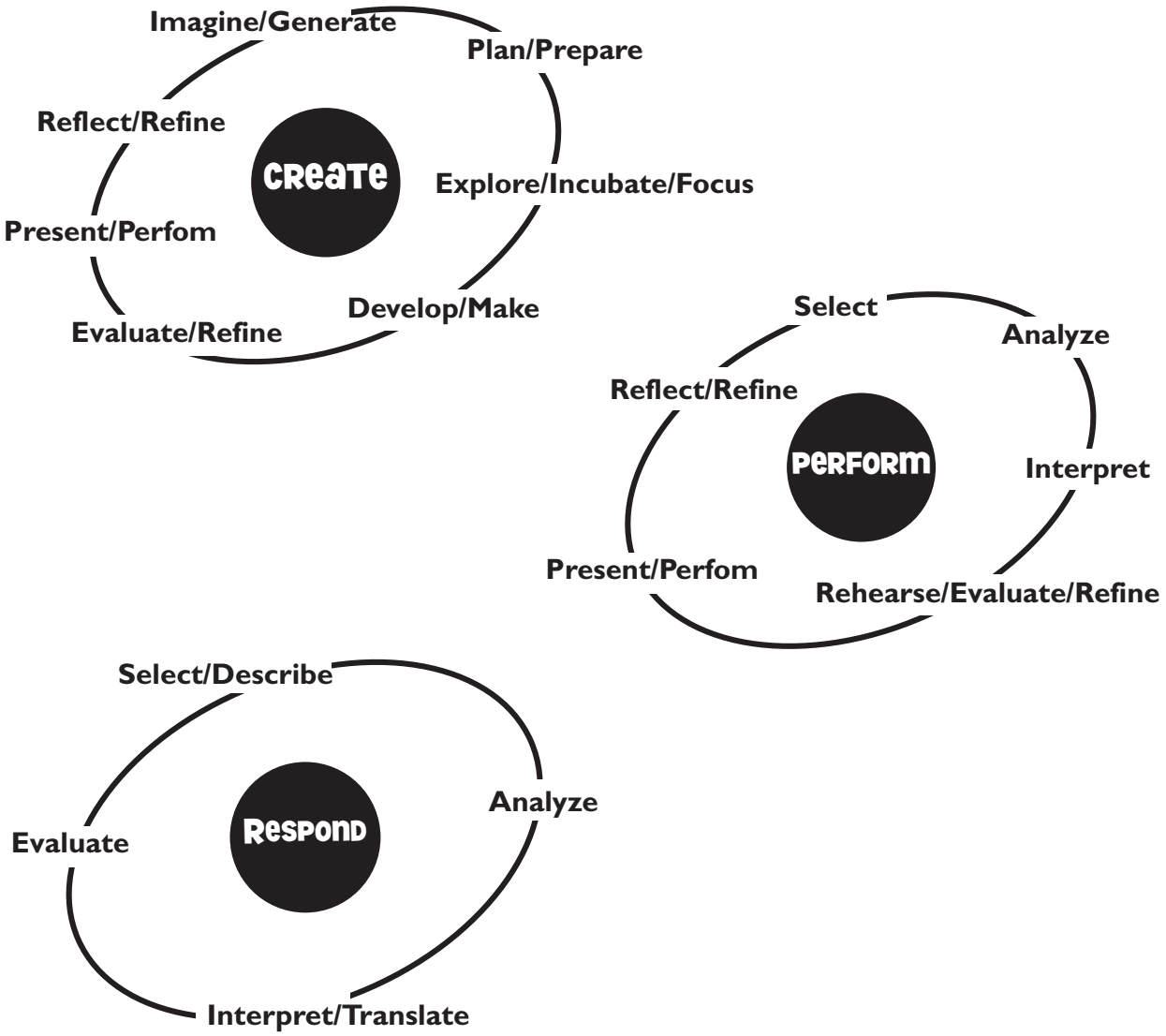
Primary (K-3)	Intermediate (4-5)	Middle School (6-8)	High School (9-12)
• understand the characteristics of visual arts from a variety of cultures and historical times [repeated to show the progression of the strand across grade levels]	• understand cultural and historical forms or traditions of visual arts [repeated to show the progression of the strand across grade levels]	• understand the connection between a visual art work, its purpose, and its cultural and historical contexts [repeated to show the progression of the strand across grade levels]	• understand the cultural, historical, or social contexts that influence creation of visual art
• use the tools, basic skills, and techniques of at least three dif ferent mediums • create original works of art to communicate ideas	• use elements, principles, skills, and techniques of at least three different mediums • create original works of art to express specific artistic ideas	• use artistic processes to create in a variety of visual arts contexts • express and communicate ideas using the components of visual arts	• use artistic processes to create a single, complex work or multiple works in visual arts
		• generate ideas for artistic expression in visual arts	• generate and clarify artistic intent for work in visual arts
		• make and explain artistic choices in creating visual art	• make decisions based on artistic intent
		• understand how audience and occasion affect artistic choices in creation of visual art	• make choices based on analysis of audience and occasion for work in visual arts
		• use feedback to revise artistic expression in visual arts	• revise visual art work using multiple sources of critique and feedback

The Large Processes

A Guide to Curriculum and Instructional Strategies

In 1995, arts teachers from across the state identified learning goals in the arts for all Minnesota students K-12. These teachers made a commitment to provide authentic arts experiences for all students in all arts areas—dance, literary arts, media arts, music, theater, and visual arts—through creating, performing, and responding to art.

Minnesota arts educators adopted the Large Processes—Create, Perform and Respond—as a foundation for constructing classroom-level activities with embedded opportunities for assessment of student learning. These Large Processes were originally identified in the work of arts educators at the national level and used in the National Assessment of Educational Progress (NAEP) in the arts. Minnesota teachers further refined the Large Processes by defining and describing the components of each process. The three processes are illustrated below:



Students are not required to complete a Large Process in a linear, lock-step fashion. They often loop back or revisit previous steps to reconsider earlier artistic decisions or ideas.

Designing classroom activities around the steps of the Large Processes reminds teachers to provide tools or strategies to scaffold student learning. This scaffolding makes what the student knows and can do observable throughout the process so teachers can intervene at appropriate times to remediate or extend student learning.

Using the Large Processes to develop classroom learning activities:

- puts students in the center of the learning process and motivates them to actively engage in acquiring arts knowledge and skills
- provides multiple entry points for student engagement and allows students to make learning meaningful and personally relevant
- taps students' prior knowledge and competence while giving them embedded opportunities for reflection
- supports appropriate levels of depth and rigor for learning in the design of learning and assessment activities
- identifies points during the course of the learning activity to increase support or challenge and extend student learning
- requires students to use arts knowledge and skills in the way they are used in the world beyond school
- provides points at which to give students feedback about their progress toward the learning goal(s)
- provides opportunities to assess student progress throughout the learning activity

The Large Processes, when used in conjunction with state or district standards, support teachers in creating authentic, effective arts learning activities that appropriately balance the emphasis between process and product. Arts Best Practice Network teachers have used these processes and found them effective for students at all grade levels.

The adoption of the Large Processes requires a huge shift in how some Minnesota arts educators work in their classrooms. *Engaging Students in the Arts: Creating, Performing & Responding* was developed to support teachers as they make this shift. This section provides *sample* strategies and tools for each step of the three Large Processes in an arts area at all grade levels. The focus on the processes makes this section useful in developing classroom-level activities that encourage students to work deeply in each arts area. For specific information about state standards and scoring criteria, see other sections of this document.

The Large Processes are learner-centered curriculum design tools for teachers. Students who work with the Large Processes will create observable evidence of the learning required by the standards in performance, creation, analysis, and interpretation (respond).

Dance

Contents:

- Overview and Definition of Terms
- Primary
- Intermediate
- Middle
- High School

Overview

Dance is defined as the human body moving through space in time with energy. It crosses cultures and time periods and unites people as both participants and observers. Dance has its own content, vocabulary, skills and techniques, which must be understood and applied to be proficient in the art. Dance develops both creative and critical thinking and physical and kinetic abilities. Dance is an art form that combines the body and mind in natural and meaningful ways and requires verbal and kinetic communication skills including perceiving, understanding, and communicating ideas and experiences.

At its core, the goal of dance education is to engage students in artistic experiences that develop intellectual and kinesthetic skills. When studying dance as a discrete art form, students work toward mastering body movement skills and the processes of creation, performance and response. They learn to generate, replicate and re-combine movement, all the while discussing the effects of their artistic choices. In the context of K-12 instruction, dance involves students in new worlds of knowledge, creativity and self-expression. Learning dance develops students' awareness of their inner selves and others and gives them appropriate and meaningful avenues for expression of this awareness.

The elements of dance are:

Body
Action
Space
Time
Energy

Body

Body parts: head, face (ears, eyes, eyelashes, eyebrows, nose, tongue, cheeks, forehead, chin) neck, shoulders, arms, elbows, wrists, fingers, ribcage, torso, hips, thighs, knees, calves, ankles, feet, toes

Action

Non-locomotor/axial: stretch, bend, twist, circle or rotate, rise, fall, swing, sway, shake, suspend, collapse, tip, spin, turn in place, rock
Locomotor (steps): walk, run, hop, skip, jump, leap, roll, slide, crawl, cartwheel, dive

Space

Shape: rounded, flat, twisted, angles, horizontal, vertical, variations on symmetry and asymmetry
Level: high, middle, low
Direction: Forward, backward, sideways, turning, diagonally, up, down
Size and dimension: big, little, narrow, wide, short, long
Place: personal, general space
Pathway (air and floor): curved, straight, angled
Focus: internal, external, distant
Relationship: above, below, beside, far, near, behind, in front of, toward, away from

Time

Beat: underlying pulse
Tempo: fast, slow
Accent: force, emphasis
Duration or notation: long, short, whole, half, quarter, eighth, sixteenth, uneven (dotted)
Pattern or form: combination, rhythmic pattern, motif, sequence, phrase
Relationships: before, during, after, in the middle, faster than, slower than, longer than, shorter than

Energy

Attack: sharp, smooth
Weight: heavy, light
Strength: tight (strong,) loose (weak)
Flow: free, bound, balanced, neutral
Other: ebbing, flowing, tension, relaxation

Dance techniques and principles include body movement, choreographic, performance, composition and improvisation, and analysis and interpretation skills.

Body Movement Skills

- Locomotor and non-locomotor movement combinations
- Moving to musical beat or structure
- Movement memory
- Alignment, balance, flexibility
- Variety of movement articulations (e.g., body part isolations)
- Variety of initiations (e.g., initiating movement
- from the hip, shoulder, head)
- Variety of weight shifts (e.g., forward, from side to side)
- Elevation and landing
- Fall and recovery
- Basic dance steps, positions and patterns (e.g., ballet, folk)
- Freely translate and interpret aural, visual and kinesthetic expressions
- Knowledge of body systems (e.g., physiological, bio-mechanical)
- Weight sharing and supporting, following and leading, partnering

Choreographic Skills

- Knowledge and application of creative process
- Knowledge and facility with choreographic principles including: unity, variety, contrast, transition, development, climax, resolution
- Knowledge and facility with choreographic forms and structures including: solo, duet, trio, group, ABA, rondo, theme, variation, round, canon, fugue, organic, chance
- Knowledge and facility with choreographic techniques including: retrograding, inverting, embellishing, augmenting, diminishing, splicing, transposing, repeating, using rhythm, and meter, changing facings and using silence
- Knowledge and awareness of stage space including: stronger and weaker areas, use of advancing and retreating diagonals

Dance Composition and Improvisation (Create) Skills

- **Imagine/generate:** brainstorm ideas and images through movement and discussion
- **Plan/prepare:** organize or sketch out ideas for dance through movement, discussion, visual display
- **Explore/incubate/focus:** expand, vary, delineate dance ideas
- **Develop/make:** construct dances that show consideration of choreographic parts in relation to the whole work
- **Evaluate/refine:** improve work over time through multiple sources of feedback
- **Present/perform:** share work in appropriate setting
- **Reflect/refine:** evaluate effectiveness of dance using appropriate criteria

Dance Performance (Perform) Skills

- **Select:** choose appropriate dance using criteria
- **Analyze:** explain the elements and styles of dance and how they are used
- **Interpret:** demonstrate understanding of the meaning and intent of the dance
- **Rehearse/evaluate/refine:** demonstrate understanding of movement memory and accuracy, spatial memory, dynamics, musicality, interpersonal and intrapersonal skills, problem solving and time management, rehearsal etiquette
- **Present/perform:** dance with expression, technical accuracy, stage presence, stage etiquette
- **Reflect/refine:** evaluate effectiveness of performance and rehearsal process using appropriate criteria and multiple sources of feedback

Dance Analysis and Interpretation (Respond) Skills

- **Select/describe:** define criteria and select appropriate dance works, discuss what was observed in the dance (elements, style, compositional techniques, intent, production elements)
- **Analyze:** examine the parts of the dance performance and discuss how these were used or combined to express feelings, ideas, images
- Interpret/translate: explain the meaning of the dance through personal response or by discussing the historical and cultural aspects
- **Evaluate:** judge the dance based on established criteria, personal response, appeal to intended audience

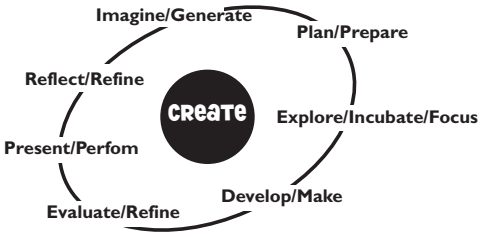
FOCUS for Primary Level

Children entering kindergarten love to move, and easily engage the whole self—muscles, imaginations, and emotions—in the learning process. They are willing to learn by doing and can easily integrate movement with the other arts and academic areas.

Student learning at the primary level should focus on the elements of dance and using them to solve movement problems, perform dance movements, and communicate ideas verbally and non-verbally. By both creating and viewing dance, students develop their understanding of dance and their critical thinking skills. In addition, learning at the primary level should focus on building the students' skills to demonstrate basic movement (locomotor and non-locomotor), to create and perform sequences of movement, to respond to selected dances, and to identify and replicate dances from different cultures and times.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Dance • Primary • Create



Activities

When students **imagine/generate**, they may:

- Brainstorm through movement and discussion the possible themes, concepts, and topics to use for creation of movement phrases. For example:
  - improvise, act out life cycles of plants, animals, insects (life cycle of butterfly), or natural cycles such as water and the four seasons
  - respond to a story, videotape, piece of music, poem or postcard to generate movement ideas
  - use props or manipulatives such as hoops, cones, scarves, ribbons, balls or chairs to generate ideas

When students **plan/prepare**, they may:

- Review dance elements related to movement problem:
  - investigate shapes, spatial levels
  - try out locomotor movements on three different pathways
  - create shapes alone, then mirror with a partner
  - make movements slower, then faster
  - do movements with sharp stops, then with sustained energy
- Review thematic materials and gather more detailed information from other sources such as books, community experts, and the Internet
- Consider music or rhythmic accompaniment:
  - recorded music
  - silence
  - poems, or other text
  - sound effects
- Review simple structures:
  - shape, move, shape
  - beginning, middle, ending
  - first line of dancers, then second, then all
  - simple canon

When students **explore/incubate/focus**, they may:

- Expand original movement ideas, create variations using dance elements, in musical and rhythmic contexts:
  - combine movement sequences that use variations of speed, levels, directions, dynamics
  - choose movement theme from the movement material they generate
- Create movement to convey an original story or experience:
  - use abstraction—in a group, separate wave motion into three parts: one group rolls, one group crests, one group spreads, then pulls back

When students **develop/make**, they may:

- Choose and prepare a sequence of movements for group or individual dances based on a simple choreographic structure using tools and strategies:
  - individual students take turns contributing "next" movements in a sequence
  - by chance, such as shuffling, then selecting, cards describing movements
  - use chronology of a story, or sequence of events in a poem
  - choose a simple structure and use generated movement material

When students **evaluate/refine**, they may:

- Discuss dances using student-created or teacher-selected criteria
- Answer a series of questions:
    - Did the dancer know the dance?
    - Did the dancer start and finish in a frozen pose?
    - Were there level changes?
    - Did the energy change?
    - Were movements on the beat?
- Self-evaluate or peer evaluate

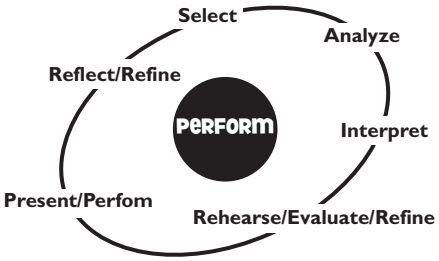
When students **present/perform**, they may:

- Present a sequence of movements to communicate an original story, or experience, to an audience:
    - present the same sequence to different audiences, such as another student, group of students, an entire class or school, or the broader community
    - present dances for classmates, or other classes, in formal or informal showings

When students **reflect/refine**, they may:

- Reflect on the performance and choreography of a dance using pre-set criteria
- Get feedback from others including friends, family, classmates
- Watch a video of their dance rehearsal and performance
- Reflect on their dance experiences in a variety of ways including drawing, talking, moving, writing, and asking questions

Dance • Primary • Perform



Activities

When students **select**, they may:

- Choose a dance to present/perform from a list of dance works, including various genres, styles and sources:
  - student-generated work
  - teacher choreographed dances
  - dances choreographed by guest-artists
  - videotapes of dances in a variety of genres and styles, such as ballet, modern, African, jazz, tap, Native American grass dance and Hmong dances

When students **analyze**, they may:

- Examine the dance:
  - detect dance elements
  - watch for sequences, patterns of movement
  - identify music, rhythm
  - describe physical skills

When students **interpret**, they may:

- Explore possible meanings through movement; discuss the cultural and stylistic nuances, emotional contexts, and/or historical significance of their selected dances

When students **rehearse/evaluate/refine**, they may:

- Develop performance skills:
  - repeat movement patterns to develop consistency
  - change/revise their dance, depending on audience
  - make adjustments in dance based on feedback
  - practice accuracy in musicality, spatial orientation, dynamics
  - practice appropriate on-stage, backstage behaviors

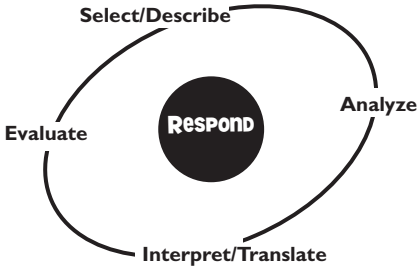
When students **present/perform**, they may:

- Present, perform dance:
  - for different audiences including another student, or students, or outside groups
  - in a variety of formats (site specific works, lecture/demonstrations, formal concerts and informal showings)

When students **reflect/refine**, they may:

- Discuss strengths/weaknesses of performance using selected criteria
- Seek feedback from others including peers, audience members, family members, teachers
- Videotape their dance and self-evaluate using performance criteria, a checklist, or a rubric
- Generate suggestions and areas of improvement for their next performance

Dance • Primary • Respond



Activities

When students **select/describe**, they may:
- Choose criteria for evaluating dance work
- Summarize a dance work using words that express dance ideas

When students **analyze**, they may:
- Identify elements of dance in performance
- Examine choreographic structures such as AB, ABA, unison, canon
- Identify/examine production elements such as costumes, lighting, props
- Identify/examine the work's historical and cultural contexts

When students **interpret/translate**, they may:
- Explain how dance elements were used/combined to communicate:
    - subject, theme, idea
    - mood, feeling
    - story

When students **evaluate**, they may:
- Judge dance based on pre-established criteria
- Develop personal responses; support them with examples from dance
- Reflect on meanings a dance holds for an intended audience:
    - Why was the dance a good choice for a kindergarten audience?
- Answer a series of questions:
    - Did the dance use different levels and move through space?
    - Did the performers make any mistakes that you could see?
    - What did you think about as you watched the dance and what in the dance made you think that?

FOCUS for Intermediate Level

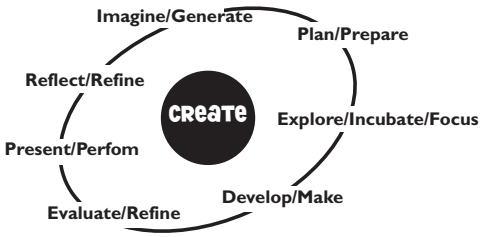
Intermediate level students have greater strength and endurance, finer movement control and better balance than primary level students. Students should arrive at the intermediate level with basic body movement skills, the ability to solve basic movement problems, and the skills to perform dances and communicate ideas in a variety of contexts.

The focus of student learning at the intermediate level is on developing collaborative dance skills and the ability to work with others to solve movement problems and demonstrate basic compositional forms.

The second focus is development of the students' abilities and skills to work independently in longer sequences of movement. In addition, students should develop a knowledge base of dances from different cultural traditions and be able to identify similarities and differences in dance performances.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Dance • Intermediate • Create



Activities

When students **imagine/generate**, they may:

- Brainstorm themes, concepts and topics as possible material for creating movement phrases:
  - act out classroom lessons and scientific or mathematical structures
  - generate movement based on a story, video, piece of music, poem, postcard
  - use props such as hoops, cones, scarves, ribbons, balls, chairs
  - view videotapes of dances from diverse cultures

When students **plan/prepare**, they may:

- Review dance materials, such as elements and structures, through movement and discussion:
  - spatial levels and pathways, shapes, tempos and dynamics
  - various compositional structures such as beginning, middle, ending; ABA, AB and rondo
  - the compositional organization of music, or other accompaniment, as possible structure
- Review thematic materials
- Research to find other detailed information about the dance and its sources
- Explore dances, movements that reflect different historical and cultural traditions

When students **explore/incubate/focus**, they may:

- Expand original movement ideas, create variations using dance elements in musical and rhythmic contexts:
  - explore variations of speed, levels, directions, dynamics
  - improvise to three different styles of music
  - repeat movement phrase to different musical selections or to silence
- Create three solutions to a movement problem
- Combine movements from different cultures in new ways

When students **develop/make**, they may:

- Prepare a sequence of movements for a group/individual dance based on a simple choreographic structure, incorporating expanded dance phrases using tools and strategies such as:
  - individual students "take turns" to contribute "next" movements from their generated movement material
  - by chance, such as shuffling, then selecting, movement cards
  - use the chronology of a story/sequence of events in a poem
  - visualize musical ideas in the structure of dance
  - use ritual structures or other ways to organize dance
  - use other cultural, historical dance traditions

When students **evaluate/refine**, they may:

- Use pre-selected criteria to discuss dances as works in progress
- Videotape drafts of dances—use checklist to evaluate, refine their work
- Share drafts of dances with peers, teachers and professional dancers

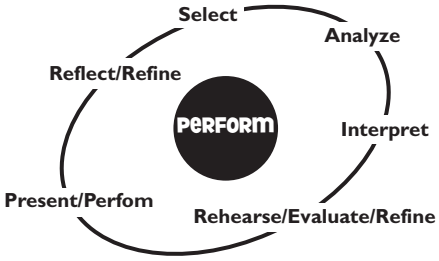
When students **present/perform**, they may:

- Perform a dance or series of movements:
  - for different audiences, including another student, students, or outside groups
  - in a variety of formats including site specific works, lecture/demonstrations, formal concerts and informal showings

When students **reflect/refine** they may:

- Videotape and consider their dance performance/choreography using selected criteria
- Respond to a series of questions:
  - Does the dance have a clear beginning, middle and ending?
  - How does the dance use the elements of body, action, space, time and energy?
  - What cultural and/or historical traditions have been incorporated?
- Seek feedback from others
- Develop a personal response to dance experiences through drawing, writing
- Generate suggestions to improve future dance performances

Dance • Intermediate • Perform



Activities

When students **select**, they may:

- Choose a dance to present/perform from list of dance works including various genres, styles, and sources:
  - student-generated work
  - teacher choreographed dances
  - dances choreographed by guest-artists
- Use videotaped sources to choose and learn dances in styles and genres such as ballet, modern, African, jazz, tap, Native American, or Hmong dances
- Consider features of intended audiences such as the ages and number of people
- Discuss type of performance, performance space

When students **analyze**, they may:

- Examine the dance and identify:
  - elements, sequences, patterns of movement
  - music, rhythms
  - physical skills needed for a particular dance
  - historical, cultural origins of the movements
  - subject matter, theme of the dance
- Determine the mood/meaning of selected movements
- Determine dance style

When students **interpret**, they may:

- Explore choreographer's possible intention; explain how intention was expressed
- Explain stylistic nuances and their contribution to the dance
- Consider artistic choices that convey emotions and feelings in the dance

When students **rehearse/evaluate/refine**, they may:

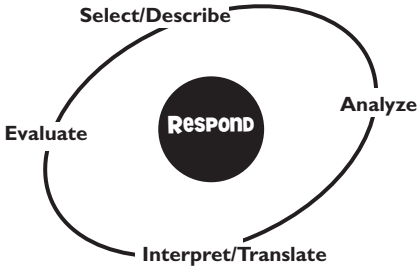
- Practice performance skills:
  - repeat movement patterns with consistency and accuracy
  - practice and explain movement skills such as alignment, balance, initiation of movement, articulation of isolated body parts, weight shifts, elevation, landing
  - change/revise dance based on particular audience, or performance space
  - use feedback from a variety of sources to make adjustments in dance
  - practice accuracy, range in musicality, spatial orientation, dynamics
  - practice appropriate on-stage, backstage behaviors

When students **present/perform**, they may:

- Present, perform dance:
  - for different audiences including another student, students, or group from outside the classroom
  - in a variety of formats (site specific works, lecture/demonstrations, formal concerts, informal showings)

When students **reflect/refine**, they may:

- Discuss strengths/weaknesses of performance using selected criteria
- Seek feedback from others including peers, audience members, family members, teachers
- Videotape and self-evaluate using performance criteria, a checklist, or a rubric
- Generate suggestions and improvements for future performances



Dance • Intermediate • Respond

Activities

When students **select/describe**, they may:

- Select dances to evaluate from library of videotaped performances
- Choose live dance performances to attend
- Apply dance terminology to develop and use criteria for evaluating dances
- Describe how elements of dance, including body, action, space, time, energy, are used in a variety of live or recorded dances
- Answer a series of questions about a dance:
    - What was the theme or idea?
    - What was the mood or feeling?
    - Was the dance based on a story or experience?

When students **analyze**, they may:

- Compare two performances discussing how dance elements, choreographic ideas, movement skills, and production elements appear in each:
    - compare body shapes that appear in a country line dance and in a hip hop dance
    - compare the way space and pathways are used in a folk dance and in a ballet
    - compare upper body alignment and lower body techniques in Celtic and tap dances
    - examine the historical/cultural contexts of a dance

When students **interpret/translate**, they may:

- Explain how dance elements were used or combined to express feelings, ideas, images
- Consider the possible meanings of dances in relationship to artistic choices related to:
    - facial expressions, body articulations
    - sounds, music, costumes
    - choreographic ideas such as circling and unison

When students **evaluate**, they may:

- Judge a performance using pre-selected criteria
- Describe their personal reaction to a dance by discussing:
    - use of dance elements including body, action, space, time, energy
    - effectiveness of choreographic ideas such as beginning, middle, ending; ABA; and rondo
    - significance of mood, style, cultural and historical traditions

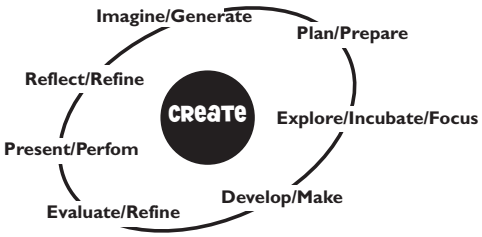
FOCUS for Middle Level

Students should arrive at the middle level with collaborative dance skills and the ability to work with others to solve movement problems and demonstrate basic compositional forms. They should also have the skills to work independently in longer sequences of movement. In addition, they should have knowledge of dances from different cultural traditions and be able to identify similarities and differences in dance performances.

The focus of learning at the middle level is developing the skills to create more sophisticated dances, including more complex and extended sequences of movement, that express feelings and ideas on topics of significance to the student. This focus requires students to develop a more thorough knowledge of the elements of dance and choreographic processes as well as to improve their physical skills and strength. In addition, students must continue to build a knowledge base that includes the cultural, historical and social significance of dance.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Dance • Middle • Create



Activities

When students **imagine/generate**, they may:

- Select, modify, improvise with movements from multiple dance genres, such as folk, line, jazz and hip hop dances
- Improvise movements by responding to:
  - varied musical selections
  - words, phrases, stories
  - varied sounds, moods
- Brainstorm ideas for dance by using:
  - well-known story, or narrative
  - math, science and social studies topics
  - concepts such as confidence, solitude, friendship
  - actions and images from sports
- Generate movement ideas by responding to videotapes, music, poems, paintings

When students **plan/prepare**, they may:

- Select clear theme, concept, or image to guide development of dance
- Modify, improvise, and create original movements based on their concept, image:
  - create and practice three different movement phrases in response to theme
  - improvise partnering phrases that demonstrate contrasting and complementary shapes, taking and supporting weight, and personal feelings and experiences
  - consider different structures for dance such as ABA, call and response, and canon
  - listen to and select from a range of music to accompany dance
  - consider doing the dance in silence or with dance-generated accompaniment: voice, tapping

When students **explore/incubate/focus**, they may:

- Link personal feelings or experiences to specific dance structures, for example: explore the theme of loneliness through alternating sections of duets and solos
- Vary dance elements such as tempo, levels in space, and changes in movement from strong to light, to clarify expression, for example: explore the theme of sorrow through changes in tempo and energy
- Explore styles and traditions from a variety of cultures to enhance or support, ideas, moods, images
- Consider criteria for evaluating finished dance

When students **develop/make**, they may:

- Improvise movements
- Plan and create dances that reflect evaluation criteria
- Practice physical skills including locomotor/non-locomotor actions, balances, jumps, partnering
- Create effective dance structures (AB, ABA, canon, call and response, narrative) using strategies such as reordering movements; make decisions through chance operations
- Practice dance for accuracy

When students **evaluate/refine**, they may:

- Perform and videotape drafts of dances for evaluation by self, peers, and teachers
- Evaluate dance making progress using criteria

- Refine movements, choreographic structures and techniques based on peer/teacher feedback and self-evaluation
- Rehearse movements individually to ensure accuracy, understanding
- Ask for and use feedback on specific trouble spots

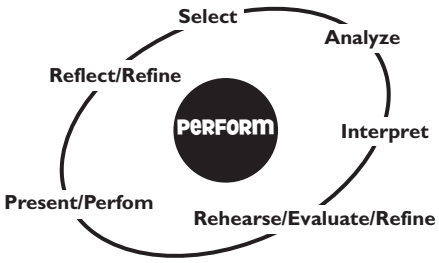
When students **present/perform**, they may:

- Present original dances:
  - for peers, other classes, entire school, and outside groups
  - in a variety of formats, including site specific presentations, lecture/demonstrations, formal concerts, informal showings
- Perform to demonstrate kinesthetic awareness, concentration, focus

When students **reflect/refine**, they may:

- Reflect on performance through discussion, feedback tools, strategies:
  - videotaped documentation
  - checklists, rubrics
  - discussions with peers
  - audience feedback
- Respond to questions about a dance performance:
  - How was original idea for the dance generated?
  - How did the dance change as it was developed?
  - How were dance elements used?
  - How closely did the actual performance reflect the student's planned intentions?
  - What changes in the structure or use of elements would improve the dance?
  - What changes in the technical ability of the performer(s) or in the rehearsal schedule, would improve future performances?
  - How was improvisation used to generate dance material, or realize performance?

Dance • Middle • Perform



Activities

When students **select**, they may:
- Consider audience expectations, performance space, purpose for the performance
- Choose a dance to perform for specific audience from multiple genres, styles and cultures:
  - student-generated work
  - teacher choreographed dances
  - dances choreographed by guest-artists
  - reconstructions of performances from videotapes selecting from multiple styles and genres, such as ballet, modern, African, jazz, tap, Native American and Hmong dances

When students **analyze**, they may:
- Examine the dance by identifying and determining:
  - sources of movement ideas
  - how dance is structured (describe beginning, middle, ending; call and response; ABA)
  - how dance elements are used including spatial pathways, use of stillness and movement, and the relationship of movement and timing to musical accompaniment
  - physical/technical skills required for dances, including balance, speed, articulate footwork and weight sharing in partnering
  - appropriateness of dance for specific performance
- Research dance to understand its historical and cultural significance

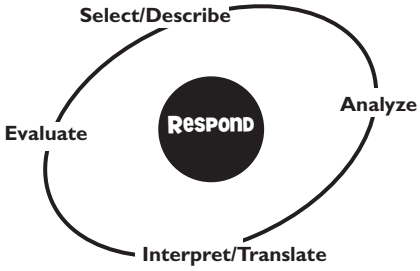
When students **interpret**, they may:
- Consider possible meanings of selected movements in dances
- Improvise variations, and shape movement timings and dynamics to reflect personal expressions
- Explore choreographer's possible intentions
- Explain mood, style and traditional sources of a dance

When students **rehearse/evaluate/refine**, they may:
- Create rehearsal plan to prepare for dance performances
- Accurately practice and memorize movement sequences, independently and with others
- Practice technical skills such as weight transfers, positions, patterns, alignment, balance, initiation, elevation, landing, fall and recovery
- Practice producing a range of dynamics using performance skills such as concentration, focus, musicality
- Use ongoing self-evaluation or feedback to refine performance
- Practice appropriate on-stage, backstage behaviors in rehearsal
- Change/revise dance because of audience, performance space

When students **present/perform**, they may:
- Perform dances in a variety of contexts:
  - for various age groups
  - in settings including formal concerts, informal showings

When students **reflect/refine**, they may:

- Evaluate dance performances using evaluation tools/strategies including videotapes, checklists, rubrics, discussions with peers
- Respond to feedback from teachers, peers, audience members
- Identify group and individual strengths/weaknesses in performance
- Suggest changes to improve performances:
    - improve physical skill level
    - revise choreographic choices
    - improve movement phrasing, and facial expressions
    - improve ability to recover from or cover mistakes



Dance • Middle • Respond

Describe, analyze, interpret and evaluate one's own and other's works of art.

Activities

When students **select/describe**, they may:
- Select performances to evaluate from a variety of sources
- In a particular style or genre, establish criteria for good work such as performance skill, originality, visual and emotional impact
- Place given work in stylistic, cultural, or historical context

When students **analyze**, they may:
- Examine relationships among dance elements, structures, dance-making skills, stylistic features
- Compare/contrast two dance compositions in terms of space (including shape, pathways), time (including rhythm, tempo), and movement qualities (force, energy)
- Discuss how production elements (props, lights and costumes) affect dance
- Identify relevant background information including historical, cultural influences:
    - For example: the cultural significance of choreographic content and musical sources for Alvin Ailey's *Revelations* in context of 1960's, U.S. concert dance

When students **interpret/translate**, they may:
- Create new movements that extend and interpret a mood, feeling, or tone
- Explain how a choreographer combined dance elements to accomplish an artistic intention:
    - For example: how steps, timing choices, spatial patterns, groupings, costumes and props elaborated on the theme of snow in the American Ballet Theater's *Nutcracker*
- Use dance vocabulary to explain artistic choices or particular effects that develop themes, message

When students **evaluate**, they may:
- Develop personal response to performance and support it with observations of dance elements, principles
- Explain how choreographic/performance choices created meanings, messages; support explanation by describing and analyzing dance content and its context
- Reflect on technical quality of dance, and emotional impact on, or appeal for, an intended audience

FOCUS for High School Level

Students should arrive at the high school level with the skills to create, and the strength to perform, complex and extended sequences of movement that express feelings and ideas. They should possess thorough knowledge of the elements of dance and of choreographic processes. In addition, students should have a knowledge base that includes the cultural, historical and social significance of dance.

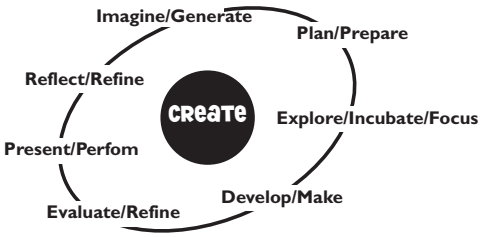
The focus of student learning at the high school level is deeper understanding of the elements of dance and increasing ability to achieve physical and technical detail and nuance. Learning at this level should focus on refining the students' knowledge and skills to express emotions and experiences through movement, and to create dances with coherence and unity.

In addition, students must focus on the ability to perform with consistency, artistic expression, clarity, musicality and stylistic nuance. They must develop the ability to distance themselves from their work in order to analyze it objectively and compare it with the work of other dancers.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Dance • High School • Create

Activities



When students **imagine/generate**, they may:

- Brainstorm and generate movements from various sources for dance making:
  - repeat or vary set dances such as folk, social, country line, jazz
  - generate movement ideas based on videotapes, live performances, TV images
  - improvise dances based on responses to music, poetry, images, sounds
  - keep journal to record movement ideas, other source materials
  - research ways professional choreographers begin making dances

When students **plan/prepare**, they may:

- Select specific ideas, feelings, images as source materials for original dance
- Improvise and videotape extended movement phrases
- Improvise variety of group structures such as flocking, mirroring and partnering
- Develop, select, then list and apply criteria for completed dance, including:
  - music
  - costume
  - movement
  - composition, structure
  - consideration of audience
  - mood, tone, style
  - technical decisions
- Determine context of performance:
  - solo, small group, large group
  - performance place, date
- Create timeline for creating, rehearsing and setting dance performance

When students **explore/incubate/focus**, they may:

- Explore materials and refine choices through process of creation:
  - brainstorm and generate additional movements from various sources
  - incorporate additional movements to develop, improve, advance the dance
  - vary movement through repetition and changes in space, time, dynamics
  - vary movement using elements of abstraction such as accumulation, de-accumulation, transposition
  - experiment with different choreographic structures such as round, theme and variation, rondo and palindrome
  - experiment with different sound scores or musical ideas; alternate between contrasting accompaniments, such as selections from J.S. Bach, hip-hop music and silence
  - focus movement ideas, music, costumes and lighting design to express theme, effect

When students **develop/make**, they may:

- Use movement phrases and variations in repeatable structures
- Develop complete dance with a beginning, middle and ending
- Consider the relationship of component sections of dance to work as a whole

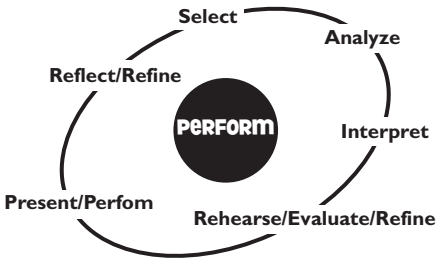
- Make performance and technical decisions that show a clear artistic intention and point of view, as well as appreciation for selected subject matter, ideas, feelings, images
- Make performance and technical decisions that reflect consideration of audience

When students **evaluate/refine**, they may:
- Refine performance and technical decisions based on specific criteria such as emotional impact of work and quality of ensemble performance
- Incorporate useful feedback from students, teachers, audience members, community artists
- Rehearse for accuracy and consistency in technical skills

When students **present/perform**, they may:
- Perform for peers or large audience
- Use appropriate stage etiquette
- Perform with regard for choreographic intentions by using space, dynamics, musicality, expression, with clarity

When students **reflect/refine**, they may:
- Seek information to understand current levels of skill and improve future performances:
    - use of dance elements (body, action, space, time, energy)
    - structure of dance
    - content of dance
    - level of skill, technique
    - performance skills such as focus, clarity, musicality, expression
    - technical elements of lighting, props, costumes
    - ability to recover from mistakes
    - maintain consistency in series of performances
    - produce appropriate stylistic nuance in variety of dance works
- Respond to feedback from peers, audience members, community artists
- Suggest revisions and refinements to improve future dance performances

Dance • High School • Perform



Activities

When students **select**, they may:
- Establish dance selection criteria for a specific audience or performance context
- Select an original or existing dance to be performed
- Consider the skill level of performers, audience expectations, age appropriate dances, music, theme
- Select performance context

When students **analyze**, they may:
- Research historical/cultural sources of a dance
- Examine technical and expressive elements of choreography and relationships among:
    - sources of movement ideas
    - structure of dance including beginning, middle and ending
    - physical elements and skills required for dance
    - style and genre of dance
    - historical, cultural contexts of dance
    - choreographer's intentions for dance
    - other interpretations/performances of the dance

When students **interpret**, they may:
- Explain possible meanings, messages of the dance
- Develop stylistic interpretations of dance based on analysis
- Respond in movement to the choreographer's images, intentions
- Experiment with timing and dynamics of selected movements to express personal responses
- Compare and contrast interpretations of the work; explain differences

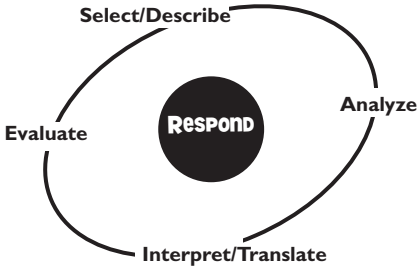
When students **rehearse/evaluate/refine**, they may:
- Refine performance using tools/strategies:
    - self-evaluation
    - videotapes, checklists, rubrics
    - feedback produced through interactions with peers and teachers
    - input from community artists

When students **present/perform**, they may:
- Plan, rehearse dance performance in which they:
    - practice appropriate skeletal alignment, body-part articulation, strength, flexibility, coordination
    - memorize and accurately practice extended movement sequences
    - practice rhythmic acuity, clarity, stylistic nuance
    - practice artistic expression and consistency in performing with technical skills
    - practice partnering skills, weight sharing, appropriate physical contact and conduct
    - practice performance skills, stage presence, focus, concentration
- Perform for a variety of audiences (including peers and community) in a variety of contexts, including both formal concerts and informal showings
- Perform several times in a series of performances

When students **reflect/refine**, they may:

- Suggest revisions/refinements to improve future performances
- Respond to feedback from teachers, peers, family members, community artists
- Seek feedback to improve, refine future performances:
    - use of dance elements (body, action, space, time, energy)
    - structure and content of dance
    - level of skill, technique
    - production elements

Dance • High School • Respond



Activities

When students **select/describe**, they may:

- Apply different sets of criteria to a variety of dances
- Select and establish a set of criteria for good work in given style, or genre
- Place given work in stylistic, cultural, historical context
- Select and evaluate performances from variety of sources
- Identify dance movements, compositional structures, supporting production elements

When students **analyze**, they may:

- Compare/contrast use of dance elements, compositional structures, dance-making skills, movement skills, stylistic features, artistic intentions and purposes of two dance compositions
- Determine how production elements including props, lighting, costumes affect the dance:
  - use of Romantic versus Classical tutus in ballet works
  - use of lighting to create feeling of isolation
- Identify relevant historical/cultural background information and context for dance
- Examine how choreographer manipulated and developed basic movement material for dance:
  - select from works by Trisha Brown, or dance material from TV commercials
- Compare and contrast specific sections of related dances:
  - costuming and design work in parallel sections of *The Nutcracker* by the Kirov, and *The Hard Nut* by Mark Morris

When students **interpret/translate**, they may:

- Create interpretations based on dance features using written, spoken language, visual representations, new movement compositions
- Explain how choreographer expresses artistic intention through combinations of dance components, including steps, timing choices, spatial patterns, groupings, costumes and props
- Consider how personal experiences influence interpretation of dance:
  - view Bill Moyer's videotape about Bill T. Jones' *Still/Here*; discuss influence of terminal illness on content and creation of dance
- Explain how choreographic and performance aspects of dance produce a unified, artistic whole
- Discuss relationships between dance elements and movement skills used to realize choreographic, artistic intentions, and historical, cultural and social contexts of different dance performances
- Explain how particular dramatic, technical, kinesthetic effects were achieved in dance

When students **evaluate**, they may:

- Use rich, complete language about dancing, citing specific examples, to discuss, justify, and support personal reactions to dance
- Justify/support opinions by describing and analyzing the content and context of dance
- Evaluate significance, importance of performance/dance work, by placing it in historical perspective
- Examine ways dance conveys meanings (consider how works can be viewed through aesthetic, narrative, semiotic, feminist, psychoanalytical, and other lenses)

Sources that are preceded by the ✔ symbol are available to all Minnesota residents through the Perpich Center for Arts Education Library, 6125 Olson Memorial Highway, Golden Valley, MN, 55442. 763-591-4741.

There are several videotape sources of Alvin Ailey's *Revelations*, including:

✔ Ailey, Alvin. The Alvin Ailey American Dance Theater. (videotape). (1986). Chicago, IL: Home Vision.
✔ Ailey, Alvin. The Alvin Ailey American Dance Theater. (videotape). (1986). West Long Branch: Kultur.
✔ Ailey, Alvin. Alvin Ailey: Memories and Visions. (videotape). (1974). New York: Phoenix/BFA Films & Video, Inc.

Print material about Ailey includes:

✔ Ailey, Alvin. 1995. *Revelations: The Autobiography of Alvin Ailey*. Seacaucus, N.J.: Carol Publishing Group.

Videotapes that include works by Trisha Brown include:

✔ Barr, Burt. Aeros. (videotape). (1990). U.S.: B. Barr.
✔ Brown, Trisha. Reel 5 Take 2: set and reset. (videotape). (1985). Minneapolis, MN: Walker Art Center.

Although commercials containing dance segments can be recorded directly from television broadcasts you may also wish to review compilations of commercials such as these:

✔ 2001 Dot.coms. (videotape). (2001). Whitestone, NY: London International Advertising Awards.
✔ 41st Annual Clio Awards. (videotape). (2000). Princeton, NJ: Films for the Humanities and Sciences.
✔ Clio Awards (videotape). (2000). Princeton, NJ: Films for the Humanities and Sciences.
✔ Communication Arts 2001 Advertising Annual Television Commercials. (videotape). (2001). Menlo Park, CA: Coyne & Blanchard.
✔ Moyers, Bill. Bill T. Jones: Still/Here. (videotape). (1997). Princeton, NJ: Film for the Humanities & Sciences.

[NOTE: Though the document suggests comparing the Kirov Ballet *Nutcracker* with the American Ballet Theater *Nutcracker*, for the sake of access to these sources the comparison could be between any of these, the Royal Ballet *Nutcracker*, George Balanchine's *Nutcracker* on the New York City Ballet, the American Ballet Theater version, and Mark Morris' *The Hard Nut*. A Kirov ballet version of the *Nutcracker* is listed through the New York Public Library Performing Arts Collection, though no Minnesota sources possess it.]

✔ Balanchine, George. George Balanchine's The Nutcracker. (videotape). (1994). Burbank, CA: Warner Home Video.
✔ Morris, Mark. The Hard Nut. (videotape). (1992). New York: Elektra Entertainment.
✔ The Nutcracker. (videotape). (1985). New York: Thorn EMI/HBO Video.
✔ The Nutcracker. (videotape). (1988). Culver City, CA: MGM/UA Home video.
✔ The Nutcracker. (videotape). (1994). U.S.: Philips Video Classics.

Print material that could be useful for these comparisons includes:

Klein, Norma. 1983. *Baryshnikov's Nutcracker*. New York: G.P. Putnam's Sons.

Literary Arts

Contents:

- Overview and Definition of Terms
- Primary
- Intermediate
- Middle
- High School

Literary Arts

Overview

Powerful, incisive language brings essential truths to life. Works in literary arts differ from other written texts in depth of meaning, passion and resonance; the ability to cross time and cultures; and, most importantly, the capacity to evoke emotional response.

Students use the elements—plot, character, setting, theme, point of view, conflict, and imagery—not only to create but also to analyze and make meaning of literary works of art.

The elements of literary arts:

Plot is the story path of text, which may include exposition, rising action, climax and resolution.

Character is the attributes and qualities of the people or beings in literary context.

Setting is the time and place in which the text occurs.

Imagery includes word pictures.

Theme includes the key ideas developed throughout the text.

Point of View is the perspective from which the text is written or explained.

Conflict is the tension between characters and/or opposing forces.

FOCUS for Primary Level

Children enter the primary level with varying degrees of literacy readiness. While some recognize that letters are symbols that make words and those words create sentences, others do not. Children should arrive at the primary level, however, with well-developed oral language abilities and emerging vocabulary. Children at this level should be able to follow and retell simple stories.

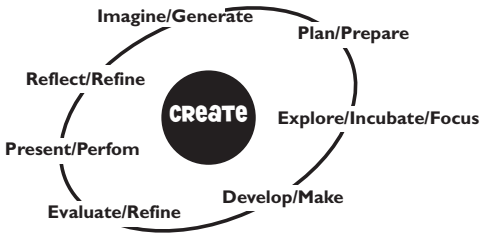
They should understand that communication means more than writing pristine text—that drawing figures and symbols also communicates. They should understand that they can participate in the creative process of communication.

One focus of student learning at this level is making meaning of the text. Meaning making involves developing the students' understanding of and ability to describe literature using basic literary elements—setting, character, plot and main idea. Children also learn how to select literature based on established criteria and to explain their reason(s) for making a selection. Another focus of student learning is development of skills in drawing conclusions based on information and making personal judgments about a piece of literature.

The focus for writing at the primary level is developing students' knowledge and skills to organize information into beginning, middle and end or problem/solution. Writing competency is based on experiences with language play that includes the development of students' motor skills and their abilities to distinguish sounds and generate ideas.

NOTE: Students may do one or more of the activities listed. This is sample list only; teachers may wish to create other student-centered activities.

Literary Arts • Primary • Create



Activities

When students **imagine/generate**, they may:
- Use visuals to generate ideas:
  - take Polaroid pictures of events in classroom or school; maintain a "picture wall" of topics or themes for writing activities
- Imitate text:
  - nursery rhymes
  - repetitive pattern books
- Keep journal for generating writing ideas

When students **plan/prepare**, they may:
- Cluster ideas:
  - in graphic organizer/chart
  - in sequence or beginning, middle, end
- Set expectations for "good" writing
- List problems/conflicts to develop character

When students **explore/incubate/focus**, they may:
- Confer with teacher, other adult; explain writing
- Confer with peer, "read" writing, ask where writing doesn't make sense
- Add new person, animal, object—"fit" into writing
- Confer with student from higher grade level

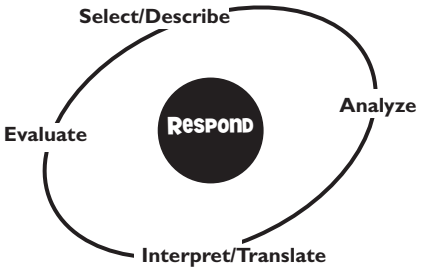
When students **develop/make**, they may:
- Create draft:
  - begin with problem, conflict; draft beginning to get to problem/conflict

When students **evaluate/refine**, they may:
- Return to *explore/incubate/focus;* reuse some strategies
- Confer with adult classroom volunteer or high school helper

When students **present/perform**, they may:
- Illustrate text, read to another grade-level classroom
- Print, illustrate text; add to classroom library
- Display in school library, hallway display case
- Read aloud in Author's Chair for peers, Author's Tea for adults

When students **reflect/refine**, they may:
- Confer with teacher, other interested adult
- Check writing against expectations for "good" writing
- Make "I wish," "I like" chart for their writing

Literary Arts • Primary • Respond



Activities

When students **select/describe**, they may:

- Choose a piece of literature based on established, predetermined, student-developed, criteria:
  - author, genre, thematic study
  - individual choice, interests
  - interesting illustrations
- Explain reason for selection:
  - interest, familiarity with subject, author
  - familiarity with selection
  - interest in genre
  - appeal of visual aspects
- Clarify how piece meets criteria for selection
- Identify what was observed in literature including sequence of plot, main events, conflict, character, point of view, setting:
  - write summary sentences, journal entries, descriptions
  - draw imagery pictures, Venn diagrams, webs
  - discuss with peer groups, pairs, adults, teachers

When students **analyze**, they may:

- Explain parts, context of piece of literature:
  - identify genre/type of literature; write or confer with teacher
  - compare/contrast elements of the story (character, setting, plot, main idea, sequence of events), by journaling, summarizing, drawing pictures or creating Venn diagrams, webs or other visual organizers; confer with teacher, adult

When students **interpret/translate**, they may:

- Draw conclusions based on information in selection:
  - draw, write, tell about main idea, including supportive details
  - determine author's message/intent; communicate it by conferring, journaling, summarizing, showing through acting, and creating collages or drawings

When students **evaluate**, they may:

- Make personal judgment on piece of literature:
  - share personal connections through writing, oral communication
  - share personal reaction through writing, oral communication
  - make suggestions for changes and improvements in text

FOCUS for Intermediate Level

Students should arrive at the intermediate level with the ability to make meaning from text. They should be able to choose a piece of literature based on established criteria and to explain the reason(s) for making the choice.

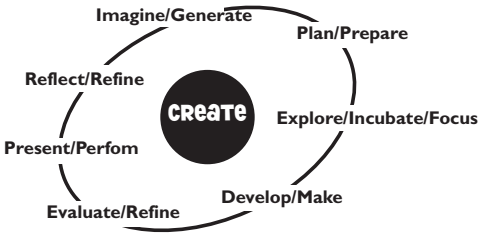
They should also be able to describe a piece of literature using the basic literary elements of setting, character, plot and main idea. Using this information, they should be able to draw conclusions and formulate a personal response to the piece of literature.

In addition, students should arrive at the intermediate level with knowledge of organizing information into beginning, middle, end or problem/solution. They should possess writing skills, including fine motor skills, the ability to distinguish sounds, and the ability to generate ideas.

One focus for student learning at the intermediate level is developing the skill to gather information and make meaning from a piece of literature that is beyond the student's personal experience. Another focus is developing the understanding of literature as art—that a piece of literature is created through a process that involves a series of artistic choices. This concept is an important focus in both what students read and in what they create. Students write both prose and poetry. An additional focus is the ability to distinguish between fact and opinion in both what they read and what they write.

NOTE: Students may do one or more of the activities listed. This is sample list only; teachers may wish to create other student-centered activities.

Literary Arts • Intermediate • Create



Activities

When students **imagine/generate**, they may:

- Collect/list/free-write to generate writing ideas:
  - character, character quirks
  - problems, conflicts, resolutions
  - events, personal experience
- Imitate text:
  - story books
  - prose poetry
  - poetry
  - develop sequels, prequels
- Write to sentence prompts
- Create image for reader using "show me" words rather than telling words:
  - "At birthday parties I scuttle around the room like a crab with my shoulders hunched like Richard Nixon."
- Web, chart facts, opinions—include details for both

When students **plan/prepare**, they may:

- Form end of story, work backward to develop middle and beginning
- Create/list dialogue to infuse into text
- Set expectations for "good" writing
- Create circle maps; develop transitions from event to event
- Use webs, charts, lists to add details and complexity to main events, ideas, characters, conflicts

When students **explore/incubate/focus**, they may:

- Consider writing by asking questions of peer partners:
- What is interesting?
- Where do you want more information?
- What don't you understand?
- Use circle story process to explore writing:
  - give parts of text—beginning, middle or end—to other students, ask other students to complete the
  - text and incorporate other students' ideas into text
- Confer with teacher, adults
- Write prose draft, poetry draft
- Write persuasive piece based on opinion
- Write persuasive piece based on data

When students **develop/make**, they may:

- Draft "sloppy copy"/rough draft
- Free write and highlight "keeper" parts

When students **evaluate/refine**, they may:

- Return to *explore/incubate/focus*; reuse some strategies

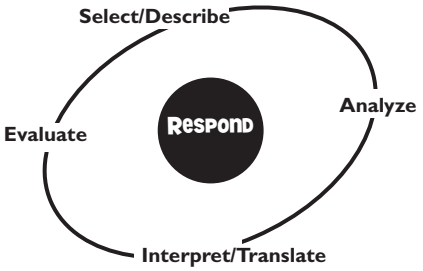
- Read three or four sentences in middle of story. Ask peers to guess what happens before and after sentences to determine what is:
    - genuinely unique in story because students can't "guess"
    - cliché in story and needs to be revised because everyone can guess what happens
- Confer with teacher/adults
- Incorporate one new character/image/event/idea into story to add surprise

When students **present/perform**, they may:

- Publish in-class publication
- Read to "adopted" grandparent/adults
- Display in school library or hallway display case
- Print, illustrate, add to classroom library
- Articulate choices in creation of text and describe how elements of literature were used

When students **reflect/refine**, they may:

- Confer with teacher, adults
- Check writing against expectations for "good" writing
- List "Next time I'm writing, I will . . ."
- Write wish list about writing skills



Literary Arts • Intermediate • Respond

Activities

When students **select/describe**, they may:

- Brainstorm reasons for choosing a piece of literature
    - discuss reading interests and books in small groups
    - discuss topics/titles in literary circles
    - share interesting books in informal discussion
- Limit/prioritize list of criteria for selection
- Choose a piece of literature based on criteria
- Explain reasons for choosing a piece of literature
- Clarify how piece meets criteria for selection
- Identify what was observed in the piece of literature including sequence of main events, character, setting, conflicts. They may:
    - draw character pictures
    - create a story web
    - annotate plot or event line
    - create a story board
    - keep a reading journal
    - write character or plot summaries

When students **analyze**, they may:

- Examine context of work:
    - identify differences and similarities between two works by same author, from same time period by charting or developing visual organizers such as webs and Venn diagrams
    - identify differences/similarities between two works by same author, from same time period by writing plot/character summaries (highlight differences in one color, similarities in another)
    - create author information poster
    - create historical/social/cultural background collage
- Examine "parts" of work:
    - distinguish fact from opinion in works of nonfiction by creating lists, charting
    - compare/contrast with another work by creating Venn diagrams, story webs
    - create "elements of literature" information chart/collage/poster
    - draw character sketches and list distinguishing characteristics, actions
    - create webs/interaction visuals to show relationships among characters
    - identify (in reading journal) what is unique or interesting about a character or events in a story line
    - write summaries for selected literary elements in work

When students **interpret/translate**, they may:

- Draw picture, create collage of mood/tone of work; support interpretation with passages or examples of author's use of language from text
- Orally explain theme or message of work; support/justify with information and passages from text
- Draw picture that represents conclusion, "end" of work; summarize how/why events in work led to this conclusion

When students **evaluate**, they may:

- Justify personal reaction to work of literary art:
  - create evaluation grid for selected number of criterion by summarizing reaction for each criteria; cite information/passages from work to support reaction
  - write critical commentary narrative giving personal responses at various points throughout text; support responses with examples from work
- Summarize overall response justifying position
- Suggest changes/refinements to improve work:
  - create chart of selected elements; list weaknesses and suggest ways to refine/improve
  - rewrite ending; explain how work would need to change to reach improved ending

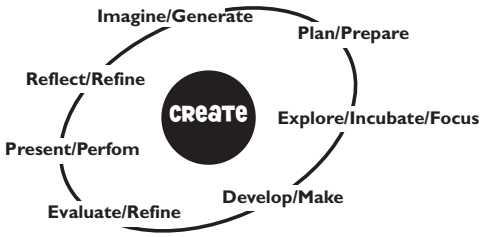
FOCUS for Middle Level

Students should arrive at the middle level with the ability to gather information and make meaning from a piece of literature that is beyond their personal experience. Students should also have developed an understanding of literature as art—a work that is created through a process that involves a series of artistic choices. In addition, students should be able to distinguish between facts and opinions and use them in their writing. They should be able to create both prose and poetry.

One focus of student learning at the middle level is skill in understanding how genre, structure and purpose shape a piece of literature or writing. Another focus is the ability to distinguish text from subtext. In addition, students should develop an understanding how subtext and point of view contribute to overall effect. Specific focus for student writing is skill in refining clarity of ideas.

NOTE: Students may do one or more of the activities listed. This is sample list only; teachers may wish to create other student-centered activities.

Literary Arts • Middle • Create



Activities

When students **imagine/generate**, they may:

- Respond to oral reading on controversial topic:
  - journal, free-write
  - imitate text:
    - poems
    - complex prose
- Draw on personal experience:
  - create characters using characteristics of animals or objects
- Write to prompts:
  - respond to textures such as gelatin in plastic bag, inside paper sack

When students **plan/prepare**, they may:

- Set expectations for "good" writing
- Establish/clarify purpose or audience
- Research information and infuse into text
- Identify/add background information
- Pattern structure after a model
- Cluster ideas in graphic/visual organizer; create details to develop complexity and clarify ideas

When students **explore/incubate/focus**, they may:

- List a variety of titles; determine how different titles provide focus for development of ideas
- Change point of view to force exploration
- Peer partner to force exploration and consideration of text:
  - partner asks outrageous, unrelated question; question or its answer must be integrated into writing
  - partner offers unrelated information for insertion/integration into writing
- Alter structure to clarify ideas, information

When students **develop/make**, they may:

- Record events on note cards; shuffle to create at least two different drafts
- Write final sentence; work backward to beginning
- Free write—ask partner to highlight keeper passages; redraft using only highlighted passages
- Create "sloppy copy" without stopping or concern for errors

When students **evaluate/refine**, they may:

- Return to *explore/incubate/focus;* reuse some strategies
- Peer confer; use expectations for "good" writing to guide evaluation
- Add one new word or incorporate line from another poem
- Add surprise event for character
- Self-evaluate using strategies such as dividing sheet of paper into four sections and responding to prompt in each section such as:
  - This writing works because…
  - This writing doesn't work because…
  - What I understand after writing this is…

- What confuses me about trying to write this is…
- What I want to do in this writing is…
- The things that are good in this writing so far are…
- The parts of this writing that I am struggling with are…
- What needs to be kept is…
- What can be left out is…
- What needs to be expanded is …

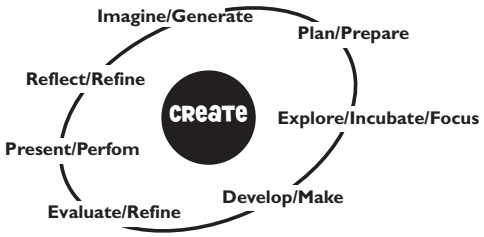
When students **present/perform**, they may:

- Read to lower grade level class or student group
- Perform as short story, poem, or play
- Publish in classroom-theme magazine, edited by peers

When students **reflect/refine**, they may:

- Self-assess using expectations for "good" writing
- Explain what worked, what still doesn't work
- List improvements in writing since last writing activity
- Set goals for future writing using literary elements
- List "What I liked about this piece of writing" using literary elements as structure for list

Literary Arts • Middle • Create



Activities

When students **select/describe**, they may:

- Choose a piece of literature; explain choice based on established, pre-determined, student-developed criteria:
  - thematic or historic time period
  - individual interest or familiarity with subject matter, author, genre
  - peer recommendations
  - reading level and skill
  - literature circles or reading club decisions
- Determine focus for reading by studying:
  - one element such as character, setting or conflicts (plot) and how it contributes to overall story
  - figurative language or imagery and how it contributes to overall effect
  - how work fits particular style of writing, genre
  - how work fits particular time period
  - how work compares to other works by same author
- Specify/summarize what was observed in literature:
  - create character development charts, maps
  - track character interactions using visual organizers such as webs, Venn diagrams
  - chart/list subtext such as sensory details, figurative language, imagery and identify how these contribute to meaning
  - create map or plot line of events tracking conflict, cause, effect
  - keep reading log and identify unexpected, surprising events or character actions
  - develop chart using events in text on one side of chart and possible subtext on other side of chart

When students **analyze**, they may:

- Summarize elements of character, setting, plot; explain relationships, interactions among them; determine cause/effect by:
  - create visual such as information poster, collage, drawing
  - write essay
  - give oral presentation
- Categorize by genre, writing style; support/justify with examples, passages from text
- Examine how language was used to achieve particular effects—use summarizing charts of imagery, figurative language, metaphors; compare/contrast effects to overall message/theme of story including text and subtext
- Examine cause/effect by creating character development, conflict, resolution matrices
- Examine how point of view contributes to overall meaning of text

When students **interpret/translate**, they may:

- Create representation of what text as whole means:
  - write poem that conveys the mood, tone, point of view
  - create series of physical movements for individual or group that represents conflict/rising action/ resolution
  - develop series of drawings that represent message or theme
- Select passages and scenes that contribute to overall meaning of text/theme; write explanation of how each

represents the story as whole
- Explain text through eyes of one particular character through drawings, quotations, or selected scenes
- Select passages/scenes; explain how subtext supports translation of text

When students **evaluate**, they may:
- Reflect on appeal to intended audience and justify opinions
- Suggest and justify changes in particular scenes or in characters that would strengthen message, meaning, theme
- Create evaluation grid using several selected criteria; cite examples from text to support judgments on each criterion; summarize overall statement of effectiveness
- Determine effectiveness of selected point of view by contrasting how text may change if other points of view had been used
- Determine whether subtext is consistent or not with the text and what effect consistency/lack of consistency has on meaning, theme, message

FOCUS for High School

Students should arrive at the high school level understanding genre, structure and purpose. They should be able to distinguish text from subtext and understand how point of view as well as text and subtext contribute to the overall effect of the piece of literature.

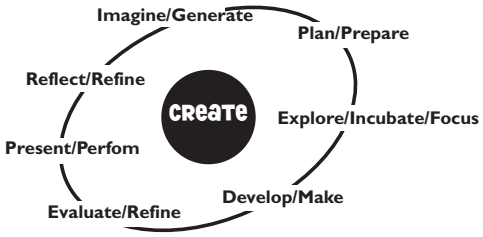
In addition, students should have the writing skills to clearly express their ideas and use structure to further the purpose of their writing.

At the high school level, students focus on learning the skills necessary to identify author's intent and to conceive, develop and support multiple interpretations for a single text—including longer, more complex works.

In addition, students should focus on developing their abilities to accurately assess both audience and purpose for their writing. Students should also focus on developing their own, unique voice as a writer and on understanding their own creative process. By refining their editing skills, students can focus on becoming their own "best editor" and carry out intentional revision of their writing.

NOTE: Students may do one or more of the activities listed. This is sample list only; teachers may wish to create other student-centered activities.

Literary Arts • High School • Create



Activities

When students **imagine/generate**, they may:

- Respond to selected items from "picture repository" of postcards, magazine pictures and reproductions of "great" art:
  - write about what happens before, during and after picture
  - explain characters, object, environment of picture
  - combine pictures to make story
- Highlight text and respond to highlighted items:
  - lines from longer prose poems
  - passages of complex prose
- Journal about personal experiences in response to sentence prompts
- List pros and cons on controversial topic or event
- Brainstorm topics with peers
- Free write
- Review recent news magazines and extract headlines to get ideas for writing topics
- Generate graffiti ideas based on social issues to develop writing ideas

When students **plan/prepare**, they may:

- Set expectations for "good" writing
- Select topic
- Deconstruct model or imitate structure
- Identify information lacking about topic; list what needs to be researched
- Research and list/chart additional information to infuse into text
- Research and identify intended audience
- Consider genre/structure to further purpose and message

When students **explore/incubate/focus**, they may:

- Put writing away; let thoughts percolate
- Use peer partnering or small groups to focus:
  - consider what is unique, unusual, interesting
  - examine work to determine what makes sense and where more information is needed
- Use expectations to guide exploration/focus/development of text
- Alter structure or rewrite in another form or genre
- Change intended audience and redraft

When students **develop/make**, they may:

- Draft one copy, put it away; two days later, write another draft without looking at first; compare drafts and use "best of both"
- Start in middle—halfway through story, play, poem
- Write opening sentence, then ask two people where they think writing will "go;" draft two versions using the two different answers

When students **evaluate/refine**, they may:

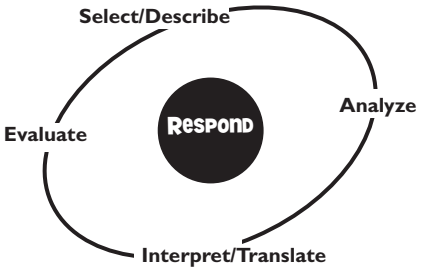
- Return to *explore/incubate/focus;* re-use strategies
- Examine text; highlight every extraneous word; redraft; ask peer partner to examine redraft; highlight extraneous words still in text
- Confer with peers; include recommendations in redraft or justify not using peer recommendations
- Use expectations for "good" writing to guide revisions

When students **present/perform**, they may:

- Enter literary contest or send away for publication in literary magazines
- Publish with other students in chapbook of poems, short stories
- Publish in high school literary arts magazine/newspaper/yearbook
- Read illustrated story books to students in elementary classrooms

When students **reflect/refine**, they may:

- List "ah-hahs"—what was learned by writing particular piece
- Set goals for future writing by identifying limitations
- List "What I would do differently if I were to do this over"
- Self-assess using expectations for "good" writing



Literary Arts • High School • Respond

Activities

When students **select/describe**, they may:

- Establish criteria for selection of literature
- Choose literature based on criteria and justify selection
- Establish criteria for evaluation
- Establish purpose for reading
- Identify, summarize elements of work:
  - complete plot lines identifying conflicts, complicating events, and resolutions from two or more characters' points of view
  - keep a reading journal to trace the development of characters
  - develop a story board including setting, characters, mood, plot
- Identify and summarize the author's use of language:
  - keep a reading journal to trace how language—word choice, sentence length, rhythm, figurative language—develops overall tone of text, summarize findings in class/group presentation
  - highlight text to identify author's use of language to develop overall tone, mood; locate key words and
  - metaphors for author's intent
- Clarify how work meets selection criteria by citing examples from text in journal or oral presentation

When students **analyze**, they may:

- Examine text/subtext in discussion circles by comparing/contrasting explicitly stated meaning versus implicitly stated meaning
- Keep a reading journal to identify author's use of literary nuances—unreliable narrator, vernacular language, metaphor, motif, archetype
- Identify two possible interpretations of text; support using text/subtext
- Identify one possible intention of the author; support using text/subtext
- Examine character motivation in journal or discussion circle by identifying ways:
  - authors develop characters
  - characters describe themselves
  - characters describe each other
  - readers would change actions if they were characters
- Research, identify relevant background, context:
  - create posters or drawings of historical, literary information
  - produce video or computer presentation of cultural, social and background information
  - create costume and setting presentation
  - write narrative for, or become character of, historical time or social movement
- Categorize according to style, genre; develop justification by citing specific examples from text

When students **interpret/translate**, they may:

- Draw conclusions; explain possible meanings/messages/themes by compiling journal entries
- Explain text by relating events and characters in text to personal experiences and others' stories
- Re-cast characters in text using contemporary political figures, entertainment personalities or well-known persons as strategy for interpreting character
- Compare/contrast characters using objects or animals such as oak trees, rockets, spiders, pit bulls
- Use compilation of literary elements to construct meaning/message/theme

- Examine possible themes by finding a "soul sentence" of text supporting identification with information from text
- Design cover for text
- Create dance that represents mood/tension/action of story

When students **evaluate**, they may:

- Create television commercial for work
- Create infomercial for work
- Judge significance of text within its historical/cultural context by comparing and contrasting it to other works
- Justify contemporary significance by listing ways text does or does not connect with students' lives
- Compare/contrast text to other texts of similar style, genre
- Compare text to pre-established criteria for selection, evaluation

media arts

Contents:

- Overview and Definition of Terms
- Primary
- Intermediate
- Middle
- High School

Media Arts

Overview

Media arts is the study and practice of human communication through photography, film or video, audio, computer or digital arts, and interactive media. Students exploring this category of art creatively structure the elements of space, time, light, motion, color and sound to express their perspectives, feelings and ideas. They learn to critically interpret and evaluate media within aesthetic, cultural and historical contexts.

Media arts employs technologies and processes developed and implemented during the past two centuries while maintaining essential continuity with the traditional arts. Creativity and imagination are essential elements of the media arts process. Successful media production comprises excellence in aesthetics and communication in conjunction with technical competency. In the media arts, information from life is selected, captured and manipulated; issues of truth and illusion and of natural versus constructed experience are raised.

Students are excited by the possibilities presented by the digital realm and see it as a given element of their future. In a world of increasingly fast-paced and visually compelling imagery, the ability to critically assess media has become essential. In order to learn the language and symbol systems of our current culture, it is important for students to understand works that are generated from a wide spectrum of sources—from the commercial media industry to individual visions. Media-literate students control and define their perceptions through the process of analyzing, evaluating and producing media art works.

The elements of media arts are:

Image refers to what we view within a given frame, in either the natural or constructed environment. Composition, light and color are important aspects of the image that can be deliberately manipulated for specific expressive and communication purposes. Changes in attributes of *color*, such as hue, saturation, brightness, contrast and type of light (natural or artificial), influence emotions or perceptions. Attributes of *light* that affect the image include contrast, hardness or softness, direction and amount. The *composition* of the image is defined by the elements of visual arts (line, shape, form, texture, depth). In addition, the characteristic of the *lens* affects the composition through focal length, depth of field and focus.

Sound (dialogue, music, voice-over and sound effects) has five basic functions: information, outer orientation (environment), inner orientation (mood), energy (emotion), and structure. The formal elements of audio are: volume, mix, density, rhythm, tempo, spatial acoustics, and pitch.

Space in the image is structured by aspect ratio (frame dimension), object, and image size. Space is defined by the direction and movement of the lines in the composition within the frame, object framing, and balance. Height, width and depth are created through the use of camera position and action. Depth can be manipulated through the characteristics of lenses, motion within the frame, graphics, and text. The sense of space can be modified by sound through mixing and panning.

Time may be expanded or contracted, slowed down or speeded up. The viewer's experience of the passage of time is determined through capturing and editing. The pace of the piece may be consistent or varied. In photography, time is controlled with the use of the shutter speed. Rhythm and tempo in sound is manipulated to construct meaning. In interactive media, time is subjective because of the non-linear selection process.

Motion is articulated by action in front of the camera, the camera itself, editing, transitions, lens zoom or focus, and animation. In photography, the illusion of motion is constructed with the shutter speed to blur the image or stop the action.

Sequence is the ordering of images and sounds in the process of scripting, capturing, and editing through conventions of narrative, rhetoric and association.

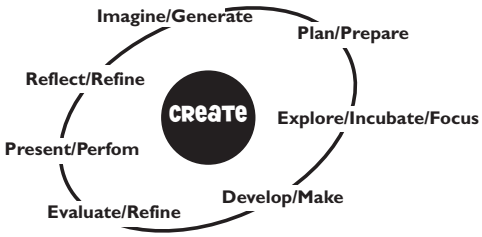
FOCUS for Primary Level

Today's children are often exposed to the tools of the media arts long before they enter the kindergarten classroom. They have spent hundreds of hours being entertained and/or informed by programs and movies on television or by video games. They have had their activities and development documented on hours of videotape or in dozens of photograph albums. Still, they have yet to acquire the skills needed to understand and critically analyze the processes, techniques and messages that are part of media artwork.

During the primary (K-3) school years, learning should focus on students developing the basic technical skills to create and present media art works and to evaluate their own and others' media art works. Students should draw ideas for the content of their media arts works from their imaginations, experiences, or the exploration of their ideas and feelings. They should learn how to generate, capture, manipulate, produce, and present information both to communicate with others and to express themselves. They should work collaboratively to produce and create narrative, documentary or experimental media arts works. They should experience presenting their works in media arts to a wider community. They should evaluate their own work and the works of others by examining the elements and techniques found in the work.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Media Arts • Primary • Create



Activities

When students **imagine/generate**, they may:

- Brainstorm ideas based on interests, memory and observations of media artwork that incorporates images, sounds:
  - create a classroom alphabet using still camera
  - produce audio tape of happy sounds heard during the school day
  - create original story by sequencing digital images on computer
- Decide on genre for the project:
  - tell story (narrative)
  - report information or reinforce concept (documentary)
  - create feeling and emotion (experimental)
- Decide on approach for the project:
  - visuals only (photographs, slides)
  - sounds only (audio recording)
  - sounds and visuals (video recording)

When students **plan/prepare**, they may:

- Share ideas when planning media artwork:
  - take turns speaking in small group
  - listen without criticizing or commenting on suggestion or idea
- Choose appropriate media tools to produce the selected media artwork:
  - still camera (digital, film)
  - video camera
  - scanner, computer
  - microphone, tape deck
- Decide on purpose (artistic intent) and audience for media artwork:
  - communicate message by sequencing images to tell story for a kindergarten class
  - create feeling by recording spooky sounds to play at a school Halloween party
- Plan the steps and/or timeline for producing media artwork:
  - determine images and/or sounds needed for the project and how these elements will fit together (create list of images for visual alphabet, create storyboard or script for original story created with images from digital camera)
  - decide on each student's job or role in creating the project (one student collects images for the letters "a" and "b" another student collects images for "c" and "d")

When students **explore/incubate/focus**, they may:

- Examine other media arts works of the same genre:
  - look at the selection of alphabet books in the media center when creating visual alphabet
  - examine how artists from other times and cultures used light when creating a story using shadow images
- Obtain feedback from mentors and peers:
  - speak with a kindergarten teacher to find out the types of visuals that might be most appealing to kindergarten students
  - share plans for "spooky sounds" tape with students in other classes

- Explore the basic elements of media design:
  - describe the space around object
  - describe how color makes them feel
- Select elements to use in the project:
  - determine if color photographs would make a visual alphabet more interesting to kindergarten students
  - examine how to use the element of light in telling a story using shadow images

When students **develop/make**, they may:

- Learn the skills needed to use the selected media tools:
  - learn how to aim and operate a still camera to take photographs for visual alphabet
  - learn appropriate use and care of media tools
- Collect the images and sounds needed for the media project:
  - arrange digital images in sequence on the computer and save the sequence
  - mount photographs on colored backgrounds and arrange in order for visual alphabet

When students **evaluate/refine**, they may:

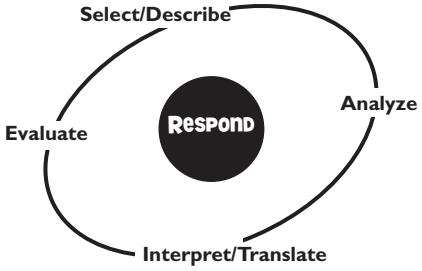
- Meet with teacher or small group of peers to critically appraise the project:
- Is there an image for each letter in the visual alphabet?
- Do the sounds recorded on "spooky sounds" tape create the desired feeling?
- Does the sequence selected for the story created with digital images make sense to the listener?
- Refine the project based on feedback

When students **present/perform**, they may:

- Determine how best to present the completed project so the intended audience has easy access:
  - a visual alphabet for kindergarten students might be hung on the wall in an individual classroom or hung in the hall where all students can view it
  - a story created with digital images on a computer might be shared with a small group or saved on the computer so students can access it one at a time

When students **reflect/refine**, they may:

- Determine, based on teacher and peer feedback, what revisions media artwork or presentation might need
- Reflect on the project and determine how it might be done differently in the future
- Decide how the project would appeal to a wider audience:
  - alphabet might be used in a community education class to teach the alphabet to non-English speakers



Media Arts • Primary • Respond

Activities

When students **select/describe**, they may:

- Identify the parts of media artwork:
  - subject matter (a picture of an ant to represent the letter "a")
  - process or steps used to create the artwork
  - tools used to create the artwork
  - elements of time, space, sound, color, light and motion used in the artwork

When students **analyze**, they may:

- Examine how well the elements and parts of the media artwork work together:
  - examine how the use of primary colors make the images in the visual alphabet bold and fun
- Identify the qualities that make the media artwork unique:
  - determine why the use of shadow images to tell a story rather than photographs of actual objects makes the story more interesting

When students **interpret/translate**, they may:

- Describe how the elements used in the media artwork create mood or feeling:
  - how the screams, running feet, creaking doors used in "spooky sounds" audio tape create scary feeling
  - how the images of toys as well as the use of primary colors in a visual alphabet create a happy mood
- Determine how the structure of media artwork affects the meaning:
  - digital images sequenced in different ways create very different original stories
- Determine the message of the work:
  - dark shapes in images used to illustrate story help the viewer understand the story is "spooky"
  - a television commercial, billboard, magazine or web advertisement uses color and motion to persuade viewer to buy a product

When students **evaluate**, they may:

- Determine the purpose of the media artwork; decide if the artwork is intended to:
  - persuade the viewer to think or act in a certain way
  - inform the viewer
  - entertain the viewer
- Make and support judgment about media artwork:
  - personal reaction
  - use of design elements
  - appeal to intended audience
  - cultural or historical influences

FOCUS for Intermediate Level

Students should arrive at the intermediate level with the basic technical skills necessary to create and present media artwork and to evaluate their own and others' media artwork. They should know how to generate, capture, manipulate, produce and present information both to communicate and express themselves.

In addition, students should be able to work collaboratively to produce media artworks. They should also have the skills necessary to evaluate their own work and the works of others in relationship to the elements and techniques of media arts.

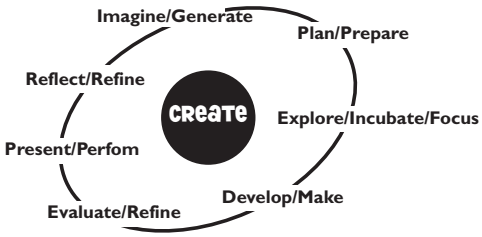
The focus for student learning at the intermediate level should be the ability to create as well as find meaning in and understand the impact of more complex entertainment or information media arts texts. Part of this focus is building an understanding of the personal, cultural and historical contexts of media. This focus should contribute to the students' overall understanding of media arts by requiring them to examine who created the work, the function of the work, and the cultural context in which it was made, as well as how and why media arts have changed over time.

Intermediate students should learn to observe, discriminate, compare, and contrast media artworks during the process of creating a complex project. In addition, intermediate students should refine their knowledge and use of media arts elements as well as develop higher-level technical skills for creating, presenting and evaluating their own and others' media artwork with an emphasis on discrimination as a consumer of media arts.

NOTE: Students may do one or more of the activities listed. This is sample list only; teachers may wish to create other student-centered activities.

Media Arts • Intermediate • Create

Activities



When students **imagine/generate**, they may:

- Brainstorm ideas for media artwork that incorporates images, sounds:
  - a video report for a school news show
  - an original story using stop-motion animation
  - a public service announcement
  - an autobiographical report incorporating computers, photography, sound
- Decide on approach or genre for the project:
  - visuals only (photographs, slides)
  - sounds only (audio recording)
  - recording story (narrative)
  - report information or reinforce concept (documentary)
  - comedy
  - news

When students **plan/prepare**, they may:

- Collaborate in a group to produce media artwork:
  - plan video reports in teams of reporter and camera operator
  - participate on the technical crew during a school news broadcast
- Choose appropriate media tools to produce selected media artwork:
  - still cameras (digital and film)
  - video cameras
  - scanners, computers
  - microphones, tape decks
- Decide on artistic intent or purpose and audience for media artwork:
  - produce public service announcement (PSA) that is meant to persuade fifth-grade students not to smoke
  - use animation to tell a well-known fairy tale from new perspective
  - create documentary about Ellis Island to help fourth-grade students learn more about different cultures
- Plan the steps and/or timeline for producing media artwork:
  - script questions for video interview
  - create storyboard for animated tale
  - arrange and schedule video interviews with people who emigrated through Ellis Island

When students **explore/incubate/focus**, they may:

- Explore ideas for media artworks by examining other media arts works from the same genre:
  - look at several local newscasts to see how interviews and on-the-spot coverage are woven into news stories
  - watch video documentary to find out how video, photos, interviews, original documents are combined to tell the story
  - study magazine ads to see how images are used to persuade viewer to buy product
- Explore ideas by meeting with experts in the field:
  - talk with animator before creating animated fairytale

- meet with media specialists to determine availability of equipment and to learn how to operate equipment
- locate and interview experts on the historical period to ensure accuracy and find interesting material for documentary

- Explore how the use of the elements of media art can affect message:
  - try several different types of music from the historical period to add authenticity and interest to a historical documentary
  - change lighting to add interest or alter the mood of an interview
  - try various quick edits in the material to create interest and hold the viewer's attention to the message
- Use various production techniques to change mood and increase interest:
  - change shot types, camera angles
  - experiment with different interviewing techniques
  - experiment with variety of editing techniques
  - try variety of lighting techniques

When students **develop/make**, they may:

- Learn the skills needed to use the selected media tools:
  - how to pause camera between shots to create stop-motion animation
  - use and care of the camera and film or other media tools
- Collect the images and sounds into a completed project:
  - edit video interview using in-camera editing or studio equipment to create finished interview for school news show
  - assemble slides of people smoking into slide show and pair with recorded narration of annual statistics of deaths from smoking

When students **evaluate/refine,** they may:

- Meet with teacher of small group of peers to critique the project:
- Are the camera angles effective?
- Does the organization of the pictures and interviews in documentary help to communicate the message?
- Do the narration and visuals complement or enhance the media artwork?
- Is the music appropriate?
- Refine the project based on feedback

When students **present/perform,** they may:

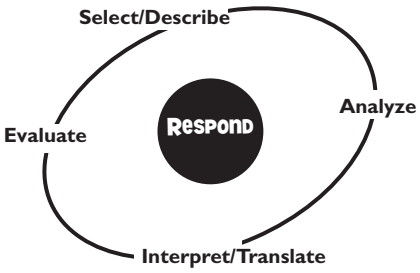
- Determine how best to present the completed project so the intended audience will have easy access and
  - so it is viewed and heard most clearly:
  - a video documentary might best be viewed on a large screen in a school theater
  - a public service announcement (PSA) discouraging smoking might best be presented on monitors in individual classrooms which would allow for small group discussion afterward

When students **reflect/refine,** they may:

- Determine, based on teacher and peer feedback and using pre-selected criteria, what revisions the media artwork or presentation might need
- Reflect on the project and determine what changes may enhance it or how it might be done differently in the future
- Decide how the project would appeal to a wider audience:
- What elements might be included in a public service announcement (PSA) discouraging smoking to make it more pertinent to a particular culture or group?
- How could an animated fairytale help the viewer become more aware of the existence of stereotypes?

Media Arts • Intermediate • Respond

Activities



When students **select/describe**, they may:

- Identify the parts of media artwork:
  - subject matter (a documentary includes three interviews of immigrants as well as several original documents)
  - process or steps used to create the media artwork
  - tools used to create the media artwork
  - elements used in the media artwork
  - techniques such as the dramatic use of lighting, camera angles

When students **analyze**, they may:

- Determine how well the elements and parts of the media artwork work together:
  - how music from the time period on documentary soundtrack enhances the photographs from the time period
  - if narration for the animated fairytale is edited to correspond with the correct animation sequences
- Identify the qualities that make the media artwork unique:
  - use of unusual lighting techniques throughout media artwork
  - use of different voices to recreate historical figures in documentary

When students **interpret/translate**, they may:

- Describe how the elements used in the work create mood or feeling:
  - soft lighting, which gives the appearance of candlelight, helps to recreate a historical period in documentary
  - close-up shots of the interview subject make subject appear to be speaking to the viewer
- Identify the ideas expressed in the media artwork:
  - family relationships and experiences as expressed in documentary
  - lessons or morals as expressed in an animated fairytale
  - personal opinions or views of the world as expressed in interview

When students **evaluate**, they may:

- Determine the purpose of the media artwork:
  - persuade the viewer to think or act a certain way
  - inform the viewer
  - entertain the viewer
  - develop new viewpoint or slant or make the viewer look at an issue from a different perspective
- Make and support judgment about the value and significance of the media artwork:
  - a personal reaction to the use of particular elements or techniques in the artwork
  - compare/contrast with the other artwork in similar genre
  - appeal of the artwork to the intended audience
  - suggestions for change if this type of artwork was created again

FOCUS for Middle Level

Students should arrive at the middle level with the ability to create—as well as find meaning in and understand the impact of—more complex media arts texts. They should have an understanding of the personal, cultural and historical contexts of media. In addition, they should be able to compare and contrast the media artwork of others with their own, with an emphasis on their ability to discriminate as a consumer of media arts.

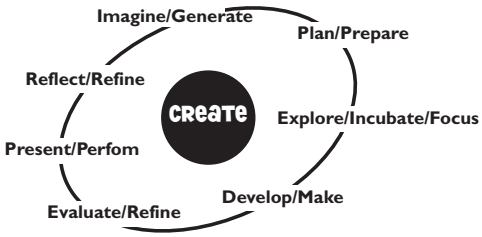
At the middle level, student learning should focus on the use of original imagery and sound in new combinations and multiple formats. Students should develop an understanding of media as art–beyond mass media imagery–and use the tools of production for their own personal expression.

In addition, students should increase their technical base of knowledge and skills by learning more sophisticated software and hardware to create their own works. This knowledge base should also include basic copyright issues. Another focus of student learning is the ability to make in-depth, informed judgments about media arts.

Students should learn to use the expressive language of media arts as they observe, discriminate, compare, and contrast works of art and explain their judgments.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Media Arts • Middle • Create



Activities

When students **imagine/generate**, they may:

- Brainstorm ideas for media artwork that will incorporate images and/or sounds:
  - list variety of sounds that could represent different human traits for use in sound collage that reflects one's personality
  - define the qualities of "hero" and how to symbolically represent such qualities using abstract clay characters and stop-motion animation
  - determine variety of objects that could be photographed with still camera to create self-portrait without relying on the subject's facial image
  - outline the activities that could be included in a video scrapbook about the school year
- Determine the approach and genre for media artwork considering message, time and space:
  - produce video documentary about the pollution in the Mississippi River over the last decade
  - produce visual narrative based on a short story read in class by photographing and sequencing the key points of the story as an electronic slide presentation. Include the characters, costumes, set design, props, and dramatic lighting to assist in the development of story, time period and location produce experimental self-portrait by scanning objects that symbolize one's personality and combining them together as a digital collage

When students **plan/prepare**, they may:

- Identify and sequence the steps for media artwork:
  - create storyboard including details about the type of shot (close-up, medium, long), camera angle, camera movement (or not), lighting and sound needed for each scene in the stop-motion animated clay project about heroes
  - determine the sets for scenes used in the hero animation project to create the appropriate illusions and gather the materials needed
  - make site map to organize all parts of original web site, store all page files in single location, and know the file naming conventions necessary to create a web page about a favorite musician, musical group, athlete
  - determine newscast format and length, choose segment lengths and content, and schedule the TV studio to videotape and edit the broadcast
  - collaborate with school staff to schedule taping of school activities–dances, athletic activities, theatrical performances, graduation exercises–for video scrapbook
- Select the appropriate media tools and equipment to complete media artwork:
  - use still digital camera to capture landscape and scanner to scan texture or other objects for use in slide presentation about one's family history or as extension of the self-portrait project where objects are visually combined to represent one's personality
  - use lavaliere microphone to pick up dialogue and headphones to monitor clarity when videotaping student talent in newscasts
  - position camcorder on a tripod and place light on either side of the objects to be taped before taking the single shots or frames necessary in stop-motion animation project
- Designate appropriate roles for individuals working collaboratively on media artwork:
  - determine rotation for the roles of camera operators, graphic designers, video editor and sound technicians needed to produce newscasts
  - determine the crew members (camera, editing, audio, lighting) necessary to capture event information

being used in video scrapbook

- Consider commercial and legal issues related to media productions:
  - obtain parental permission and signed release forms from anyone whose image/voice will be recorded in media artwork
  - research the district or school policy regarding photography use and release forms and follow the procedures outlined by the district or school
  - use original imagery or music/sound by students to comply with copyright laws
  - alter appropriated images or songs to such a degree that it becomes one's own

When students **explore/incubate/focus**, they may:

- Examine other media artwork for ideas:
  - view variety of short video clips–TV commercials or music videos–to focus on one element at a time such as camera angle, edit, camera pan, contrast, shadows, volume
  - place clear acetate over photographs and trace the major shapes and lines to view on overhead projector to study the compositional structure
  - look at several web pages about celebrities and determine how the information is organized; how shapes, rules, color separation, columns, font style, size and shape are used; and how navigation tools are positioned to determine effective page layout
- Manipulate the organizing elements to achieve desired effects:
  - edit the same video footage in different ways to determine the best way to communicate a public service announcement's message
  - try different color combinations, text styles and special effects to represent family history for template in presentation program
  - experiment with the appearance of an object by photographing it at different times of the day, in natural and artificial light, and by digitally manipulating the color in a self-portrait assignment
- Explore a variety of techniques unique to the media arts:
  - collect unconventional images by scanning liquids in a glass pan or other materials (such as seeds) to use as visual texture effect with a family photograph or for use in family history slide presentation
  - crop photographs digitally and reduce the size dramatically to create a library of abstract textures and colors and re-use them in digital mosaic pattern
  - create illusions on video by editing to make person or object disappear to create story
  - record sounds (dialogue, natural sounds) and edit them into segments on multiple tracks for the purpose of altering rhythm, pitch, tempo or volume
- Explore the effect different genres have in terms of the message conveyed by project:
  - explain a historical event in detail and experiment with different sound effects that—when added—enhance, downplay, or change the information associated with the event
  - embellish, omit or reverse information to transform documentary slide presentation into fictional narrative for the purpose of over-dramatization, comedic effect or other chosen distortion

When students **develop/make**, they may:

- Use the skills associated with the operation of the equipment needed for media artwork including but not limited to:
  - still cameras (film, digital)
  - video camcorders (analog, digital)
  - scanner, printer, storage devices and other computer peripherals
  - video editing software (digital), equipment (analog)
  - photography enlargers and chemistry and/or digital image software
  - interactive media software packages for web design and slide presentations
  - audio recorders, mixing equipment, multi-channel sound editing software
- Collect images and sounds needed to complete media artwork:

- photograph objects using the selected lighting method to achieve the desired effect in experimental self-portrait
- record music, stories and interviews to feature activities at the school for the video scrapbook

- Communicate intended meaning in media artwork through the use of subjects, themes, and symbols that demonstrate the knowledge of content, values and aesthetics:
  - use voice-over to represent the point of view of a character from a specific culture and time in family history project
  - use camera placement to represent a specific point of view in the reporting of school events for newscast
  - use digital filters to create mood when photographing objects for self-portrait project such as sepia tones to create nostalgic mood; high contrast between black and white to create harsh, cold mood; bright, bold color to create sense of joy or strength
- Work collaboratively within production team:
  - participate in and rotate roles/assignments during production of media arts group projects
  - lead and make significant contributions to project
  - work cooperatively in group

When students **evaluate/refine,** they may:

- Incorporate the feedback of peers, teacher:
  - reflect on feedback; determine what revisions media artwork might need; describe changes in the project in a journal kept throughout the process of planning, making, reflecting on the media artwork make duplicate of original media artwork and make changes based on feedback; compare the two versions
- Consider alternative approaches to the project that would make it more appealing to the intended audience
- Ask peers to compare work-in-progress to similar finished work and make suggestions that would enhance work-in-progress

When students **present/perform**, they may:

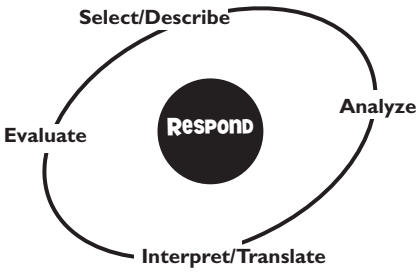
- Determine appropriate location and time to display media artwork where it can be seen and/or heard clearly by the intended audience:
  - schedule the time and date for school newscast to be displayed on monitors connected to central video head location
  - screen the public service announcements in the school cafeteria on TV monitor
  - exhibit the public service announcements about student achievement to family, community members on the local public access channel
  - exhibit the digital self-portraits in school display cases for viewing by students during the school day
  - screen the video projects during an annual evening school event organized with the help of the student council
  - publish web site projects as "hall of fame" featuring different pages of musicians, musical groups, athletes and advertise the URL(s) in the school newsletter
- Collaborate with students from other arts areas:
  - use original score created by students in music classes for family history project
  - audition students from theatre arts classes to be broadcasters in newscasts or to be voices behind the clay hero characters in animation
  - select and scan drawings by visual art students to use as backgrounds in stop-motion animation
- Compile projects based on theme for group exhibition in the community:
  - present reflections of community by making compilation of different family histories to display on a monitor at a local shopping center

- display individual self-portraits in the windows of stores on the main commercial street in town or in the public library
- organize and publish individual web pages into class "hall of fame"

When students **reflect/refine**, they may:

- Develop methods of analysis to reflect on and refine their own or other student's original media artwork:
  - use pre-established criteria; review projects for quality, effectiveness
  - examine elements, techniques, project characteristics and subjects to determine if they create the intended setting and mood and if they express the concept, feeling or idea upon which the project is based
- Express personal reaction to another student's artwork:
  - write constructive comments or make suggestions for improvement
- Judge the effectiveness of exhibition:
  - observe the traffic patterns of guests at school-wide exhibition to determine if there was enough room for visitors to both view the work and socialize; make suggestions for the organization and traffic patterns of future exhibits
  - conduct survey that asks the audience members questions about their experience at the exhibition

Media Arts • Middle • Respond



Activities

When students **select/describe**, they may:

- Select TV commercials based on characteristic, theme:
  - tape ads about cars and adventure
  - tape ads about fashion and popularity
  - tape ads using voice-over narration with animation
- Describe the elements of media artwork:
  - identify the genre and technical processes used to create the segments in the school broadcasts
  - explain the way a video made for class was produced
- Describe the style of the media artwork:
  - look at several photographs by an artist; determine similarities
  - compare two documentaries; discuss different interview techniques
  - compare action scenes from films made in different decades and identify differences in editing techniques

When students **analyze**, they may:

- Analyze appropriateness and effectiveness of the technical aspects of a media production:
  - compare camera angles in two different television ads based on the same theme or idea
  - listen to a commercial with original sound, without sound, and with different sounds added to decide how sound influences the message
  - review the broadcast productions and/or video scrapbook projects and focus on particular elements such as the use of lighting or color to accurately portray events
- Reflect on the social, cultural and historical contexts of media artwork:
  - research intended function of public service announcement (PSA)
  - describe ways in which groups use media to identify themselves
  - research media artist and collect information about his/her cultural, social background and personal beliefs and examine whether they influence or are reflected in the artist's work

When students **interpret/translate**, they may:

- Identify the meaning, message, theme of artwork:
  - discuss the double meaning in cigarette advertising and how the negative health effects are disguised or diminished
  - use the information collected about an artist to determine meaning in his/her work
  - explain why frames in a storyboard follow a particular order
- Use the vocabulary of the genre and the elements of media arts to make inferences and construct meaning in media artwork:
  - explain how the interviews in a documentary develop an argument that leads to a message
  - identify the context–theme, culture, time period, genre–through which to examine artwork to arrive at meaning; explain how using different contexts may change the meaning/interpretation
  - note the way exposure and framing of family photograph reveals characteristics about those featured

When students **evaluate**, they may:

- Respond to local media producers after arriving at opinion about program or practice:
  - write letter to local news station stating and supporting an opinion or justifying the evaluation of a

news report or feature presentation
- create media artwork that specifically responds to a news story
- choose clips from the video scrapbook project that feature the school, students and teenagers in general in a positive light and submit to a local news outlet for release

- Reflect on the social impact of various media messages:
  - reflect on how violence on TV is different from violence in real life
  - judge the influence of the portrayal of women in films and television on the eating habits of teenage girls
  - suggest changes in sports coverage on TV in relation to gender

FOCUS for High School Level

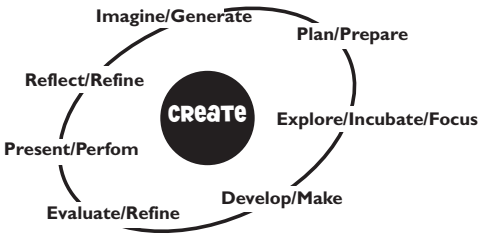
Students should arrive at the high school level with the skill to use original imagery and sound in new combinations and multiple formats. They should understand media arts beyond mass media imagery and use the tools of production for their own personal expression. In addition, they should have the technical knowledge base to use sophisticated software or hardware and an understanding of basic copyright issues. They should also have the ability to make informed judgments using the expressive language of media arts.

The focus of student learning at the high school level should be the development of skills and abilities for extended interaction with various genres of the media arts. Particular emphasis should be placed on students using one or more genres to demonstrate creativity, problem-solving, and collaborative skills in complex works.

In addition, students' technical expertise and artistic expression should be developed through more in-depth review, interpretation, and evaluation of their own work and that of others. Students should include aesthetic, cultural and historical contexts in their interpretations and evaluations and develop the ability to relate media arts to situations in contemporary life.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Media Arts • High School • Create



Activities

When students **imagine/generate**, they may:

- Examine the content of their previous artwork to identify their personal concerns, develop understanding of preferred genres or themes, and discover their distinct voice:
  - personal concerns might be social issues such as homelessness or environmental pollution
  - preferred genres might be comedy in animation; avant-garde cinema style using formalist qualities; 50's
  - parody using period instructional structures or advertising formats; documentaries using no narration or voice-over; or surrealistic, dreamlike fantasy worlds
  - aspects of distinct voice include common elements, styles, themes, subject matter and genres that weave through previous artwork
- Clarify the message by preparing it for a particular target audience; identify the audience and modify message to fit:
  - rural, urban or suburban viewers
  - mainstream or art-educated viewers
  - viewers of different ages such as elementary, peers, adults
- Use ideas informed by awareness of other media production practices:
  - structure video narrative in same way as a film such as *Run, Lola, Run*
  - adapt unusual techniques from historical or instructional film when producing documentary about bowling
  - use techniques found in advertising to create a personal message
- Brainstorm a number of possible solutions for a media problem
  - consider previous projects and list strengths to build on and weaknesses to improve
  - keep a journal of ideas over an extended period of time
  - list influences or ideas from other artists that they want to incorporate into work
  - list techniques, approaches, styles and structures they have never used
  - determine conventional and unconventional approaches to same problem

When students **plan/prepare**, they may:

- Use storyboards and/or script the project:
  - list all shots by the type of shot—long, close-up, medium—camera angle, camera movement, action, sound effects, music, dialogue, length of shot
  - determine camera points of view (objective or subjective) and who is telling the story, regardless of the genre
  - determine scene sequence for: 1) realistic, chronological narrative like Satyajit Ray's films; 2) classical narrative as manipulated by a discreet storyteller like Buster Keaton's *The General*; 3) highly manipulated, formalist narrative used to maximize a thematic idea like Oliver Stone's *JFK*
- Schedule, prepare and pre-interview talent:
  - consider environment to enhance the meaning of the interview
  - consider lighting placement (natural, artificial) problems in advance
  - prepare interview questions
- Consider commercial and legal issues related to media:
  - ask each of the subjects to complete a model release form
  - use unpublished or permitted music or text
  - research the school policy regarding photography use and release forms; follow procedures outlined

by the school
- understand copyright issues and ethics in relation to photojournalism or news reporting

- Develop the ability to plan, organize and collaborate:
  - locate, engage and schedule crew members
  - obtain, schedule and test equipment
  - determine, select and schedule locations
- Work with the technical strengths and weaknesses of the equipment available:
  - dissolves work more easily on video than film
  - setting-up a large-format camera vs. a 35mm camera

When students **explore/incubate/focus**, they may:

- Use the elements such as light, color, space, time, motion and sound to develop a media production appropriate to chosen genre–experimental, narrative or documentary:
  - use the technique of cinema verite (minimal interference) for a documentary about student band
  - use soft, natural lighting in close-up shot of facial expression in photograph to document and contrast the harshness of poverty
  - use non-representational forms, repetition of movements and color, and editing to create rhythm in experimental video about emotion
- Use the elements of media arts for aesthetic considerations:
  - use sound to enhance story developments and to illustrate a character's emotional state
  - use digital image of the vertical orientation of modern buildings to mirror the dynamic spirit of contemporary society in a personal statement about that theme
  - tilt the horizontal plane to create a photograph that causes psychophysical discomfort or to make the scene appear dynamic
- Enhance the meaning of the work by using media aesthetics such as visual interest to suggest place or time or create mood or atmosphere:
  - use brooding music with slow tracking shots to show an atmosphere of apprehension
  - use predictive lighting in the video narrative such as a night watchman's flashlight to signal an upcoming event
  - use cast shadows to suggest a certain locale such as prison, or to determine the time of day
- Influence perception by using media elements:
  - use color symbolism to enhance associations such as blue for royal blood or sadness, black for mourning, or white for purity or glory
  - understand how the editing of film sequence can extend time or heighten excitement
  - use the color palette of high-energy/warm colors to suggest happier mood or forceful event

When students **develop/make**, they may:

- Complete media artwork using necessary technical skills:
  - use digital camera to collect images, transfer images to computer, create digital photomontage using layers, masking, selection tools
  - videotape interview on location using a shotgun microphone, artificial lighting with umbrellas and a tripod for the documentary
  - edit experimental video poem by importing music from sound-editing software, develop moving text with video-editing software, create montage with layers of symbolic digital footage
- Control the medium using skills and techniques appropriate to variety of visual circumstances:
  - edit for visual continuity in a chosen genre using such techniques as 180-degree rule, cutaways, eye-line continuity and reaction shots
  - alter the time of the movement such as slow motion in a documentary about gymnastics or fast or
  - reverse motion for comic effect in a narrative story
  - use an animated sequence in the title made out of clay figures on a web page about the history of cartoons

- Enhance artistic expression or meaning by applying technological skills:
  - use sepia tone, digital filters to create the feeling of the past or a memory
  - create the effect of nighttime shooting in daylight by under-exposing film and using a dark blue filter
  - use wide-angle lens distortion when photographing a police officer with his hand up to enhance his authority
- Integrate technical and structural elements to create media production:
  - increase the use of symbolic abstract images produced by digital video effects over time to symbolize a change of the emotional state in a video poem
  - use the editing technique known as parallel action–two scenes parallel in time even if one is flashback or glimpse of the future–to build tension in sequence
  - use series of photographs, short video clips, text, audio to construct CD-ROM portfolio showing strengths and overall style
- Experiment with unconventional ideas and techniques:
  - create video installation that uses multiple monitors, live cameras and multiple video channels to explore theme
  - create quilt using patterns created by transferring digital photographs to fabric in grid to explore the theme of memory
  - collaborate with dancer, performance artist, or musician and create environment with projected slides or video for the live performance that is critical to the content of the piece

When students **evaluate/refine**, they may:

- Seek out feedback and integrate it into self-appraisal:
  - ask peers questions to get specific feedback during class critiques
  - provide blank book for written comments during exhibition
  - ask local artist to mentor and provide feedback on a regular basis
- Make revisions independently, based on higher technical standards:
  - make revisions by re-editing or a re-shooting scene to make it closer to what was envisioned
  - experiment with different lighting, film and camera angles for portrait photograph before determining the final technical set up
- Evaluate intent and determine if original idea is portrayed:
  - consider assumptions about art and photography and their relationships to life
- Make adjustments to the piece:
  - consider feedback and/or changes and consciously decide which to incorporate and which to disregard before making revisions
  - decide how to strengthen parts of the piece that already work well

When students **present/perform**, they may:

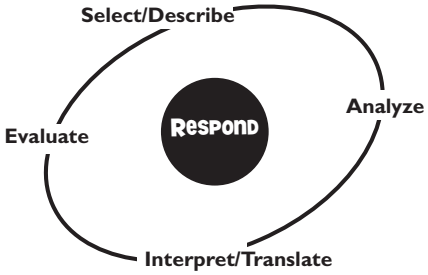
- Rehearse, promote, present media productions to evoke certain audience responses:
  - select presentation order and theme for film screening based on the intended audience
  - write program notes and credits for video/film screening
  - make labels for the photography or digital images in an exhibition
  - select, matte or dry mount, frame, arrange and hang photographs
  - test the projection equipment, video player, screen and lights in advance of film screening
  - design, produce and distribute press releases, posters, invitations to photography exhibition or video screening
- Experiment with different presentation formats:
  - video or photography of mixed media installations
  - sequence of framed photographs
  - one-of-kind, traditional, or three-dimensional book

- Seek additional exhibition opportunities at different venues:
    - art galleries
    - cable access television
    - public libraries
    - internet
    - film festivals

When students **reflect/refine**, student may:

- Compare and contrast the ways images and sounds are represented and interpreted by various cultures and groups in media productions:
    - compare how time is utilized in foreign films
    - view, compare and contrast films and video art by a variety of cultural groups or from different historical time periods
    - evaluate commercial films from the U.S. and compare to independent films made during the same period
- Evaluate how media influences beliefs about various ethnic, gender, disability groups; compare findings to beliefs expressed in their work
- Apply knowledge of media arts history to their work
    - present to group or write essay
    - produce media arts piece using the same style as another artist from different period or culture
- Research media productions and genres from variety of past and present social and cultural perspectives; explain how historical accounts of media are constructed and how this relates to their own work
- Reflect on how media productions differ visually, spatially, temporally and functionally and describe how these are related to history and culture:
    - compare the style of films by directors from different countries
    - compare how the same theme is portrayed in the same medium in different countries

Media Arts • High School • Respond



Activities

When students **select/describe**, they may:

- Identify the parts of the media artwork:
  - describe formal qualities such as contrast, lighting, camera angle, and depth of field
  - describe sensory properties such as textures, colors, grain, sizes
  - describe the subject matter, location and the ways in which the medium was used
- Identify aspects of parts using qualitative words:
  - identify the colors and explain how and why they are explosive and jarring
  - describe the qualities that make people seem relaxed but alert, and explain why or how they appear so
- Identify technical qualities
- Describe media such as black and white silver gelatin prints or mixed media photographic installation
- Describe processes such as double exposure, cyanotype, montage editing
- Identify special effects such as filters, miniatures, slow motion

When students **analyze**, they may:

- Determine how the artwork is structured or organized. For example:
  - identify overall design principles such as repetition, rhythm, color relationships and how they are used
  - identify the form such as narrative video and identify category such as classical, realistic, formalistic; explain why it fits that category
  - identify composition in relation to the subject
- Identify how the parts of the work fit together
- Identify the large, overall feeling qualities, mood, and characteristics:
  - use descriptive words like strength, beauty, excitement, courage, mystery, dream-like fluidity; cite examples from the work to support
- Identify what the artist did in the work that creates the unique qualities of the work:
  - explain how photographer created a sense of memory through the use of photo corners (white borders) placed on black scrapbook paper
  - attribute the 3-D video installation's powerful feeling to its bulky, large forms or its penetrating planes

When students **interpret/translate**, they may:

- Consider the meaning, message or theme of the media artwork by explaining how the work:
  - is a personal vision of the natural world
  - depicts family relationships and the experience of living
  - stimulates thoughts about human diversity
- Consider thematic issues related to each student's artwork:
  - explain interpretation using a variety of strategies such as formalistic, archetypal, feminist, comparative or biographical
  - explain the original context of the photograph when examining its meaning or message
  - consider cultural context of digital image when examining meaning or message based on traditions, values and customs of the culture
  - consider the stylistic influence that artwork refers to or emulates

When students **evaluate**, they may:

- Reflect on the works viewed by identifying, analyzing and interpreting the messages and supporting or justifying their responses to them
- Justify the value and significance of the work by citing reasons and examples from the work to support the judgment
- Reflect on the origins of specific images and ideas and explain why they are of value in their own media productions and in the artwork of others
- Compare and contrast the artwork to another work from the same movement, stylistic approach, or time period

Keaton. Two of the many versions of Keaton's *The General* are:

The General. (videotape). (1990). Davenport, IA: Blackhawk Films.

The General. (videodisc). (1999). New York: Kino International.

Ray, Satyajit. Access to the films of Satyajit Ray can be assisted by these sources:

http://satyajitray.tripod.com/ is a website that includes biographical information about the filmmaker including a list of his works which are discussed in the context of his life.

Rajadhyaksha, Ashish and Paul Willemen. 1999. *Encyclopedia of Indian Cinema*. New rev. ed. London: British Film Institute.

Stone, Oliver. JFK. (videotape). (1999). Burbank, CA: Warner Home Video.

Tykwer, Tom. Run Lola Run. (videotape). (1999). Culver City, CA: Columbia TriStar Home Video.

music

Contents:

- Overview and Definition of Terms
- Primary
- Intermediate
- Middle
- High School

Overview

Music is tonal-rhythmic sound moving through time and space. Even in its song forms, it is a means of human expression beyond the words. Manipulation of musical elements—rhythm, melody, harmony, dynamics, tone color, texture and form—determines its expressive properties, but the meaning attributed to any piece of music happens in the meeting of sound and the human mind. The artistic shaping of sound to create music involves integration of human behaviors—thinking, feeling and sharing. Music functions in social, cultural and historical contexts as well as in the daily life of students.

Music education involves the development of musical knowledge and skills as well as critical discrimination. When students are studying music, they work in the artistic processes of creating, performing and responding. Music education integrates cognitive, affective and psychomotor development. Music is recognized as a basic and unique way of knowing and also as a way of enhancing the development of other, related intelligences. The challenge for music education is to help students function more effectively in the broad world of music through interaction with a variety of music from all times and cultures.

"Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart." Shinichi Suzuki

The elements of music are:

Melody is the relationships and patterns of pitch (contour, intervals, register, and range).

Rhythm is the relationships of time (beat, pulse, tempo, meter, duration, pattern).

Harmony is the vertical arrangement of pitches or the simultaneous sounding pitches (chords, key, tonality, modulation).

Dynamics is the volume or intensity (static or changing levels of volume).

Tone Color is the timbre or quality of sound (vocal, instrumental, environmental).

Texture is the simultaneous combination of musical lines (monophonic, homophonic, polyphonic, heterophonic, mixed).

Form is the organization of musical events within structure (same, different, verse, refrain, call and response, phrases, sections).

*Based on ideas from *"Sound Ways of Knowing"* Barrett/McCoy/Veblen

Assumptions of Music

- Humans have a fundamental need to express themselves through music.
- Music is a complex integration of thinking, feeling and sharing.
- Music is a viable way of thinking and knowing.
- Music is grounded in culture.
- Music is a vital means of communication.
- Music provides symbolic representation of life.

Music Composing/Arranging/Improvising (Create) Skills

The student knows and uses the processes of music creation.

Imagine/generate: brainstorms musical or non-musical ideas or images
Plan/prepare: organizes or sketches ideas using the elements of music
Explore/incubate/focus: expands and delineates musical ideas
Develop/make: constructs ideas into a musical whole
Evaluate/refine: improves the work through multiple sources of feedback
Present/perform: shares work in appropriate setting
Reflect/refine: evaluates effectiveness of the music using appropriate criteria and rubrics

Music Performance (Perform) Skills

The student knows and uses the processes of music performance.

Select: chooses appropriate music using criteria
Analyze: explains the elements and style of music and how they are used
Interpret: demonstrates understanding of the meaning and intent of the music
Rehearse/evaluate/refine: demonstrates effective use of time management, evaluation, problem solving, interpersonal and intrapersonal skills
Present/perform: sings or plays expressively with technical accuracy and stage presence
Reflect/refine: evaluates effectiveness of performance using appropriate criteria and rubrics

Music Analysis and Interpretation (Respond) Skills

The student knows and uses the processes of music analysis and interpretation.

Select/describe: selects appropriate music and describes what was heard in the music using musical vocabulary (elements, intent, techniques, expressive qualities)
Analyze: examines characteristics of the musical performance and explains them in terms of musical, cultural and technical attributes
Interpret/translate: explains the meaning, message, theme, intent, or purpose of the music
Evaluate: judges the music based on established criteria, personal response, and appeal to intended audience

FOCUS for Primary Level

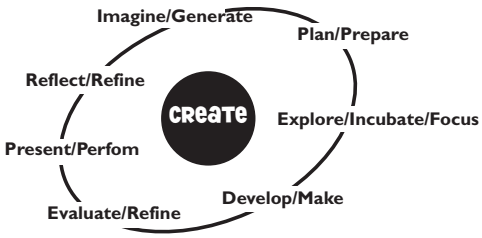
Young children learn music by "doing." They enter the primary level with diverse backgrounds and a wide variety of formal and informal experiences in music.

The focus of student learning at the primary level is to develop basic skills in creating, performing, listening and responding to music.

By learning to read, notate, perform, listen to, move to, discuss and evaluate music, students develop the knowledge and skills to explore music independently and with others. Students at this level need interaction with music from their own cultures as well as the diverse, global world of music.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Music • Primary • Create



Activities

When students **imagine/generate**, they may:

- Brainstorm ideas, images using musical prompts:
  - selected works of music
  - elements of music
  - musical patterns
- Brainstorm ideas using prompts outside of music:
  - paintings, pictures, videos, photographs, slides
  - nature or objects from nature
  - life experiences or stories
- Imagine, play possible sounds, patterns to express musical ideas:
  - use tone bells to play a song for relaxing
- Improvise melodies based on a prescribed rhythm or tone set:
  - play BAG melodies on recorder using quarter and eighth note patterns
  - sing So-Mi melodies using rhythms from familiar poem

When students **plan/prepare**, they may:

- Choose a feeling, idea or image to express in music:
  - decide whether to create a song that is sad or happy, or that expresses summer or winter moods
- Choose rhythmic, melodic pattern to develop:
  - select 4-beat rhythm patterns
  - select phrase from familiar song
- Develop plan for song:
  - organize 4-beat rhythm patterns into phrases that include one repetition
  - organize patterns into ABA form
  - break familiar song phrase into chunks; reorder; repeat—to create different melody

When students **explore/incubate/focus**, they may:

- Experiment with selected rhythmic, melodic patterns that fit a chosen idea, feeling or image:
  - use body or vocal sounds to express sound of rainstorm
  - use classroom or found instruments to make music for a circus parade
- Explore various combinations of musical ideas and instrumental sounds:
  - layer two instrumental ostinati

When students **develop/make**, they may:

- Construct ideas into musical whole:
  - organize musical ideas into formal organizational structure
  - organize sound, rhythm ideas into beginning, middle, end
  - add instrumental ostinato
- Document composition:
  - record music on audio-tape, MIDI file
  - draw picture of music
  - write music in standard notation

When students **evaluate/refine**, they may:

- Improve work through feedback:
    - perform music composition for partner or small groups to get feedback
    - use feedback to revise so music better expresses idea, feeling, image
    - practice performing music after making changes
- Unify work by focusing on specific musical element:
    - use either very different or very similar pitch levels

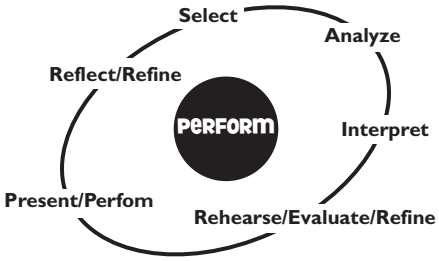
When students **present/perform**, they may:

- Share work in appropriate setting:
    - school community
    - extended community
- Express chosen feeling, idea, image through performance

When students **reflect/refine**, they may:

- Evaluate effectiveness of music
    - compare to established criteria
    - consider how well music expressed feelings, ideas, images
    - decide what to change, improve, keep the same

Music • Primary • Perform



Activities

When students **select**, they may:
- Select songs to sing or play on classroom or found instruments from list that includes various genres and styles:
    - canons
    - celebration songs
    - spirituals

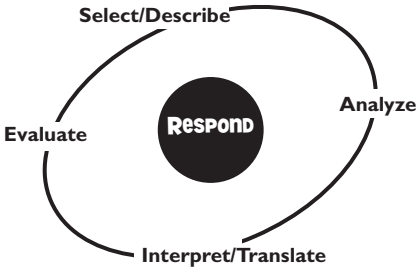
When students **analyze**, they may:
- Identify elements of music in selected songs
- Identify similarities/differences in musical phrases and the musical form used in the construction of songs
- Identify standard symbols and terminology used to notate rhythm, pitch, dynamics, tempo, expression

When students **interpret**, they may:
- Use appropriate expression when performing songs from various genres and styles from diverse cultures
- Explore and select personal, expressive interpretations of songs

When students **rehearse/evaluate/refine**, they may:
- Develop performance skills
    - match pitch using healthy vocal production
    - play classroom instruments using appropriate techniques
- Respond to cues from conductor
- Use feedback from conductor and peers to revise and improve expressive qualities of performance

When students **present/perform**, they may:
- Perform for an audience in a public setting
    - school community
    - extended community

When students **reflect/refine**, they may:
- Discuss strengths/weaknesses of performance
- Use musical terminology and performance vocabulary



Music • Primary • Respond

Activities

When students **select/describe**, they may:
- Choose music to analyze, interpret and evaluate using criteria
- Use age-appropriate musical vocabulary—high/low, loud/soft—to discuss selected works

When students **analyze**, they may:
- Identify characteristics of elements such as rhythm, dynamics, and timbre, in selected pieces of music
- Identify similar/different parts selected music pieces:
    - phrases, repeated patterns
    - form AB, ABA, rondo, theme, variations
- Examine work for its expressive qualities and purpose

When students **interpret/translate**, they may:
- Explain how music expresses feelings, ideas, images
- Create visual illustrations for variety of musical works, styles, and performances

When students **evaluate**, they may:
- Use chosen criteria to judge musical works
- Evaluate degree to which music communicated intended message, meaning or theme

FOCUS for Intermediate Level

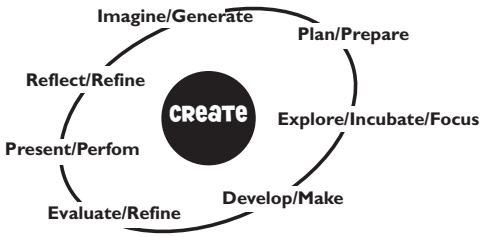
Students should enter the intermediate level with experiences that include creating, performing, listening and responding to music. They should know how to read, notate, perform, listen to, move to, discuss and evaluate music. They should have developed the skills and knowledge to explore music independently and in cooperation with others. They should possess the skills and knowledge to respond to music from their own culture and well as others.

Students at the intermediate level learn best by doing. Singing, playing instruments, and creating music should be the base from which students continue to develop music skills and knowledge. Student learning should focus on the ability to read and notate more complex musical symbols and to extend skills in exploring music independently and with others.

Another focus of student learning includes the skills and knowledge to respond to more complex musical compositions by developing their ability to describe, analyze, interpret, move to, and evaluate music. Engagement with a wide variety of music develops students' understanding of the diverse, global world of music.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Music • Intermediate • Create



Activities

When students **imagine/generate**, they may:

- Use the elements of music, other works of music, or other musical ideas:
  - improvise rhythm "answers" on hand drums in response to rhythm "questions" played by teacher or classmate
  - improvise melodic or rhythmic embellishments for a familiar song
  - study examples of unfamiliar music to find interesting musical ideas or expressions
- Use ideas from outside of music such as poems, paintings, videos, pictures, stories, nature or life experiences:
  - review nature books—collections of animals, geographic locations, weather, seasons
  - watch short documentary films
- Use music to generate ideas for musical composition:
  - develop a log of musical effects heard on TV or in movies, including emotional effects and musical techniques
  - listen to movie soundtracks
- Combine ideas, feelings and/or images into possible themes for musical composition

When students **plan/prepare**, they may:

- Select theme, type of music; choose which feelings, ideas, images to express:
  - select contrasting moods for different sections of music
  - decide whether to create a lullaby or a work song
- Develop a plan including style, form, instrumentation:
  - decide how long a rondo theme will be and how many episodes to write
  - select ABA or rondo theme and variations
  - choose style such as blues, march, lullaby
  - choose whole tone, pentatonic scale
- Map intended composition:
  - make timeline, graph that uses musical symbols, terms to show important "landmarks" in composition
  - place most important words from chosen poem on timeline; add appropriate musical symbols

When students **explore/incubate/focus**, they may:

- Explore musical ideas to communicate a theme by experimenting with rhythm, melody, expression, style:
  - create multiple versions by changing dynamics or tempo of chosen melody
  - improvise "butterfly" piece on keyboard (with partner) using only black keys
- Explore instrumentation to communicate theme by experimenting with various classroom or found instruments or voice:
  - create sounds to express chosen mood by using only paper products
- Try various compositional devices to explore possibilities for created/chosen melody:
  - change melody from major to whole-tone
  - use transformation techniques such as inversion or augmentation to develop motif
  - consider use of ostinato, countermelody, descant or partner songs

When students **develop/make**, they may:

- Select/combine musical ideas and instrumentation to develop an original composition, to improvise based on a selected theme
- Use or combine improvisations from other students into overall structure of composition
- Document composition:
    - record composition on audio-tape, MIDI file
    - use invented symbol system to document composition, attach key that explains symbols
    - use standard symbols and terminology to notate dynamics, rhythm, pitch, tempo and articulation

When students **evaluate/refine**, they may:

- Compare composition drafts and select one that best expresses chosen intention; select/combine aspects of various versions to make a new draft
- Evaluate composition using checklist or rubric; revise accordingly
- Perform composition/improvisation for partner, peer group, teacher or other adult; use feedback to refine, revise and improve musical ideas

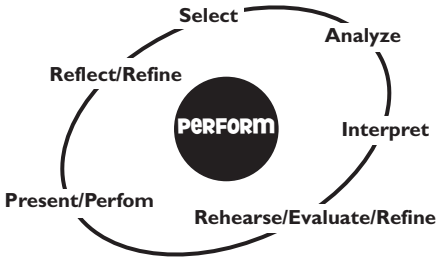
When students **present/perform**, they may:

- Perform for audience in public setting
    - school community
    - extended community
- Perform/improvise with expression and technical accuracy

When students **reflect/refine**, they may use musical terminology and performance vocabulary to:

- Describe/discuss how effectively music communicated original intent
- Describe/discuss areas of strength/weakness in composition/performance/improvisation
- Revise or refine performance/composition

Music • Intermediate • Perform



Activities

When students **select**, they may:

- Establish criteria for selecting original or existing musical works to perform:
  - create a list of specifications for ensemble in school's spring program
  - create a list of specifications such as difficulty, tessitura, instrumentation, and length for hypothetically commissioned piece
- Choose song to perform from a specified list of musical works including various genres and styles:
  - select pieces to perform from instrument instruction book (recorder)
  - select pieces to prepare for performance from class repertoire
- Select/develop criteria for performance checklist
- Summarize how a given musical work meets selection criteria:
  - write a description of a selected piece of music that could be included in a class newsletter
  - write short advertisement for pieces to be performed
  - write "program notes" for selected musical piece

When students **analyze**, they may:

- Examine selected song using music terminology/notational system:
  - write the plot of a ballad
  - identify the technical challenges
- Determine prominent elements for performance of selected works
- Identify composer's intent
- Identify historical and cultural traditions and the style of selected works

When students **interpret**, they may:

- Consider expressive qualities for performance based on personal response, prominent elements, composer's intent, historical/cultural traditions or style
- Consider which instrumentation for performance would best communicate response, intent, tradition and style

When students **rehearse/evaluate/refine**, they may:

- Develop performance skills:
  - sing expressively, applying principles of healthy vocal production
  - play instruments, using appropriate techniques and correct tone production
- Respond to cues from conductor
- Use feedback from conductor and peers based on performance criteria to refine and improve performance

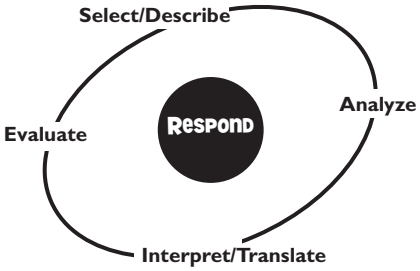
When students **present/perform**, they may:

- Perform for audience in public setting
  - school community
  - extended community
- Perform/improvise with expression and technical accuracy

When students **reflect/refine**, they may:

- Use performance criteria to evaluate technical and expressive quality of performance
- Consider effect of instrumentation on personal response and in communicating intent, historical/cultural tradition and style
- Identify areas of strength/weakness to improve future performances
- Use music terminology and performance vocabulary

Music • Intermediate • Respond



Activities

When students **select/describe**, they may:

- Establish criteria for choosing music to analyze, interpret, evaluate
- Based on established criteria, choose song(s) to respond to from a list of musical works including various genres, styles, cultures and historical traditions
- Clarify how song/musical work meets established criteria for selection
- Identify the expressive and musical aspects of work:
  - mood, style, composer's intent
  - notation, dynamic markings
  - prominent elements including rhythm, melody, harmony, dynamics, timbre, texture, form

When students **analyze**, they may:

- Examine interaction of elements within musical works:
  - use graphic organizer to show connections among elements
  - identify prominent elements; compare/contrast a single element within two different selections
  - identify prominent elements; describe how elements work together within a single work
- Compare/contrast two or more musical works:
  - examine differences between recordings of work songs from Ghana and Alabama
  - examine uses of chant across various cultures and times
  - compare Ella Fitzgerald's recording of *Tisket, Tasket* to nursery song version; identify specific musical elements—articulation, tempo, mode—that account for differences
- Examine how composer uses elements to affect mood and style:
  - compare sections of Benjamin Britten's *Young Person's Guide to the Orchestra;* identify aspects that make each section unique

When students **interpret/translate**, they may:

- Create visual representation of the composition:
  - draw storyboard, listening map, or mural showing the changes in mood in a musical work and display it while the class listens to the music
- Consider musical aspects of rhythm, pattern and repetition; identify works of visual art that reflect similar use
- Create a word web to portray music's social, historical, and cultural context
- Create a drawing to illustrate how music expresses feelings, ideas, and images

When students **evaluate**, they may:

- Develop set of criteria to evaluate effectiveness of musical performance:
  - answer questions such as: Was the performance in tune? Were the rhythms performed accurately? Were there dynamic contrasts? Did the lullaby sound like it would put a baby to sleep?
- Justify personal response to music:
  - explain effect of staccato passage in major key versus legato passage in minor key
  - explain effect of changes in instrumentation on repetitions of given theme

- Evaluate significance of musical work; offer specific reasons for its importance:
  - using published list of the top 10 classical hits of all time, choose one piece and discuss its merits based on established criteria
  - reflect on why a given ballad has established its cultural/social significance in a particular community
- Evaluate degree to which music communicated intended message, meaning, and theme:
  - consider music in terms of appropriateness for given social/cultural context such as wedding, dance performance, athletic event or concert
  - consider music in terms of its use (in commercials, as national anthem)
  - suggest revisions in performance criteria to refine or improve future evaluations

FOCUS for Middle Level

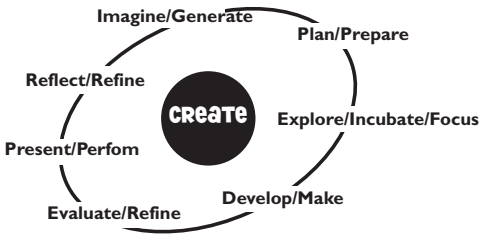
By the time students enter the middle level they should have acquired basic skills in singing, playing instruments, and creating music. They should know how to read and notate using more complex musical symbols and have the skills to explore music independently and with others. Their skill level in responding to music should allow them to describe, analyze, interpret and evaluate more complex music compositions.

The focus of student learning at the middle level should be developing the skills and knowledge needed to make connections between music and other disciplines. Student learning should also focus on the ability to make informed musical judgments, which requires refinement of listening, analysis, composition and improvisational skills.

In addition, student learning should focus on building a deeper understanding of form and structure. Experiences with a wide variety of music will support students in refining their musical judgment and understanding of musical form and structure.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Music • Middle • Create



Activities

When students **imagine/generate**, they may:

- Use music to brainstorm ideas for compositions/improvisations:
  - listen to a variety of musical examples to generate images for compositions
- Use ideas from outside of music to brainstorm ideas for compositions/ improvisations:
  - experiment with ordinary, everyday sounds such as noises from a pencil sharpener, trash cans, chairs, brooms, tin cans
  - read beginning and middle of story; generate possible musical ideas as an ending to the story
  - view video *Stomp;* generate ideas about how to create music from brooms, sticks, brushes, pails

When students **plan/prepare**, they may:

- Use brainstormed ideas to determine a melodic, rhythmic pattern that can be used as a basis for a musical work:
  - create different examples of 4-measure rhythmic/melodic motif
- Consider how musical elements can illustrate idea:
  - type of mood that will best express the idea
  - rhythms, textures, dynamics and form that will best express idea
- Outline beginning, middle, ending for idea:
  - use graphic organizer/timeline/web to sketch idea into whole
- Listen to existing musical arrangements to select possible styles, traditions, and genres in which to work:
  - listen to blues sounds; consider how idea could be expressed in that mood
  - listen to folk sounds; consider how idea could be expressed in that mood

When students **explore/incubate/focus**, they may:

- Explore themes by combining a variety of sounds that reflect the use of traditional and non-traditional instruments
- Explore expressive intent by arranging simple patterns; determine how using elements of music in different
  - ways will enhance theme:
  - try out various uses of dynamics, tempo, rhythm, melody

When students **develop/make**, they may:

- Create music excerpts to express a chosen idea:
  - develop scat singing phrases to be used in combination with polyrhythms to create ABA composition
- Develop plan to organize sounds/rhythm ideas into beginning, middle, end:
  - work within rondo form to determine how patterns can bridge and organize into original composition
- Incorporate elements of music—melody, rhythm, harmony, dynamics, tone color, texture, and form:
  - create blues composition using blues scale, syncopation, AAB, harmonic progression, and improvisation
- Develop technical, expressive skills:
  - practice rhythm patterns, scat singing, and blues melody to ensure even tempo, dynamic differences, and expression to show artistic intent

When students **evaluate/refine**, they may:

- Compare drafts of composition; select one that best expresses chosen intention; select and combine
  - aspects from various versions
- Perform composition/improvisation for partner, peer, teacher, other adult; use feedback to refine, revise,
  - improve musical ideas
- Evaluate work using checklist or rubric; revise:
  - record composition (audio or video), listen to it to self-evaluate
- Refine work based on feedback, self-evaluation

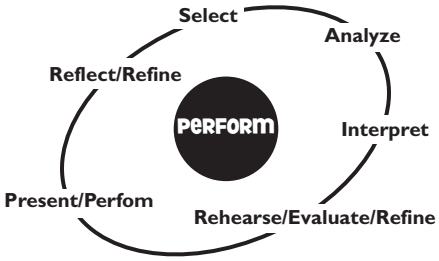
When students **present/perform**, they may:

- Perform composition in a public setting:
  - perform for school concerts, video, recital, peer, community group
- Perform with expression and technical accuracy

When students **reflect/refine**, they may:

- Use established criteria to evaluate work:
  - suggest revisions or refinements to improve technical aspects of future compositions
- Reflect on how well composition communicated original intent:
  - use music terminology to identify strengths/weaknesses
  - identify changes to improve future composition process

Music • Middle • Perform



Activities

When students **select**, they may:
- Develop criteria to select music
- Choose appropriate music using established criteria
- Consider wide variety of genres, styles, cultures and historical traditions; select and develop original musical works to perform
- Select musical works for specific setting, purpose:
  - select musical work considering audience, performance style, difficulty level, number of performers and performance venue
- Describe selected music using music terminology, explaining notation symbols, expressive markings

When students **analyze**, they may:
- Examine how musical elements work together to create and communicate composer's artistic intent
- Identify/examine relevant background including historical and cultural traditions and styles
- Identify/examine how musical work reflects genre, style

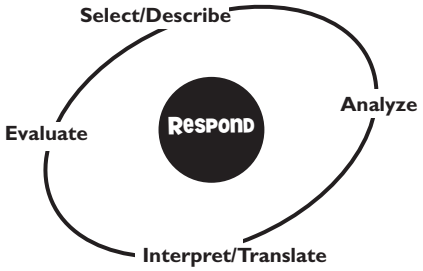
When students **interpret**, they may:
- Improvise melodic, rhythmic variations using voice, instruments:
  - improvise 12-bar blues melody
  - improvise call and response using scat singing
  - improvise rhythmic call and response patterns
- Research composition to accurately reflect expressive qualities and style in performance:
  - determine mood, meaning, message, composer's intent
- Explain personal response to music, using music terminology including images, memories, and emotions evoked by song

When students **rehearse/evaluate/refine**, they may:
- Rehearse original/existing music using appropriate technical and performance skills:
  - use correct breath support, posture, tone production, technique
- Self-evaluate performance using strategies and tools such as tape, video recording, checklists, and rubrics:
  - record performance; evaluate effectiveness of communicating intent
  - record performance; evaluate effectiveness of technical accuracy
- Use multiple sources of feedback to refine/improve performance including partner, peer groups, teacher

When students **present/perform**, they may:
- Perform music for audience in public setting:
  - perform in public (school-wide, classroom concert, recital)
- Perform with expression and technical accuracy

When students **reflect/refine**, they may:
- Use selected performance criteria to identify strengths/weaknesses
- Suggest revisions/refinements to improve technical aspects of future performances
- Suggest improvements/revisions/refinements to clarify, refine expressive qualities

- Discuss questions:
    - How well did music communicate idea, theme?
    - Was composition/arrangement musically rewarding?
    - How/why did the audience react to the composition/arrangement?



Music • Middle • Respond

Activities

When students **select/describe**, they may:

- Develop criteria for selecting music to analyze, interpret, evaluate:
  - choose music based on historical time period or social purpose
  - research composer; choose one of his/her most prominent works
- Select musical works from a variety of genres, styles, and historical traditions:
  - research musical traditions of other cultures; select musical work from one particular culture
- Summarize what was heard:
  - write description using musical vocabulary that outlines most prominent elements used in work
  - create graphic organizer to illustrate elements of music
  - create abstract drawing to illustrate mood or style of work

When students **analyze**, they may:

- Examine how prominently used elements make work unique, interesting, and expressive:
  - create listening map to illustrate most used elements; examine how they were used to make music different or unusual
- Identify/examine relevant background including historical and cultural traditions and styles related to work:
  - determine instruments composer had to work with during his/her lifetime
  - examine how work reflects its historical time frame
  - research the culture from which work originated
- Compare/contrast to other works:
  - use Venn diagram or web to show similarities/differences between works by same composer

When students **interpret/translate**, they may:

- Explain how musical elements work together to create or communicate composer's intent:
  - identify elements Rimsky-Korsakov used to create image of bumblebee in flight
- Use musical terminology/elements of music to support personal reaction to ideas, images, feelings and mood perceived in work:
  - explain what a scene would look like with this music as background
  - explain which sections of work were intriguing, interesting, or puzzling, and what made them so

When students **evaluate**, they may:

- Use criteria to evaluate performance of musical work:
  - judge on basis of effectiveness and appeal to audience
  - compare evaluation to peer's evaluation; justify differences
  - evaluate degree to which music communicated its intended message, meaning and theme
- Explain/justify personal response to musical work using musical terminology

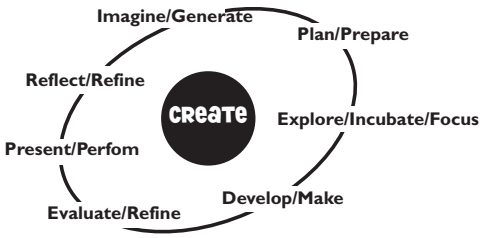
FOCUS for High School Level

Students entering high school should have the ability to make connections between music and other disciplines as well as the ability to make informed musical judgments. They should have well developed listening, analyzing, composing and improvising skills and should possess a clear understanding of musical form and structure.

The focus of student learning at the high school level is deeper understanding of music as a product of its time and place and how music can also transcend its original setting. In addition, student learning should focus on refining skills in singing, playing instruments, and composing as a means of creative expression while building a knowledge base of notation and performance traditions which will enable students to learn new music independently throughout their lives. Students should also focus on further refining skills in analysis and evaluation to develop a broad cultural and historical perspective of music.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Music • High School • Create



Activities

When students **imagine/generate**, they may:

- Brainstorm using musical, non-musical ideas:
  - imagine several musical "atmospheres;" list in chart or graphic organizer the ideas, emotions, images, and themes for composition for each musical atmosphere
  - keep a journal to record musical ideas
  - review existing musical scores in similar styles, traditions, genres; generate ideas for instrumentation and expressive qualities
  - study music from diverse cultural and historical traditions; find interesting, intriguing, unusual musical expressions
  - listen to live performances and professional recordings; generate ideas for musical themes
  - research and study the work of local professional musicians

When students **plan/prepare**, they may:

- Begin to organize ideas:
  - develop criteria for composition/arrangement by studying existing compositions/arrangements
  - create a written plan for creating a composition or arranging a musical piece considering style, instrumentation, form, purpose, setting, and audience
  - develop timeline for completion of composition/arrangement
  - develop outline of composition

When students **explore/incubate/focus**, they may:

- Experiment with ideas:
  - focus or combine musical ideas to develop a concept or theme; create a musical statement or motif
  - explore instrumentation and sound sources for composition, using different combinations of voice with found and traditional instruments
  - experiment with different instrumentation
  - explore expressive qualities for musical selection that preserve or enhance effect/intent of original music
  - combine musical expressions from diverse historical/cultural traditions and styles to create unusual/different musical effects
  - listen to live/recorded performances; incorporate phrases, patterns, expressive qualities to experiment with intended musical atmosphere

When students **develop/make**, they may:

- Create musical composition that demonstrates artistic whole:
  - develop ideas into complete composition with beginning, middle, end
  - create musical arrangements considering all elements of music; use standard symbols and terminology
  - create artist's statement/notes to accompany performance of composition/arrangement

When students **evaluate/refine**, they may:

- Use criteria to refine or improve composition/arrangement; clarify musical intent:

- use evaluation tools/strategies to refine/improve composition/ arrangement including tape, video recording, checklist, rubric
- use multiple sources of feedback to evaluate creation, communication of musical idea, theme (including peer partner, peer groups, multiple music teachers, knowledgeable adults)
- incorporate feedback to refine work; justify refusal to incorporate feedback based on artistic intent

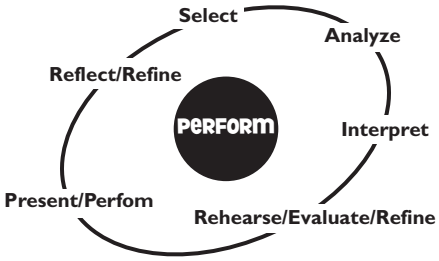
When students **present/perform**, they may:

- Present composition/arrangement using technical accuracy and expression to an audience in a public performance:
  - present composition (for peer group, in school-wide concert, public recital)

When students **reflect/refine**, they may:

- Use criteria to identify strengths, weaknesses of composition, arrangement:
  - suggest revisions/refinements to improve technical aspects of future compositions/arrangements
  - suggest improvements, revisions, and refinements to clarify and refine expressive qualities of future compositions/arrangements
  - reflect by discussing composition/arrangement in interactive peer group considering questions such as: How well did the music communicate the idea or theme? Was the composition or arrangement musically rewarding? What did the composer/arranger learn in the course of composing or arranging the musical selection? What would the composer/arranger change, adapt, or revise to improve the composition/arrangement? How and why did the audience react to the composition/arrangement?
- Seek feedback from a local professional musician
- Revise artist's statement based on performance of composition/arrangement

Music • High School • Perform



Activities

When students **select**, they may:

- Develop criteria for selection of music to perform:
  - consider a wide variety of genres, styles, and historical traditions
- Select appropriate music to perform:
  - consider audience, style, difficulty level of music, skill level of performers, performance venue, solo, ensemble, purpose and function of performance
- Select/develop criteria for evaluation of performance:
  - use appropriate tools/strategies such as checklists, rubrics or contest guidelines

When students **analyze**, they may:

- Examine technical, expressive components of music:
  - identify genre, style; explain how song fits/does not fit standard genre, style definition and what influence this has on expressive qualities of performance
  - examine selected music using music terminology; explain notation symbols and expressive markings
  - research/determine composer's artistic intent
  - research/determine relevant background information including historical/cultural traditions and styles that would influence the expressive qualities of performance
  - listen to live or recorded performances of selected song or similar songs; analyze existing performances for expressive qualities
  - talk to musicians who have conducted or performed the selection or similar selections
  - determine how elements of music effect preparation of music performance
  - determine challenges in preparation of music performance
  - determine a variety of strategies to use to overcome those challenges
  - develop a rehearsal plan

When students **interpret**, they may:

- Explain mood, meaning, message, and composer's intent:
  - develop/explain stylistic interpretation of music based on and supported by analysis
  - define/describe personal meaning for music using music terminology and performance vocabulary (including imagery, metaphor, life experience analogies)

When students **rehearse/evaluate/refine**, they may:

- Prepare, fine-tune performance through practice, feedback and revision:
  - use analysis to incorporate technical and expressive components
  - use performance criteria to evaluate progress of performance; refine technical and expressive components
  - use multiple sources of feedback to refine performance, including partner, peer group, teacher, knowledgeable adults
  - revise performance to incorporate feedback; refute feedback and explain why suggestions for revision will not enhance performance

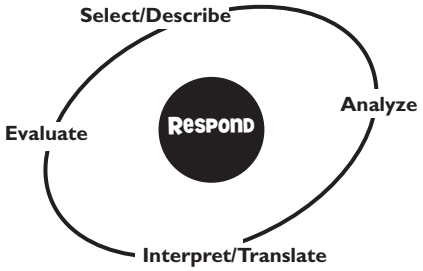
When students **present/perform**, they may:

- Present music using technical accuracy and expression to an audience in a public performance:

- perform (in classroom, school concert, public recital, contest)

When students **reflect/refine**, they may:

- Evaluate effectiveness of performance using musical terminology:
  - reflect on effectiveness of rehearsal plan; suggest changes to improve preparation of future performances
  - examine audience reaction; suggest revisions to interpretation to clarify artistic intent for listeners
  - use selected performance criteria to identify strengths/weaknesses
  - suggest revisions/refinements to improve technical aspects of future performances
  - suggest revisions to clarify or refine expressive qualities of future performances
  - reflect by discussing performance in an interactive peer group; answer questions such as: How well did the performance communicate the composer's artistic intent? Was the performance musically rewarding? How well did the performance reflect the personal meaning of the selection? What did the performer(s) learn in the course of rehearsing and performing the musical selection?
- Seek feedback and consultation with local professional musician



Music • High School • Respond

Activities

When students **select/describe**, they may:

- Choose music examples and analysis criteria:
  - review a wide variety of genres and styles from diverse cultural and historical traditions; develop criteria for choosing music to analyze, interpret and evaluate
  - determine criteria for selection of music to analyze, interpret, and evaluate
  - choose musical works to analyze/interpret and evaluate using criteria
  - develop performance criteria including expression, rhythmic accuracy, intonation, performance purpose, setting and context
- Identify and summarize what is heard in the musical selection:
  identify, summarize the sensual (what was heard), expressive (feelings, emotions), and musical (elements) components of work

When students **analyze**, they may:

- Examine composer's use of elements, expressive qualities and formal properties of work:
  - research/identify/examine relevant contextual information including historical and cultural traditions, styles, and genres
  - identify sections of music that were intriguing, interesting, puzzling
  - research/identify/describe formal properties of work
  - compare/contrast music in similar styles, traditions, genres, forms
  - research/identify/describe composer's artistic intent
  - research composition to accurately identify appropriate expressive qualities for performance of musical selection
  - research/identify genre, style; examine how chosen music selection fits/does not fit the standard genre or style definition

When students **interpret/translate**, they may:

- Explain how musical elements and expressive qualities worked together to create artistic whole:
  - consider how musical elements were combined or interacted to create and communicate composer's intent
  - consider musical means used to evoke feelings, images, and emotional responses
- Explain how personal meaning was derived from music including imagery, metaphor, and life experience analogies using musical terminology
- Use analysis to support how music is like/unlike songs similar in style, historical or cultural traditions, or genre

When students **evaluate**, they may:

- Make judgments about music that include effectiveness based on established criteria or appeal to intended audience:
  - evaluate music in terms of its aesthetic qualities
  - use performance criteria to evaluate performance of selected song
  - suggest revisions in performance criteria to refine/improve criteria for future analysis/interpretation/evaluation of music performances
  - compare evaluation of song/performance to peer evaluations; explain differences and similarities;

suggest changes in evaluation based on comparisons
- compare evaluation to professional (music critic) evaluation of similar music in order to refine/improve personal analysis, interpretation and evaluation skills
- evaluate effectiveness of selection criteria used to choose music to analyze, interpret, evaluate

Sources that are preceded by the ✔ symbol are available to all Minnesota residents through the Perpich Center for Arts Education Library, 6125 Olson Memorial Highway, Golden Valley, MN, 55422. 763-591-4741.

Fitzgerald, Ella. Access to recordings of the children's song, *A Tisket, a Tasket* by Ella Fitzgerald and by children's music artists can be assisted by these listings:

Ellis, Karen. Domino: Traditional Children's Songs, Proverbs, and Culture form the American Virgin Islands. (cassette tape). (1990). Gulph Mills, PA: Guavaberry Books.

Fitzgerald, Ella. Get Happy!. (compact disc). (1998). New York: Verve Records.

Fitzgerald, Ella. Ultimate Ella. (compact disc). (1997). New York: Verve Records.

The Complete Jazz at The Philharmonic on Verve, 1944-1949. (compact discs). (1998). New York: Verve Records.

✔ Barrett, J.R., McCoy, C.W., & Veblen, K.K. (1997). *Sound ways of knowing: Music in the interdisciplinary curriculum*. New York: Schirmer Books.

Access to work songs from Western Africa and from the American South can be assisted by these listings:

✔ JVC/Smithsonian Folkways Video Anthology of Music and Dance of Africa. (videotape). (1996). JVC, Victor Company of Japan; Barre, VT: Distributed by Multicultural Media.

✔ Kaiser, Robert. Jumpstreet Series: West African Heritage. (videotape). (1980). Alexandria VA: PBS Video.

Lomax, John A, Ruby Lomax, Alan Lomax and others. Mississippi, Saints and Sinners: From Before the Blues and Gospel. (compact disc). (1999). Cambridge, MA: Rounder Records.

Lomax, John A, Ruby Lomax, Alan Lomax and others. Negro Work Songs and Calls. (compact disc). (1999). Cambridge, MA: Rounder Records.

Britten, Benjamin. 1947. *The Young Person's Guide to the Orchestra; Variations and Fugue on a Theme of Purcell, op. 34*. London, New York: Boosey & Hawkes.

Access to "top ten" lists of classical music recordings can be obtained from these sources:

Ash, Russell. 1997. *The Top 10 of Everything*. London, New York: DK Publishing.

Reyer, Stephen E. and Robert J. Colbert. 1971. *Top Ten Data Book*. Milwaukee, WI: RAC Associates.

Stomp Out Loud. (videotape). (1997). New York: HBO Home Video.

There are many recordings and transcriptions of Rimsky-Korsakov's *The Flight of the Bumblebee*, including these for voice, piano, violin and wind instruments:

Eastman Wind Ensemble. Live in Osaka. (compact disc). (1992). New York: Sony Classical.

Ma, Yo-Yo and Bobby McFerrin. Hush. (compact disc). (1992). New York: Sony Music Entertainment.

Rachmaninov, Sergei. The Complete Solo Piano Music. (compact discs). (1993). New York: Sony Classical.

Stern, Isaac. Humoresque. (compact disc). (1990). CBS Records Masterworks.

Theater

Contents:

- Overview and Definition of Terms
- Primary
- Intermediate
- Middle
- High School

Overview

Theater reflects the complexity of human reality. Theater exists both as a creative process and as a live performance for an audience. In both process and performance it is a collaborative, artistic expression encompassing the elements of plot, theme, character, language, sound and spectacle. All of these elements are present to some degree according to the intention, nature, and setting of the performance. Theater uses body movements, visual images and sound to depict the continuous development of people, societies and cultures throughout human history.

Through the creative process called theater, K-12 students should use and develop the skills to create character and meaning. All people have an abiding need to create meaning—to connect time and space, experience and event, body and spirit. The interdisciplinary nature of theater structures these connections for students of all ages. Understanding theater is a way to understand the human experience. In theater as in life, the key is paying attention to detail. As students become more skilled at noticing and interpreting details in theater, their understanding of the dramatic experience expands. Students must respond to theater as a performance, as literature, and as theatrical design to grasp the whole of the experience.

This document focuses on the K-12 acting strand for theater. The high school directing strand and high school stage design strand, which expand on the elements and principles developed in the K-8 creative dramatics strand, are also included at the high school level.

The elements of theater are:

Plot is the framework that holds the play together; the obstacles and objectives that propel the play forward; the development and outcome of the conflict and obstacles.

Character gives shape to the play through thought. Through the characters' speech and behavior the plot is revealed to the audience.

Theme or Thought is the "something" the play is about—the meaning, the message. Thought refers to the playwright's identifiable issues that help communicate theme; the playwright's inner landscape of philosophy with cultural and historical context reflected by the plot and characters.

Language is the words the playwright chooses for expressing thought.

Sound is the interrelationship of sound and silence throughout the drama. It may be referred to as "song" or "melody" which includes the rhythm and flow of the theatrical piece.

Spectacle is technical aspects of lighting, sound, costume and set design—everything visual about the production.

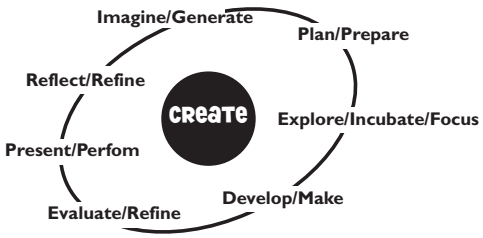
FOCUS for Primary Level

Students enter the primary grades with basic knowledge of "play" and "role-playing" that develops naturally as children seek to explore and mimic the world around them.

Instruction at the primary level develops out of these "play" and "role-playing" elements as students use movement, sound, and language to create images, express emotions, and imitate animals, objects and/or shapes. Students should extend "playing" and "role-playing" by using costumes, props, the environment and the elements of theater to communicate story and character.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Theater • Primary • Create



Activities

When students **imagine/generate**, they may:

- Pantomime movement with/without sound to create images, express emotions or imitate a variety of animals, objects, or shapes
- Express sensory memory such as taste, sight, smell, touch, or hearing through theater warm-ups, improvisation and theater games
- Express emotion through improvisation and theater games
- Read and listen to stories, folktales, and descriptions of events to generate ideas for animals, shapes, and objects to develop into characters
- Investigate/improvise/dramatize fables, myths, legends and folk/fairy tales

When students **plan/prepare**, they may:

- Select an animal, shape, or object from ideas generated by theater games or pantomimes to develop into a character
- Choose folk tale, story, or event; select animal, shape, or object as a character to develop
- Choose an environment, setting, time period, concept, or idea for actions in which selected animal, shape, object will be a character
- Select from list or develop performance criteria for characters

When students **explore/incubate/focus**, they may:

- Experiment with selected animal/object/shape by pantomime to build thought, feeling, and character
- Explore use of sound by creating a rhythmic pattern using a rhythm instrument to represent the animal/object/shape. For example:
    - accompanying musical motif for each animal in *Peter and the Wolf*
- Explore character of animal/object/shape:
    - How does it move? How does it sound? Where does it come from?
    - What does it look like? What color is it? How old is it?
    - What does it do for living? How does it treat others?
    - What costume piece or prop best defines the character?

When students **develop/make**, they may:

- Develop character for animal/shape/object from chosen folktale, story, or event by creating:
    - large and small gestures, body movements with clear, sharp details
    - distinctive facial expressions
    - distinguishing/distinctive physical characteristics and habits (chewing gum, twirling hair around finger, limping, broken arm)
    - voice (pitch, volume, tempo, rhythm, emotional quality, dialect, accent)
    - dialogue or sounds to express feelings, thoughts
    - costume that reflects character, time period, environment, action

When students **evaluate/refine**, they may:

- Use performance criteria to evaluate character development and refine performance
- Use feedback from partner pairs, peer groups, teachers and adults to refine character development and performance
- Review series of questions to evaluate, refine character:

- Does my character have clear physical movements and gestures that show what it is and how it feels?
- Does my character make sounds/have a voice that shows who it is?
- Does my character have strong emotional feelings and do I show what they are?
- Does my character's costume show who/what it is and how it thinks and feels?

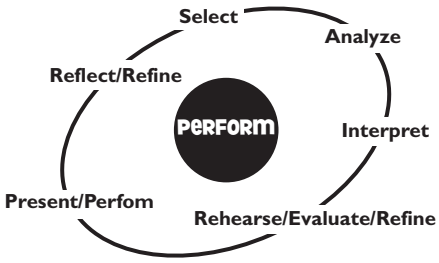
When students **present/perform**, they may:

- Present/perform as character (for class, group, teacher, adults)

When students **reflect/refine**, they may:

- Describe and discuss strengths/weakness of character or performance
- Explain what changes could improve future characters/performances
- Demonstrate changes that would improve character/performance; for example, specific changes in voice, gestures, body movements
- Answer series of questions:
    - Did my character's movements use clear details and reflect the character choices I made?
    - Did my rhythmic sound represent my character?
    - Did language and dialogue used express character's feelings and thoughts?
    - Did voice pitch, volume, and tempo used show character's feelings?
    - Did my costume reflect who and what my character was and the time period, setting or environment of the action?

Theater • Primary • Perform



Activities

When students **select**, they may:
- Select folktale, fable, or story to adapt for performance as group
- Choose character from selected story to develop and present in group performance
- Select from list and develop criteria for performance as a whole or for individual characters within performance

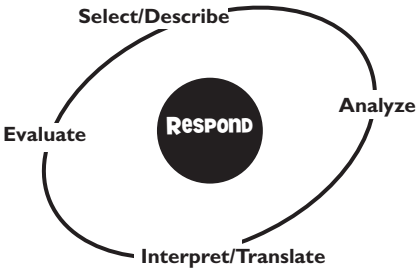
When students **analyze**, they may:
- Identify/describe sequence of events to determine plot
- Identify major subjects, events, actions and ideas in story
- Use major subjects, events, actions and ideas to determine and understand intended theme or message
- Role play appropriate audience response and behavior
- Identify characters, explain qualities of each character and reason for being in the story

When students **interpret**, they may:
- Adapt selected story for performance:
  - use personal experience and observation to create dialogue
  - use character development skills (see Create) to create animal, object or shape character

When students **rehearse/evaluate/refine**, they may:
- Practice performing adaptation
- Discuss adaptation's story line to make sure events/actions are in a logical, sequential order
- Discuss dialogue of individual characters, characters as whole; determine if it is in a logical, sequential order
- Discuss (within performance group) if adaptation as whole is conveying theme or message clearly
- Discuss (within performance group) if individual characters are conveying parts of theme or message clearly
- Use performance criteria to evaluate adaptation as whole
- Use performance criteria to evaluate individual character development within adaptation
- Use feedback from peer groups/teacher to refine performance
- Re-enact whole or portions of adaptation as necessary to refine performance

When students **present/perform**, they may:
- Perform adaptation for audience (classmates, other classes, school, family, groups)

When students **reflect/refine**, they may:
- Discuss (in performance groups) if performance conveyed intended theme/message of the story
- Describe and discuss strengths/weaknesses of performance as whole; suggest changes to improve future performances
- Describe audience reaction to performance; discuss what audience did/did not understand about the story and/or adaptation
- Discuss individual characters; determine if performance was accurate reflection of choices concerning movement, language, sound, costume
- Suggest changes in individual character performance to improve future performances
- Use selected performance criteria to evaluate performance



Theater • Primary • Respond

Activities

When students **select/describe**, they may:

- Choose age appropriate theater production and attend theater performance as a class
- Select from list and develop criteria for evaluating theater performance
- Identify and describe elements of theater in performance, including plot, character, theme, language, spectacle
- Describe how they saw space, color, line, shape, sound, texture, and time
- Describe stage and audience space

When students **analyze**, they may:

- Examine observations about performance:
    - identify unusual characteristics and dramatic effects of costumes, make-up, set, props, sound, lights, and characters
- Examine story line/sequence of events
- Examine differences between real and fantasy situations within performance
- Identify/examine common themes from diverse cultures:
    - determine contemporary cultural significance by discussing ways performances of folktales, fables, stories are connected to students' lives

When students **interpret/translate**, they may:

- Explain major ideas, events, subjects, and actions in performance; consider theme and intended message
- Explain how performance communicated mood, location, and character using terminology of space, color, line, shape, sound, texture, and time

When students **evaluate**, they may:

- Use selected criteria to evaluate performance
- Decide if/how well performance conveyed intended theme, message
- Decide if/how well individual characters helped convey intended message
- Decide if presenters made clear choices in movement, voice, and costume to convey their character's thoughts, feelings, ideas
- Decide if created environment (setting, lights, sound, and props) helped convey intended theme, message

FOCUS for Intermediate Level

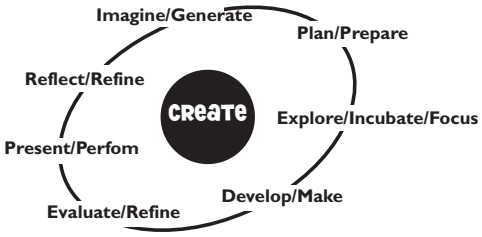
Students should arrive at the intermediate level with the skills to use movement, sound, and language to create images, express emotions and imitate animals, objects, or shapes. They should know the elements of theater and have the ability to develop character and communicate story using their bodies, voices, the environment, costumes and props.

The focus of student learning at the intermediate level is building the knowledge base and developing the skills to adapt an existing piece of literature for a theatrical performance and to create more complex characterizations.

This includes developing students' skills in interpreting a story, adapting the plot and creating characters and language for a dramatic performance. Student learning should also focus on expanding skill in describing a performance using theater terminology such as plot, character, theme, sound, props, setting and spectacle.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Theater • Intermediate • Create



Activities

When students **imagine/generate**, they may:

- Brainstorm movements for a variety of characters:
  - two-year-old toddler
  - burly football player
  - tiny elf
  - self-conscious, shy teenager
  - intellectual college student
  - self-important businessman
- Brainstorm sounds, colors for a variety of settings:
  - scary forest at night
  - top of skyscraper
  - circus
  - restaurant
  - hospital
- Brainstorm and demonstrate movements/sounds for a variety of situations:
  - broken leg
  - lost in blizzard
  - attack by buzzing bees
  - blob of gum on shoe sole
- Use sensory recall to brainstorm ideas:
  - sounds (at airport, carnival, forest, children's playground)
  - sights (at crowded bus stop, parade, sunset on beach)
  - odors (in doctor's office, in rain, in kitchen, at city dump)
  - tactile, touching (baby bird, mud, puppy, porcupine, apple, sand)
  - taste (corn-on-the-cob, watermelon, ice cream, popcorn, hot dog)
- Use emotional recall to develop multiple voice ideas for a single circumstance. For example, repeat a sentence such as, "I walked down the hallway in the dark and stumbled on my little brother's toy ship;" change emotional quality of expression. Say sentence as though incident:
  - was funny
  - made you angry
  - was boring
  - was frightening
  - happened many times before
- Use folktale for basis of improvisation

When students **plan/prepare**, they may:

- Select a person or character from a real-life situation, story or event in a newspaper or from other sources;
  - develop characterization for the dramatization of the story
- Select from a list and develop a set of criteria for evaluating the effectiveness of characterization

When students **explore/incubate/focus**, they may:

- Experiment with variations in tempo, movement, voice and stressed words to convey a variety of moods and
  - change aspects of characterization
- Explore facial expression, body movements and gestures to create character

- Explore variations in delivery using nursery rhymes, experimenting with variation in delivery (especially voice pitch, stressed words, mood, emotional quality of delivery)

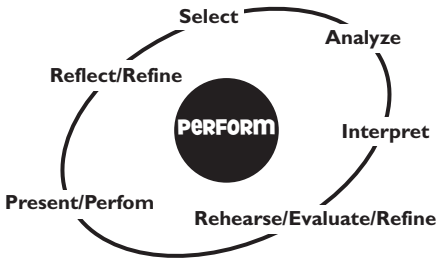
When students **develop/make**, they may:
- Choose strong facial expressions, gestures, body movements, tempo of delivery, language, voice, pitch and stressed words that best create characterization; combine to convey mood, ideas, qualities of character and scene
- Develop characterization from improvisations by adding to exercises or combining elements from several exercises
- Develop characterization by acting out scenes/dramatic action from a life situation, story or event; improvise to add dramatic actions to build the character

When students **evaluate/refine**, they may:
- Use selected criteria to self-evaluate characterization
- Use self-evaluation tools and strategies (videotape, checklist, rubric)
- Present characterization to partner, group, teacher
- Use feedback from partner, group or teacher to revise/refine characterization

When students **present/perform**, they may:
- Perform characterization for audience of classmates, school, family, adults
- Videotape performance

When students **reflect/refine**, they may:
- Use selected criteria to self-evaluate performance
- Describe/discuss strengths/weaknesses of characterization
- Describe/discuss what elements of characterization best conveyed mood, ideas and qualities of character
- Suggest changes in characterization to improve future performances

Theater • Intermediate • Perform



Activities

When students **select**, they may:
- Choose existing story to adapt, perform for audience
- Determine choice of story based on criteria:
  - interesting, intriguing, unusual as whole
  - has potential for several interesting characters
  - has clear beginning, middle, end
  - has clear message or theme that can be easily conveyed
- Select from a list and develop criteria for evaluating success of performance

When students **analyze**, they may identify/examine:
- Sequence of events in story
- Major ideas, subjects, events, conflict, and how conflict was resolved
- Basic dramatic elements of character and dialogue
- Relationships among characters

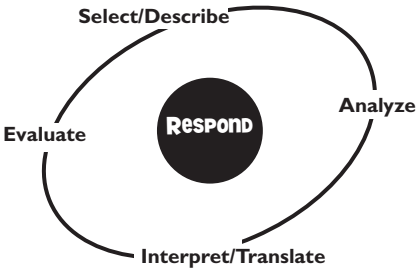
When students **interpret**, they may:
- Use sequence of events to plot action line of dramatization including conflict and conflict resolution
- Determine message and theme for dramatization
- Create scenes using cause-and-effect, problem-solving, and alternative resolutions to develop plot line
- Explain individual character motivation for action
- Determine cultural, age and historical similarities/differences of characters and events
- Select/design costumes, props, lights, sound and scenic elements to reflect visual/aural environment for dramatization
- Consider artistic unity, variety and coherence in visual/aural design

When students **rehearse/evaluate/refine**, they may:
- Practice performance of story
- Use selected performance criteria to evaluate progress while preparing for performance
- Perform or present portions of, or scenes from, individual characterizations of dramatization to others
- Use feedback to revise/refine/improve performance and characterization
- Determine if individual character's thoughts, feelings and actions are supporting the theme or message of dramatization as whole
- Determine if individual character's movements, language, voice, and costume conveys character's mood, ideas, qualities
- Practice portions, scenes, or characterizations that need refining/revising

When students **present/perform**, they may:
- Perform dramatization for audience
- Videotape performance

When students **reflect/refine**, they may:
- Use selected criteria to evaluate performance
- Use videotape to review/reflect on performance

- Use checklist or rubric to evaluate performance
- Describe strengths/weaknesses of artistic choices in costumes, props, lights, sound, and scene design and how each contributed to overall dramatic effect
- Discuss audience reactions and whether overall performance conveyed intended message/theme
- Discuss individual characterizations and contributions to overall dramatic effect:
    - discuss language, voice, movements, gestures, costume
- Discuss individual performance: Was characterization an accurate reflection of choices of movement, language, voice, and costume to convey character's ideas, feelings and qualities?
- Discuss if characters' relationships or individual motivation for action was conveyed to audience
- Discuss if cultural, age and historical differences were accurately conveyed
- Discuss overall coherence of visual, aural design; how rhythm contributed to dialogue effectiveness and helped move performance/ story forward
- Suggest changes/refinements to improve future performances



Theater • Intermediate • Respond

Activities

When students **select/describe**, they may:
- Select a theater production to attend
- Select from a list and develop a set of criteria for evaluating performance
- Select particular elements to watch more closely:
    - character
    - theme, message
    - plot, sequence of action, events
    - language, dialogue
    - rhythm
    - spectacle

When students **analyze**, they may identify/examine:
- Characters, relationships, motivations for action
- Events, actions; construct a plot line including conflict and conflict resolution
- Dramatic elements including costume, lighting, sound, scene design, visual and aural environment
- Reality/fantasy as it applies to performance
- Historical and cultural similarities/differences

When students **interpret/translate**, they may explain:
- Theme/message of play—support or justify with examples of events or actions in performance
- How individual characterizations were conveyed through movement, voice, costume
- Performer's use of pitch, stress and tempo to convey mood and character
- Function and interrelationships among scenery, lighting, sound, costumes, props and makeup in creating visual/aural environment

When students **evaluate**, they may:
- Use selected criteria to evaluate effectiveness of performance
- Identify strengths/weakness in performance:
    - accuracy of historical and cultural differences
    - individual characterizations including costume, movement, voice, dialogue and motive for action
    - sequence of events and conflict-resolution in terms of believability, forward movement
    - effectiveness of real/fantasy situations
- Evaluate effectiveness of artistic choices to convey theme, character intent and overall artistic unity
- Suggest changes/refinements to improve performance
- Suggest changes in criteria to more effectively evaluate future performances

FOCUS for Middle Level

Students should arrive at the middle level with the ability to use imagination, creative movement, and vocal expressions to develop characterizations as well as the skills to consider and evaluate a variety of artistic choices in creating dramatic presentation.

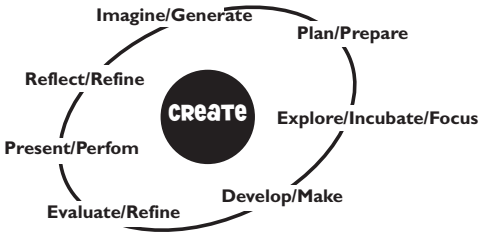
They should also have the skills necessary to interpret, adapt and perform an existing piece of literature. In addition, students should arrive at the middle level with the skills to evaluate performances using the elements of plot, theme, character, language, sound and spectacle.

The focus of student learning at the middle level is on understanding theater as an expression of human experience and culture that is both creative and collaborative. Student learning should focus on the development of more complex acting skills based on artistic intent.

Included in this focus are the skills used for improvisation. In addition, middle level instruction must focus on building the student's knowledge of social, historical and cultural contexts for theater. With this knowledge, students should focus on developing skills in analyzing, interpreting and evaluating more complex dramatic performances from a variety of contexts.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Theater • Middle • Create



Activities

When students **imagine/generate**, they may:

- Generate content using improvisation based on "5 W" questions:
  - Who – improvise variety of characters (impatient child, secret agent, crazy scientist)
  - What – improvise variety of situations (being lost, diffusing bomb, on sinking ship)
  - Where – improvise variety of settings (at the mall, in the jungle, on deserted island)
  - When – improvise variety of times (the hottest summer in years, at midnight on rainy evening, the first day of school)
  - Why – improvise variety of reasons, or subtexts for the situation (because your mom told you to do it, because you're afraid of the dark, because you hate this place)
- Generate content using improvisation based on sensory recall:
  - sights at amusement park
  - smells in cafeteria
  - tastes in kitchen
- Generate content using improvisation based on emotional recall:
  - a time I was very angry
  - a time I was excited
  - a time I was sad
- Generate content using characters or situations from media, history, or other known stories

When students **plan/prepare**, they may:

- Select or combine generated ideas to develop a scene:
  - divide into groups of three; each take a character they've created to put into the situation or setting
- Develop criteria for dramatic scene:
  - Does it have clear beginning, middle, end?
  - Are the answers to the "5 W" questions clear? Is it clear who you are, where you are, what you are doing, and so on?
  - Are the actors using their voices to show intention and emotion?
  - Is there clear conflict and resolution?
- Select a set of criteria by which to evaluate the effectiveness of the scene
- Plan stage movement, action
- Determine roles for scene performance

When students **explore/incubate/focus**, they may:

- Explore character development using a variety of techniques based on work with emotional and sensory recall, as well as their own experiences and observations:
  - Determine biographical information for character through use of character sketch questions. Where was I born? What do I do for a living? How old am I?
  - Explore a character's physical traits through movement and questions. How do I walk? Are my gestures large or small? Do I have a master gesture?
  - Explore relationships between characters and reasons for behavior by asking questions about the character's intentions. What do I want? What is keeping me from getting what I want? How will I overcome it?
- Use improvisation to develop aspects of the scene to convey intended character, environment, emotion

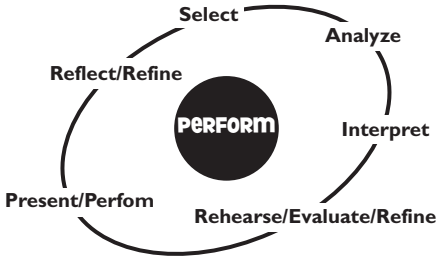
When students **develop/make**, they may:
- Develop scene using criteria for effectiveness
- Rehearse scene
- Develop stage movement incorporating stage positions, stage areas and audience sight lines
- Choose costume pieces and props

When students **evaluate/refine**, they may:
- Use criteria to evaluate effectiveness of work as it progresses
- Present work-in-progress; receive feedback from peers, teacher
- Rehearse, refine and make adjustments based on feedback
- Consider alternative solutions to dramatic problems
- Refine choices in costume, props

When students **present/perform**, they may:
- Perform a scene incorporating refinements from work-in-progress presentation
- Stay in character; remain consistent

When students **reflect/refine**, they may:
- Use selected performance criteria to evaluate performance
- Identify strengths/weaknesses in choices to convey selected or combined ideas (characterizations, setting, relationships among characters)
- Suggest refinements to improve future scene performances
- Suggest changes in performance criteria to improve evaluation of future performances
- Describe and discuss audience reaction; consider achievement of artistic intent
- Suggest changes in choices based on audience reaction to support artistic intent in future performances

Theater • Middle • Perform



Activities

When students **select**, they may:

- Identify several existing dramatic texts appropriate for performance
- Select a scene or and entire text which:
  - is interesting and appealing to selected audience
  - is appropriately challenging to performers
  - has dramatic tension and conflict
- Develop criteria to evaluate effectiveness of performance
- Plan/select props, set pieces, and costumes that are appropriate to text

When students **analyze**, they may identify/describe:

- Social, cultural, historical background of selected text
- Conflict that moves action forward
- Characters and relationships among them
- Given circumstances:
  - What has happened in the past to these characters?
  - What happened right before this scene?
  - What will happen right after it?
- Create understanding of characters through characterization process. Identify intentions, objectives, obstacles and tactics for characters using questions such as:
  - What do I want?
  - What is keeping me from getting what I want?
  - How will I overcome this in order to get what I want?

When students **interpret**, they may:

- Explore character traits from selected scene/text. Use character sketch questions to develop background information about character:
  - What is my full name?
  - Where was I born?
  - What do I do for a living?
  - Am I a nice person?
- Explore physical characteristics through movement, questions:
  - How do I walk?
  - Are my gestures large or small?
  - Do I have a master gesture?
- Explore use of voice:
  - How can I use my voice to show what character is feeling, thinking?
  - How can I use my voice to reveal aspects of my character?
- Explore relationships between characters and motivations for behaviors using stated objectives, obstacles, tactics
- Explore given circumstances and how they affect artistic choices

- Use improvisational techniques that help explore aspects of scene such as character, environment, and movement:
    - without using script, improvise how your characters first met
    - write diary entry as your character
    - as your character, write letter to someone important to you

When students **rehearse/evaluate/refine**, they may:

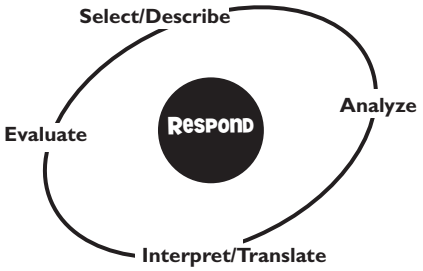
- Rehearse scene using criteria for effectiveness
- Further develop stage movement incorporating stage positions, stage areas and audience sight lines
- Refine choices in setting, costume pieces, props
- Use criteria to evaluate effectiveness of work as it progresses
- Present work-in-progress; receive feedback from peers, teacher
- Rehearse, refine and make adjustments based on feedback
- Consider alternative solutions to dramatic problems in order to strengthen choices

When students **present/perform**, they may:

- Perform selected scene or text, incorporating refinements
- Stay in character; remain consistent

When students **reflect/refine**, they may:

- Use selected performance criteria to evaluate effectiveness of performance
- Identify strengths/weaknesses in choices to convey selected text (characterization, setting, props, costumes and relationships among characters)
- Suggest refinements to improve future performances
- Suggest changes in performance criteria to improve evaluation of future performances
- Describe/discuss audience reaction; consider achievement of artistic intent
- Suggest changes in choices based on audience reaction to support artistic intent in future performances



Theater • Middle • Respond

Describe, analyze, interpret and evaluate one's own and other's works of art.

Activities

When students **select/describe**, they may:
- Select performance to attend
- Select criteria to evaluate the effectiveness of performance
- Describe elements of plot, character, language, spectacle and sound they observed in performance
- Describe various uses of stage design, lighting, sound, costumes, music and props

When students **analyze**, they may:
- Identify/examine the social, cultural, historical context of work
- Explain character intentions as the playwright envisioned:
    - What does the character say about himself/herself?
    - What do other characters say about the character?
- Compare to similar dramatic works or dramatic works by same playwright
- Identify/examine style, genre; describe how performance does/does not fit style, genre
- Examine how performance reflects time period in which it was set

When students **interpret**, they may:
- Consider alternative resolutions for outcome of dramatic piece
- Explain theme or message using elements of plot, character, dialogue, sound, spectacle; cite examples from play to support interpretation
- Consider actors' approaches to performing their characters; if they support expression of play's theme/meaning
- Consider interrelationships among scenery, lighting, sound, and other technical elements in creating performance environment that supports its theme/meaning

When students **evaluate**, they may:
- Use selected criteria to judge the effectiveness of performance
- Reflect on authenticity of performance in terms of social, historical and cultural contexts
- Justify how characterizations added to or detracted from overall effectiveness
- Determine success of communication of intended message/theme; support with observations about performance and audience reaction
- Justify personal decisions about degree of artistic merit in work

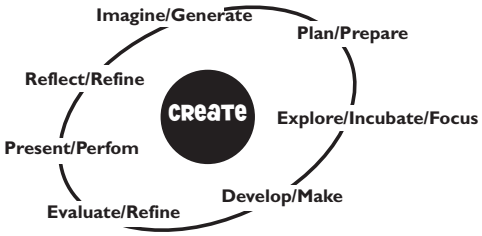
FOCUS for High School Level

Students should arrive at the high school level with the skill to create complex characters based on artistic intent. In addition, they should have a knowledge base of social, historical and cultural contexts for theater and the skills necessary to analyze, interpret and evaluate complex dramatic performances from a variety of contexts.

The focus of student learning at the high school level is developing skill in using more complex tools and techniques to create and refine more sophisticated characterizations and performances. Student learning must also focus on expanding and refining the skills involved in interpretation and evaluation of dramatic performance with reference to style and social, historical and cultural contexts.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Theater • High School • Create



Activities

When students **imagine/generate**, they may:

- Use characterization process to understand and develop character through use of body, voice:
  - observe people in everyday life to generate character development ideas
  - recall and use real-life situations including sensory stimuli (taste, smell, touch, sight, hearing) to understand and develop character's responses
  - recall and use memories of emotions in specific situations to understand and develop emotional life of character

When students **plan/prepare**, they may:

- Develop a dramatic scene:
  - select appropriate scene with logical progression of action, clear attack, ending point
  - select scene with dramatic tension (conflict)
  - plan rehearsal schedule (blocking, lines to be memorized, dates set)
  - design working ground plan for scene environment including exits, entrances, chairs, tables and other set pieces
- Create list of props, set pieces
- Select set of criteria to evaluate the effectiveness of characterization

When students **explore/incubate/focus**, they may:

- Explore specific character traits from selected scene:
  - develop autobiographical information that defines historical and cultural background and how it influences what character does, thinks, expresses
  - determine character's background by answering questions with information provided by playwright or from actor's personal observations, experiences, imagination:
  - What kind of family did I come from?
  - What were my family's socio-political beliefs?
  - How old am I?
  - What do I do for a living? Do I enjoy or dislike the work?
  - Am I married?
  - How do I treat other characters?
- Explore what playwright/other characters say about character's body:
  - How do I walk?
  - Are my gestures large or small? Wide or confined?
  - What are distinctive facial expressions?
  - If I were an animal, which animal would I be?
- Develop physical characteristics that define how character moves
- Develop voice by using question method:
  - Do I have a dialect or accent?
  - What is the tempo and rhythm of my words and sentences?
  - How does my voice reveal what I'm thinking or feeling?
- Develop an understanding of subtext (information that is implied but not directly stated by characters)
- Make notes in script related to subtext by highlighting text and marking margin when interpretation differs from what has been written in script

- Develop understanding of style and genre that reflects the time period in which play was written with its prevailing culture, its theatrical conventions of space, equipment and physical manner of actors
- Explore dramatic conventions such as use of verse, employment of various theatrical structures and mask approach to character
- Incorporate various improvisational techniques that help develop multiple aspects of scene; explore aspects of character, environment, style, emotion, movement and speech

When students **develop/make**, they may:

- Develop scene using criteria for effective characterization
- Develop scene understanding that whatever happens on stage must have purpose; what characters say and do is determined by objectives:
    - Develop overall objective as well as individual scene objectives for character (In most drama, an obstacle stands between the character and the attainment of an objective. Characters develop strategy to overcome the obstacle. The strategy consists of a series of actions and beats character uses to gain objective.)
    - Analyze scene for units of action, beats. (A scene may contain multiple, small objectives. The distance from the beginning to the end of an objective is considered a beat.)
        - scene objectives should be motivated by overall objective
        - action beats should be clear, separate
- Rehearse scene including following:
    - listen to; respond to other actors
    - use objects to show inner thoughts, feelings
    - develop tempo/rhythm to establish identifiable mood for scene and chosen actions

When students **evaluate/refine**, they may:

- Use selected set of criteria to evaluate progress toward creating final characterization
- Review, reflect on work done for chosen scene:
    - reflect upon working processes of creating character
    - dialogue with director, other actors in scene regarding insights, comments, feelings about rehearsal work and characterization for scene
- Repeat rehearsal; make technical adjustments based on dialogue

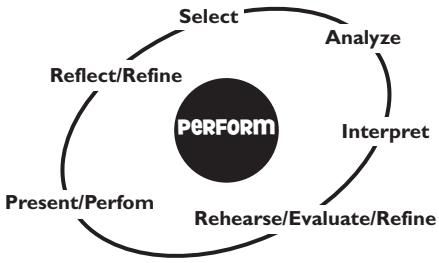
When students **present/perform**, they may:

- Perform chosen scene—incorporating all processes of performing characterization—for a public audience
- Perform scene—incorporating all elements of theater—focusing mainly on the creation of characters with in the framework of chosen scene

When students **reflect/refine**, they may:

- Use selected criteria to evaluate effectiveness of characterization
- Suggest changes in criteria to effectively evaluate future dramatic characterizations
- Identify strengths/weakness in characterizations; suggest refinements to improve future performances
- Respond to questions:
    - Did the audience understand who the characters were?
    - Were the movements and gestures motivated by the subtext appropriate to the character?
    - Did actors project and use a variety of vocal inflections throughout?
    - Did the scene show a logical progression of action through beginning, middle and end?
    - Did the tempo/rhythm of the action establish identifiable mood?

Theater • High School • Perform



Activities

When students **select**, they may:

- Select a scene appropriate for public performance
- Select a scene with:
  - logical progression of action, clear attack and ending point
  - dramatic tension/conflict
- Plan rehearsal schedule (blocking, lines to be memorized, dates set)
- Design working ground, plan for scene environment including exits, entrances, chairs, tables and other set pieces
- Create list of props, set pieces
- Select set of criteria to evaluate the effectiveness of characterization

When students **analyze**, they may:

- Use characterization process to understand and develop character through use of body and voice:
  - observe people in everyday life to generate character development ideas
  - recall and use real-life situations including sensory stimuli (taste, smell, hearing, touching and seeing) to understand and develop character's responses
  - recall and use memories and emotions in specific situations to understand and develop the emotional life of a character
- Develop scene understanding that whatever happens on stage must have purpose; what characters say and do is determined by objectives:
  - develop overall objective as well as individual scene objectives for character (In most drama, an obstacle stands between the character and the attainment of an objective. Characters develop strategy to overcome the obstacle. The strategy consists of a series of actions and beats character uses to gain objective.)
  - analyze scene for units of action, beats. (A scene may contain multiple, small objectives. The distance from the beginning to the end of an objective is considered a beat.)
    - scene objectives should be motivated by overall objective
    - action beats should be clear, separate
- Rehearse scene including following:
  - listen to; respond to other actors
  - use objects to show inner thoughts, feelings
  - develop tempo/rhythm to establish identifiable mood for scene and chosen actions

When students **interpret**, they may:

- Explore specific character traits from selected scene:
  - develop autobiographical information that defines historical and cultural background that influences what character does, thinks, or expresses
  - determine character's background by answering questions with information provided by playwright or from the actor's personal observations, experiences, imagination:
    - What kind of family did I come from?
    - What were my family's socio-political beliefs?
    - How old am I?
    - What do I do for a living? Do I enjoy or dislike the work?

- Am I married?
- How do I treat other characters?

- Explore physical characteristics that define way a character moves
- Explore what the playwright and other characters say about the character's body:
  - How do I walk?
  - Are my gestures large or small? Wide or confined?
  - What are my distinctive facial expressions?
  - If I were animal, which animal would I be?
- Explore voice using questioning method:
  - Do I have a dialect or accent?
  - What is the tempo and rhythm of my words and sentences?
  - How does my voice reveal what I'm thinking or feeling?
- Develop an understanding of subtext (information that is implied but not directly stated by character) make notes in script related to subtext by highlighting text and marking margin when interpretation differs from what is written in script
- Develop understanding of style and genre that reflects the time period in which the play was written with its prevailing culture, theatrical conventions of space and equipment, and the physical manner of the actors: explore dramatic conventions (the use of verse, employment of various theatrical structures, and mask approach to character)
- Experiment with various improvisational techniques that develop multiple aspects of a scene; explore aspects of character, environment, style, emotion, movement and speech

When students **rehearse/evaluate/refine**, they may:

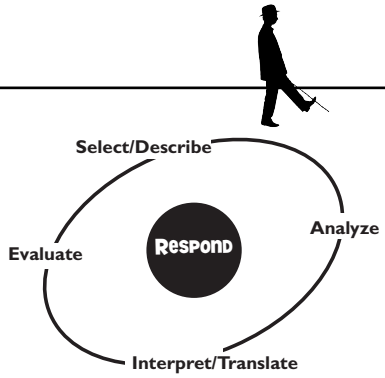
- Rehearse scene including following:
  - listen, respond to one another
  - use objects to show inner thoughts, feelings
  - establish identifiable mood by developing tempo, rhythm for chosen action
- Use selected criteria to evaluate progress toward creating final characterization
- Review, reflect on work done for chosen scene:
  - reflect upon working processes of creating character
  - dialogue with director, other actors in scene about insights, comments, feelings about rehearsal work, characterizations for scene
- Repeat rehearsal; make technical adjustments based on dialogue

When students **present/perform**, they may:

- Perform chosen scene—incorporating all processes of performing characterization—for a public audience
- Perform scene—incorporating all elements of theater—focusing mainly on characterizations within the framework of chosen scene

When students **reflect/refine**, they may:

- Use selected set of criteria to evaluate the effectiveness of characterization
- Suggest changes in criteria to more effectively evaluate future dramatic characterizations
- Identify strengths/weakness in characterizations; suggest refinements to improve future performances
- Respond to questions:
  - Did audience understand who characters were?
  - Were the movements and gestures motivated by the subtext appropriate to the character?
  - Did actors project or use a variety of vocal inflections throughout?
  - Did scene show a logical progression of action through beginning, middle, end?
  - Did tempo/rhythm of action establish identifiable mood?



Theater • High School • Respond

Activities

When students **select/describe**, they may:

- Select dramatic performance to evaluate
- Select and develop criteria to evaluate the effectiveness of performance
- Describe plot including obstacles and objectives that propel play forward as well as the development and outcomes of conflicts
- Describe character (speech, behavior) as plot is revealed to audience
- Consider language, including words playwright uses for expressing thought
- Identify/describe uses of melody, rhythm and flow of theatrical piece including interrelationship of sound and silence throughout drama
- Identify/describe various uses of spectacle (stage design, lighting, other technical elements, visual parts of production)

When students **analyze**, they may:

- Explain motivations of characters as playwright has envisioned them. Identify/examine what:
  - playwright says about characters
  - character says about himself/herself
  - other characters say about character
  - is subtext, implied information about character
- Consider individual scenes to explain how they do/do not support forward movement of play
- Research, identify and explain literary background and historical/cultural context of play
- Research, identify and explain style, genre, and how performance reflects the time period in which play was written with its prevailing culture, and theatrical conventions of space, equipment, and the physical manner of actors

When students **interpret**, they may:

- Articulate themes or "the something the play is about," meaning, point, identifiable issues, actions, and events that help develop or communicate theme/meaning
- Consider actors' approaches to performing their characters and if those approaches support the expression of the play's meaning
- Compare/contrast representational (actors present play as if living real lives) vs. presentational (presents play to audience without concealing theatrical devices), style—how audience witnesses action of play

When students **evaluate**, they may:

- Articulate, support personal decisions about the degree of artistic merit in the work
- Use selected set of criteria to evaluate the effectiveness of performance
- Determine and justify the value or significance of play
- Explore significance of play; compare/contrast with other works, describe historical/cultural significance, style and genre; identify purpose or function of selected play

FOCUS for High School Level

> Directing Characters

Directors imagine and create theatrical production. They need to know how to do everything in theater. They turn the words of script into dramatic action and transform empty space into a theatrical experience.

The focus of the high school directing strand is on a student's learning and using the principles, elements and techniques of play directing in order to communicate with an audience.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

The principles and elements of directing are:

Analysis and Interpretation is the examination of the elements of script so artistic choices can be developed for performance, including:

given circumstances	dramatic action or conflict	dialogue
character	theme	mood and atmosphere

Composition is the rational arrangement of people on stage through the creation of emphasis, including:

body position	planes	stage areas	levels

Picturization is the visual interpretation of the play brought about by the combined use of composition, gesture, hand and set properties for the purpose of bringing to life the dramatic action, including:

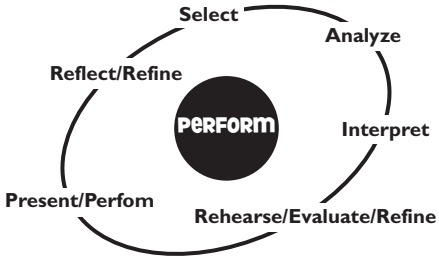
ground plan	gesture	hand properties	set properties

Movement is the stage picture placed in motion, including:

blocking	time	space	rhythm

Improvisation is the technique of communication that allows the actor to find his/her relationship to the play, including:

organic blocking	spontaneity	interpersonal communication
ensemble building	give and take	discovery



Theater • High School • Perform
> Directing Characters

Activities

When students **select**, they may:
- Choose a scene appropriate for public performance that:
  - has a logical progression of action, clear attack, ending point
  - contains dramatic tension, conflict
- Plan rehearsal schedule (blocking, lines to be memorized, dates set)
- Design working ground plan for scene environment including entrances, exits, chairs, tables and other set pieces
- Create list of props, set pieces
- Select of criteria by which directing effectiveness can be evaluated

When students **analyze**, they may:
- Create an understanding of the scene through the process of examining:
  - given circumstances—what information does the playwright give within the play?
  - dialogue—what do the characters say about each other?
  - dramatic action, conflict—what happens in the play?
  - characters—who occupies the play?
  - theme—what is the play about?
  - rhythm—how does the play unravel?
  - mood, atmosphere—how does the play feel?

When students **interpret**, they may:
- Analyze a scene for meaning or character objectives:
  - love
  - forgiveness
  - struggle
- Determine or express mood qualities of scene through composition, picturization, movement, ground plan:
  - apply elements of composition (body position, planes, stage areas, levels)
  - apply elements of picturization (ground plan, gesture, hand properties, set properties)
  - apply elements of movement (blocking, time, space, rhythm)
  - Help actors develop clear intentions through:
  - objective + obstacle = action
  - given circumstances

When students **rehearse/evaluate/refine**, they may:
- Design improvisations that explore/problem solve questions of: environment, character, emotion, physicalization, dramatic action, and relationships
- Concentrate on illustrating dramatic action through composition, picturization, movement, ground plan:
  - read and study scene in detail
  - block scene
  - make adjustments and develop stage business
  - continue improvisations
- Do run-throughs concentrating on rhythm, mood, dialogue

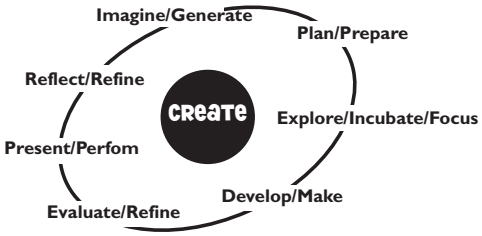
When students **present/perform**, they may:

- Perform a chosen scene for public audience
- Perform a scene incorporating all principles of directing

When students **reflect/refine**, they may:

- Use selected set of criteria to evaluate the effectiveness of a scene
- Identify strengths/weaknesses in scene; suggest refinements to improve future performances
- Respond to questions:
    - Was dramatic action illustrated?
    - Did the scene show a logical progression of action through beginning, middle, end?
    - Was an identifiable mood established?

Theater • High School • Create
> Directing Plays



Activities

When students **imagine/generate**, they may:
- Read numerous plays and select an appropriate scene to direct; consider:
    - Who will my audience be?
    - Is it a scene I can handle?
    - Is the scene worth doing?
    - Will this be a creative experience for all?
- Use improvisations during rehearsal and audition for the purpose of freeing imaginations and generating new ideas

When students **plan/prepare**, they may:
- Design improvisations with the purpose of focusing on particular principles and sparking imagination when considering composition, picturization, movement and ground plan
- Plan a rehearsal schedule
- Create a list of props and set pieces

When students **explore/incubate/focus**, they may:
- Read the play multiple times; analyze to develop a production concept:
    - first reading is to become acquainted with character and theme, and answer questions such as:
        - What is the theme of the play?
        - Does the play speak to audiences of today?
        - Whose play is it? Which character "owns" the play?
    - second reading is to explore dramatic action as developed by characters within play including:
        - Where is the action leading?
        - What is the end result of the action?
        - What strategies do characters use to achieve their goals?
    - third reading is to establish composition, picturization and movement; also note walking, sitting, standing movement by characters and other movements mentioned or implied. Consider required entrances, exits, furniture and props established by playwright. Consider other character business that requires opening doors, windows, cabinets, boxes, etc. and note all activity or items used by characters.
- Consider given circumstances of characters by doing a character analysis to discover individual tastes or preferences of characters who inhabit the world of the play. Respond to:
    - How does playwright describe character?
    - What does character say him/herself?
    - What do other characters say about character?
    - What does character do?
- Develop ground plan. Use research/analysis to focus on environment that the characters inhabit. Consider where and what physical objects exist within space of play; focus design to capture all aspects of visual representation:
    - consider immediate environment–space that is closest to characters (rugs, tables, silverware, chair, etc.)

- consider general environment–space which characters inhabit (classroom, computer lab, library, wood shop)
- large environment—city, country, or planet in or on which characters live (Vinje, Norway, Earth)

- Decide upon the style that best represents communicative values of play:
  - realism or departures from realism (expressionism, surrealism, symbolism, abstraction)
- Decide upon type of stage for scene. Choose from proscenium, thrust, arena, or an experimental space

When students **develop/make**, they may:

- Develop scene using a set of criteria for effective directing
- Analyze scene for units of action, beats:
  - scene objective must be motivated by overall objective
  - action/beats should be clear, separate
- Develop prompt book which includes:
  - blocking
  - delineation of scene/beat changes
  - impressions of characters and action
  - technical elements of sound effects
- Rehearse scene to create mood qualities of scene through composition, picturization, movement, ground plan:
  - apply elements of improvisation (discovery, spontaneity, give-and-take, ensemble building)
  - apply elements of composition including body position, planes, stage areas and levels
  - apply elements of picturization including ground plan, gesture, hand properties and set properties
  - apply elements of movement including blocking, time, space and rhythm

When students **evaluate/refine**, they may:

- Use selected criteria to evaluate progress toward creating final scene
- Review/reflect upon work done on chosen scene
- Reflect upon working processes of directing scene
- Dialogue with other directors regarding insights, comments, beliefs about application of principles, and elements of directing
- Make various technical adjustments based on dialogue

When students **present/perform**, they may:

- Perform a chosen scene for a public audience
- Perform a scene incorporating all principles and elements of directing

When students **reflect/refine**, they may:

- Use selected set of criteria to evaluate effectiveness of scene
- Identify strengths/weaknesses in scene; suggest refinements to improve future performances
- Respond to questions:
  - How was dramatic action illustrated?
  - Were principles and elements of directing employed effectively?
  - Did the scene a show logical progression of action through beginning, middle, end?
  - Was an identifiable mood established?

FOCUS for High School Level

> Stage Design

The scenic designer must work both as an individual and as a critical collaborator in transforming the empty space into a dramatic experience. The designer's challenge is to create the best possible environment for the chosen play. The focus of student learning is on the facets of stage design including design elements and principles and how to use them to generate and create for a theatrical concept.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

The elements and principles of stage design are:

Line is extension of point. It can be straight or curved and move in any direction. Shape is concerned with both the two-dimensional and three-dimensional form. Line is used to enclose space and make shape.

Color is defined by its qualities of value, hue and intensity and its divisions into primary, secondary and tertiary.

Texture is the surface quality of a material or object.

Space is always three-dimensional in theater and designers must always think in three dimensions even when working with two-dimensional mediums.

Balance is the equal distribution of visual weight on each side of the centerline of stage design.

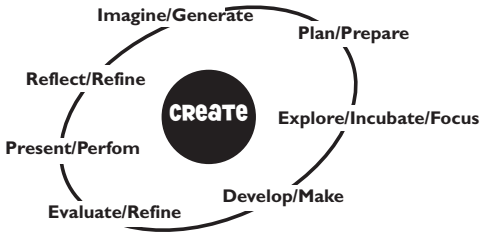
Proportion is the relationship of one part of the design to another—the scale of one element in relation to another.

Emphasis is the focal point—the center or area of interest.

Rhythm is the sense of regularity or recurrence of movement within design.

Unity is when all the elements and principles of design are blended together so as they seem as one.

Theater • High School • Focus
> Stage Design



Activities

When students **imagine/generate**, they may:
- Select/research a play
- Keep notes/outlines of information in a journal
- Research social and artistic history of period of play
- Research historical background of play:
    - read articles of previous productions
    - find photos, sketches, models of previous productions; note how elements and principles of set design were used

When students **plan/prepare**, they may:
- Use research to make decisions defining environment of play including large, general, or immediate
- Decide upon style that best represents/communicates values of selected play (realism or departure from realism—including expressionism, surrealism, symbolism, abstraction)
- Select stage type–proscenium, thrust, arena, experimental–for set design

When students **explore/incubate/focus**, they may:
- Examine play using analysis techniques including multiple reading of play:
- First reading is to become acquainted with character, theme:
    - What is the theme of the play?
    - Does theme symbolize any color, shape, texture?
- Second reading is to establish atmosphere, mood, time, locale and flow of action:
    - Where does the action take place? In what locale?
    - What is the designated time of day?
    - What is the season or month of the year? What is the weather? Warm or cool?
    - Is a holiday involved? Does the set dressing have to do with a specific occasion?
    - In what year or years does the play take place? Can the years be classified by a period of history? What is the span of time? Does the play take place over a period of years, weeks, days, or hours?
    - What is the prevailing emotional tone of the play or scenes within the play? Does the mood symbolize any color, shape, texture?
- Third reading is to establish position of actors and movement. Note walking, sitting and standing movement by characters, as well as other movements mentioned or implied. Note required space for any given movement. Focus on required entrances, exits, furniture, props established by playwright and other character business that requires opening doors, windows or cabinets. Focus on all activity and items used by characters

When students **develop/make**, they may:
- Use skills and imagination to create an appropriate environment for chosen play:
    - use elements of line, shape, color, texture, space
    - use principles of balance, proportion, emphasis, rhythm, unity
- Develop working ground plan of play
    - make 1/4" mechanical drawing of ground plan

- make 1/4" mechanical drawings of front elevation
- create color renderings of set
- make detailed 1/4" presentational model

When students **evaluate/refine**, they may:

- Meet with teacher to review work
- Use checklists/criteria to evaluate work as it progresses
- Refine/adjust according to feedback
- Consider alternative materials for more specific design elements

When students **present/perform**, they may:

- Present finished projects for peer review:
  - show how analysis/research worked into conceptual design including sketches, mechanical drawings, 1/4" presentational model
  - describe elements and principles of design used
  - present brief summary of designed play

When students **reflect/refine**, they may:

- Use selected performance criteria to evaluate the effectiveness of design
- Identify strengths/weaknesses in design choices
- Describe achievement of artistic intent and practicality to stage

Visual Arts

Contents:

- Overview and Definition of Terms
- Primary
- Intermediate
- Middle
- High School

Visual Arts

Overview

People throughout time and of virtually every culture have used imagery to represent or express personal and cultural beliefs and traditions. This intent—to visually communicate a message or idea—distinguishes visual art from other human-made objects. In our culture, the term *visual art* refers to this representation or expression whether the images were created for a particular function or purely as a means of personal expression.

The study of visual arts includes not only what is traditionally defined as the fine arts—drawing, painting and sculpture—but also includes images and objects from the categories of crafts including weaving, ceramics, architecture, graphic design, fashion design, and industrial design.

The components of visual art or any visual image are referred to as elements, and the arrangement of these elements to produce specific effects is generally referred to as the principles of design.

Visual arts in K-12 education are often viewed as an outlet for creativity. A successful, comprehensive visual arts program, however, guides students through the creative process and develops their ability to do creative and critical thinking while creating original, quality art works in a variety of media. A good visual arts program goes beyond merely making art; it emphasizes the understanding of concepts and the demonstration of knowledge and skill to produce art works. A visual vocabulary should be taught and expanded upon from kindergarten to high-school graduation.

The elements and principles of design also provide vocabulary respond to art—describe, analyze, interpret and judge it—as well as to create it.

The study of art from various cultures and historical periods helps students understand how art relates to diverse civilizations. Artwork from different cultures can be used as examples to teach historical and design concepts that students may incorporate in the creation of their own work. A quality visual arts program also asks students to reflect upon and discuss aesthetic questions about the nature of art.

The elements of visual arts are:

Color is the perception of a distinct hue, intensity, or value of an object caused by the absorption of light by the object or the reflection of light off the object.

Hue is the name of color (red, blue, yellow)
Intensity is the degree of brightness or dullness (bright red, dull red)
Value is the lightness or darkness of color (pink is light red, burgundy is dark red)

Line is a continuous path of movement between points on the surface of an object or plane in three-dimensional space. Lines are characterized as being vertical, horizontal, diagonal, curved, straight, jagged or broken.

Shape is the enclosed space on a two-dimensional plane that is defined and determined by the other art elements such as line, color, value and texture (circle, square, triangle).

Form is the three-dimensional counterpart of shape that encloses volume (sphere, cube, pyramid).
Texture is the surface quality or feel (soft, rough, smooth) of actual three-dimensional spaces or implied as an illusion on a flat surface.

Space is the distance or area between, around, above, below or within areas in a work (either two- or three-dimensional).

The principles of design in visual arts are:

Balance is the way the art elements are arranged or distributed in an artwork to create a feeling of stability in the work.

The three types of balance are:

Symmetrical (formal)—equal weight on both sides of vertical, horizontal or diagonal axis

Asymmetrical (informal)—different weight on both sides of vertical, horizontal or diagonal axis

Radial—emanates from the center of a composition (spiral or circular)

Emphasis combines various design elements and other design principles to stress one or more parts of a composition (focal point, center of interest).

Pattern/Repetition uses one or several elements over and over again to create movement, rhythm or harmony in a work.

Rhythm combines repeating and manipulating elements to achieve the look or feel of movement in a work.

Movement combines elements in a manner that will guide the eye of the viewer at particular pace or in a particular direction throughout the composition of the work.

Unity is a quality or arrangement of elements or parts that forms a sense of wholeness or completeness in work.

Variety combines elements and principles to create a diverse range of effects characterized by different visual qualities (contrast).

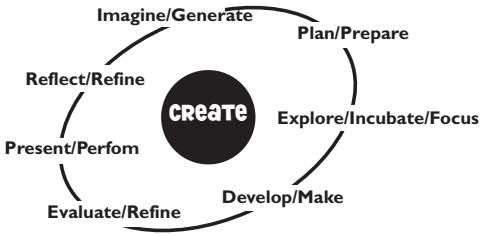
FOCUS for Primary Level

Children generally enter elementary school with a basic curiosity about visual art. They enjoy exploring art materials and techniques, and their art making reflects their personal interests and experiences. Students also enjoy looking at art and other visual images. Students should enter school with a basic art vocabulary such as the names of colors, lines, and simple shapes. They should also be able to identify colors, lines and simple shapes in works of art.

During the primary grades the focus of student learning is developing the skills to use a variety of materials and tools to create art while developing and refining motor skills. Students should have the opportunity to explore, imagine and use various art media while learning the creative process and developing the ability to do creative problem solving. Primary students should develop a visual arts vocabulary—including the elements of art— as they investigate art from around the world and from different times.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Visual Arts • Primary • Create



Activities

When students **imagine/generate**, they may:
- Brainstorm ideas in small groups, journals and sketchbooks:
  - identify interests, favorites, themes
  - list ideas from observation, memory, imagination
  - list ideas inspired by art works, literature, music
- Research sources for ideas including other visual art works, literature and music

When students **plan/prepare**, they may:
- Visualize an idea by drawing sketches
- Practice using tools, techniques, media
- Create rough drafts to apply art elements to practice:
  - drawing lines with a variety of media.
  - mixing color
  - creating textures
  - drawing or cutting shapes

When students **explore/incubate/focus**, they may:
- Share ideas with others
- Make changes to ideas:
  - draw thumbnail sketches showing change
  - confer with teacher/partner about ideas for change
- Look at reproductions that show how one idea can be expressed in many ways; discuss with others
- List possible options to develop idea:
  - identify subject matter related to idea
  - identify art elements related to idea

When students **develop/make**, they may:
- Create work plan
  - write goals for artwork
  - draw timeline for completing artwork
- Create work of art
  - use variety tools, materials
  - use media, elements necessary to express idea
  - make changes to better express idea

When students **evaluate/refine**, they may:
- Discuss with partner/teacher:
  - criteria for creation of artwork
  - use of art elements
  - media techniques used in creation
  - style of creation
  - subject of work

- Gather peer/teacher input concerning artwork
- Identify most successful parts of artwork:
    - elements
    - techniques
    - subject matter

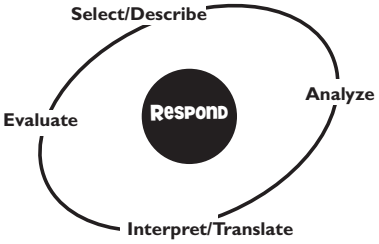
When students **present/perform**, they may:

- Share completed artwork with group
- Create an artist statement about art including intent, elements used and subject matter
- Display signed artwork with credit line including name, size of piece, date completed and medium used

When students **reflect/refine**, they may:

- Discuss similarities, differences between their own art and:
    - other students' art
    - work of other artists
    - art from diverse cultures
    - art from different times
- Name and describe in a process journal art elements found in work including:
    - line (straight, curved, wiggly, etc.)
    - color (primary, secondary, etc.)
    - shape (organic, geometric, etc.)
    - texture (rough, smooth, etc.)
    - explain idea of work in class or small group presentation

Visual Arts • Primary • Respond



Activities

When students **select/describe**, they may:

- Identify what subject matter and artist's intent is seen in artwork
- Name and identify art elements found:
  - identify lines by drawing them in sketchbook
  - mix paint to match colors in artwork
  - identify and draw shapes or forms in sketchbook
  - create texture rubs similar to textures found in work of art
  - explain how artist developed illusion of space
- Search for a specific art element in a work of art

When students **analyze**, they may:

- Discuss how art elements are incorporated in their own and other students' artwork
- Determine how art elements are incorporated in artwork of various artists from various cultures
- Compare use of art elements in art of different styles

When students **interpret/translate**, they may:

- Answer questions about selected artwork including artist's name, title and subject matter
- Discuss artwork's qualities with teacher/partner:
  - mood or feeling of artwork
  - whether work is realistic or abstract
- Sort pictures, postcards of famous paintings, sculptures, other artworks:
  - by subject matter
  - by style

When students **evaluate**, they may:

- Compare/contrast art with:
  - same subject, different styles
  - those of similar style
  - other work from the same artist
- Give reasons why artwork might be considered "good"

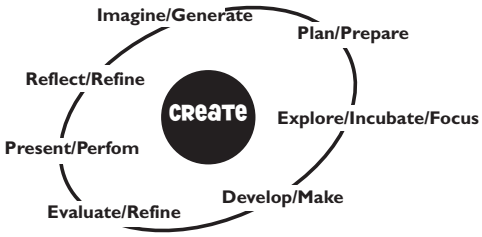
FOCUS for Intermediate Level

Students entering the intermediate grades should understand the creative process and have basic skills in creative problem solving. They should also have knowledge of various media and the basic skills to use them to create art that expresses personal interests and experiences. Students should understand the concepts of historical time periods and diverse cultures in reference to visual art. They should also enter the intermediate grades with the ability to describe visual art and other images using visual art vocabulary.

The focus of student learning at the intermediate level is on the development of skills to analyze artistic choices and the ability to form generalizations about art. Students focus on the skills of planning and refining their artwork and explaining their ideas and choices during the creative process. This includes knowledge of various media and their effects as well as solving more complex visual problems using the elements and principles of visual art. Intermediate students expand their visual arts vocabulary while viewing, discussing and comparing art from various cultures, times and styles to develop knowledge of visual arts in various cultural and historical contexts.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Visual Arts • Intermediate • Create



Activities

When students **imagine/generate**, they may brainstorm/list ideas based on:
- Personal interest, favorites, events
- Natural, manmade environment
- Theme, topic
- Ideas inspired by viewing works of others including specific artists, diverse cultures and different styles

When students **plan/prepare**, they may:
- Show a variety of ideas through sketches
- Practice using media and techniques:
    - experiment with color mixing
    - explore dry brush for textural qualities
    - experiment blending colors with paint to show depth
- Practice applying art elements/principles:
    - visual thinking in sketchbook
    - color cartoon
    - compositional sketches
- Gather resources related to idea:
    - explore ideas in art books
    - investigate art prints related to an idea
    - investigate using the Internet

When students **explore/incubate/focus**, they may:
- Share ideas about potential artwork in small groups/with teacher
- Select ideas which relate to criteria for creation of artwork
- Research various sources to help develop ideas using museum sites on the Internet, books, magazines, or primary sources
- Explore multiple ways to express the same intent; create multiple sketches that demonstrate a change in:
    - area of emphasis
    - point of view
    - elements/principles of design
- Make various sketches which show the same intent
- Make choices related to intent, subject matter, art elements, principles, media

When students **develop/make**, they may:
- Use a variety of tools and materials
- Use media techniques appropriate to idea and criteria for creation
- Incorporate art elements and principles appropriate to criteria for creation
- Make changes or additions based on teacher/peer input
- Allow changes to happen during creative process

When students **evaluate/refine**, they may:

- Gather feedback about finished artwork from other students, teacher, artists in community
- Discuss, write about artwork as it relates to criteria for creation and intent

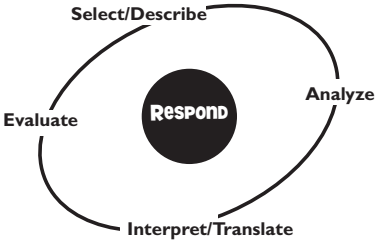
When students **present/perform**, they may:

- Share/explain completed artwork with others
- Talk about artwork in terms of subject matter, art elements, principles, and intent
- Share personal view of art in oral presentation or written artist statement
- Discuss ways of exhibiting finished artwork
- Exhibit artwork with that of other students

When students **reflect/refine**, they may:

- Discuss, write about:
    - similarities/differences between their own and other students' artwork
    - strengths of artwork
    - areas of improvement
    - intent of artwork
- Compare their artwork to that of other artists, cultures, styles
- Describe art elements and principles found in their artwork

Visual Arts • Intermediate • Respond



Activities

When students **select/describe**, they may:
- Describe art elements and principles of design in artwork
- Identify tools and media of artwork
- Describe variations of art element in artwork
- Identify the category of the subject matter (portrait, still life)

When students **analyze**, they may:
- Examine how art principles are incorporated in artwork
- Speculate how media was used to achieve certain effects
- Identify principles of design evident in artwork
- Identify expressive qualities of artwork (mood, feelings)
- Examine how art elements, principles of design and media technique affect expressive qualities of artwork

When students **interpret/translate**, they may:
- Answer questions concerning meaning of artwork
- Consider meaning of artwork
- Explain theme of artwork

When students **evaluate**, they may:
- Justify how artwork may fit into a particular style
- Compare to other artwork of similar style and culture
- Contrast to artwork by different artists, styles and cultures
- Explain why artwork might be judged successful or not, support with examples
- Justify why someone should view the exhibit

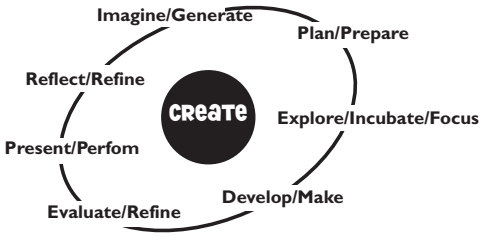
FOCUS for Middle Level

Students entering the middle level should possess the skills to explain artistic choices and to form generalizations about art. Students should be able to plan and refine their artwork and describe their ideas and choices during the creative process. They should also have knowledge of various media and their effects and be able to use the elements and principles of visual arts to solve more complex visual problems. In addition, students entering the middle level should have knowledge of the cultural and historical contexts of visual arts and the vocabulary to discuss and compare art from various cultures, times and styles.

One focus of student learning at the middle level is on developing skills in refining artistic choices to communicate artistic intent and meet specific criteria. Students should develop skills with various media to create specific effects related to the artistic intent and criteria. Included in this focus is the understanding of the elements of visual arts and principles of design in terms of their effects on the expressive qualities of their own and others' artwork. While studying the artwork of others, students should focus on analyzing, interpreting and evaluating works of art from other cultures, historical periods, and styles with emphasis on the social context.

NOTE: Students may do one or more of the activities listed. This is a sample list only; teachers may wish to create other student-centered activities.

Visual Arts • Middle • Create



Activities

When students **imagine/generate**, they may:
- Brainstorm ideas with others
- Examine personal feelings and opinions towards stimuli
- Examine messages that are important to intended audience in terms of cultural, social, historical and emotional messages

When students **plan/prepare**, they may:
- Use sketchbook, process journal, or learning log to:
  - keep notes
  - draw numerous sketches
  - write ideas
- Confer with teacher about materials, tools, subject, composition and intent
- Distill and record pertinent information from resources such as the Internet, library, museums or other people.
- They may track information or plan project by:
  - sketching/journaling information
  - tape recording information

When students **explore/incubate/focus**, they may:
- Meet in peer groups to:
  - discuss how ideas were developed
  - explore possibilities suggested by others
  - narrow ideas to a single focus
- Confer with teacher to:
  - select idea/subject
  - narrow elements and principles of design to meet creation criteria
  - narrow ideas to a single focus
- Research and compare ideas to art which has a similar purpose, style, or media

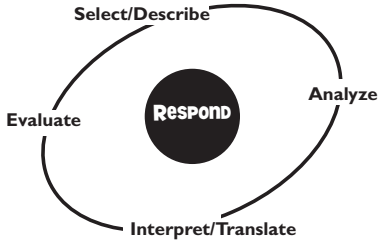
When students **develop/make**, they may:
- Create artwork
  - choose tools and materials
  - apply media and techniques
  - use elements and apply principles of design
  - change artwork to more effectively show intent

When students **evaluate/refine**, they may:
- Evaluate artwork based on:
  - criterion established for creation
  - elements and principles of design
  - intended purpose and artistic choices
- Use peer/teacher critiques for additional input
- Make artistic changes based on self-evaluation, established criteria for creation, or peer/teacher critiques

- Answer questions about purpose of artwork including reason and purpose of communication (personal expression, persuasion, cultural message)

When students **present/perform**, they may:
- Create a portfolio of work
- Develop a presentation for peers
- Hang an exhibition of artwork

When students **reflect/refine**, they may:
- Write an artist's statement including:
    - influence on piece
    - intent of piece
    - focus for next artwork
    - process of creation
- Write a review of an art show focusing on their work in exhibition
    - explain if artwork accomplished intent
    - determine if elements/principles of design employed helped convey intent
    - explain how the media selected supports purpose
    - explain/write reflection on what changes they would make to artwork if they could



Visual Arts • Middle • Respond

Activities

When students **select/describe**, they may:

- Choose artwork and:
  - identify technical skills, qualities of tools and media used to create it
  - describe elements/principles used
  - describe style of artwork

When students **analyze**, they may:

- Investigate artist and find information about:
  - possible influences on artist
  - personal beliefs of artist
  - cultural/social background of artist
- Investigate artwork:
  - consider/review other works by same artist
  - research historical time period of piece
  - identify what other artists were creating at that time
  - explain how elements and principles of design were used to communicate meaning

When students **interpret/translate**, they may:

- Identify context through which meaning of artwork is examined (theme, culture, time period)
- Discuss specific characteristics or features of artwork and how those characteristics imply particular meanings
- Use information collected to determine meaning of artwork; create interpretation
- Identify aesthetic lens (formal, functional, expressive, imitational) of artwork

When students **evaluate**, they may:

- React to peer's work of art:
  - interview peer to gather information about purpose, intent of work, and artistic choices to achieve purpose/intent
  - discuss success of intended purpose, intent
- Defend a piece of art:
  - justify (with references to criteria for judging) work itself and other artwork of similar style, time period and cultural background
  - support judgments based on analysis/interpretation

FOCUS for High School Level

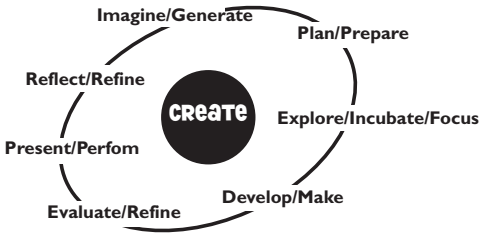
Students entering the high school level should have the ability to refine their artistic choices to communicate artistic intent and meet specific criteria. They should also possess a skill level with various media that allows them to create specific effects related to the artistic intent and criteria. In addition, they should understand the effects of the elements of visual arts and principles of design in terms of expressive qualities, both in creating their own art and in the study of the artwork of others. They should be able to analyze, interpret and evaluate works of art from different cultures, historical periods, and styles with consideration of the social context.

The focus of student learning during high school is on developing an understanding of general aesthetic principles and the historical development of artistic ideas. Included in this focus is the development of the student's abilities to compare and contrast their artistic ideas and creations with the work of other artists.

Student creations at this level involve more demanding media and address more complex visual problems. While studying how art relates to the people of various cultures and time periods, student learning should focus on specific styles and artists as well as art history concepts.

NOTE: Students may do one or more of the activities listed. This is sample list only; teachers may wish to create other student-centered activities.

Visual Arts • High School • Create



Activities

When students **imagine/generate**, they may:
- Develop a sketchbook or process journal:
  - list possible responses to stimuli such as social issues, cultural events, current events, emotional issues, personal happenings, feelings, other artists, media and artwork
  - use one or more processes such as mapping or clustering to initiate an idea or focus
  - discuss, describe, or sketch messages that are important to student
- Research artists, styles and techniques to develop ideas

When students **plan/prepare**, they may:
- Create preliminary sketches that demonstrate:
  - research information from a variety of sources used to develop idea
  - consideration was given to various art forms, media and techniques
  - consideration of effects of elements/principles of design as they relate to idea
- Develop work plan including timeline and steps for project completion

When students **explore/incubate/focus**, they may:
- Present ideas to teacher, peers
- Research related to intent:
  - media experimentation
- Internet searches, museum and gallery resources, books, other printed materials
  - skill, technical development
- Select an art form appropriate for the idea
- Examine existing art works created in the selected form
- Determine effects of elements/principles of design:
  - create small preliminary sketches or paintings of composition
  - create small models representing the finished product

When students **develop/make**, they may:
- Use a variety of tools, media, and techniques to achieve intent
- Make changes in original idea/intent during process of creation
- Take notes for artist statement
- Confer with peers individually or in small groups

When students **evaluate/refine**, they may:
- Evaluate artwork in reference to statement of purpose, technical skills, choice of media, use of elements and principles of design
- Use peer/teacher critiques for feedback and suggestions
- Make artistic changes based on self-evaluation, suggestions, and formal critiques from others

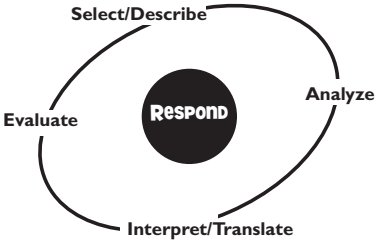
When students **present/perform**, they may:
- Communicate intent through artist's statement:
  - written statement displayed with artwork
  - orally presented during critique

- Prepare artwork for display by making choices that complement visual qualities of artwork:
    - mat color, size, shape
    - frame size, weight, material, color
    - title card
    - artist's statement
- Present artwork to audience through public display. Location, venue could be:
    - school, classroom, community site
    - one-person exhibit, part of a student show

When students **reflect/refine**, they may:

- Explain intent of work and how it was achieved; considering:
    - use of art elements and principles of design
    - media, style, and techniques
- Consider changes in the piece if pursued in additional artwork including:
    - subject matter
    - style
    - materials, media
    - technique
- Write a reflective piece explaining how artwork/experience might affect future work

Visual Arts • High School • Respond



Activities

When students **select/describe**, they may:
- Select artwork created by self/others based on a variety of styles, cultures or time periods
- Discuss selection criteria considering media, size, and subject matter
- Describe elements/principles of design in artwork
- Describe media and style of piece

When students **analyze**, they may:
- Investigate artist's cultural and social background
- Compare style and structure of other artworks by same or different artists
- Find information about artwork including:
    - historical time period
    - influences on artist
    - what other artists were creating at the time
- Discuss meaning/intent by:
    - examining how they are communicated to viewer
    - examining how they reflect the artist's personal beliefs and style

When students **interpret/translate**, they may:
- Consider meaning of artwork through various aesthetic lenses (imitational, expressive, formal, functional)
- Explain context through which meaning of artwork is examined (thematic, historical, cultural)
- Consider specific characteristics or features of work and how those characteristics imply a particular meaning
- Tie contextual information to observable qualities of work
- Explain interpretation of work by examining description and analysis information

When students **evaluate**, they may:
- Make judgments about whether purpose was achieved
- Reflect on artist's choices to achieve purpose/intent
- Support judgments (with references to established criteria)
- Support judgments (with references to work from other historical and cultural perspectives)
- Respond to aesthetics of artwork:
    - reflect on documented aesthetic responses of others to artwork
    - justify personal aesthetic response to artwork
- Present analysis, interpretation and evaluation of artwork to audience

Sources that are preceded by the ✔ symbol are available to all Minnesota residents through the Perpich Center for Arts Education Library, 6125 Olson Memorial Highway, Golden Valley, MN, 55422. 763-591-4741.

✔ Chapman, Laura. 1992. *Art: Images and Ideas*. Worcester, MA: Davis Publications.

✔ Mittler, Gene A. 1999. *Understanding Art*. New York: Glencoe McGraw-Hill.

✔ Morris, William, editor. 1991. *The American Heritage Dictionary*. Boston, MA: Houghton Mifflin.

Key Student Understandings

An Overview of Learning Goals for a K-12 Arts Program

Key Student Understandings are described in only two areas: Create/Perform and Respond. The Key Student Understandings were developed to provide an overview of the learning goals for a K-12 arts program. Although they are similar to the strategies described in the section "Large Processes," the Key Student Understandings provide a summary of expectations which may not be as useful for designing instruction and assessment. For curriculum and instructional strategies in specific arts areas see the section, The Large Processes, within this document.

The descriptions of both Create/Perform and Respond identify knowledge and skills common to all arts areas—dance, literary arts, media arts, music, theater and visual arts—and are delineated by art area only when necessary for clarity. The descriptions are offered as examples and not to be definitive or exhaustive.

Curriculum specialists, administrators, and parent/teacher groups will find the Key Student Understandings helpful in reviewing the total arts program within a school or district.

Each area, Create/Perform and Respond, has four key understandings which describe what students should be able to know and do. The description for each understanding provides examples for the primary, intermediate, middle and high school levels.

The **Key Student Understandings for Create/Perform** include:

- Understand and apply selected artistic process: create or perform
- Understand and use the components of the art form such as elements, principles, vocabulary, structures, styles and historical, cultural or social background
- Develop the technical skills of the art form
- Make choices based on artistic intention

The **Key Student Understandings for Respond** include:

- Understand and apply the artistic process: respond
- Understand the components of the art area such as elements, principles, vocabulary, structures, and styles, and see connections among arts areas or to other disciplines
- Understand the historical, cultural or social context of a work of art
- Use criteria to evaluate works of art

Four Key Student Understandings in Create and Perform for Dance, Literature, Media, Music, Theater, and Visual Arts:

- **Understand and apply selected artistic process: create or perform**
- **Understand and use the components of the art form such as elements, principles, vocabulary, structures, styles and historical, cultural or social background**
- **Develop the technical skills of the art form**
- **Make choices based on artistic intention**

These four key student understandings constitute learning goals for a K-12 arts program. They describe what students should know and be able to do when creating or performing a work of art in one of the specific arts areas. They are not meant to proscribe curriculum, instruction or assessment strategies. The explanation of each of the four key understandings that follows describes the knowledge and skills common to all the arts areas and is delineated by art area only when necessary to provide specific information about a particular arts area.

Four Key Student Understandings

1. Understand and apply the artistic process: create or perform

At the **Primary** level, students will:

- Create
  - Imagine/generate by brainstorming or using prompts
  - Plan/prepare by gathering materials
  - Explore/incubate/focus by expanding ideas or creating variations
  - Develop/make creative expressions to communicate ideas, personal experiences or feelings
  - Evaluate/refine by answering a series of teacher- or student-generated questions or using selected criteria
  - Present/perform for another student, group of students or parents in classroom or whole school setting
  - Reflect/refine using a variety of modes including drawing, talking, writing or moving in response to artistic expressions
- Perform
  - Select by choosing from a teacher- or student-generated list or library of works that includes a variety of sources from diverse cultures
  - Analyze by identifying elements
  - Interpret by explaining emotional or expressive context for the work
  - Rehearse/evaluate/refine by practicing performance skills, techniques and behaviors
  - Present/perform the selected work for another student, group of students or parents
  - Reflect/refine by viewing a videotape of the performance and discussing strengths and weakness of the performance using vocabulary of the art form

At the **Intermediate** level, students will:

- Create
  - Imagine/generate by responding to stories, videos, or music
  - Plan/prepare by reviewing elements or principles
  - Explore/incubate/focus by experimenting with different styles, techniques or structures
  - Develop/make artistic expressions using the elements and techniques of the art form
  - Evaluate/refine using teacher or peer feed-back
  - Present/perform to a variety of audiences in the school community
  - Reflect/refine by responding to a series of teacher- or student-generated questions about the artistic expression and experience
- Perform
  - Select based on audience and venue by choosing from a library of works that includes a variety of sources from diverse cultures
  - Analyze by identifying subject matter or theme
  - Interpret by considering artistic intention and choices that convey that intention
  - Rehearse/evaluate/refine by making adjustments to performance based on feed-back from teacher or peers
  - Present/perform for the school community or parents
  - Reflect/refine using performance criteria to discuss strengths and weakness of the performance

1. Understand and apply the artistic process: create or perform

At the **Middle** level, students will:

- Create
  - Imagine/generate by modifying existing art or using sensory memory to generate new ideas
  - Plan/prepare by selecting a focus or theme
  - Explore/incubate/focus by varying elements or using a variety of techniques
  - Develop/make using the components of the art form in a variety of contexts
  - Evaluate/refine using peer or self evaluation
  - Present/perform for the school or community at large in a variety of formal or informal formats
  - Reflect/refine by using a checklist or rubric
- Perform
  - Select for a specific audience, venue and purpose
  - Analyze by determining origin of work, structure, and variations in theme or how elements are used in specific sections of the work
  - Interpret by improvising or creating variations of the original work to reflect personal expression
  - Rehearse/evaluate/refine by creating rehearsal plan and revising performance based on feedback
  - Present/perform in a variety of contexts
  - Reflect/refine by suggesting changes to improve performance

At the **High School** level, students will:

- Create
  - Imagine/generate by keeping a journal or improvising
  - Plan/prepare developing or selecting criteria for completed work or creating a timeline to finish work
  - Explore/incubate/focus by refining choices or brainstorming additional material
  - Develop/make a single, complex work or multiple works in a selected art form
  - Evaluate/refine by using specific criteria for technical aspects of work
  - Present/perform for a variety of audiences in a variety of formats
  - Reflect/refine by seeking feedback from a variety of sources or making suggestions for improving future work
- Perform
  - Select based on established criteria for a specific audience, venue and purpose based on skill of performers
  - Analyze by examining technical and expressive elements of the work or researching historical and cultural specifics of the work
  - Interpret comparing various other interpretations of the work and developing a personal response or interpretation
  - Rehearse/evaluate/refine using video or audio tapes to revise performance or seek feedback from professional artists
  - Present/perform a single, complex work or multiple works
  - Reflect/refine using multiple sources of critique and feedback

2. Understand and use the components of the art form such as elements, principles, vocabulary, structures, styles and historical, cultural or social background

At the **Primary** level, students will:

- Know and use the elements of dance including body, action, space, time and energy
- Know and use the elements of music including melody, rhythm, harmony, dynamics, tone color, texture and form
- Know and use the elements of theater including plot, theme, character, language, sound and spectacle
- Know and use the elements of visual arts including color, line, shape, form, texture and space
- Know the characteristics of art from a variety of cultures and historical times

At the **Intermediate** level, students will:

- Know and use the elements and vocabulary of dance, music, theater and visual arts
- Know how the elements of one art area are similar to and different from the elements of other arts areas
- Know the cultural and historical forms or traditions of the various art areas
- Know and use the principle of dance choreography including, for example, repetition, pattern, and unity
- Know and use the forms of theater including, for example, tragedy, comedy, farce and melodrama
- Know and use the principles of visual arts including, for example, repetition, contrast, and balance

At the **Middle** level, students will:

- Know how additional components other than elements, principles and forms of an art form convey meaning. For example:
  - The tap, ballet and modern styles of dance and choreographic structures such as theme and variation
  - The blues, jazz and opera styles of music and structures such as ABA
  - The romantic and classical styles of theater and structures such as chronological and non-linear
  - The abstract and impressionist styles and structures such as 2-D and 3-D
- Know the connection between a work of art and its purpose, and its cultural and historical contexts
- Know how the principles and vocabulary of one art area are similar to and different from the other arts areas
- Communicate a personal response to a work of art using the elements, vocabulary and components of the art form

At the **High School** level, students will:

- Know how a synthesis of the components including elements, principles, structures, styles and vocabulary of a selected art form such as dance, literature, media arts, music, theater or visual arts are used to define that specific art form
- Know the similarities and differences among the structures or forms and styles within a selected art form
- Analyze and interpret a work of art through its historical, cultural or social context
- Support personal responses to works of art using the components of the art form
- Apply and integrate the components of an art form in authentically complex ways to create or perform works of art in a selected art area
- Understand connections between the arts and other disciplines outside the arts, for example, mathematics, science or history

3. Develop the technical skills of the art form

At the **Primary** level, students will:

- Practice basic skills. For example:
  - In dance, use basic movement
  - In music, sing and play classroom instruments
  - In music, read and write music using a system of notation
  - In theater, use movement, sound and language to create images and express ideas
  - In theater, communicate a story and character using voice, movement, costume and props
  - In visual arts, use the tools and techniques of different mediums

At the **Intermediate** level, students will:

- Practice technical skills. For example:
  - In dance, perform characteristic movements in styles from various forms or traditions
  - In dance, create movement sequences with or without music
  - In music, sing or play traditional instruments
  - In music, perform rhythmic, melodic and harmonic patterns on classroom instruments
  - In theater, create a character using movement, voice, costume and props
  - In theater, create dramatic performances by interpreting and adapting the plot, characters, and language of an existing piece of literature
  - In visual arts, use skills and techniques in various mediums to express specific artistic ideas

At the **Middle** level, students will:

- Improve technical skills. For example:
  - In dance, develop locomotor and non-locomotor movement skills
  - In dance, develop improvisation skills
  - In music, develop skills in singing and playing instruments
  - In music, use improvisation and composition skills
  - In theater, use improvisation to generate ideas for creating and performing
  - In theater, develop technical skills of scenery and prop design
  - In visual arts, develop technical skills of selecting and using tools and techniques of various mediums

At the **High School** level, students will:

- Refine technical skills. For example:
  - In creative writing, refine skills such as focus, structure and organization
  - In dance, refine skills such as alignment, loco-motor and non-loco-motor movement
  - In media arts, refine skills such as selection and use of tools in the various mediums
  - In music, refine skills in singing or playing instruments
  - In music, refine skills in improvisation and composition
  - In theater, refine skills in improvisation
  - In theater, refine skills in scenery, costume and prop design
  - In visual arts, refine skills such as technique and selection of and use of tools

4. Make choices based on artistic intention

At the **Primary** level, students will:

- In creative writing, choose a text to imitate based on intention, interest or purpose
- In dance, choose and sequence movements and body shapes to express an idea, personal experience or feeling
- In media arts, decide on a genre based on intention of a project
- In music, choose a rhythmic or melodic pattern to express a feeling, idea or image
- In theater, select an animal, shape or object to develop into a character for a dramatic performance
- In theater, choose a folktale, story or event to adapt into a dramatic performance
- In visual arts, make changes to better express the intention in a work

At the **Intermediate** level, students will:

- In creative writing, select "show me" words to create an image
- In dance, vary speeds, levels, directions and dynamics to enhance movement ideas or create variations on a theme
- In media arts, choose tools needed to produce the visual intention of a project
- In music, create sounds to express a chosen mood or theme
- In a dramatic production, select gestures and body movements to convey the feelings, thoughts and physicality of a character
- In visual arts, create a variety of sketches to develop an idea for a work and select one idea for further development
- In visual arts, select tools and materials for a work based on intention

At the **Middle** level, students will:

- In creative writing, establish and clarify purpose and audience
- In dance, modify, improvise and/or create original movements based on the focus, concept or idea
- In media arts, manipulate organizing elements to achieve desired effects and intention in a project
- In music, select mood for a composition or improvisation based on intention
- In music, develop expressive quality by varying use of the elements
- In a complex, dramatic production, select and use criteria to evaluate the effectiveness of each scene based on the intention
- In a complex, dramatic production, use improvisation to develop aspects of the scene and convey the intended character, environment and emotional context
- In visual arts, make choices to narrow idea for a work to a single focus based on selected message or intention

At the **High School** level, students will:

- In creative writing, select or develop expectations to guide exploration, focus and development of text and intention
- In dance, select or develop and list criteria for a completed work and apply to creation and performance
- In media arts, determine technical aspects to convey artistic intention
- In music, explore and select expressive qualities for work that preserve or enhance the effect or intention of the original piece
- In music, select and combine expressions from different historical or cultural traditions and styles to create unusual and different effects
- In theater, develop a dramatic scene by selecting a logical progression of action, a clear attack, and an ending point
- In theater, design a working ground plan including entrances and exits and set pieces for scene environment based on dramatic tension or conflict

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4. Make choices based on artistic intention

- In visual arts, that show consideration was given to various forms, media and techniques to develop an idea for a work
- In visual arts, make changes in original idea or intention during the process of creation of a work

Four Key Student Understandings in Analysis and Interpretation for Dance, Literature, Media, Music, Theater, and Visual Arts:

- **Understand and apply the artistic process: respond**
- **Understand the components of the art area such as elements, principles, vocabulary, structures, and styles, and see connections among arts areas or to other disciplines**
- **Understand the historical, cultural or social context of a work of art**
- **Use criteria to evaluate works of art**

These four key student understandings constitute learning goals for a K-12 arts program. They describe what students should know and be able to do when responding to a work of art in one of the specific arts areas. They are not meant to proscribe curriculum, instruction or assessment strategies. The explanation of each of the four key understandings that follows describes the knowledge and skills common to all the art areas and is delineated by art area only when necessary to provide specific information about a particular arts area.

Four Key Student Understandings

1. Understand and apply the artistic process: respond

At the **Primary** level, students will:

- Select/describe, for example, by choosing a work to evaluate from a teacher- or student-generated list or library of art works
- Analyze, for example, by identifying the arts area elements in a selected work of art
- Interpret/translate, for example, by explaining how the elements were used to communicate a specific theme, idea or mood
- Evaluate, for example, by answering a series of teacher- or student-generated questions about the art work

At the **Intermediate** level, students will:

- Select/describe, for example, by choosing or assembling criteria for evaluating a work of art
- Analyze, for example, comparing the elements of two different works of art in the same arts area
- Interpret/translate, for example, by considering specific artistic choices the artist made to create the meaning or message in a work of art
- Evaluate, for example, by using selected criteria to judge a work of art

At the **Middle** level, students will:

- Select/describe, for example, by choosing a work of art to evaluate based on criteria
- Analyze, for example, by examining the relationships among the elements and structures or forms of an art work
- Interpret/translate, for example, by creating extensions in the same arts area or interpretations in a different arts area that maintain the mood, feeling, idea or theme of a specific work of art
- Evaluate, for example, by developing a personal response and supporting it with observations about how the components of the arts area were used in a work of art

At the **High School** level, students will:

- Select/describe, for example, by choosing different sets of criteria to apply to a variety of art works
- Analyze, for example, by comparing and contrasting specific parts of related works of art
- Interpret/translate, for example, by explaining how the artistic components of the art work created a unified, artistic whole
- Evaluate, for example, by viewing a work of art through a critical lens such as biographical, feminist, or psychoanalytical

2. Understand the components of the art area such as elements, principles, vocabulary, structures, and styles, and see connections among arts areas or to other disciplines

At the **Primary** level, students will:

- Know and identify the elements of the arts areas. For example:
  - Dance elements including body, action, space, time and energy
  - Music elements including melody, rhythm, harmony, dynamics, tone color, texture and form
  - Theater elements including plot, theme, character, language, sound and spectacle
  - Visual arts elements including color, line, shape, form, texture and space

At the **Intermediate** level, students will:

- Know, identify, and apply the elements, principles, forms and vocabulary of the arts areas. For example:
  - Choreography principles such as repetition, pattern, and unity
  - Music vocabulary such as musical notation and time signature
  - Theater forms such as tragedy, comedy, farce, and melodrama
  - Visual arts principles such as repetition, contrast, and balance
- Know and understand how the elements of one arts area are similar to and different from the elements of the other arts areas

At the **Middle** level, students will:

- Understand and explain how additional components such as style and structure are used to convey meaning. For example:
  - In dance, the tap, ballet and modern styles and choreographic structures such as theme and variation
  - In music, the blues, jazz and opera styles and structures such as ABA
  - In theater, the romantic and classical styles and structures such as chronological and non-linear
  - In visual arts, the abstract and impressionist styles and structures such as two and three dimensional
- Understand and explain how principles and vocabulary of one arts area are similar to and different from the other arts areas

At the **High School** level, students will:

- Understand and explain how a synthesis of elements and all other components define a work of art in an arts area. For example:
  - In dance, how a synthesis of the elements; principles of choreography; choreographic structures such as theme and variation; styles; and technical skills such as alignment, locomotor, and non-locomotor movement define a specific work
  - In literature, how a synthesis of the elements such as plot, character, setting, imagery, theme, point of view, and conflict; principles such as balance and repetition; word choice; structural forms such as short story, novella, and prose poem; styles such classical, romantic, and gothic; and technical skills such as organization and focus define a specific work
  - In media arts, how a synthesis of the elements such as image, sound, space, time, motion, and sequence; the principles such as repetition, unity, and contrast; vocabulary;

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2. Understand the components of the art area such as elements, principles, vocabulary, structures, and styles, and see connections among arts areas or to other disciplines

structures such as chronological and spatial; styles such as documentary, narrative, and abstract; and technical skills such as selection and use of tools and medium define a specific work

- In music, how a synthesis of the elements, vocabulary, styles, structures, and technical skills such as singing or playing instruments define a composition, interpretation or performance
- In theater, how a synthesis of the elements, forms, vocabulary, styles, structures such as chronological and non-linear, and technical skills such as scenery and prop design define a performance
- In visual art, how a synthesis of the elements, principles, vocabulary, styles, and technical skills such as selecting and using tools and techniques of the medium define a specific work

- Make connections between a work of art and other disciplines outside the arts, for example, mathematics, science or history

3. Understand the historical, cultural or social context of a work of art

At the **Primary** level, students will:

- Identify the characteristics of works of arts from a variety of cultures
- Identify the characteristics of works of arts from a variety of historic times

At the **Intermediate** level, students will:

- Identify the cultural or historical forms of the arts area
- Identify the cultural or historical traditions of the arts area

At the **Middle** level, students will:

- Explain the connections between a work of art and its purpose
- Explain the connections between a work of art and its cultural context
- Explain the connections between a work of art and its historical context

At the **High School** level, students will:

- Analyze and interpret a work of art through its historical context
- Analyze and interpret a work of art through its cultural context
- Analyze and interpret a work of art through its social context

4. Use criteria to evaluate works of art

At the **Primary** level, students will:

- Explain a personal response to a work of art and support it with examples from the work of art
- Select criteria from a teacher- or student-generated list and use criteria to evaluate a work of art
- Judge the appeal of a work of art for its intended audience

At the **Intermediate** level, students will:

- Describe a personal response to a work of art using the vocabulary of the arts area
- Select multiple criteria and use them to evaluate a work of art
- Consider the significance of the historical or cultural traditions in the work of art

At the **Middle** level, students will:

- Explain how the artist's choices created meaning in the work of art
- Communicate a personal response to performance of original works or interpretations and performances of existing works of arts using the components of the arts area
- Develop a set of criteria and use it to evaluate a work of art
- Explain how the audience, occasion or purpose affected the creation or performance of an original work of art or interpretation of an existing work of art

At the **High School** level, students will:

- Explain how the selection of criteria affects the criticism of a creation or performance of an original work of art or interpretation of an existing work of art
- Articulate informed evaluations of works of art using criteria selected or developed specifically for each individual work
- Justify and support response to a work of art by interpreting and analyzing the content and the context
- Evaluate the significance or importance of a work of art by placing it in an historical perspective

appendix

Definition of Terms with Selected Examples

The arts processes—create, perform and respond—ask students to engage in a variety of activities from generating ideas to presenting works of art. Some terms associated with these processes have generally agreed upon definitions among arts educators; other terms are not so easily defined. The terms—select, describe, analyze, interpret and evaluate—appear to need clarification. The definitions and examples below are offered as guidelines only in an attempt to develop consistency of language in statewide arts programs as well as for students within individual K-12 systems.

Select: ***Broadly defined as choosing criteria for selection or evaluation of art work and/or choosing art work based on criteria***

When students *select* as part of an artistic process, they may do one or more of the following:

- establish or develop criteria for choosing art work
- choose art work based on established criteria
- develop or establish criteria for evaluation

Describe: ***Broadly defined as what is observed in the artwork***

When students *describe* as part of an artistic process, they may do one or more of the following:

- specify or summarize what is observed in the work of art
- identify subject matter, elements, principles, qualities, techniques used to create work of art
- clarify how a art work meets established criteria for selection

Analyze: ***Broadly defined as looking at the parts and context or taking the work apart***

When students *analyze* as part of an artistic process, they may do one or more of the following:

- examine individual "parts" of the whole determine the relationships among the "parts" such as subject matter, elements, principles, qualities and techniques
- identify distinguishing characteristics including unique, interesting or unusual aspects
- examine the structure and/or organization of the parts or work as a whole categorize by style, genre, type
- identify relevant background including historical, social, and cultural as well as information about the artist
- compare and contrast with other works of art (it is alike in this way; it is different in that way)

Interpret/Translate: ***Broadly defined as how the parts work together to create a whole and develop meaning***

When students *interpret/translate* as part of an artistic process, they may do one or more of the following:

- explain or develop a representation of the meaning, message, and/or theme
- consider the intent or purpose
- consider artistic choices
- explain or develop a representation of the mood, feeling or tone
- consider particular effects
- explain or develop a representation of the unified whole

Evaluate: ***Broadly defined as a judgment about the artwork***

When students *evaluate* as part of an artistic process, they may do one or more of the following:

- reflect on appeal to intended audience
- reflect on success in communicating intended message, meaning, theme
- reflect on overall effectiveness
- justify value, significance or importance
- suggest revisions or changes to improve
- support or justify personal reactions or opinions
- decide whether work met evaluation or selection criteria
- suggest changes in selection or evaluation criteria
- compare and contrast to similar works of art

Learning Activities

The arts were identified as a core subject and required for high school graduation by the Minnesota legislature in 2003. The legislature also established the Minnesota Academic Standards in Arts K-12. While this legislation requires districts to offer a program of arts K-12 and identifies student learning goals, the assessment of student learning in the arts is the responsibility of the local school districts and is not tested at the state level.

A rubric is included in this section which identifies scoring criteria in the arts. It is offered as a resource to guide students and teachers during the assessment and evaluation process.

Also included as resources in this section is a sample learning activity at each level—primary, intermediate, middle and high school. These activities were developed by teachers in various schools and have been successfully implemented in the classroom. They provide an overview of how the Large Processes can be used to structure student-centered experiences in the arts. The sample activities are laid out on Process Charts. Process Charts can not only be used to design student learning experiences, but also to deconstruct an existing activity to diagnose its strengths and weaknesses in terms of scaffolding to support student learning. The sample activities include both interdisciplinary and subject specific learning experiences.

Other resources that offer examples of student-centered learning activities structured around the Large Processes can be found on or in:

- The Perpich Center for Arts Education website (www.pcae.k12.mn.us)
- The Library at the Perpich Center for Arts Education
- The high school level Interdisciplinary Teaching and Learning CD available from the Perpich Center for Arts Education

Appendix: Arts Area Rubric

Rubric Indicators:	Level 4 Exemplary	Level 3 Proficient	Level 2 Novice	Level 1 Emerging
I. Knows tools, skills, elements, principles and history of the art form:	uses precisely and fluently	uses accurately and articulately	uses correctly	uses generally, demonstrates commonplace knowledge
II. Makes informed artistic choices:	expands, transforms or combines options to improve or refine the work	bases decisions on conscious intent to improve the work	considers a range of options	bases on automatic responses to personal likes and dislikes
III. Shapes artistic expression:	synthesizes the elements, principles, skills, techniques and materials	crafts or modifies use of elements, principles, skills, techniques and materials	uses elements, principles, skills, techniques and materials conventionally	uses elements, principles, skills, techniques and materials mechanically

Kindergarten Performance Unit (Interdisciplinary)

Overview:

School: Minneapolis, MN elementary school
Teacher: Classroom Teacher
Artist in Residence: Provided by Stages Theater Company

Student learning goals: (From the Minneapolis Public Schools Standards)

English Language Arts:

- 1.1a Read, view and listen purposefully
- 1.1c Use a variety of comprehension strategies
- 1.1d Use a variety of strategies to clarify understanding
- 1.1i Identify themes within materials and across materials and time
- 1.1m Develop vocabulary
- 1.2b Tell, dictate, write, or illustrate for an intended audience
- 1.2c Tell, dictate, write, or illustrate for an intended purpose
- 1.2d Organize ideas and thoughts

Fine Arts:

- 3.1c Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures
- 3.2b Perform expressively a varied repertoire of music representing diverse genres and styles

Mathematics:

- 2.3e Explain and interpret the meaning and significance of measurement
- 2.3f Explore and recognize indirect measurement (e.g., temperature)

Science:

- 1.2c Develop explanations using observations and what one already knows about the world
- 2.2c Record measurable properties of the elements of weather in a variety of ways

Social Studies:

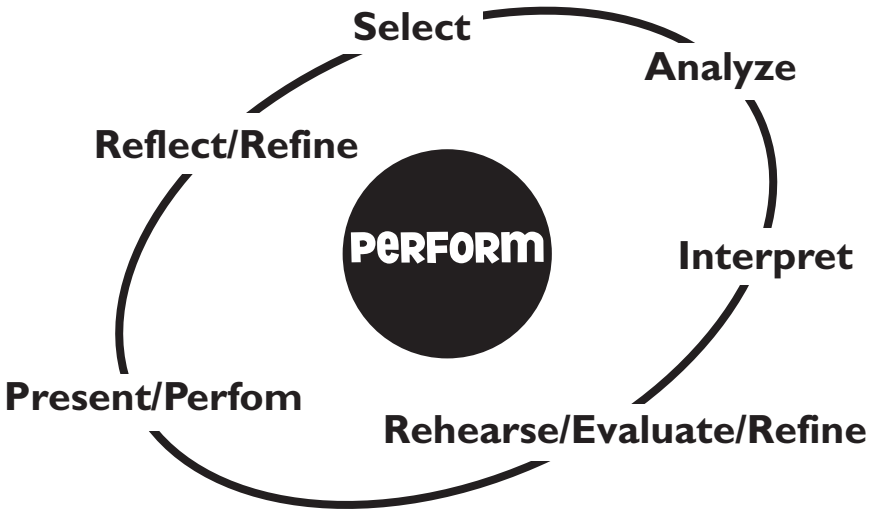
- 3.4a Observe and discuss how the seasons, climate, weather, and water cycle are impacted by geography

Task: Twenty-two Kindergarten students studied weather in an interdisciplinary unit which included building knowledge and skills in language arts, math, science, social studies and fine arts. The students performed one song and two poems about weather in musical/theatrical numbers in a multi-grade production for the school, friends and families, and the community-at-large. The production was staged three times, twice during the school day and once in the evening.

Teacher Comments:

- "One of the best experiences of the year for me, the children and their parents."
- "Collaboration meetings to plan and plum the depths of Buffy's expertise were critical to the success."

The series of student activities for the fine arts portion of the unit will be deconstructed using the Performance Process shown below:



Process Chart

1. Students listened to stories, read picture books and talked about weather. They described their reactions to different kinds of weather and what activities they can do in each type

2. Students read poems and sang songs from a wide selection generated by the artist and teacher

3. Students practiced theater games and learned "finger plays," the "mirror activity," the "Yes" game and the "Circle Pass" game

See narration notes for more detailed information

4. Students clarified meaning of poems and songs

See narration notes for additional information

5. Students discussed emotional content of poems and songs; how the words made them feel

6. Students worked on gestures, actions and facial expressions to match content of songs and poems

7. Students memorized songs and poems and learned gestures, facial expressions and actions to accompany the words

8. Students received group feedback and individual coaching with areas of difficulty

9. Students selected costumes with help of parents

10. Students selected props with help of teacher and artist

11. Students practiced on stage for two weeks before the performance

12. Students staged two dress rehearsals

See narration notes for additional information

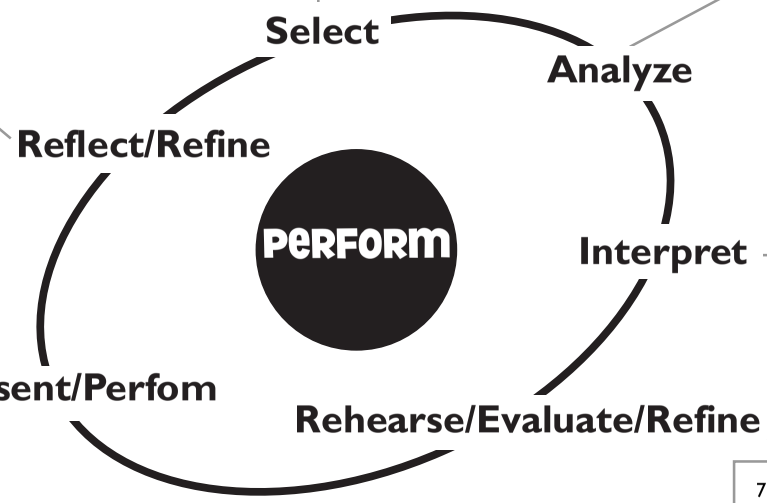
13. Students performed two poems and one song for three different performances; two day-time and one evening

14. Students described what they liked about the performance to the artist

15. Students answered artist's questions: What was hard? What was good?

16. Students received individual feedback from artist

17. Students celebrated success of performance with a post-performance class party.



Learning Goals: See Process Chart Narration Notes

Task Overview: Kindergarten students studied weather in an interdisciplinary unit and performed one song and two poems about weather in musical/theatrical numbers in a multi-grade production for the school, friends and families, and the community-at-large.

Process Chart Narration Notes

Performance Process

Notes:
The interdisciplinary unit on weather began in January and culminated in March. The artist began visiting the class once a week in January and continued meeting with the students throughout February and March with more frequent visits in March as the date for the performance neared.

Each month had a different student learning focus. The work in January focused on "The Actor" and students worked to develop skills in focusing, listening, and paying attention for the upcoming rehearsals and performances. The work in February focused on language arts skills and students worked to develop skills in reading including comprehension and clarifying meaning. The work in March focused on the production and students worked to develop performance skills including stage presence, diction, eye contact and gestures as well as singing skills. All assessment for this unit was done by teacher observation, discussion between teacher and students or artist and student as Kindergarten students.

Select/Describe:

1. The teacher and the artist provided a variety of poems and songs for students to "try out." The teacher and artist made final poem and song selections based on students' abilities to sing and memorize as well as selecting those students enjoyed.

2. The teacher and artist broke down the skills necessary for performance and structured the learning activities for focusing, listening and paying attention through a series of games. These games were also meant to activate body movement in specific ways. Watching students in these activities helped the teacher and artist select those movements for the performances that were most suitable to the students. Examples include:
    - The Mirror activity: Students sat with legs crossed and hands above their heads and focused on each other while they mirrored movements.
    - The Yes game: Students stood in a circle with one child in the center who looked down at the floor. When the student in the center looked up and made eye contact with a student in the circle, that student had to say, "Yes," to acknowledge s/he was paying attention. That student then took the place of the student in the center, and the first student in the center went back into the circle. All students in the circle had to be paying attention in case the student in the center looked at them or they lost their opportunity to go in the center.
    - The Circle Pass game: Students sat in a circle and each student had an opportunity to create a movement and an accompanying sound to "pass" around the circle.

The teacher reported that students enjoyed these games so much, they played them on their own during free time.

Analyze:

1. Students not only analyzed the meanings of poems and songs to develop language arts skills during this unit but also tracked and charted weather patterns and graphed temperature changes to develop math and science skills.

2. The teacher used the weather unit in the Houghton Mifflin reading series to support this interdisciplinary experience. Students studied the different types of weather, the work and careers related to weather and the benefits of different components of weather, for example, wind as a source of power.

Interpret:
No additional information

Rehearse/Evaluate/Refine:

1. The teacher and the artist worked individually with students who were having difficulty memorizing their parts, doing the movement sequences, or singing. Parents were also enlisted to help children learn the words and movements to the song and poems. The teacher used the class newsletter to send home a new performance piece each week for families to help their students practice and learn.

2. Students learned stage conventions and practiced stage "presence." They learned the "actor neutral" stance: hands at side, feet shoulder length apart, and face and eyes forward. Students learned to stay focused and keep their energy on the work to keep the audience's attention. The artist helped them to understand that if as performers they were "messing around" on stage, the audience would "go shopping in their minds"—the term the artist used for when audience members lose interest in the performance.

Present/Perform:

1. Performance time in the production allotted to the Kindergarten class was limited as the date of the production neared. The teacher and the artist needed to cut the Kindergarten student performances down to one song and two poems. The students were disappointed. They wanted to perform more.

2. Coordination of the performance schedule required a school-wide schedule change for the days of the production. All teachers in the building had to be committed and helpful to make the three performances successful. Over a dozen classes performed in the final production.

3. Attendance was excellent on the part of the students' families. About 90% of the parents attended the evening performance, many of them after attending one of the daytime performances.

Evaluate/Refine:

1. Each student talked directly and individually to the artist about what he or she liked about the performance and the artist gave feedback to each individual student about his or her performance.

2. The Kindergarten students are eager to perform again, and they are scheduled to perform at the spring Kindergarten Round-up.

3. The post-performance celebration was held in the Kindergarten classroom; parents not only attended but also provided and served the refreshments.

4. The teacher received numerous e-mails from families praising the performance after the production was over.

Intermediate Visual Arts Project

Overview:

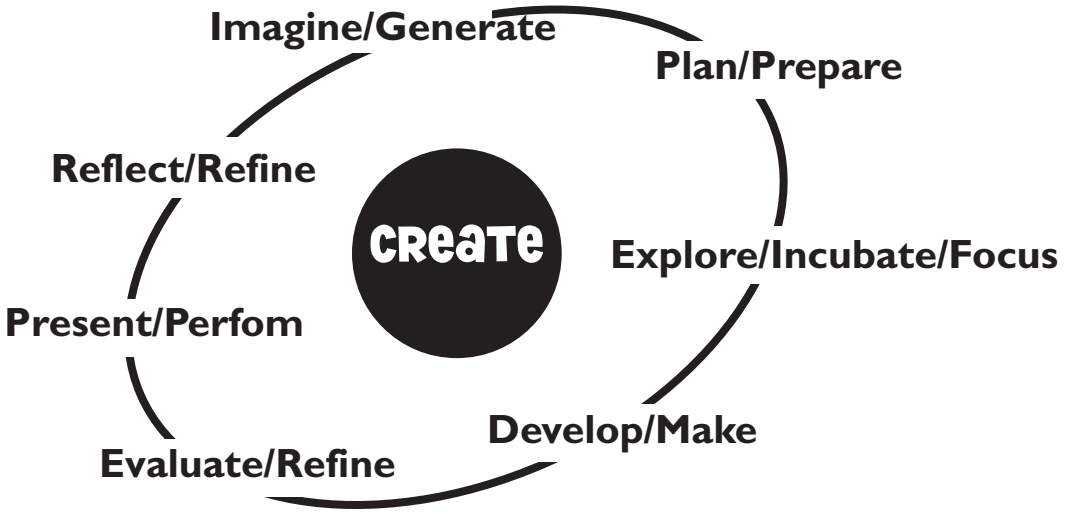
School: Minneapolis, MN elementary school
Teacher: Visual Arts Specialist

Student learning goals:

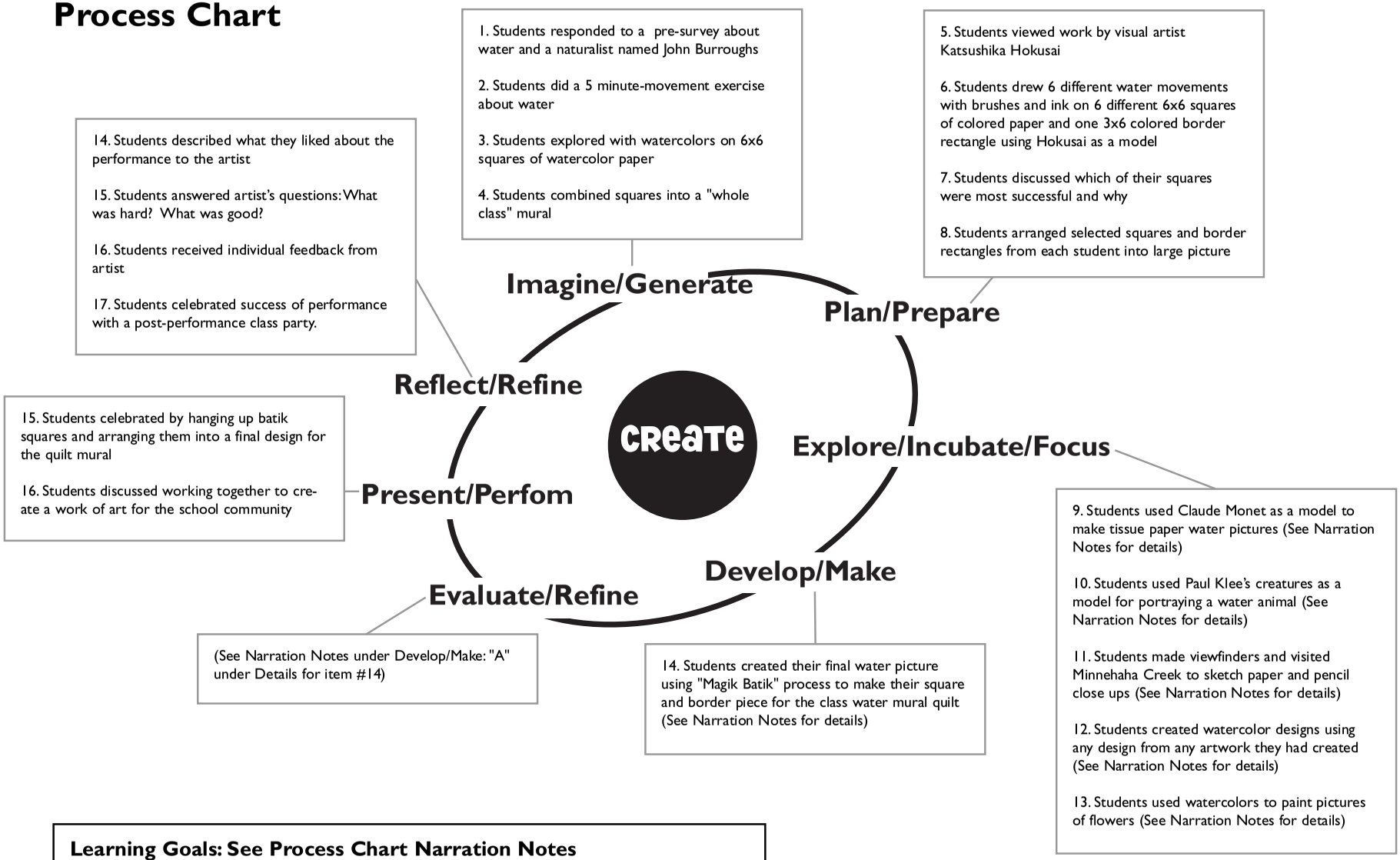
1. Know and use elements of art to communicate ideas
2. Know and use at least three different media and techniques
3. Describe selected works of art in terms of elements of visual art
4. Understand the importance of water in the environment
5. Understand what a naturalist does
6. Use language arts skills to support work in visual arts

Task: Three classes of students created "water theme" portfolios of visual art. In the culminating activity, each student created a batik square and border rectangle to contribute to a class "water" quilt mural that will be hung in the new Burroughs School when it is completed in the fall of 2003. Note: Each class created a separate quilt for a total of three "water" quilts.

Analysis: The series of student activities will be deconstructed using the Creation Process shown below:



Process Chart



Learning Goals: See Process Chart Narration Notes

Task: Students created a water theme portfolio of visual art. In a culminating activity they created a batik square to contribute to a whole class water quilt mural that will be displayed in the new school.

Process Chart Narration Notes:

Create Process

Imagine/Generate:
John Burroughs was a naturalist for whom the Burroughs Elementary school was named. The school sits on the banks of the Minnehaha Creek within walking distance of Lake Harriet. Students' ability to respond to the pre-survey questions was limited. The questions were about water, identify words to describe water, describe who John Burroughs was and what a naturalist does. (See note #1 under **Evaluate/Refine** below for a description of differences in responding to the same survey after the "water" and art project.) *The Pre-Survey is included in the samples of student work available for viewing in the Library at the Perpich Center for Arts Education.*

Plan/Prepare:
No additional information

Explore/Incubate/Focus:
Note: Examples of student work from each of these activities is available for viewing in the Library at the Perpich Center for Arts Education.

1. Details for item #9 Claude Monet/Tissue paper water pictures
   A. Students viewed Monet's water lily series and described qualities of water
   B. Students made tissue paper water pictures using Monet as a guide
   C. Students reviewed each other's pictures and arranged all of them into one large picture

2. Details for item #10 Paul Klee/Creatures pictures
   A. Students viewed slides and reproductions of Paul Klee's creatures
   B. Students discussed how different cultures visualize water and how water is important in each culture
   C. Students created a picture of a water creature in a water environment
   D. Students reviewed all creature pictures and arranged them into one big artwork. They reconfigured the creature pictures several times discussing what arrangements worked and looked best visually and why

3. Details for item #11 Paper and Pencil Close Up Sketches at the Creek
   A. Students made viewfinders so they could study a small area in detail
   B. Students took viewfinders on a walking field trip to Minnehaha Creek
   C. Student made 4 paper and pencil sketches of animals, birds, bugs and environment around creek using their viewfinders to locate and isolate a small area

4. Details for item #12 Watercolor Design
   A. Students viewed watercolor pictures by various artists
   B. Students selected one or more close-up portions of their previous work to create designs in water colors
   C. Students practiced watercolor techniques by creating their selected designs on real water color paper

5. Details for item #13 Watercolor Flowers
   A. Students viewed various flower arrangements provided by the teacher
   B. Students selected one flower arrangement to paint using watercolors
   C. Students used watercolors and watercolor paper to paint flowers

Develop/Make:

1. Details for item #14 Batik Square for class water mural quilt

A. Students reviewed all their water theme art work to date and selected their favorite, combined
B. parts from one or more works, or used previous work as a springboard to create an entirely new square "water" picture and border rectangle for the quilt project
C. Students drew design on cloth square and border rectangle with disappearing ink
D. Students traced designs with "Magik Batik" pen and immersed cloth in water to create batik effect

Evaluate/Refine:

No additional information

Present/Perform:

The batik squares and border rectangles have been stitched together and will be quilted into a "water" mural. A new school is currently being built near the site of the old Burroughs Elementary School. For the school year 2002-03 the Burroughs school community will be housed in a different location. The new school will open in the fall of 2003 and plans include displaying the three "water" quilt murals in the new school.

Reflect/Refine:

1. Students responded to the same survey questions about water, identifying words to describe water, describing who John Burroughs was and what a naturalist does. Student responses were more detailed and their word choices more specific; they knew who John Burroughs was and what a naturalist does. *(Example copies of the student pre- and post- surveys are available in the Library at the Perpich Center for Arts Education.)*

2. Students and the teacher used these 6 criteria to evaluate their work on the water portfolio of visual art works:

A. Details of water, animals, etc.
B. Variety of lines, patterns, shapes and colors
C. Original ideas (thoughtful)
D. Authentic style (one's own)
E. Expressive qualities using line, shape and color
F. Effort and positive attitude

3. Reflection questions included:

- What lesson did you enjoy the most and why?
- What lesson did you learn the most from? Explain what you learned.
- What lesson did you like the least and why?
- What did you not learn from this residency project that you wished you had learned or needed to know or understand better?
- Was there anything we did not teach or cover in the classes which you wished we had?
- Was there anything you wished we had spent more time on?
- What was your favorite piece of work that you produced and why?
- What was your least favorite piece of work that you produced and why?

4. When students finished evaluating their work and responding to the reflection questions they were allowed to do one final "water" piece using oil pastels.

A. Students closed their eyes and scribbled on paper using a pencil to create a "creature"
B. Students colored the creature using oil pastels
C. Students created a water environment for the creature

Middle Level Storytelling/Creative Writing Project

Overview:

School: St. Cloud school
Teacher: Classroom Teacher
Artist in Residence: Local Storyteller and Writer

Student learning goals:

1. Know the expressive and technical elements of storytelling and creative writing
2. Know the basic conventions of the creative decision-making process
3. Perform or present in storytelling and creative writing by:
   A. using the principles and elements of each
   B. demonstrating fundamental skills
   C. using improvisation to generate and communicate artistic intent
   D. creating original works in a variety of contexts

Task: Students used storytelling as the foundation for a creative writing unit that culminated with each of them writing and illustrating their own individual book. Students told their stories and showed their books to a group of other classes in the school in a final performance.

Teacher Comments:

- "It was a wonderful match. Ruth built on my knowledge as a teacher and what I knew about my students—what comes naturally to me—and did things that I couldn't ever have thought of by myself."

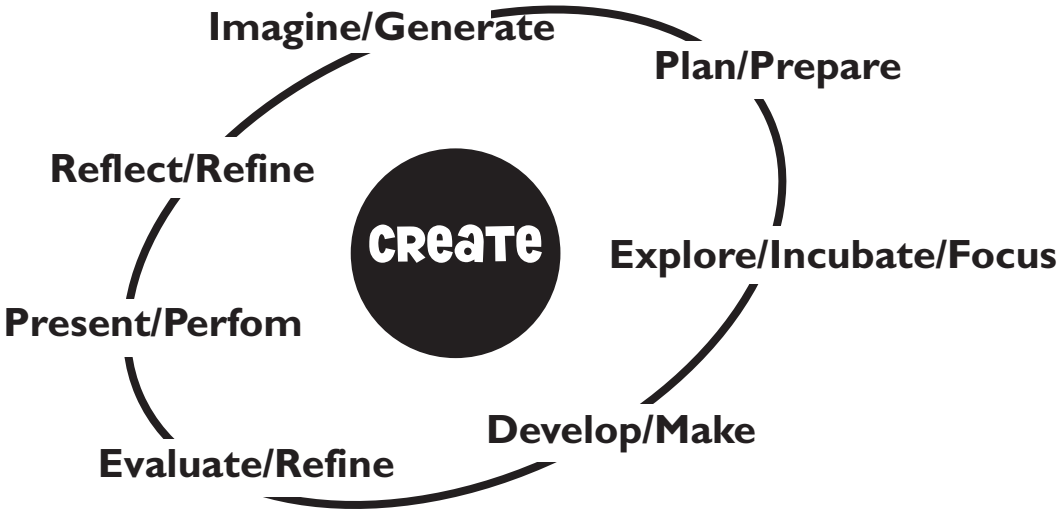
- "I knew students could get beyond writing five sentence paragraphs and putting in capital letters, periods and commas."

- "It was wonderful to see. They [the students] just needed tools and once they had a tool and knew what to do they just took off."

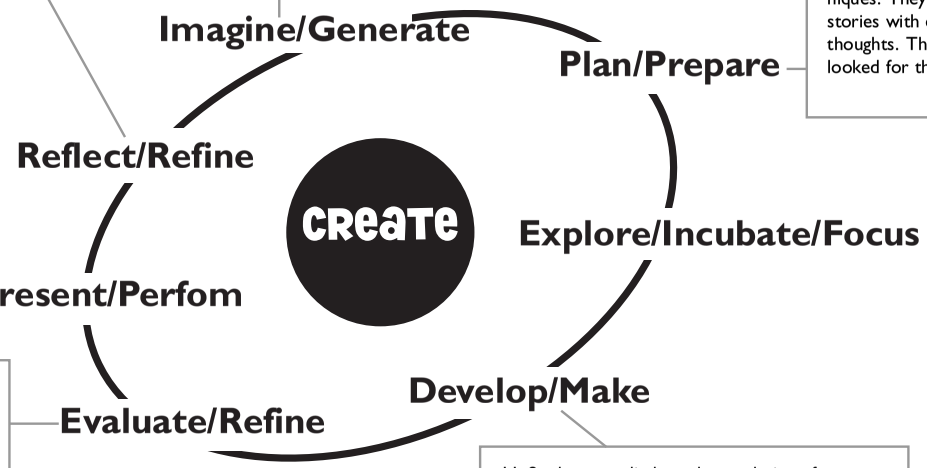
- "Spending that much time on one story was worth it. It really sunk in. They were eager to share their work with classmates." (The students worked on developing and writing one story for eight weeks.)

- "I learned a lot. I feel more equipped to do those things with students and writing that have been frustrating me for years. And now I'm going to totally change how I teach writing because the results were amazing. The students were sad when it was over."

The series of student activities will be deconstructed using the Create Process shown below:



Process Chart



1. Students responded to the question, "How would you tell something that happened to you?" by taking a few notes and "telling their story" into a tape recorder.

2. Students listened and watched the storyteller perform a story. They discussed what made the storyteller's story and performance interesting and created a checklist.

3. Two students volunteered to perform their stories for the class, and the storyteller gave each of them feedback. Students divided into small groups and told their stories. Students gave each other feedback about their story and their performance.

4. Students discussed what makes a good story and brainstormed ideas for their own stories that fit those criteria.

4. Students selected an idea for a story.

5. Students listened to the storyteller perform several beginnings from storybooks. Students read beginnings from many storybooks.

6. Students studied character development techniques. They listened to the storyteller perform stories with dialogue and interesting character thoughts. They read stories with dialogue and looked for the thoughts of the characters.

7. Students began writing their beginnings using the models they had studied.

8. Students began their middles using character thoughts and dialogue.

9. Students studied two techniques to stretch the middle of their stories: adding action and specific details. They listened to the storyteller perform stories with these elements and read books to study how other writers used these elements.

10. Students shared their stories in progress with another class that was also working with the storyteller.

11. Students studied another technique for stretching their stories: adding emotions. They listened and watched the storyteller perform stories with a clear, detailed emotional component. They read books for this component.

12. Students studied endings and worked on creating effective endings for their stories.

13. Students studied how other storytellers divided text to fit on individual book pages. They made adjustments in their text to fit effectively on individual pages of their books.

14. Students finalized checklists for quality stories and good storytelling. They reviewed their stories and practiced performing them using the two checklists.

15. Students word processed the final text of their stories and cut it apart to fit on individual book pages. Students pasted blocks of text on book pages.

16. Students illustrated each page of the text.

17. Students performed their stories for another class and then showed their books just like the storyteller.

18. Students had a publication party

19. Storyteller returned to class and each student presented her with his or her book and storyteller gave them individual feedback.

Learning Goals: See Process Chart Narration Notes

Task: Students used storytelling as the foundation for a creative writing unit that culminated with each of them writing and illustrating their own individual storybook. Students told their stories and showed their books to a group of other classes in the school in a final performance.

Process Chart Narration Notes:

Create Process:

Notes:
The teacher knew she had potentially good writers but didn't know how to get them beyond writing a few sentences and saying they were done. Her goal was to get them to "stretch" their writing. She believed her students would respond better to the idea of instruction in storytelling so she asked to work with a storyteller who is also a writer. The teacher wanted to make the learning activity something the students thought was relevant to them. Many of them didn't believe they'd ever want to write, but they all agreed they told stories all the time. The teacher and the storyteller decided that using storytelling to improve student writing was workable. The time span for this learning activity was eight weeks. Criteria for assessment is attached.

Imagine/Generate:
1. The storyteller told the students, "You can make a story out of what you had for breakfast," and asked them to think about something that happened to them. Students wrote notes about some incident that had happened to them and "told" their stories into tape recorders. This was baseline data to judge improvement in the students' abilities to "stretch" their stories after using the tools the teacher and the storyteller devised for them.

2. Throughout the writing process, the storyteller continued to perform stories and then show the books from which the stories came. The idea behind this practice was to make the story come "alive" for the student before they saw it in print.

Plan/Prepare:
The students used both fiction and nonfiction in their study of stories.

1. The storyteller brought in "bags of books" each time she visited the class and the teacher also added to the collections of books students used throughout the learning activity. The teacher says she now understands the value of having "tons of books as models."

2. Students were introduced to the idea of a "beginning, middle and end" to a story at this point, although they only worked with beginnings.

Explore/Incubate/Focus:
1. Students continued to dissect stories throughout the learning activity. But each time they went to the collections of books, they were looking for a specific writing element or technique and employed it immediately in their own stories.

2, Students continued to work on their stories and received individual support from the teacher between the storyteller's visits. The teacher believes having someone else visiting the class weekly to see the students' progress with their stories was an important element of the success of the project

Develop/Make:
1. Many students told stories about themselves at younger ages. They used their families as resources for specific details and emotional components of their stories. The teacher also helped them "imagine" what younger children might say, feel, think or do.

Evaluate/Refine:
1. Finalized checklists are attached.

2. Students practiced performing their stories in groups. Students used the checklists to give feedback to each other about the quality of the story and the storytelling performance. The teacher reports that the checklists were wonderful tools, and the students gave each other specific feedback. Many students wanted to perform their stories a second time because they said they could do better, and they did use the specific feedback and improved in their second performance.

Present/Perform:

1. The students each received a blank bound book with a plain white paper cover. Students pasted blocks of predetermined, word-processed text to each page.

2. This was not a visual arts project, but students did study illustrations in published books and discussed what pictures or graphics would best illustrate the text on each page of their books. Several students chose to draw pictures, words or graphic designs; some cut pictures out of magazines; and others used computer generated graphics and words. Students also used a variety of techniques to illustrate the covers of their books.

Reflect/Refine:

1. Students wrote another story after completing their books. The teacher reports that the students used everything they had learned creating their storybooks. These new stories had well-developed middles with specific details, actions, emotions and good character development.

Checklists:

Quality Stories:

- ☒ Contain conversation/dialogue
- ☒ Show feelings and emotions of the characters
- ☒ Use action to **show** what happens
- ☒ Show the thoughts of characters
- ☒ Have a well developed
  - beginning
  - middle
  - end
- ☒ Develop ideas with specific details
- ☒ Stay with one main idea or story line
- ☒ Contain excitement, suspense, mystery, and/or humor
- ☒ Use a variety of words
- ☒ May use a repeated phrase or pattern of words
- ☒ Use clear sentences
- ☒ Use correct punctuation, spelling and capitalization

Good Storytellers:

- ☒ Speak loudly
- ☒ Speak clearly and slowly
- ☒ Speak expressively with their faces and words
- ☒ Change the tone, pitch, and volume of their voice
- ☒ Look at their audience
- ☒ Use body language and gestures
- ☒ Use actions and sometimes props
- ☒ Uses pauses or silence for effect

High School Dance and American Sign Language Project

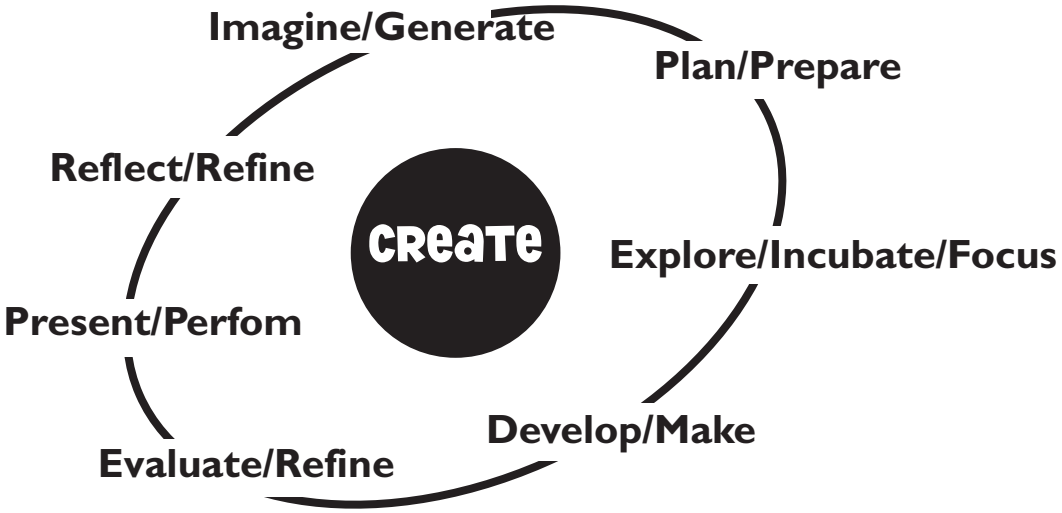
Overview:
School: Perpich Center for Arts Education
Teacher: Dance Instructor
Resource Teacher: American Sign Language Teacher

Student learning goals:

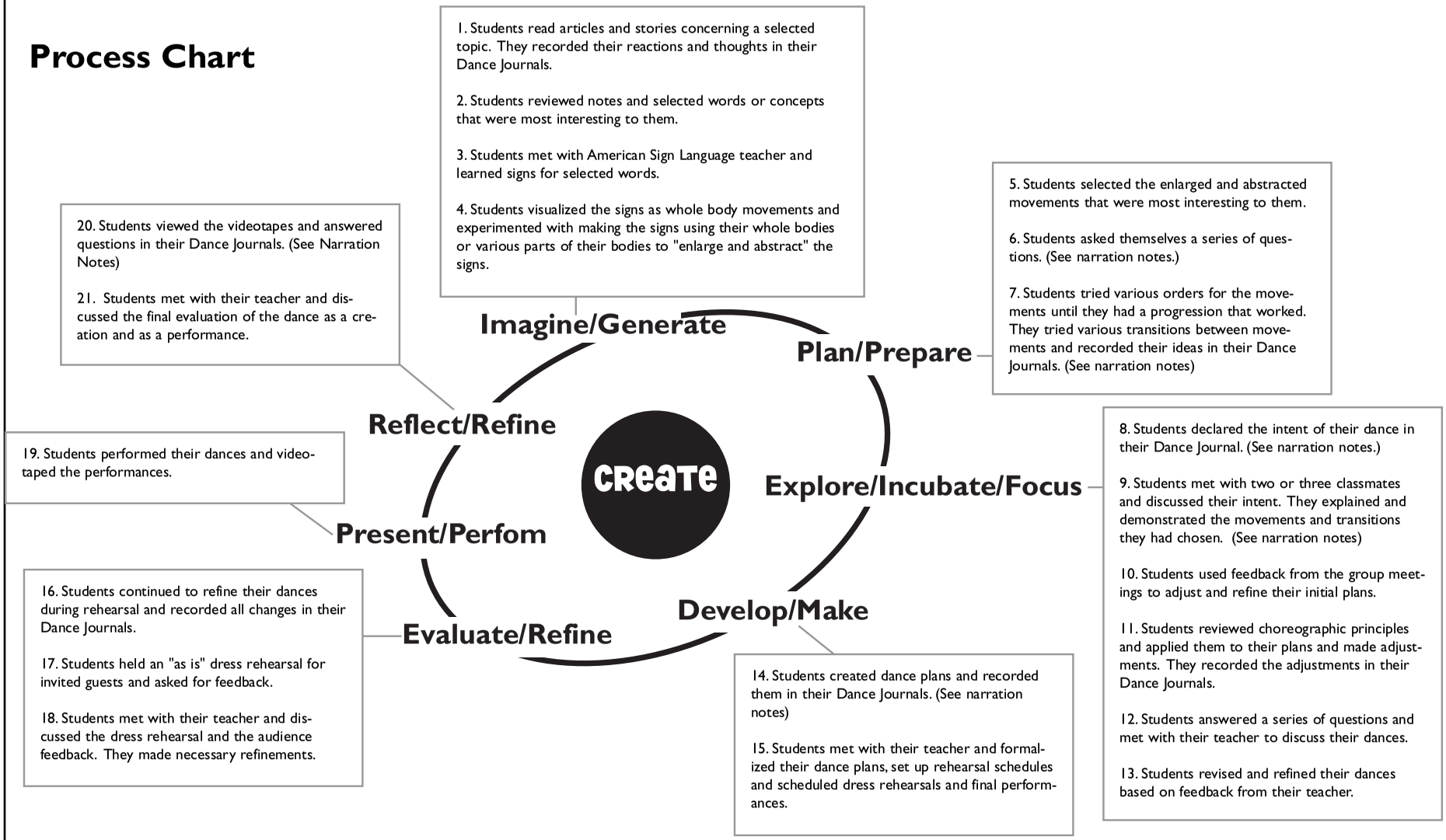
1. Knows and uses the elements and skills of dance
2. Makes artistic decisions to communicate intent
3. Creates a dance that is an artistic whole
4. Considers audience
5. Uses multiple sources for critique and feedback

Task: Students create original dance pieces and perform them. To create their dances, students read articles and stories about a pre-selected topic and keep a journal of reactions and reflections. They learn American Sign Language for words, ideas, and concepts related to the topic and of specific interest to them. Students select words and abstract specific American Sign Language movements into whole body movements to develop the dance.

Analysis: The series of student activities will be deconstructed using the Create Process shown below:



Process Chart



Learning Goals: See Process Narration Notes

Task: Students create original dance pieces and perform them. Students select words and abstract specific American Sign Language movements into whole body movements to develop the dance.

Process Chart Narration Notes:

Create Process

Notes:
Students kept a **Dance Journal** throughout the learning activity; it was part of the assessment and evaluation of the learning activity. The checklist was given to students at the beginning of this learning activity. It is included at the end of these Narration Notes.

Imagine/Generate:
1. The teacher selected body image as the topic of study. Other topics of study might be creativity/the mind or limitations/handicaps.

2. The teacher provided resources on the topic but encouraged students to research and find other sources of information.

3. As they read information about the topic, the students grouped their reactions and thoughts into three categories in their Dance Journal:
   - society's views and/or actions concerning body image
   - impact of body image on individuals and groups of people
   - personal experiences and reactions to body image

Plan/Prepare:
1. Students reflected on their selected movements and asked themselves these questions:
   - Do these movements represent the feelings I have about this topic and these words? Do they represent what I want to express regarding body image?
   - How do these words fit together? Is there an order that seems natural or necessary for the movements? Is there an order that "tells the story" of what I believe about body image?
   - Do the movements for the words seem to work in that order or sequence?
   - What transitions are natural or seem to lead from movement to movement?

2. Students were encouraged to use the elements of dance in the selection of movements and transitions that interested and challenged them as dancers. The elements of dance include body, action, space, time and energy.

3. Students made notes in their Dance Journals about the following:
   - What movements best begin the story or feeling you want to convey?
   - What movements will form the middle and develop the story or feeling you want to convey?
   - What movements will best finish the story or feeling you wish to convey?
   - What transitions bring the dance together as a whole?

Explore/Incubate/Focus:
1. Students recorded the intent of their dance in their Dance Journal including:
   - The list of ASL words selected
   - The elements of dance they used to enlarge and abstract movements based on those words.
   - A description of the mood and emotional tone they wanted to express or the story they wanted to tell in their dance
   - The challenges they believed the dance would provide for them as performers (and other dancers if they were going to create an ensemble dance), and the ways the dance would improve their skills and technique.

2. When students met in groups, they asked these questions:
   - Do the movements convey the feeling, mood or story I've described?
   - Does the sequence or order create a beginning, form a middle and come to a satisfactory end?
   - Do the transitions bring the individual movements together to form a whole?
   - Will the dance, as I have envisioned it in this initial form, challenge and improve my dance skills as well as those of other performers?

3. The principles of choreography include, for example: unity, variety, contrast, transitions, development, climax, resolution. Forms and structures include, for example: solo, duet, trio, group, ABA, rondo, theme and variation, round/canon, fugue, organic (no set form or linear development).

4. Students made notes in their Dance Journals about these questions before meeting with their teacher:
   - Do I want to add music? What kind of music will support and enhance the intent of my dance?
   - How many performers other than myself are necessary to make the dance most effective?
   - What specific costume will support the intent of my dance?
   - Who is my audience and what considerations are necessary for the audience?
   - What will be the performance venue and what considerations are necessary given the venue?

Develop/Make:

1. Students were asked to include the following information in their dance plans:

The dance:

A. Clearly and concisely state the artistic intent of your dance
B. Explain the principles and techniques of choreography that have been applied to develop this dance.
C. Explain the sequence of movements of the dance and how the elements of dance have been used. You may sketch and/or describe movements for the beginning, middle and end of the dance.

Performance Considerations:

A. Type of dance (if it can be categorized).
B. Number of dancers.
C. Music/costumes/lighting.
D. Audience and performance venue.

Evaluate/Refine:

1. Students asked these questions at the "as is" dress rehearsal:
   - Is the artistic intent of the dance clear and understandable? How could it be sharpened or made clearer?
   - What movements support the artistic intent? Use the elements of dance to discuss with your audience the strengths and weaknesses of the dance and the performance and what you are trying to achieve.
   - Ask for feedback about the music or lack of music, the costumes or your ideas for costumes, lighting and the set that you have planned for the performance.

Present/Perform:

No additional information.

Reflect/Refine:

1. Students reflected on these questions in their Dance Journals before they met with their teacher:
   - How clearly did the final performance represent your artistic intent?
   - Which choreographic principles and techniques had the most influence on the final dance and its performance?
   - Which were the strongest elements of dance in its final performance?
   - What revisions and refinements would you make if you could perform the dance again and why?

Checklist:

- ☒ The artistic intent of the dance evolved from
  - selected, specific American Sign Language movements
  - critique and feedback from multiple sources
- ☒ Decisions during the development of the dance were based on communicating artistic intent.
- ☒ The dance included technical skill in combining the elements of dance to create the movement
- ☒ Decisions are based on choreographic principles and techniques
- ☒ The dance forms an artistic whole with a beginning, middle and end
- ☒ Decisions about the dance included consideration of audience and venue
- ☒ Revisions and refinements to the dance were based on multiple sources of critique and feedback

Analysis of a High School Literature Project

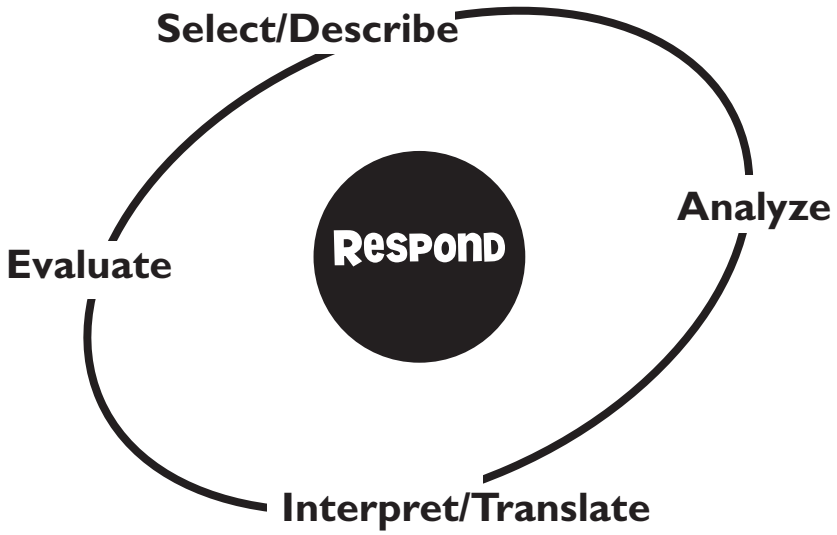
Overview:
School: Perpich Center for Arts Education
Teacher: Literature Instructor
Resource Teacher: Dance Instructor

Student learning goals:

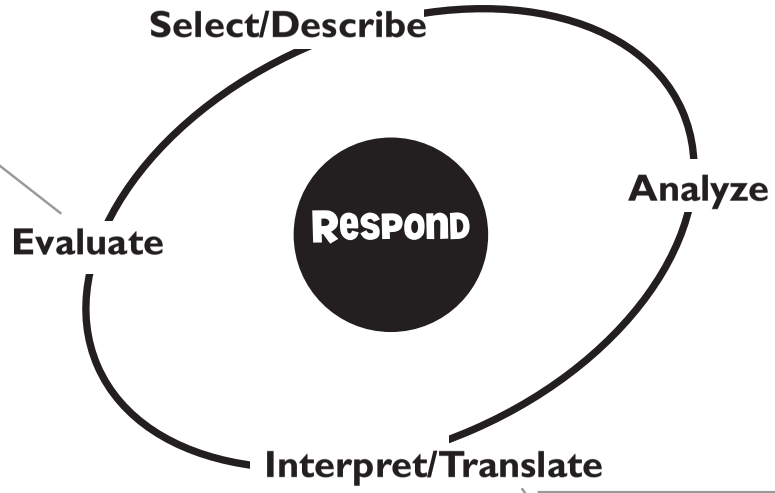
1. Describes the elements and structure of literature; the artistic intent; and the historical, cultural, and social background of selected literature;
2. Applies specific critical criteria to interpret and analyze the selected literature;
3. Describes how particular effects are produced by the artist's use of the elements of literature;
4. Communicates an informed interpretation using the vocabulary of literature;

Task: Students read myths and analyze the elements of mythic narrative, the patterns in myth, and archetypes. They visit the Jeffers Petroglyphs site to view and sketch ancient petroglyphs carved by Native Americans in a quartzite ridge on the prairie of southwestern Minnesota. Students interpret and respond to a selected myth by creating their own translation and using symbols from their petroglyph sketches. In a small group, they dramatize the translation using body movements, costumes and masks. The students perform their group's translation for an audience.

Analysis: The series of student activities will be deconstructed using the Response Process shown below:



Process Chart



Select/Describe

1. Students studied sketches and pictures of ancient symbols including buffaloes, thunderbirds and hunters.

2. Students individually described what they saw, what they thought the symbols meant and listed questions they had about the symbols in their Response Journals.

3. Students conducted two structured discussions to reach agreement on a description, significant questions and the meaning of each symbol.

4. Students wrote about and shared their definitions of the word, "sacred."

5. Students compared their thoughts to Joseph Campbell's "First Storytellers" chapter in *The Power of Myth*

6. Students read and discussed the Blackfoot Buffalo Hunting Myth in *The Power of Myth*.

(See Process Chart Narration Notes for more information)

Analyze

7. Students read "Cherokee Bear Man Story" from *God: Myths of the Male Divine* and tracked differences and similarities between this myth and the Blackfoot Buffalo Hunting Myth.

8. Students defined the terms "archetype" and "shaman."

9. Students met in small groups, selected another myth to read and compared it to the two previous myths.

10. Students developed a definition of "myth" and "sacred."

11. Students prepared for and visited the Jeffers Petroglyph site in southwestern Minnesota. While there they sketched petroglyph images.

12. Students recorded responses to the visit in their Response Journals.

(See Process Chart Narration Notes for more information)

Interpret/Translate

13. Each student became an expert on one character—the hunter, the firebird or the buffalo. They met in a group with other students studying the same character and selected five images to represent their character.

14. Students color-coded the key elements of the character and created poses that best represented the character.

15. Students formed two acting performance companies and created dramatizations of the Blackfoot Buffalo Hunting Myth using the three characters.

16. Students worked with a dance instructor to make abstractions of poses and create transitions for movements to act out the myth.

17. Each company performed their translation for the other performance company as a dress rehearsal.

18. Both companies gave a final performance for an elementary school audience.

(See Process Chart Narration Notes for more information)

Evaluate

19. Students watched each other's performances and recorded strengths and weaknesses in their response journals.

20. Students explained how their ideas of what is sacred and why myths are told had changed.

(See Process Chart Narration Notes for more information

Learning Goals: See Process Narration Notes

Task: Students used movement and drawing to understand myths. They visited the Jeffers Petroglyphs site and developed dramatic performances of their interpretations of selected symbols and myths.

Process Chart Narration Notes:

Respond Process

Note: Students kept a Response Journal throughout the learning activity, and it was used as part of their assessment for a grade. The checklist, included at the end of these narration notes, was given to students at the beginning of the activity.

Select/Describe:

1. The teacher gave sets of images for each ancient symbol to the students and asked them respond to three questions:
   a. Describe what you see in each set of symbols. What elements are similar in the various sketches or pictures in a set of symbols? What aspects are different?
   b. What reactions and questions do you have as you view each set of symbols? Record your reactions and questions as you work through the sets of various symbols.
   c. What do you think the symbols mean? Why would people, thousands of years ago, have taken the time to carve or draw such symbols?

2. Structured Discussion Number One: Students met in small groups. (*See Special Note #1 at the end of the Select/Describe section*.) and for each symbol one person began the discussion by reading his/her description of a set of images (the buffalo, the thunderbird, or the hunter) and questions. Each group member then added a new idea to the description OR contradicted and deleted an idea (or part of one) from the description or offered a question. Students documented their discussion on large sheets of paper.

3. Structured Discussion Number Two: Students met in the same groups and for each symbol one person read what s/he believed the symbol (the buffalo, thunderbird or hunter) meant and why people thousands years ago would have taken the time to carve or draw them. Each person in the group added to or deleted an idea from the meaning of the symbol and why people drew or carved them. Students recorded their thinking on large sheets of paper. The groups reviewed their work from the two discussions and made revisions if necessary.

4. Each group posted its sheets for each symbol on the walls. All students read the posted sheets and voted for their favorites by making a hash mark on the description, sets of questions and meaning for a symbol. (One hash mark per student per symbol. Each student made a total of three hash marks for his/her favorite explanations—one for the buffalo, one for the thunderbird, and one for the hunter.)

5. Each group saved the work they did for each symbol. The teacher saved the first, second and third choice for each symbol to revisit at the end of the study about myth and symbols.

6. Students answered two questions in their Response Journals: (Note: Students were told they would be sharing this journal entry in a small group. They were asked to write honestly but were allowed to edit portions of their answers before reading to the small group if they chose.)
   ✔ What does the term "sacred" mean to you? What concepts or ideas do you identify with the term?
   ✔ What places or objects do you personally view as sacred in the world today and why?

7. Students read their answers to the two questions to their small group. No questions or discussion were allowed before, during, or after the reading of journal entries. Students volunteered sacred objects and places to list on large sheets of paper for a class discussion. (*See Special Note #2 at the end of the Select/Describe section.)* Students recorded their reactions in their journals and make additions or deletions to their own journal entries based on what other students said in their journal entries.

8. Students drew a line down the middle of a page in their Response Journal. As they read Chapter 1, "First Storytellers," in Joseph Campbell's book, *The Power of Myth*, on the left hand side of the line they recorded all information that was new to them—ideas or concepts they encountered for the first time or from a new perspective. On the right side of the line, they recorded how that new information changed their thinking and/or their reaction to it.

9. Students met with their small group. Each member of the group contributed two new pieces of information about the chapter, "First Storytellers," and explained how his/her thinking was changed by that piece of information. Each member added new ideas. They were not allowed to repeat a previous member's information or embellish on it. As a group, students selected the two best new pieces of information and shared them with the class.

10. Students read the Blackfoot Buffalo Hunting Myth in the *Power of Myth* by Joseph Campbell and took notes in their Response Journals while they read. They were asked to identify:
    a. Key characters
    b. What happens in the story (the narrative line)
    c. Themes or major ideas in the myth
    d. The "compact" or agreements between animals and humans

11. Students discussed the Blackfoot Buffalo Hunting Myth in their small groups. They compared lists of key characters, themes, and the agreements between animals and humans. This discussion did not take place until all members of the group had finished the assignment and had answers to share. During the discussion students were asked to determine responses to letters b., c., and d. above that all the group could agree upon. They shared their group's answers with one other small group. Each group was allowed to make adjustments in its answer to b., c., and d. based on the discussion with the other small group.

Special Notes:

1. Students stayed in the same small groups throughout this unit of study. They needed to develop a comfort level with each other and an understanding of how they each thought to work together successfully to stage their dramatic interpretation of a myth.

2. Students were not allowed to react to each other's journal entries about what was sacred so that they would feel more comfortable reading their answers without needing to defend their ideas. The point of this exercise was to expose students to different interpretations so they became accustomed to working with other peoples' opinions before they created their translations in a later activity. The teacher collected the lists from each small group and held a large group discussion about what the objects and places had in common and what made them sacred. The purpose of this discussion was to emphasize "sacred" (as opposed to "religious") objects and places as a way of connecting people to important ideas or concepts.

Analyze:

1. Students read the "Cherokee Bear Man Story" myth from *God: Myths of the Male Divine* by David Leeming and Jake Page (Oxford University Press: New York, 1996). They drew lines down the middle of the pages in their Response Journals. To the left of the lines, they tracked all the similarities between the "Cherokee Bear Man Story" and "Blackfoot Buffalo Hunting Myth" and to the right of the lines they tracked all the differences between the two myths. They wrote summary statements about what they saw as common patterns in these two stories, and met with the teacher to discuss the similarities and differences and to share their summary statements.

2. Student did some quick research on the terms "archetype" and "shaman" to determine what they meant. In small groups, they shared their collected information and come to an agreement about what the terms meant. They then considered the terms in relationship to the two myths they had read and came to an agreement of how and/or when these terms applied in the two myths.

3. In their small groups, students selected at least one other myth to read and analyze. Students made charts in their Response Journals and tracked how the myth their small group selected was *similar to* and *different from* "Blackfoot Buffalo Hunting Myth" and "Cherokee Bear Man Story." They used these elements for comparison/contrast:
   a. key characters
   b. narrative line
   c. theme or major ideas
   d. compact or agreements between animals and humans

4. Students constructed their own personal definitions of "myth" and what it meant to them in their Response Journals. They also applied their concept of "sacred" to the three myths. They answered three questions in their journals:
   a. What is sacred about each myth in your opinion?
   b. What is sacred in the opinion of the ancient people who created them?
   c. If these are sacred stories, what are the stories saying—how do you interpret their messages?

5. Students conferenced individually with the teacher to share their charts and discuss the similarities and differences between the two myths the class read and the myth their small group selected to read. They also shared their working definition of "archetype" and their personal definition of "myth."

6. Students visited the web site for the Jeffers Petroglyph site and viewed images (there are over 2000) before reading *The Jeffers Petroglyph Site: A Survey and Analysis of the Carvings* by Gordon Allan Lothson. (*See Special Notes # 1 & 2 at the end of The Analysis section.*) They were asked to read enough information to be able to answer three questions in detail:
   ✔ What are petroglyphs?
   ✔ What is the form of the petroglyphs at the Jeffers site?
   ✔ What are some of the theories about the function of these particular petroglyphs?

7. Students visited the Jeffers Petrogpyph site and sketched as many different petroglyph images of buffaloes, thunderbirds and hunters in their Response Journals as they had time to accomplish. (*See Special Note #3 at the end of this Analysis section.*)

8. When they returned from the Jeffers site, students made three entries in their Response Journals:
   ✔ What are your impressions and what do you remember in particular about the site?
   ✔ What evidence is there that this is a sacred site?
   ✔ What do you now understand about the historical, cultural and social nature of these carvings?

Special Notes:

1. For centuries, Indian hunters and traders of the Plains carved images of bison, elk, turtles, snakes and stick men armed with spear-like devices into the red quartzite ridge of prairie 150 miles southwest of the Twin Cities. The 2,000 symbols are known as the Jeffers Petroglyths. The symbols record important historical events and ceremonies, and are thought to be a form of communication between tribes. Native Americans, who come from across the country to visit it, consider the site sacred. The earliest symbols appear to be 5,000 years old according to the Minnesota Historical Society, which operates the site. For more information you can call 507-628-5591 or go to www.mnhs.org/places/sites/jp.

2. Lothson's book was published in 1976 by the Minnesota Historical Society in St. Paul, Minnesota and is available through the Historical Society.

3. A fifteen-minute videotape of the activities from this point is available in a collection of Best Practices videotapes from the Perpich Center for Arts Education.

Interpret/Translate:

1. Each student became an expert on one of the symbols—the buffalo, hunter or thunderbird. They formed groups, one for each symbol. As a group, they selected 5 variations of images for their symbol and drew all five on large sheets of paper. As a group they agreed on and color-coded the key elements of the images for their symbol in each of the five variations. For example, if all the buffaloes have horns, they coded all horns with one color. If all hunters had some type of weapon, they coded all the weapons with one color.

2. Individually students recreated five poses for their symbol (the ones on large paper) using their bodies. *(See Special Note #9.)* With the help of a partner, they document their poses in their Response Journals and then selected the one pose that they liked the best and thought best represented the symbol. In their Response Journals they recorded their ideas about why that pose best represented the character the group was studying—the hunter, the buffalo or the thunderbird. (The thunderbird represents the great sky god or the spirit being of the sky.) They shared their favorite poses within the group studying the symbol and explained their reasoning for selecting that pose. In their Response Journals they sketched any poses created by other students they thought were interesting and accurately represent the symbol.

3. Each symbol group split in half. The halves of each of the three symbol groups joined together to create a performance company. (There were two performance companies with half of the buffalo group, half of the thunderbird group and half of the hunter group in each performance company.) Each company interpreted, dramatized and performed the "Blackfoot Buffalo Hunting Myth." Students met in their performance companies and reviewed the "Blackfoot Buffalo Hunting Myth." Each company member shared the poses s/he believed best represented the symbol s/he studied.

4. After they had seen all the poses for each of the three symbols, students made a list of the actions that each symbol—the hunters, buffaloes, and thunderbirds—must perform to play its role in the "Blackfoot Buffalo Hunting Myth." Each student made lists in their Response Journals independently. For example, some students decided that one action of the buffaloes must be to graze and that one action of the hunters must be to throw weapons. Each student shared his/her list of actions for each symbol with the teacher and explained why those actions best represented the symbol.

5. When all members of the group had completed their lists and conferenced with the teacher, they again met as a performance company and reviewed all the members' lists and selected the actions that would best translate the myth. When the group had chosen the actions for each symbol, they determined an order or sequence for the actions that best dramatized the myth. They reviewed all the poses for each symbol/and selected a variety of poses that were most effective to bring the actions of the myth to life for a performance.

6. Students worked with a dance instructor to make abstractions of these poses, create new poses and transitions between poses to perform the group's translation of the myth. They reordered the sequence of poses as necessary to better dramatize and tell the story of the myth.

7. Students created costumes, props and music to enhance the performance. They rehearsed and performed their translation for the other performance company. They made adjustments or revisions based on feed back from the other performance company.

8. The two companies staged their performances for an audience of elementary students.

Special Note:
1. A dance instructor worked with the students before and during the poses and movement exercises.

Evaluate:
1. While watching the performance of the other company, students made notes in their Response Journals. They organized their notes into two categories—the strengths and weaknesses of the other company's translation and dramatization of the myth.

2. Students returned to their original journal entries about what is sacred and how myths are sacred stories and what they mean. They re-read their ideas. In their Response Journals, they explained how and why their ideas of what is sacred had changed during the course of their study of myths. They explained why the myths they had studied and the petroglyphs they sketched at the Jeffers site were or were not sacred as they now viewed them.

3. Students reviewed the class's choices for first, second and third places about what the symbols of hunters, buffaloes, and thunderbirds meant (activities in Describe/Select) and why ancient peoples would carve them. In their Response Journals, they made notes and summarized how their ideas had changed since they did those activities and what they now understood about why myths were told and retold and why petrogylphs were carved by ancient peoples.

Checklist:

- ☒ Poses for a specific symbol/character and explanation of poses are appropriate interpretations of the selected symbol/character (archetype).
- ☒ Lists of actions for the three symbols/characters demonstrate the appropriate analysis of the archetype and the myth.
- ☒ Lists of actions show understanding of how particular effects are produced in the narrative story line of myths.
- ☒ Journal entries concerning the Jeffers site demonstrate understanding of the historical, social and cultural background of myth and symbol.
- ☒ Journal entries for the differences and similarities among myths demonstrate understanding of the common elements and structure of myth.
- ☒ The evaluation of the strengths and weaknesses of the another group's dramatization of a myth represents an informed understanding of and the ability to appropriately translate a myth.
- ☒ The evaluation of the strengths and weaknesses of another group's dramatization of a myth uses the vocabulary of myth appropriately.
- ☒ Journal entries demonstrate an understanding of the concept of sacred in analyzing and interpreting myths and symbols.

Appendix: Perpich Center for Arts Education

The Perpich Center for Arts Education (PCAE) was created in statute in 1985 to design and deliver innovative public education centered in the arts to Minnesota's K-12 students and their teachers. As a public education institution, the Center fulfills its unique statewide mission by means of three distinct operating areas: the Arts High School, the Professional Development and Research Group, and the PCAE Library. PCAE as a whole functions as a catalyst for building effective teaching and learning partnerships among schools, local communities, arts and cultural organizations, and individual teachers, artists, and students.

Services are delivered by means of three separate but integrated areas within the Center:

- Established in 1989, the **Arts High School** serves students from every Congressional district in the state, providing a free, comprehensive, interdisciplinary education program centered in the arts for 11th and 12th graders in a residential and commuter campus setting. It serves as a model for the replication and demonstration of effective teaching and learning strategies using the arts.
- The **PCAE Library**, an unduplicated collection of instructional materials in dance, literary arts, media arts, music, theater, and the visual arts, is open to all Minnesota residents. Reference assistance is available by telephone or e-mail. All resources are searchable via the PCAE website at www.pcae.k12.mn.us.
- The **Professional Development and Research Group (PDR)** provides teachers and students statewide networks of professional growth opportunities, partnerships, and models as well as tools and resources to support teachers in their work to improve instruction, curriculum, and assessment in and through the arts. PDR also offers statewide leadership through the research and development of policies and best practices.

Please contact the Perpich Center for Arts Education if you would like more information about our programs and resources.

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Arts High School Admissions: 763.591.4710
PCAE Library: 763.591.4741
Professional Development and Research Group: 763.591.4705

PCAE

Minnesota Academic Standards in the Arts K-12

Minnesota Academic Standards in the Arts K-12

The Large Processes

Key Student Understandings

appendix

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