



FINE ARTS CURRICULUM K-12



KENAI PENINSULA BOROUGH SCHOOL DISTRICT

Spring 2010

KENAI PENINSULA BOROUGH SCHOOL DISTRICT
148 N. Binkley
Soldotna, AK 99669

FINE ARTS CURRICULUM
K - 12

Fall 2010

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Assistant Superintendent of Instruction

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K-12

Visual Arts



PRESCHOOL ART

Critical / Aesthetic Response

Reflecting on art critically and aesthetically can begin at any grade level. Student reflections and responses are focused by the use of art images in the classroom and do not necessarily have to be tied to an art production activity. This should become a daily activity for students.

An effective method for guiding student discussions is through the Aesthetic Scanning process. While looking at art works, students are guided through activities which develop perception, discussion, and critical thinking skills. The student is involved in *describing*, *analyzing*, *interpreting*, and *evaluating* works of art.

The following framework is provided to illustrate the general focus of each of the components of **Aesthetic Scanning**. See appendix for a more detailed explanation, sample questions and vocabulary terms.

VISUAL/ANALYTIC SCANNING PROPERTIES

Description Describe what you see? <ul style="list-style-type: none">• Elements of design• Subject matter	Analysis What planning and organization do you see? <ul style="list-style-type: none">• Principles of design• Technical properties
Interpretation What meaning does the work have? What feelings are expressed? <ul style="list-style-type: none">• Mood or feeling• Message or meaning• Artist intent	Judgment/Evaluation Strengths and weaknesses Is this a successful work of art? <ul style="list-style-type: none">• Design/composition• Historical significance• Metaphors• Craftsmanship• Originality• Preference

SCANNING TO VISUAL LITERACY IS LIKE ABC'S TO READING

The building blocks of all art are the elements and principles of design. The relationship they have to children understanding what they are seeing and creating meaningful works of art is similar to the relationship the building blocks of letters and numbers have to children learning to read, write and work with mathematics.

Pre Kindergarten - At this level students should be introduced to the elements and principles of design by simply looking at works of art and discussing what they see.

Using art images students should be able to:

Line – Identify a variety of lines

Shape - Point out and name various shapes

Form - Identify objects that are flat and not flat

Color - Identify colors by name

Value - Point to areas of light and dark

Texture - Identify things that are smooth and not smooth

Space - Identify objects that are near and far

Balance - Look at pictures from different directions and discuss what direction feels best

Movement - Point out lines that move in different directions

Pattern/Rhythm/Repetition - Identify lines, shapes or colors that are repeated

Contrast/Variety - Identify areas of different color in a work

Emphasis - Point to where your eye looks first

Unity/Harmony - Look at unfinished artwork and discuss what is missing

Proportion/Scale - Compare different sized objects

Historical and cultural context

Through the study of art and artist from Alaska and around the world students gain an understanding and knowledge of contributions made by art and artists to culture and society.

At the preschool level student will study:

- Alaskan – Alvin Amason
- North American – Eric Carle
- Western European - Renoir
- World cultures - Alaska Athabascan

(A brief biography of each artist will be included in this section)

Art production

When students are engaged in the creative process they are able to explore various media, tools, and techniques as well as learn critical 21st century skills such as creativity and innovation, problem solving, decision making, and working collaboratively with others.

By then end of preschool students should have been introduced to the basic skills of:

- Holding and working with various drawing tools including pencils, crayons and markers
- Holding and working with scissors
- Holding and working with small and large paint brushes
- Working with a variety of paint mediums including finger paint, tempera and watercolor

- Working with both wet glue and glue sticks
- Working with a color wheel to identify and name basic colors
- Learning to care for tools and materials properly
- Learning to work with tools safely

The following are recommended art experiences for preschool students.

Drawing

- Explore drawing and making marks using a wide variety of tools
- Explore drawing many different types of lines and shapes
- Draw from stories, imagination, nature, memory, and observation.

Painting

- Explore working with a variety of paints including, but not limited to, tempera, watercolor, finger paints
- Practice using a wide variety of large and small painting tools (e.g. brushes cardboard, fingers sponges) to stamp and pull out lines
- Explore making marks and shapes using paint brushes

Printmaking

- Create patterns, textures and images by stamping with a variety of objects
- Use hands to make prints
- Make crayon rubbing of textures

Sculpture

- Practice manipulating clay or dough through pinching and pulling shapes
- Assemble various materials and objects to create a 3-dimensional form
- Learn to bend, fold, and twist paper into shapes

Mixed media

- Experiment with cutting lines and shapes
- Tear paper into shapes and add details to create creatures
- Make a torn paper collage
- Make a collage using different kinds of materials

Art lessons and activities for preschool are provided through: district art kits, existing VSA arts *Start With The Arts* curriculum, and teacher-initiated ideas.

There are Preschool Project Articulate kits available for check out through the District Media Center. In time more kits will be created and made available.

KINDERGARTEN ART

Critical / Aesthetic Response

Reflecting on art critically and aesthetically can begin at any grade level. Student reflections and responses are focused by the use of art images in the classroom and do not necessarily have to be tied to an art production activity. This should become a daily activity for students.

An effective method for guiding student discussions is through the Aesthetic Scanning process. While looking at art works, students are guided through activities which develop perception, discussion, and critical thinking skills. The student is involved in *describing*, *analyzing*, *interpreting*, and *evaluating* works of art.

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VISUAL/ANALYTIC SCANNING PROPERTIES

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Interpretation What meaning does the work have? What feelings are expressed? <ul style="list-style-type: none">• Mood or feeling• Message or meaning• Artist intent	Judgment/Evaluation Strengths and weaknesses Is this a successful work of art? <ul style="list-style-type: none">• Design/composition• Historical significance• Metaphors• Craftsmanship• Originality• Preference

SCANNING TO VISUAL LITERACY IS LIKE ABC'S TO READING

The building blocks of all art are the elements and principles of design. The relationship they have to children understanding what they are seeing and creating meaningful works of art is similar to the relationship the building blocks of letters and numbers have to children learning to read, write and work with mathematics.

Kinder - At this level students should be introduced to looking at and discussing what they see in visual works of art. They should be introduced to the color wheel and the elements and principles of design as the building blocks of art.

Using art images students should be able to:

Line K- Find and name a variety of lines including those that are straight, zigzag and curved

Shape K- Identify the basic shapes of square, rectangle, circle, oval, triangle, diamond

Form K - Recognize the difference between flat (2D) and not flat (3D)

Color K - Using a color wheel, identify colors by name and identify the primary color family

Value K - Indicate areas of light and dark within a work of art (value)

Texture K – Identify the difference between smooth and not smooth.

Space K – Identify what looks near and far in works of art

Balance K – Discuss if an art work feels balanced or feels like it's going to tip over

Movement K – Point out how lines in a work of art cause your eye to move around the art work

Pattern/Rhythm/Repetition K – Identify repetition of an element in art and use the word pattern to describe it

Contrast K – Identify areas of different lines or colors in a work of art

Emphasis K – Point out the most important part or area of an art work

Unity/Harmony K - Discuss whether an artwork seems complete

Proportion/Scale K - Compare size of objects in an artwork as an introduction to scale

Historical and cultural context

Through the study of art and artist from Alaska and around the world students gain an understanding and knowledge of contributions made by art and artists to culture and society.

At the Kindergarten level student will study:

- Alaskan – Lena Amason
- North American – Morris Louis
- Western European - Vincent Van Gogh
- World cultures - Australian aboriginal

(A brief biography of each artist will be included in this section)

Art production

When students are engaged in the creative process they are able to explore various media, tools, and techniques as well as learn critical 21st century skills such as creativity and innovation, problem solving, decision making, and working collaboratively with others.

By then end of kindergarten students should have been introduced to the basic skills of:

- Handling and working with scissors

- Handling and working with paint brushes of various types
- Working with a variety of paint mediums
- Working with both wet glue and glue sticks
- Working with various drawing tools
- Working with a color wheel and learning basic color families
- Learning to care for tools and materials properly
- Learning to work with tools safely

The following are recommended art experiences for Kindergarten level students.

Drawing

- Explore drawing using a wide variety of tools
- Practice drawing many different types of lines, shapes
- Draw from stories, imagination, nature, memory, and observation.

Painting

- Explore working with a variety of paints including, but not limited to, tempera, watercolor, finger paints
- Practice using a wide variety of large and small painting tools (e.g., brushes cardboard, fingers, sponges) to paint on both smooth and rough surfaces
- Explore the process of mixing colors

Printmaking

- Create patterns, textures, and images by stamping with a variety of objects
- Create and use simple stencils
- Make a monoprint by pulling a print from a wet painting

Sculpture

- Practice manipulating clay or dough
- Assemble various materials and objects to create a 3-dimensional form
- Experiment with adding texture and pattern into soft forms
- Learn to bend, fold, and twist paper into 3-dimensional forms

Mixed media

- Practice cutting straight and curved printed lines and shapes
- Create works of art by combining two or more materials
- Make a torn or cut paper collage
- Make a collage using different kinds of materials

Art lessons and activities for kindergarten are provided through: district art kits, existing *Adventures in Art* curriculum, and teacher-initiated ideas.

These are the kindergarten Project Articulate kits we have available for check out through DMC with Cindy Nagel. In time more kits will be created and made available.



[Vincent Van Gogh Self-Portraits](#)

Grade level: Kindergarten

Students study the self-portraits of the Dutch painter Vincent Van Gogh. They look at his impressionist style of painting and then create their own self-portrait in tempera

paints.



[Love Those Anemones](#)

Grade level: Kindergarten

Students look at pictures of sea anemones and discuss radial design. They learn primary colors and then paint a large anemone with a wave-line background.

FIRST GRADE ART

Critical / Aesthetic Response

Reflecting on art critically and aesthetically can begin at any grade level. Student reflections and responses are focused by the use of art images in the classroom and do not necessarily have to be tied to an art production activity. This should become a daily activity for students.

An effective method for guiding student discussions is through the Aesthetic Scanning process. While looking at art works, students are guided through activities which develop perception, discussion, and critical thinking skills. The student is involved in *describing*, *analyzing*, *interpreting*, and *evaluating* works of art.

The following framework is provided to illustrate the general focus of each of the components of **Aesthetic Scanning**. See appendix for a more detailed explanation, sample questions and vocabulary terms.

VISUAL/ANALYTIC SCANNING PROPERTIES

<p style="text-align: center;">Description</p> <p>Describe what you see?</p> <ul style="list-style-type: none">• Elements of design• Subject matter	<p style="text-align: center;">Analysis</p> <p>What planning and organization do you see?</p> <ul style="list-style-type: none">• Principles of design• Technical properties
<p style="text-align: center;">Interpretation</p> <p>What meaning does the work have? What feelings are expressed?</p> <ul style="list-style-type: none">• Mood or feeling• Message or meaning• Artist intent	<p style="text-align: center;">Evaluation</p> <p>Strengths and weaknesses Is this a successful work of art?</p> <ul style="list-style-type: none">• Design/composition• Historical significance• Metaphors• Craftsmanship• Originality• Preference

SCANNING TO VISUAL LITERACY IS LIKE ABC'S TO READING

The building blocks of all art are the elements and principles of design. The relationship they have to children understanding what they are seeing and creating meaningful works of art is similar to the relationship the building blocks of letters and numbers have to children learning to read, write and work with mathematics.

First - At this level students should be able to look at and discuss what they see in visual work of art. They should be re-introduced to the color wheel and the

elements and principles of design as the building blocks of art; much like learning an alphabet or learning how to do math.

Using art images students should be able to:

Line 1 - Identify and name a variety of lines and their positions (horizontal, vertical, diagonal)

Shape 1 - Identify and name basic geometric shapes, compare and contrast these shapes for similarities and differences

Form1- Identify the difference between objects that appear, or are, flat and not flat

Color 1 - Using a color wheel identify the two color families of primary and secondary and name the colors in each family

Value 1 – Recognize the difference between light and dark in the same color

Texture1 – Identify actual texture and use texture words to describe what is felt

Space 1 – Find overlapping objects and discuss what looks closer and why

Balance 1 – Describe symmetry as being the same on both sides of a center line

Movement 1- Identify ways the artist uses color to move your eyes around the art work

Pattern/Rhythm/Repetition 1 – Find a repetition of line or shape patterns in works of art

Contrast 1 – Identify and discuss areas of difference in a work of art including line, shape, and color

Emphasis 1 – Point out and discuss the most important area in an art work

Unity/Harmony 1 - discuss whether an artwork seems complete and why

Proportion/Scale 1 - Compare size of forms and objects within art as an introduction to scale

Historical and cultural context

Through the study of art and artist from Alaska and around the world students gain an understanding and knowledge of contributions made by art and artists to culture and society.

At the first grade level student will study:

- Alaskan – Todd Sherman
- North American – Mary Cassatt
- Western European - Henri Matisse
- World cultures - Africa (South Africa)

(A brief biography of each artist will be included in this section)

Art production

When students are engaged in the creative process they are able to explore various media, tools, and techniques as well as learn critical 21st century skills such as creativity and innovation, problem solving, decision making, and working collaboratively with others.

By then end of first grade students should have been reintroduced to the basic skills of:

- Handling and working with scissors
- Handling and working with paint brushes of various types
- Working with a variety of paint mediums
- Working with a color wheel and learning basic color families
- Working with both wet glue and glue sticks
- Working with various drawing tools
- Learning to care for tools and materials properly
- Learning to work with tools safely

The following are recommended art experiences for first grade students.

Drawing

- Explore drawing using a wide variety of tools
- Practice drawing and describing many different types of lines
- Combine simple shapes to create more complex forms
- Draw from stories, imagination, nature, memory, and observation
- Draw pictures that use overlapping and size to show distance

Painting

- Explore working with a variety of paints including, but not limited to, tempera, watercolor, finger paints
- Practice using a wide variety of painting tools (e.g., brushes cardboard, fingers, sponges) to paint
- Use large and small brushes to paint on smooth and rough surfaces
- Explore the process of mixing light, dark, and secondary colors

Printmaking

- Create patterns, textures, and images by stamping with a variety of found objects
- Create and use simple stencils
- Make a crayon rubbing from a tag board relief collage
- Make a relief print using glue lines
- Make a series of images using a transfer printing process

Sculpture

- Practice manipulating clay or dough to make simple forms
- Experiment with adding texture and pattern into soft forms
- Assemble various materials and objects to create a 3-dimensional sculpture
- Learn to bend, fold, and twist paper into 3-dimensional forms

Mixed media

- Practice cutting straight and curved printed lines and shapes
- Create works of art by combining two or more materials
- Make printed or painted paper to be used in a collage later
- Make a torn or cut paper collage
- Make a collage using different kinds of materials that show texture

Art lessons and activities for first grade are provided through: district art kits, existing *Adventures in Art* curriculum, and teacher-initiated ideas.

These are the first grade Project Articulate kits we have available for check out through the District Media Center. In time more kits will be created and made available.



[African Painted Rhythms](#)

Grade level: 1

Students learn about warm and cool colors as they create an artwork using lines, texture, and pattern. South African music inspires the rhythm and patterns as students use watercolors to create the final product.



[Animal Portraits with Todd Sherman](#)

Grade level: 1

Students are introduced to the colorful portraits of Fairbanks artist Todd Sherman. Todd enjoys painting animals, friends, and family; often adding humor to his art by having animals acting and looking like people. Students paint their own “self-portrait” as an Alaskan animal in the style of Todd Sherman.



[On Mother's Lap](#)

Grade level: 1

Students view impressionist artwork while discussing the subject of family closeness. Students then share the book On Mother’s Lap, by Ann Hebert Scott. Students create an interactive artwork involving a chair and puppets. Students can tell their own story about their family using their artwork.

SECOND GRADE ART

Critical / Aesthetic Response

Reflecting on art critically and aesthetically can begin at any grade level. Student reflections and responses are focused by the use of art images in the classroom and do not necessarily have to be tied to an art production activity. This should become a daily activity for students.

An effective method for guiding student discussions is through the Aesthetic Scanning process. While looking at art works, students are guided through activities which develop perception, discussion, and critical thinking skills. The student is involved in *describing*, *analyzing*, *interpreting*, and *evaluating* works of art.

The following framework is provided to illustrate the general focus of each of the components of **Aesthetic Scanning**. See appendix for a more detailed explanation, sample questions and vocabulary terms.

VISUAL/ANALYTIC SCANNING PROPERTIES

Description Describe what you see? <ul style="list-style-type: none">• Elements of design• Subject matter	Analysis What planning and organization do you see? <ul style="list-style-type: none">• Principles of design• Technical properties
Interpretation What meaning does the work have? What feelings are expressed? <ul style="list-style-type: none">• Mood or feeling• Message or meaning• Artist intent	Judgment/Evaluation Strengths and weaknesses Is this a successful work of art? <ul style="list-style-type: none">• Design/composition• Historical significance• Metaphors• Craftsmanship• Originality• Preference

SCANNING TO VISUAL LITERACY IS LIKE ABC'S TO READING

The building blocks of all art are the elements and principles of design. The relationship they have to children understanding what they are seeing and creating meaningful works of art is similar to the relationship the building blocks of letters and numbers have to children learning to read, write and work with mathematics.

Second - At this level students should be able to look at and discuss what they see in visual works of art. They should be able to use the color wheel and identify the elements and principles of design as being the building blocks of art.

Using art images students should be able to:

Line 2- Using appropriate vocabulary, find and identify a variety of lines in both the classroom and in works of art

Shape 2- Identify basic shapes and observe how shapes work together to form objects

Form 2 – Locate and differentiate between circle/sphere, square/cube, triangle/cone, and rectangle/cylinder

Color 2 - Using a color wheel identify what colors belong in the various color families of primary, secondary, warm and cool

Value 2 – Find a range of values from light to dark in a work of art

Texture 2 - Know that texture is something that can be felt, use words to describe how something feels (not just what it reminds them of)

Space 2 – Point out how objects can appear closer when they are larger relative to other objects and when they are placed lower in the picture plane

Balance 2 - Identify lines of symmetry that are horizontal, vertical or diagonal

Movement 2 – Discuss how the use of line, color and shape create movement in art

Pattern/Rhythm/Repetition 2 – Identify patterns of line shape and color in works of art and use descriptive words to describe the patterns

Contrast 2 – Identify areas of difference in works of art using the words dark, light, smooth, and textured

Emphasis 2 – Identify the center of interest in an art work and discuss why this is an important area

Unity/Harmony 2 - Discuss why some artwork seems complete and why others do not

Proportion/Scale 2 - Compare the relative sizes of objects or people as an introduction to scale

Historical and cultural context

Through the study of art and artist from Alaska and around the world students gain an understanding and knowledge of contributions made by art and artists to culture and society.

At the second grade level student will study:

- Alaskan – Kathleen Carlo
- North American – Alexander Calder
- Western European - Paul Klee
- World cultures - China

(A brief biography of each artist will be included in this section)

Art production

When students are engaged in the creative process they are able to explore various media, tools, and techniques as well as learn critical 21st century skills such as creativity and innovation, problem solving, decision making, and working collaboratively with others.

By then end of second grade students should have been (re)introduced to the basic skills of:

- Handling and working with scissors
- Handling and working with paint brushes of various types
- Working with a variety of paint mediums
- Working with a color wheel and learning basic color families
- Working with both wet glue and glue sticks
- Working with various drawing mediums
- Working with various drawing and measuring tools including straight edges rulers and compasses
- Working with a variety of printing mediums
- Caring for tools and materials properly
- Working with tools safely

The following are recommended art experiences for second grade students.

Drawing

- Explore drawing using a wide variety of tools
- Practice drawing with many different types of line qualities
- Use straight edges to draw geometric shapes
- Combine simple shapes to create more complex forms
- Draw from stories, imagination, nature, memory, and observation
- Draw pictures that use overlapping, placement, and size to show distance
- Draw pictures that show foreground and background

Painting

- Explore working with a variety of paints including, but not limited to, tempera, watercolor, finger paints, tempera blocks
- Practice using a wide variety of painting tools (e.g., brushes cardboard, fingers, sponges) to paint
- Use large and small brushes to paint on smooth and rough surfaces
- Create Eric Carl type papers to be used for collage
- Explore the process of mixing tints, shades, and secondary colors
- Choose a color family to paint a picture that shows a mood

Printmaking

- Create patterns, textures, and images by stamping with a variety of found objects
- Create and use simple stencils by tracing a shape and cutting it out
- Make a crayon rubbing from a variety of surfaces
- Make a relief print by creating and using a raised surface block
- Print a repeating pattern using student created stamps

Sculpture

- Practice making various forms in clay including pinch pots and animal forms
- Experiment with adding texture and pattern into clay forms
- Assemble various materials and objects to create a 3-dimensional sculpture
- Practice bending, folding, cutting, and twisting paper in to 3-dimensional forms

Mixed media

- Create works of art by combining two or more materials
- Make printed or painted paper to be used in a collage later
- Make a torn or cut paper collage
- Explore fiber arts through sewing with yarn on burlap
- Create a symmetrical picture by collaging paper and fabric onto a surface

Art lessons and activities for second grade are provided through: district art kits, existing *Adventures in Art* curriculum, and teacher-initiated ideas.

These are the second grade Project Articulate kits we have available for check out through the District Media Center. In time more kits will be created and made available.



[Butterflies and Bugs](#)

Grade level: 2

Students look at butterflies and bugs in nature to learn about symmetry. They make a symmetrical butterfly or bug.



[Story Sculptures](#)

Grade level: 2

Students will discuss what is 2- and 3- dimensional and what a sculpture is. They will then look at examples of art in their community. Students will create a small free-standing sculpture based on a story (any good story will do.) This is a model of a larger sculpture they are proposing to build for an imaginary new library.



[Shaveroonies](#)

Grade level: 2

Students create "shaveroonies"-- imaginative creatures from outer space. They are made by cutting paper (shaving it), texturing the pieces and piecing them together into fanciful creatures.

THIRD GRADE ART

Critical / Aesthetic Response

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An effective method for guiding student discussions is through the Aesthetic Scanning process. While looking at art works, students are guided through activities which develop perception, discussion, and critical thinking skills. The student is involved in *describing*, *analyzing*, *interpreting*, and *evaluating* works of art.

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SCANNING TO VISUAL LITERACY IS LIKE ABC'S TO READING

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Third - At this level students should be able to look at and discuss what they see in visual works of art. They should be able to use the color wheel and identify the

elements and principles of design as being the building blocks of art, and they should be able to give their opinion about what they are looking at.

Using art images students should be able to:

Line 3 - Identify and talk about lines that have a variety of qualities including differences in size, shape, length and direction, and understand that lines can exhibit more than one quality at once.

Shape 3 – Identify organic and geometric shapes; find both kinds of shapes in works of art

Form 3- State whether an art work is 2-Dimensional or 3-Dimensional

Color 3 - Identify the various color families of primary, secondary, warm, cool and be able to describe the color mixing process of making secondary colors

Value 3 – Recognize how values can change by the addition of black or white

Texture 3 – Find actual and visual texture and use descriptive words to describe it

Space 3 – Identify and use the terms foreground middle ground and background

Balance 3 –Recognize the difference between radial, and bilateral symmetry,

Movement 3 – Point out how both real and implied line create a sense of movement in an art work

Pattern/Rhythm/Repetition 3 – Recognize that repetition creates the visual illusion of rhythm

Contrast 3 – Identify areas of difference in works of art using the words dark, light, smooth, textured, and use vocabulary to describe differences in lines and shapes

Emphasis 3 - Identify the center of interest or focal point in an art work and discuss why and what makes this is an important area

Unity/Harmony 3 - Discuss why some artwork seems complete or unified and others do not

Proportion/Scale 3 - Look at an object and compare the relationship of one part to another and to the whole as an introduction to proportion

Historical and cultural context

Through the study of art and artist from Alaska and around the world students gain an understanding and knowledge of contributions made by art and artists to culture and society.

At the third grade level student will study:

- Alaskan – John Hoover
- North American – Roy Lichtenstein
- Western European - Picasso
- World cultures - Diego Rivera (Mexico)

(A brief biography of each artist will be included in this section)

Art production

When students are engaged in the creative process they are able to explore various media, tools, and techniques as well as learn critical 21st century skills such as creativity and innovation, problem solving, decision making, and working collaboratively with others.

By the end of third grade students should have been reintroduced to the basic skills of:

- Handling and working with scissors
- Handling and working with paint brushes of various types
- Working with a variety of paint mediums
- Working with a color wheel and learning basic color families
- Working with both wet glue and glue sticks
- Working with various drawing mediums
- Working with various drawing and measuring tools including straight edges rulers and compasses
- Working with a variety of printing mediums
- Caring for tools and materials properly
- Working with tools safely

The following are recommended art experiences for third grade students.

Drawing

- Explore contour and gesture drawing using a wide variety of tools
- Practice drawing many different types of lines and shapes to create non-objective art
- Use straight edges and templates to draw geometric and organic shapes
- Combine simple shapes to create more complex forms such as animals and people
- Draw from stories, imagination, nature, memory, and observation
- Draw pictures that show distance through the use overlapping, placement size, and value intensity
- Draw pictures that show foreground, middle ground, and background

Painting

- Explore working with a variety of paints including, but not limited to, tempera, watercolor, finger paints, tempera blocks
- Practice painting using a wide variety of painting tools (e.g. brushes, cardboard, fingers, sponges)
- Use a variety of brushes to paint on smooth and rough, and wet and dry surfaces
- Explore the process of color mixing to show value and mood in a painting
- Paint monochromatic design paintings

Printmaking

- Create and use simple stencils by drawing a shape and cutting it out
- Use Styrofoam and water based markers to create a monoprint
- Make a relief print by creating and using a raised surface block with string or glue
- Print a repeating pattern using student created stamps and found objects

Sculpture

- Practice making containers in clay using coil construction techniques
- Experiment with adding texture and pattern into clay forms
- Assemble various materials and objects to create a 3-dimensional sculpture then draw the sculpture to identify the difference between shape and form
- Practice bending, folding, cutting, and twisting paper in to 3-dimensional forms

Mixed media

- Create works of art by combining two or more materials
- Make printed or painted paper to be used in a collage later
- Make a torn or cut paper collage
- Explore fiber arts through sewing or weaving
- Show texture in a drawing through the use of crayon rubbings

Art lessons and activities for third grade are provided through: district art kits, existing *Adventures in Art* curriculum, and teacher-initiated ideas.

These are the third grade Project Articulate kits we have available for check out through the District Media Center. In time more kits will be created and made available.



[Celebrating the Art Elements](#)

Grade level: 3

Students discuss art made by the famous American Pop artist, Roy Lichtenstein. They look for the elements of art, using their art vocabulary. Then they use these elements to develop a drawing/painting/collage.



[Flower Parts](#)

Grade level: 3

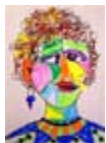
The parts of flowers are discussed along with the botanist, Elizabeth Britton. Students then use oil pastels and shading techniques to create flower parts and assemble these parts to make a flower relief.



[Murals of Our Towns and Villages](#)

Grade level: 3

Students learn about muralist Diego Rivera and how he used perspective to show near and far. A mural of their own town or village is drawn after planning the important resources, buildings, animals, and landmarks that need to be included in the mural.



[Picasso Portraits](#)

Grade level: 3

Students look at 6 Picasso portraits to see the difference between realistic and abstract styles, and the characteristics of the Cubist style. They learn how to draw facial features and their correct placement on a face. A portrait collage is made from their practice pieces, along with the embellishment of clothing.



[Puppets and Jim Henson](#)

Grade level: 3

Students develop their very own puppet characters using ideas from puppeteer, Jim Henson. They learn the difference between marionettes, puppets, and muppets. Construction paper is used to create a puppet with a moveable mouth.



[Quilting with Fractions and Symmetry](#)

Grade level: 3

Students learn about the extensive and interesting history of quilt making. They then cut shapes from squares using equivalent fractions and design the center and border squares using vertical, horizontal, and diagonal symmetry.



[Raven Sculptures: John Hoover](#)

Grade level: 3

Students learn about Alaskan Aleut sculptor John Hoover and study two of his raven sculptures, looking for shape and texture. After learning interesting scientific facts about ravens, they draw and cut out raven sculpture mobiles.

FOURTH GRADE ART

Critical / Aesthetic Response

Reflecting on art critically and aesthetically can begin at any grade level. Student reflections and responses are focused by the use of art images in the classroom and do not necessarily have to be tied to an art production activity. This should become a daily activity for students.

An effective method for guiding student discussions is through the Aesthetic Scanning process. While looking at art works, students are guided through activities which develop perception, discussion, and critical thinking skills. The student is involved in *describing*, *analyzing*, *interpreting*, and *evaluating* works of art.

The following framework is provided to illustrate the general focus of each of the components of **Aesthetic Scanning**. See appendix for a more detailed explanation, sample questions and vocabulary terms.

VISUAL/ANALYTIC SCANNING PROPERTIES

Description Describe what you see? <ul style="list-style-type: none">• Elements of design• Subject matter	Analysis What planning and organization do you see? <ul style="list-style-type: none">• Principles of design• Technical properties
Interpretation What meaning does the work have? What feelings are expressed? <ul style="list-style-type: none">• Mood or feeling• Message or meaning• Artist intent	Judgment/Evaluation Strengths and weaknesses Is this a successful work of art? <ul style="list-style-type: none">• Design/composition• Historical significance• Metaphors• Craftsmanship• Originality• Preference

SCANNING TO VISUAL LITERACY IS LIKE ABC'S TO READING

The building blocks of all art are the elements and principles of design. The relationship they have to children understanding what they are seeing and creating meaningful works of art is similar to the relationship the building blocks of letters and numbers have to children learning to read, write and work with mathematics.

Fourth - At this level students should be continuing to look at and discuss what they are seeing in visual works of art and other types of images. They should be

able to use the color wheel, identify the elements and principles of design, and they should be able to give their opinions about what they are looking at.

Using art images students should be able to:

Line 4 - Identify various line qualities using art vocabulary and point out how line can show movement

Shape 4 - Describe the difference between geometric and organic shapes, point out where the different types of shapes occur in both nature and art

Form 4 - Use the dimensional terms of height/length, width for 2-D and know that 3-D has the added dimension of depth

Color 4 - Identify the various color families along with tints and shades

Value 4 – Show how darker values can indicate areas of shade and reflected light

Texture 4 – Differentiate between actual and visual texture in works of art

Space 4 – Point out areas of positive and negative space and recognize that perspective can be shown in terms of overlapping, placement of objects, and relative size

Balance 4 - Know the difference between asymmetry and symmetry

Movement 4 – Identify examples of movement by comparing two different artist's techniques

Pattern/Rhythm/Repetition 4 – Look for patterns created through negative space

Contrast 4 – Identify areas of difference in works of art using the words dark, light, smooth, textured, and use other vocabulary to describe differences in lines and shapes

Emphasis 4 - Identify the center of interest or focal point in an art work and discuss why this is an important area, and if there are other important areas

Unity/Harmony 4 - Discuss whether a work of art seems complete or unified and what could be added or removed to make the art complete

Proportion/Scale 4 - Begin to recognize body and facial proportions and use corresponding vocabulary

Historical and cultural context

Through the study of art and artist from Alaska and around the world students gain an understanding and knowledge of contributions made by art and artists to culture and society.

At the fourth grade level student will study:

- Alaskan – Melvin Olanna
- North American – Georgia O'Keeffe
- Western European - Mondrian
- World cultures - Africa (Burkina Faso)

(A brief biography of each artist will be included in this section)

Art production

When students are engaged in the creative process they are able to explore various media, tools, and techniques as well as learn critical 21st century skills such as creativity and innovation, problem solving, decision making, and working collaboratively with others.

By the end of fourth grade students should be able to demonstrate competency in these basic skills:

- Handling and working with scissors
- Handling and working with paint brushes of various types
- Working with a variety of paint mediums
- Choosing the correct type of brush for various painting mediums
- Working with a color wheel and identifying the basic color families of primary, secondary, warm, cool, neutral
- Working with both wet glue and glue sticks appropriately
- Working with various drawing mediums
- Working with various drawing and measuring tools including straight edges rulers and compasses
- Caring for tools and materials properly
- Working with tools safely

The following are recommended art experiences for fourth grade students.

Drawing

- Explore contour and gesture drawing using a wide variety of tools
- Create a five step value scale then extend that knowledge into a drawing of forms that show shading and value
- Combine simple shapes to create more complex forms and adding pattern and texture
- Draw from stories, imagination, nature, memory, and observation
- Draw pictures that show perspective and depth

Painting

- Use a variety of painting mediums to create a still life, landscapes, and portraits
- Explore a variety of water color techniques
- Continue to explore the process of color mixing to show value and mood in paintings
- Paint the same subject matter using several different color families

Printmaking

- Make a series of prints using an incised foam block
- Make a collograph relief print by using cardboard to create the raised surface
- Create a three color stencil print with a repeating pattern

Sculpture

- Practice working with clay to create slab, coil, and pinched constructions
- Use wire and objects to create a 3-dimensional sculpture
- Bend, fold, cut, and twist paper in to 3-dimensional forms

Mixed media

- Create works of art by combining two or more materials
- Explore radial and bilateral design concepts using a variety of collage materials

Art lessons and activities for fourth grade are provided through: district art kits, existing *Adventures in Art* curriculum, and teacher-initiated ideas.

These are the fourth grade Project Articulate kits we have available for check out through the District Media Center. In time more kits will be created and made available.

Fourth



[African Painted Walls](#)

Grade level: 4

Students 'travel' to the region of Burkina Faso in Western Africa to learn about the well-known painted houses. After studying the artists and their work, students create a narrative wall painting using silhouettes and paint. They also incorporate patterns and traditional or personal symbols into their work.



[Bird Drawing with Bill Berry](#)

Grade level: 4

Students learn about the life and work of wildlife Alaskan artist Bill Berry. He is best known for his animal studies, published field sketchbook, and children's books. Students carefully examine an Alaskan bird photograph with care and practice different drawing exercises in their field sketchbook. Lastly they produce a complete bird drawing. ** A wonderful extension of this lesson is observing and drawing real mounted birds.



[Cans with Andy Warhol](#)

Grade level: 4

Students will be introduced to the artist Andy Warhol, famous for his Pop Art paintings of Campbell's Soup cans. Students will also learn that Warhol had a career as a graphic artist. Students will create their own labeled can to hold whatever humorous or imaginative things they want to contain or preserve.



[Jellybean Books](#)

Grade level: 4

Students write a color poem using their five senses. They will then create a small "jellybean" book and decorate it using a simple printing technique. Students then further embellish their book and may include their original poems within.



[Ocean Life Diorama](#)

Grade level: 4

Students look closely at photographs of life in tropical coral reefs or under Alaskan oceans. With inspiration from the photographs, students use oil pastels and construction paper to create an under ocean life diorama which includes fish or marine mammals in a habitat.



[Olanna's Paper Sculptures](#)

Grade level: 4

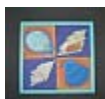
Students learn about the Alaskan Native artist Melvin Olanna. His stylized sculptures reflect his Inupiaq culture. Students create simple animal shapes from paper, using a paper scoring technique to make them look 3D. Paper sculptures are mounted on a background based on an Alaskan landscape.



[Salmon Summer in Kodiak](#)

Grade level: 4

Through the book [Salmon Summer in Kodiak](#), students learn about an Aleut boy who lives on Kodiak Island and fishes for salmon. Students create a 2D painting with warm or cool colors that incorporates designs inspired by salmon and traditional Aleut hunting hats.



[Shells with Georgia O'Keeffe](#)

Grade level: 4

Students learn about the life and art of Georgia O'Keeffe, focusing on her large close-up paintings of shells. They play an observation game of hunting for shape, pattern, and texture on photos of real shells, and then they use oil pastels to create a four-section study of actual shells.



[Snowflake Prints](#)

Grade level: 4

Students explore connections between math, science, and art through studying the beauty and structure of snowflakes. They examine the snowflake photographs of scientists Wilson Bentley and Kenneth Libbrecht, creating original snowflake prints and cut-paper snowflake designs which demonstrate radial symmetry.



[Spirit Masks](#)

Grade level: 4

Students examine and discuss contemporary and traditional Yupik masks. Several typical mask elements are recognized and incorporated in a mask related to student's life and interests.



[Stomp to the Music](#)

Grade level: 4

Students learn about rhythm, movement, and texture in the context of sound and image. They create their own water-color resist using color, line and texture to demonstrate principles of both art and music.



[Tolerance Banners](#)

Grade level: 4

After viewing and discussing the images of the United Nations Six Flags of Tolerance, students create a positive-negative design based on a Japanese paper cutting technique called Notan.

FIFTH GRADE ART

Critical / Aesthetic Response

Reflecting on art critically and aesthetically can begin at any grade level. Student reflections and responses are focused by the use of art images in the classroom and do not necessarily have to be tied to an art production activity. This should become a daily activity for students.

An effective method for guiding student discussions is through the Aesthetic Scanning process. While looking at art works, students are guided through activities which develop perception, discussion, and critical thinking skills. The student is involved in *describing*, *analyzing*, *interpreting*, and *evaluating* works of art.

The following framework is provided to illustrate the general focus of each of the components of **Aesthetic Scanning**. See appendix for a more detailed explanation, sample questions and vocabulary terms.

VISUAL/ANALYTIC SCANNING PROPERTIES

Description Describe what you see? <ul style="list-style-type: none">• Elements of design• Subject matter	Analysis What planning and organization do you see? <ul style="list-style-type: none">• Principles of design• Technical properties
Interpretation What meaning does the work have? What feelings are expressed? <ul style="list-style-type: none">• Mood or feeling• Message or meaning• Artist intent	Judgment/Evaluation Strengths and weaknesses Is this a successful work of art? <ul style="list-style-type: none">• Design/composition• Historical significance• Metaphors• Craftsmanship• Originality• Preference

SCANNING TO VISUAL LITERACY IS LIKE ABC'S TO READING

The building blocks of all art are the elements and principles of design. The relationship they have to children understanding what they are seeing and creating meaningful works of art is similar to the relationship the building blocks of letters and numbers have to children learning to read, write and work with mathematics.

Fifth - At this level students should be continuing to look at and discuss what they are seeing in visual works of art and other types of images. They should be able to use the color wheel, identify the elements and principles of design, and

they should be able to give their ideas and opinions about what they are looking at.

Using art images students should be able to:

Line 5 - Identify how artists use real and implied line to show movement and discuss the difference between the two kinds of lines

Shape 5 - Describe how artist use a variety of shapes in different sizes to create interesting works of art

Form 5 - Know that form has mass and volume and understand the difference between low relief and high relief in sculpture

Color 5 - Be able to describe how artists use a color wheel to make decisions about color in their works of art (including how they use complementary and analogous colors)

Value 5 – Understand how artists use value to indicate form in a two dimensional picture

Texture 5 – Use descriptive words to describe actual and visual texture in works of art

Space 5 – Identify positive and negative space; use perspective terms including placement, overlapping, intersecting lines, size/scale, foreground/background, and detail when discussing art

Balance 5 - Describe how color and shape can be used to show balance

Movement 5 – Compare and contrast movement in two different pieces by the same artist

Pattern/Rhythm/Repetition 5 – Recognize how rhythm, pattern and repetition can be created through the use of color, line, shape and form

Contrast 5 – Identify areas of difference in works of art using the words dark, light, smooth, textured, and use vocabulary to describe differences in types of lines, shapes, colors and value

Emphasis 5 – Find and identify examples of focal point in works of art and discuss what elements are used to create this center of interest

Unity/Harmony 5 - Discuss how the elements, line, shape, form, texture and value can create unity in a work of art

Proportion/Scale 5 - Continue to learn body proportions and vocabulary

Historical and cultural context

Through the study of art and artist from Alaska and around the world students gain an understanding and knowledge of contributions made by art and artists to culture and society.

At the fifth grade level student will study:

- Alaskan – Alvin Amason
- North American – Romare Bearden
- Western European - Michelangelo
- World cultures - Andy Goldsworthy (Scotland)

(A brief biography of each artist will be included in this section)

Art production

When students are engaged in the creative process they are able to explore various media, tools, and techniques as well as learn critical 21st century skills such as creativity and innovation, problem solving, decision making, and working collaboratively with others.

By then end of fifth grade students should be able to demonstrate competency in these basic skills:

- Handling and working with scissors
- Handling and working with paint brushes of various types
- Working with a variety of paint mediums
- Choosing the correct type of brush for various painting mediums
- Working with a color wheel and identifying the basic color families of primary, secondary, warm, cool, neutral, analogous, and complementary
- Working with both wet glue and glue sticks appropriately
- Working with various drawing mediums
- Working with various drawing and measuring tools including straight edges rulers, protractors, compasses, and variously shaped templates
- Working with a variety of printmaking tools including brayers and stamping tools
- Caring for tools and materials properly
- Working with tools safely

The following are recommended art experiences for fifth grade students:

Drawing

- Use a wide variety of tools explore contour, gesture, and continuous line drawings
- Explore radial and bilateral design in drawings
- Create a seven step value scale and then extend that knowledge into a drawing of a still life that shows shading and value
- Use pattern and texture to add variety and interest to drawings
- Draw from stories, imagination, nature, memory, and observation
- Draw pictures that show positive and negative space
- Explore face and body proportions in portraits and self portraits

Painting

- Use a variety of painting mediums to create a still life, landscape and portraits
- Explore using a variety of painting tools to create different effects including stippling, splattering, washing, and patterning
- Continue to explore the process of color mixing to show value perspective in paintings
- Paint abstract and nonobjective works in the style of 20th century artists

Printmaking

- Make an edition of at least four prints, signed and numbered properly
- Make a collograph relief print using various materials including string, card stock, glue lines, and other types of textured paper
- Make a monoprint by inking a surface, drawing a design into it, and pulling a print

Sculpture

- Explore creating additive and subtractive sculptures
- Use wire to create a three dimensional line drawing
- Work with paper and other materials to produce a free standing sculpture

Mixed media

- Create 2D or 3D works of art by combining three or more different materials
- Explore radial and bilateral design concepts using collage techniques
- Use a variety of materials to create resist paintings
- Use computer programs to create digital drawings and manipulated photos
- Use materials found in nature to create works of temporary art.

Art lessons and activities for fifth grade are provided through: district art kits, existing *Adventures in Art* curriculum, and teacher-initiated ideas.

These are the fifth grade Project Articulate kits we have available for check out through the District Media Center. In time more kits will be created and made available.



[Amason's Whimsical Animals](#)

Grade level: 5

Students look at the whimsical animal paintings of Alvin Amason, an Alaskan Native artist. Students begin their own animal paintings using basic shapes and playful color choices, adding large brush strokes in his painting style.



[Andy Goldsworthy: Art From the Earth](#)

Grade level: 5

Students study Andy Goldsworthy, a British artist, who transforms nature into art, photographs it, and lets it return to nature. They then go outside to create art from only nature -- no tools allowed! When done, they photograph their work and write about the art they made and the process they used.



[Diatoms: Microscopic Jewels](#)

Grade level: 5

Students are introduced to the 17th century Dutch scientist Antonie van Leeuwenhoek, the microscope he developed, his discoveries and his methods of recording those discoveries. They create a colorful microscopic view of diatoms using watercolors and black crayon 'resist.'



[Michelangelo's Hands](#)

Grade level: 5

Students study the life of the Italian Renaissance artist Michelangelo, focusing on two of his best-known works, the marble sculpture Pieta and a small part of the Sistine Chapel ceiling. They create a modeled or shaded drawing of their hand in a sign language position, cut it out and mount it pop-up style to look like a piece of sculpture.

SIXTH GRADE ART

Critical / Aesthetic Response

Reflecting on art critically and aesthetically can begin at any grade level. Student reflections and responses are focused by the use of art images in the classroom and do not necessarily have to be tied to an art production activity. This should become a daily activity for students.

An effective method for guiding student discussions is through the Aesthetic Scanning process. While looking at art works, students are guided through activities which develop perception, discussion, and critical thinking skills. The student is involved in *describing*, *analyzing*, *interpreting*, and *evaluating* works of art.

The following framework is provided to illustrate the general focus of each of the components of **Aesthetic Scanning**. See appendix for a more detailed explanation, sample questions and vocabulary terms.

VISUAL/ANALYTIC SCANNING PROPERTIES

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Interpretation What meaning does the work have? What feelings are expressed? <ul style="list-style-type: none">• Mood or feeling• Message or meaning• Artist intent	Judgment/Evaluation Strengths and weaknesses Is this a successful work of art? <ul style="list-style-type: none">• Design/composition• Historical significance• Metaphors• Craftsmanship• Originality• Preference

SCANNING TO VISUAL LITERACY IS LIKE ABC'S TO READING

The building blocks of all art are the elements and principles of design. The relationship they have to children understanding what they are seeing and creating meaningful works of art is similar to the relationship the building blocks of letters and numbers have to children learning to read, write and work with mathematics.

Sixth - At this level students should be continuing to look at and discuss what they are seeing in visual works of art and other types of images. They should be

able to use the color wheel, identify the elements and principles of design, and they should be able to give their ideas and opinions about what they are looking at.

Using art images students should be able to:

Line 6 - Identify a variety of lines and discuss how the artist has used line in inventive and creative ways

Shape 6 - Identify and describe how artist use different shapes in their art to communicate meaning

Form 6 – In works of art differentiate between shape and form and be able to describe the difference between the two. Describe what the dimensional properties of a sculpture are

Color 6 – Describe how artists use color in a variety of way to create mood and convey messages about feelings and ideas

Value 6 – Identify examples of a monochromatic color scheme and understand how artists use value to direct the viewer's eye around the art work

Texture 6 – Continue to use inventive descriptive words to describe actual and visual texture in works of art

Space 6 – Identify how perspective is shown in art using the concepts of overlapping, scale, placement of objects, degree of detail and color intensity, and convergence of lines to show depth

Balance 6 – Identify how balance is created in a work of art using appropriate vocabulary including asymmetry, radial and bilateral symmetry

Movement 6 – Identify which art element creates a sense of movement in a piece.

Pattern/Rhythm/Repetition 6 – Identify rhythm, pattern and repetition created through the use of color, line, shape and form in works of art

Contrast 6 - Identify and discuss areas of difference in works of art using the words dark, light, smooth, textured, and other vocabulary to describe differences in types of lines, shapes, forms, colors, value and other design elements

Emphasis 6 - Find and identify examples of focal point in works of art and discuss the artist's choices of elements used to create this center of interest

Unity/Harmony 6 - Discuss how the artist's chosen elements such as line, shape, form, texture and value work together to create a unified work of art

Proportion/Scale 6 –Recognize how various perspective techniques show proportion and scale

Historical and cultural context

Through the study of art and artist from Alaska and around the world students gain an understanding and knowledge of contributions made by art and artists to culture and society.

At the sixth grade level student will study:

- Alaskan – Sydney Lawrence
- North American – Miriam Schapiro (Canada)
- Western European - Daumier (French)
- World cultures - South Pacific

(A brief biography of each artist will be included in this section)

Art production

When students are engaged in the creative process they are able to explore various media, tools, and techniques as well as learn critical 21st century skills such as creativity and innovation, problem solving, decision making, and working collaboratively with others.

By then end of sixth grade students should have mastered these basic art skills:

- Handling and working with scissors
- Handling and working with paint brushes of various types
- Working with a variety of paint mediums
- Choosing the correct type of brush for various painting mediums
- Working with a color wheel and identifying the basic color families of primary, secondary, warm, cool, neutral, analogous, and complementary
- Working with both wet glue and glue sticks appropriately
- Working with various drawing mediums
- Working with various drawing and measuring tools including straight edges rulers, protractors, compasses, and variously shaped templates
- Working with a variety of printmaking tools including brayers and stamping tools
- Caring for tools and materials properly
- Working with tools safely

The following are recommended art experiences for sixth grade students:

Drawing

- Use a wide variety of tools to produce contour, gesture, sketch and continuous line drawings
- Create multi-step value scales and then extend that knowledge into drawings
- Draw pictures that show one and two point perspective
- Draw from stories, imagination, nature, memory, and observation
- Use a variety of drawing tools to explore face and body proportions

Painting

- Use a variety of painting mediums to create a still life, landscape, and portraits
- Explore using a variety of painting tools to create different effects including stippling, splattering, washing, and patterning
- Create paintings that use complementary or monochromatic color schemes
- Paint abstract and nonobjective works that use geometric and organic shapes

Printmaking

- Make an edition of at least four prints, using at least two print blocks, make sure they are signed and numbered properly
- Make a relief print using various materials including string, card stock, glue lines, and other types of textured paper
- Make a monoprint using paint, markers, or ink

Sculpture

- Explore creating additive and subtractive sculptures
- Use wire and other materials to create a mobile
- Work with paper and other materials to produce 3D rooms and other spaces that humans use

Mixed media

- Create 2D or 3D works of art by combining three or more different materials
- Explore radial and bilateral design concepts using collage techniques
- Use images from magazines to create photo montages
- Use computer programs to create digital drawings and manipulated photos
- Use materials found in nature to create works of temporary art.

Art lessons and activities for sixth grade are provided through: district art kits, existing *Adventures in Art* curriculum, and teacher-initiated ideas.

These are the sixth grade Project Articulate kits we have available for check out through the District Media Center. In time more kits will be created and made available.



[Action Figure Collage](#)

Grade level: 6

Students look at and learn about the collages of contemporary artist Miriam Schapiro. They paint a background and use mannequins to draw and create an action figure. The parts are embellished and assembled into a collage.



[Birch Trees with Kes Woodward](#)

Grade level: 6

Students learn about Fairbanks, Alaska painter Kes Woodward and how he paints birch trees. They practice watercolor techniques, and discuss composition and perspective as students create a water color birch tree painting.



[Creative Character Sculptures](#)

Grade level: 6

Students collaboratively think of a character, either animal, human or make believe, that they would like in a story. Working with a partner, they creatively solve problems to make their character from "found" materials. Construction and embellishment make the characters come alive.



[Gesture Figure Drawing](#)

Grade level: 6

Students look at the gesture drawings of Daumier and practice drawing the human figure in action with ovals and triangles. The drawings are painted and collaged.



[Hundertwasser: Architect](#)

Grade level: 6

Students learn about Austrian artist and architect Friedrich Hundertwasser and look at the buildings he designed. Students design a part of a building - door, window or dome - in his style and add bright colors. The whimsical shapes and patterns should tell a bit about themselves.



[Mt. McKinley: Sydney Laurence](#)

Grade level: 6

Students look at them many paintings of Sydney Laurence, a renowned painter of Mt. McKinley. Watercolor pencil painting techniques are used as students learn about contour lines, value, shading, and the importance of contrast to create their versions of the mountain.



[Observe, Question and Write](#)

Grade level: 6

Students examine a piece of art by asking who, what, when, where, and why questions. After reporting information through questions, they write a short story or paragraph.

Introduction to Art

Grade: 7&8

Length: 1 Quarter (semester when combined with Intro 2)

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: Art Introduction is an exploration of art techniques and theory designed for seventh and eighth graders. Students explore a variety of techniques and materials that may include drawing, painting, printmaking, sculpture, weaving, and hand built ceramics. Students will gain a basic understanding of the Elements and Principles of Design that go into the success of a piece of art. Students will begin to develop critiquing skills and will be encouraged to relate beauty and meaning of art to their lives.

OBJECTIVES

ELEMENTS OF ART

- Line
- Shape
- Form
- Color
- Value
- Texture
- Space

PRINCIPLES OF ART

- Balance
- Movement
- Rhythm
- Contrast
- Emphasis
- Pattern
- Unity
- Variety
- Proportion/Scale

Begin to understand color theory and its application:

- primary/secondary/tertiary/neutral
- complementary/opposite
- cool/warm color schemes
- analogous color schemes
- monochromatic color schemes
- triadic color schemes

Complete a variety of art projects successfully:

- begin to develop basic drawing and shading skills using a variety of mediums
- begin to understand and use basic composition skills
- experiment with various 3-D techniques and forms
- complete projects influenced by art history and/or cultural exploration

SUGGESTED TECHNIQUES

- DRAWING – pencil, color pencil, pastels, markers,
- PAPER – drawing, tag board, newsprint, recycled, construction, watercolor, butcher
- PAINTING – watercolor, tempera, fabric painting, acrylic
- PRINTMAKING – stamps, monotypes, relief,
- SCULPTURE- papier-mâché, wire, found objects, fibers

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Cultures:

SUGGESTED ACTIVITIES

- DRAWING – contour, sketching, still life, perspective, texture, value
- PAPER - cutting, tearing, tessellations, trading cards, collage
- PAINTING – artist inspired, color wheel, still life, self-portrait
- PRINTMAKING – optical art, logos, cards, wrapping paper, clothing
- SCULPTURE- assemblage of found objects, masks, figures/animals, cultural boxes, weaving

*Refer to the Glossary for supporting vocabulary definitions

Introduction to Art 2

Grade: 7&8

Length: 1 Quarter (semester when combined with Intro 1)

Fee: Required

Prerequisite: Introduction to Art

COURSE DESCRIPTION: Art Introduction 2 is an expansion upon the art techniques and theory explored in Introduction to Art 1. Students will continue to explore a variety of techniques and materials that may include drawing, painting, printmaking, sculpture, weaving, and hand built ceramics. Students will be given a basic understanding of the Elements and Principles of Design that go into the success of a piece of art. Students will continue to develop critiquing skills and will be encouraged to relate beauty and meaning of art to their lives.

OBJECTIVES

ELEMENTS OF ART –

- Line
- Shape
- Form
- Color
- Value
- Texture
- Space

PRINCIPLES OF ART -

- Balance
- Movement
- Rhythm
- Contrast
- Emphasis
- Pattern
- Unity
- Variety
- Proportion

Expand upon color theory and its application:

- primary/secondary/tertiary/neutral
- complementary/Opposite
- cool/warm color schemes
- analogous color schemes
- monochromatic color schemes
- Triadic color schemes

Complete a variety of art projects successfully:

- Continue to develop basic drawing and shading skills using a variety of mediums
- Build on the understanding and use of composition skills
- experiment with various 3-D techniques and forms
- complete projects influenced by art history and/or cultural exploration

*Reference index for supporting vocabulary definitions and lesson ideas

SUGGESTED TECHNIQUES

- DRAWING – pencil, color pencil, pastels, markers,
- PAPER – drawing, tag board, newsprint, recycled, construction, watercolor, butcher
- PAINTING – watercolor, tempera, fabric painting, acrylic
- PRINTMAKING – stamps, monotypes, relief,
- SCULPTURE- papier-mâché, wire, found objects, fibers

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Cultures:

SUGGESTED ACTIVITIES

- DRAWING – contour, sketching, still life, perspective, texture, value
- PAPER - cutting, tearing, tessellations, trading cards, collage
- PAINTING – artist inspired, color wheel, still life, self-portrait
- PRINTMAKING – optical art, logos, cards, wrapping paper, clothing
- SCULPTURE- assemblage of found objects, masks, figures/animals, cultural boxes, weaving

*Refer to the Glossary for supporting vocabulary definitions

CERAMICS 1

Grades: 7 & 8

Length: 1 quarter (semester when combined with Ceramics 2)

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: Ceramics 1 covers the fundamental skills, knowledge, and techniques necessary to begin understanding ceramics. Students learn a variety of hand building techniques, including: pinch, coil, and slab construction. They will also study the processes unique to ceramics including the stages of clay, firing, and glazing. Students will learn to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of pottery from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will gain a basic understanding of the Elements and Principles of Design that go into a successful piece of art.

OBJECTIVES

Begin to develop and apply vocabulary related to ceramics

ELEMENTS OF ART -

- Line
- Shape
- Form
- Color
- Texture

PRINCIPLES OF ART -

- Balance
- Movement
- Rhythm
- Emphasis
- Pattern
- Unity
- Variety
- Proportion/Scale

Use a variety of techniques and tools to gain skill in pottery:

- demonstrate wedging and proper care of clay
- develop skills in the three basic hand-building techniques – pinch, coil, slab
- begin to understand glazing, firing techniques, and their relationship to clay bodies
- use a sketchbook/journal to gather and develop ideas and record results
- experiment with multiple surface textures and decorating techniques
- consider form and function when planning

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Cultures:

SUGGESTED TECHNIQUES

- PINCH – organic, geometric
- COIL – coiled, blended
- SLAB – geometric, organic
- RELIEF – additive, subtractive (low or high)
- MOLDING – drape, slump
- SCULPTURAL – combination of above techniques and carving

SUGGESTED ACTIVITIES

- PINCH – small pots, base form for a coil pot, organic forms, rattles or whistles
- COIL – vessels; bowls, pots, vases, teapots
- SLAB – boxes, tiles, teapots, cylindrical mugs with handles
- RELIEF – surface design on any technique, cultural tiles, texture study
- MOLDING – bowls, platters, masks

*Refer to the Glossary for supporting vocabulary definitions

CERAMICS 2

Grades: 7 & 8

Length: 1 quarter (semester when combined with Ceramics 1)

Fee: Required

Prerequisite: Ceramics 1

COURSE DESCRIPTION: Ceramics 2 is for students committed to gaining independence, skill, and knowledge in the field of ceramics. Self-discipline and a willingness to seek new challenges are expected. Students continue to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of pottery from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Ceramics 2 requires a greater degree of proficiency and higher expectations from students and teacher.

OBJECTIVES

Expand upon and apply vocabulary related to ceramics:

ELEMENTS OF ART -

- Line
- Shape
- Form
- Color
- Texture

PRINCIPLES OF ART -

- Balance
- Movement
- Rhythm
- Emphasis
- Pattern
- Unity
- Variety
- Proportion

Use a variety of techniques and tools to gain skill in pottery:

- demonstrate wedging and proper care of clay
- develop skill in the three basic hand-building techniques – pinch, coil, slab
- begin to understand glazing, firing techniques, and their relationship to clay bodies
- use a sketchbook/journal to gather and develop ideas and record results
- experiment with multiple surface textures and decorating techniques
- consider form and function when planning
- select appropriate pottery techniques

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Cultures:

SUGGESTED TECHNIQUES

- PINCH – organic, geometric
- COIL – coiled, blended
- SLAB – geometric, organic
- RELIEF – additive, subtractive (low or high)
- MOLDING – drape, slump
- SCULPTURAL – combination of above techniques and carving

SUGGESTED ACTIVITIES

- PINCH – small pots, base form for a coil pot, organic forms, rattles or whistles
- COIL – vessels; bowls, pots, vases, teapots
- SLAB – boxes, tiles, teapots, cylindrical mugs with handles
- RELIEF – surface design on any technique, cultural tiles, texture study
- MOLDING – bowls, platters, masks
- LIDDED CONTAINERS – using any of the building techniques but incorporate a lid
- SET OR SERIES- using any of the building techniques develop a cohesive group of projects
- INDEPENDENT STUDY – students apply proper techniques to a project they have designed

*Refer to the Glossary for supporting vocabulary definitions

SCULPTURE 1

Grades: 7 & 8

Length: 1 quarter (semester when combined with Sculpture 2)

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: This course covers the fundamental skills, knowledge, and possible technology necessary to begin understanding sculpture. Various sculptural processes are explored while students work with a variety of materials and tools. Students will learn to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of sculpture from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives.

OBJECTIVES

ELEMENTS OF ART:

- Line
- Shape
- Form
- Texture
- Space

PRINCIPLES OF ART:

- Balance
- Movement
- Rhythm
- Emphasis
- Pattern
- Unity
- Proportion/Scale

Demonstrate sculptural design skills through the use of various materials and processes:

- use a sketchbook/journal to gather and develop ideas and record results
- create sculpture using modeling, carving, relief and assemblage techniques
- work in various media such as paper, plaster, wood, wire, clay and found objects
- create figurative, stylized, abstract, and non-objective art

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Cultures:

SUGGESTED TECHNIQUES & MATERIALS

- MODELING – Clay, dough
- CONSTRUCTION – Wire, paper, papier-mâché, plaster bandage, cardboard, foam core
- CARVING- Hardened clay, plaster of Paris, balsa wood, soft stone, or soap
- RELIEF - cardboard, foam core, sheetrock, linoleum, found objects, slabs of clay, or handmade paper.
- ASSEMBLAGE - Found objects, paper, recycled materials

SUGGESTED ACTIVITIES

- MODELING – abstract, figurative, human, animal & inanimate objects
- CONSTRUCTION – mobiles, Oaxacan animal sculptures, wire portraits
- CARVING – Figures or forms; abstract, figurative, human, animal & inanimate objects
- RELIEF – Additive or subtractive, bas relief
- ASSEMBLAGE – Found objects, shoebox sculptures

*Refer to the Glossary for supporting vocabulary definitions

SCULPTURE 2

Grades: 7 & 8

Length: 1 quarter (semester when combined with Sculpture 1)

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: Sculpture 2 is for students committed to gaining independence, skill, and knowledge in the field. The course requires a greater degree of proficiency and higher expectations from students and teacher. Students will continue to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of sculpture from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives.

SCULPTURE 2 OBJECTIVES

Continue to develop and apply vocabulary related to Sculpture

ELEMENTS OF ART:

- Line
- Shape
- Form
- Texture
- Space

PRINCIPLES OF ART:

- Balance
- Movement
- Rhythm
- Emphasis
- Pattern
- Unity
- Proportion/Scale

Demonstrate sculptural design skills through the expanded use of various materials and processes:

- use a sketchbook/journal to gather and develop ideas and record results
- create sculpture using modeling, carving, relief and assemblage techniques
- work in various media such as paper, plaster, wood, wire, clay and found objects
- create figurative, stylized, abstract, and non-objective art

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Cultures:

SUGGESTED TECHNIQUES

- MODELING
- CONSTRUCTION
- CARVING
- RELIEF
- ASSEMBLAGE

SUGGESTED ACTIVITIES

- MODELING – clay figures ; abstract, figurative, human, animal & inanimate objects
- CONSTRUCTION – wire sculpture, paper, papier-mâché, plaster bandage, cardboard, foam core
- CARVING – hardened clay, plaster of Paris, balsa wood, soft stone, or soap. Figures or forms; abstract, figurative, human, animal & inanimate objects
- RELIEF – additive; cardboard, foam core, linoleum, found objects, slabs of clay or handmade paper. subtractive; sheetrock, foam core or construction foam boards, slabs of clay
- ASSEMBLAGE – found objects, paper, recycled materials

*Refer to the Glossary for supporting vocabulary definitions

Introduction to Art

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: Art Introduction is an exploration of art techniques and theory designed for high school students. Students explore a variety of techniques and materials that may include drawing, painting, printmaking, sculpture, weaving, and hand built ceramics. Students will learn to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of art from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will acquire a basic understanding of the Elements and Principles of Design that go into a successful piece of art.

OBJECTIVES

Begin to use and apply the elements and principles of art:

ELEMENTS OF ART-

- Line
- Shape
- Form
- Color
- Value
- Texture
- Space

PRINCIPLES OF ART-

- Balance
- Movement
- Rhythm
- Contrast
- Emphasis
- Pattern
- Unity
- Variety
- Proportion/Scale

Begin to understand color theory and its application:

- primary/secondary/tertiary/neutral
- complementary/Opposite
- cool/warm color schemes
- analogous color schemes
- monochromatic color schemes
- triadic color schemes

Complete a variety of art projects successfully:

- Develop basic drawing and shading skills using a variety of mediums
- Begin to understand and use basic composition skills
- Experiment with various 3-D techniques and forms
- Complete projects influenced by art history and/or cultural exploration

SUGGESTED TECHNIQUES AND MATERIALS

- DRAWING – pencil, color pencil, pastels, markers,
- PAPER – drawing, tag board, newsprint, recycled, construction, watercolor, butcher
- PAINTING – watercolor, tempera, fabric painting, acrylic
- PRINTMAKING – stamps, monotypes, relief,
- SCULPTURE- papier-mâché, wire, found objects, fibers
- CERAMICS- clay, glaze

SUGGESTED ACTIVITIES

- DRAWING – contour, sketching, still life, perspective, texture, value
- PAPER - cutting, tearing, tessellations, trading cards, collage
- PAINTING – artist inspired, color wheel, still life, self-portrait
- PRINTMAKING – optical art, logos, cards, wrapping paper, clothing
- SCULPTURE- assemblage of found objects, masks, figures/animals, cultural boxes, weaving
- CERAMICS-hand building techniques: slab, pinch, coil

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Cultures:

*Refer to the Glossary for supporting vocabulary definitions

Intermediate Art

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: Introduction to Art/Teacher Discretion

COURSE DESCRIPTION: Intermediate Art is a progression of art techniques and theory designed for high school students. Students continue to explore a variety of techniques and materials that may include drawing, painting, printmaking, sculpture, weaving, and hand built ceramics. During project creation, students will purposefully apply multiple art elements, moving from knowledge to successful art production. Students will learn to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of art from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will apply a basic understanding of the Elements and Principles of Design to create successful pieces of art.

OBJECTIVES

Apply the elements and principles of art

ELEMENTS OF ART-

- Line
- Shape
- Form
- Color
- Value
- Texture
- Space

PRINCIPLES OF ART-

- Balance
- Movement
- Rhythm
- Contrast
- Emphasis
- Pattern
- Unity
- Variety
- Proportion/Scale

Apply color theory and its application:

- primary/secondary/tertiary/neutral
- complementary/Opposite
- cool/warm color schemes
- analogous color schemes
- monochromatic color schemes
- triadic color schemes

Complete a variety of art projects successfully:

- Develop basic drawing and shading skills using a variety of mediums
- Begin to understand and use basic composition skills

- experiment with various 3-D techniques and forms
- complete projects influenced by art history and/or cultural exploration

SUGGESTED TECHNIQUES AND MATERIALS

- DRAWING – pencil, color pencil, pastels, markers
- PAPER – drawing, tag board, newsprint, recycled, construction, watercolor, butcher
- PAINTING – watercolor, tempera, fabric painting, acrylic
- PRINTMAKING – stamps, monotypes, relief, lino-blocks
- SCULPTURE- papier-mâché, wire, found objects, fibers
- CERAMICS- clay, glaze

SUGGESTED ACTIVITIES

- DRAWING – contour, sketching, still life, perspective, texture, value
- PAPER - cutting, tearing, tessellations, trading cards, collage
- PAINTING – artist inspired, color wheel, still life, self-portrait
- PRINTMAKING – optical art, logos, cards, wrapping paper, clothing
- SCULPTURE- assemblage of found objects, masks, figures/animals, cultural boxes, weaving
- CERAMICS-hand building techniques: slab, pinch, coil

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Cultures:

*Refer to the Glossary for supporting vocabulary definitions

Advanced Art

Grades: 11-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: Intermediate Art and Teacher Discretion

COURSE DESCRIPTION: Advanced Art is a course for students who have successfully passed Intro and Intermediate Art. Students will experiment with a variety of techniques and materials that may include drawing, painting, printmaking, sculpting, weaving, and pottery. Students will learn to critique their own art and the art of others and will be encouraged to relate the beauty and meaning of art to their lives. This course will stress the use of the Elements and Principles of Design, the study of artists, the improvement of creative thinking skills, and the process of making informed judgments about art. Students will be exposed to the historical and contemporary role of the arts in Alaska, the nation, and the world. Portfolio development will be required. Technology may be applied for reference or support.

OBJECTIVES

Portfolio development and career research, participation in critiques for purposes of defending artistic choices while practicing art vocabulary, and progression of the understanding of art and its purposes.

ELEMENTS OF ART

- Line
- Shape
- Form
- Color
- Value
- Texture
- Space

PRINCIPLES OF ART

- Balance
- Movement
- Rhythm
- Contrast
- Emphasis
- Pattern
- Unity
- Variety
- Proportion/Scale

Complete a variety of art projects successfully:

- create a work of art with student voice/opinion
- develop skills using preferred mediums
- practice composition skills
- complete projects influenced by art history and/or cultural exploration
- peer instruction with other art students

SUGGESTED TECHNIQUES AND MATERIALS

- DRAWING – pencil, color pencil, pastels, markers
- PAPER – drawing, tag board, newsprint, recycled, construction, watercolor, butcher
- PAINTING – watercolor, tempera, fabric painting, acrylic
- PRINTMAKING – stamps, monotypes, relief, lino-blocks
- SCULPTURE- papier-mâché, wire, found objects, fibers

- PAINTING – watercolor, tempera, fabric painting, acrylic
- PRINTMAKING – stamps, monotypes, relief, lino-blocks
- SCULPTURE- papier-mâché, wire, found objects, fibers
- CERAMICS- clay, glaze

SUGGESTED ACTIVITIES

- Create one art lesson plan
- Create a series of artworks
- Create a multi-media piece
- End of semester exhibit/show
- Submit work to art shows

SUGGESTED ARTISTS/CULTURES

Alaskan:

North American:

Western European:

World Culture:

*Refer to the Glossary for supporting vocabulary definitions

BEGINNING CERAMICS (1)

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: Beginning Ceramics covers the fundamental skills, knowledge, and techniques necessary to begin understanding ceramics. Students learn a variety of hand building techniques, including: pinch, coil and slab construction. They will also study the processes unique to ceramics including the stages of clay, firing and glazing. Students will learn to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of pottery from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will acquire a basic understanding of the Elements and Principles of Design that go into a successful piece of pottery.

OBJECTIVES

ELEMENTS OF ART

- Line
- Shape
- Form
- Color
- Texture

PRINCIPLES OF ART

- Balance
- Movement
- Rhythm
- Emphasis
- Pattern
- Unity
- Variety
- Proportion/Scale

Begin to develop and apply vocabulary related to Ceramics:

- Plaster bat
- Bisque
- Burnishing
- Coiling
- Cone
- Crackle glaze
- Crawling
- Crazing
- Dunting
- Fireclay
- Firing
- Glaze
- Glost
- Greenware
- Kiln
- Leather-hard
- Matt
- Maturing
- Resist
- Rib
- Scoring
- Sgraffito
- Shivering
- Shrinkage
- Slip
- Slip glaze
- Trailing
- Wedging
- Englobes

Demonstrate and use a variety of techniques and tools to gain skill in pottery:

- wedging and proper care of clay
- develop skills in the three basic hand-building techniques – pinch, coil, slab
- develop skills in wheel throwing techniques – center, open, pull, and shape
- begin to understand glazing, firing techniques, and their relationship to clay bodies
- use a sketchbook/journal to gather and develop ideas and record results
- experiment with multiple surface textures and decorating techniques
- consider form and function when planning and sketching project designs

SUGGESTED ARTISTS/CULTURES

ALASKAN:

NORTH AMERICAN:

WESTERN EUROPEAN:

WORLD CULTURES:

SUGGESTED TECHNIQUES

- PINCH – organic, geometric
- COIL – coiled, blended
- SLAB – geometric, organic
- WHEEL- center, open, pull, shape and trimming
- RELIEF – additive, subtractive (low or high)
- MOLDING – drape, slump
- SCULPTURE – combination of above techniques and carving
- GLAZING – underglazes, englobes, slips, crazing, crackle

SUGGESTED ACTIVITIES

- PINCH – small pots, base form for a coil pot, organic forms, rattles or whistles
- COIL – vessels; bowls, pots, vases, teapots
- SLAB – boxes, tiles, teapots, cylindrical mugs with handles, antique Japanese lanterns
- RELIEF – surface design on any technique, cultural tiles, texture study
- MOLDING – bowls, platters, masks, stamps
- MOLD MAKING – plaster, found objects
- SCULPTURE – Greek columns, self portrait busts, Pop Art sculptures, slab sculptures
- GLAZING – dipping, pouring, spraying, sponging, brushing, splattering
- WHEEL – cylinders, bowls, mugs



*Christina Reichelt,
Soldotna High School*

INTERMEDIATE CERAMICS (2)

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: Beginning Ceramics

COURSE DESCRIPTION: Intermediate Ceramics expands upon the fundamental skills, knowledge, and techniques necessary for creating ceramics. Students practice a variety of wheel thrown and hand building techniques, including: pinch, coil and slab construction. An emphasis will be placed upon quality construction and design development. Students will also broaden their study of the processes unique to ceramics including the stages of clay, firing and glazing. The course includes the study of Artist and Cultures. Students will continue to learn to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of pottery from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will apply a basic understanding of the Elements and Principles of Design to create successful pieces of pottery.

OBJECTIVES

ELEMENTS OF ART

- Line
- Shape
- Form
- Color
- Texture

PRINCIPLES OF ART

- Balance
- Movement
- Rhythm
- Emphasis
- Pattern
- Unity
- Variety
- Proportion

Continue to develop and apply vocabulary related to Ceramics:

- *See vocabulary list from Ceramics 1.*

Use a variety of techniques and tools to gain skill in pottery:

- demonstrate wedging and proper care of clay
- develop skills in the three basic hand-building techniques – pinch, coil, slab
- develop skills in wheel throwing techniques – center, open, pull, and shape
- expand knowledge of glazing, firing techniques, and their relationship to clay bodies
- use a sketchbook/journal to gather and develop ideas and record results
- experiment with multiple surface textures and decorating techniques
- consider form and function when planning and sketching project designs

SUGGESTED ARTISTS/CULTURES

ALASKAN:

NORTH AMERICAN:

WESTERN EUROPEAN:

WORLD CULTURES:

SUGGESTED TECHNIQUES

- PINCH – organic, geometric
- COIL – coiled, blended
- SLAB – geometric, organic
- WHEEL- center, open, pull, and shape
- RELIEF – additive, subtractive (low or high)
- MOLDING – drape, slump
- SCULPTURE – combination of above techniques and carving
- GLAZING – underglazes, englobes, slips, crazing, crackle

SUGGESTED ACTIVITIES

- PINCH – base form for a coil pot, organic forms, rattles or whistles
- COIL – vessels; bowls, pots, vases, teapots
- SLAB – boxes with lids, tiles/murals, teapots, cylindrical mugs with handles, antique Japanese lanterns
- RELIEF – surface design on any technique, cultural tiles, texture study
- MOLDING – bowls, platters, masks, stamps
- MOLD MAKING – plaster, found objects
- SCULPTURE – Greek columns, self portrait busts, Pop Art sculptures, slab sculptures
- WHEEL – mugs, plates, large bowls, multi-pieced constructions, sets
- LIDDED CONTAINERS – using any of the building techniques but incorporate a lid
- SET OR SERIES- using any of the building techniques develop a cohesive group of projects
- INDEPENDENT STUDY – students apply proper techniques to a project they have designed
- GLAZING – wax resist, incised, sgraffito



*Rusty Young,
Kenai Central High School*

ADVANCED CERAMICS (3)

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: Intermediate Ceramics and Teacher Discretion

COURSE DESCRIPTION: Advanced Ceramics covers the in depth skills, knowledge, and techniques necessary to creating advanced level ceramics. Students apply a variety of wheel thrown and hand building techniques. They will also study and refine the processes unique to ceramics including the stages of clay, firing and glazing. Students will continue to learn to make critical judgments about their own art and the art of others. They will be exposed to the historical and contemporary role of pottery from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will utilize advanced levels of understanding of the Elements and Principles of Design and apply them to create successful pieces of pottery.

OBJECTIVES

ELEMENTS OF ART

- Line
- Shape
- Form
- Color
- Texture

PRINCIPLES OF ART

- Balance
- Movement
- Rhythm
- Emphasis
- Pattern
- Unity
- Variety
- Proportion

Continue to develop and apply vocabulary related to Ceramics:

- *See vocabulary list from Ceramics 1.*

Use a variety of techniques and tools to gain skill in pottery:

- demonstrate wedging and proper care of clay
- refine skills in the three basic hand-building techniques – pinch, coil, slab
- refine skills in wheel throwing techniques – center, open, pull, and shape
- begin to understand glazing, firing techniques, and their relationship to clay bodies
- use a sketchbook/journal to gather and develop ideas and record results
- experiment with multiple surface textures and decorating techniques
- consider form and function when planning and sketching project designs

SUGGESTED ARTISTS/CULTURES

ALASKAN:

NORTH AMERICAN:

WESTERN EUROPEAN:

WORLD CULTURES:

SUGGESTED TECHNIQUES

- PINCH – organic, geometric
- COIL – coiled, blended
- SLAB – geometric, organic
- RELIEF – additive, subtractive (low or high)
- MOLDING – drape, slump
- SCULPTURE – combination of above techniques and carving
- GLAZING – underglazes, englobes, slips, crazing, crackle

SUGGESTED ACTIVITIES

- PINCH – small pots, base form for a coil pot, organic forms, rattles or whistles
- COIL – vessels; bowls, pots, vases, teapots
- SLAB – boxes, tiles, teapots, cylindrical mugs with handles, antique Japanese lanterns
- RELIEF – surface design on any technique, cultural tiles, texture study
- MOLDING – bowls, platters, masks, stamps
- MOLD MAKING – plaster, found objects
- SCULPTURE – Greek columns, self portrait busts, Pop Art sculptures, slab sculptures
- WHEEL – mugs, plates, large bowls, multi-pieced constructions, sets
- LIDDED CONTAINERS – using any of the building techniques but incorporate a lid
- SET OR SERIES- using any of the building techniques develop a cohesive group of projects
- INDEPENDENT STUDY – students apply proper techniques to a project they have designed
- GLAZING – wax resist, incised, sgraffito



*Works at funky monkey,
Kenai Central High School*

DRAWING & DESIGN

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: In this course students refine their drawing and design skills. A variety of subject matter, materials, and technologies are used on a 2 dimensional surface. Students will develop formal drawing, painting, and printmaking skills. Students continue to develop critiquing skills and are encouraged to relate beauty and meaning of art to their lives. They gain an understanding of values, beliefs, ideas, and traditions of various cultures through the study of drawing and design.

OBJECTIVES

ELEMENTS OF ART

- Line
- Value
- Shape
- Space
- Color
- Texture

PRINCIPLES OF ART

- Balance
- Movement
- Rhythm
- Emphasis
- Contrast
- Pattern
- Unity
- Variety
- Proportion/Scale

Begin to develop and apply vocabulary related to Drawing & Design:

- | | | |
|----------------------|-------------------|------------------|
| • Medium | • Landscape | • Value scale |
| • Mixed Media | • Portrait | • Contour line |
| • Composition | • Still life | • Cross hatching |
| • Rule of thirds | • Negative space | • Pointillism |
| • Perspective | • Geometric | • Scumbling |
| • Vanishing point | • Organic | • Distortion |
| • Horizon line | • Implied line | • Color Family |
| • Foreground | • Implied texture | • Analogous |
| • Middle ground | • Embossing | • Monochromatic |
| • Background | • Gesture | • Complimentary |
| • Aerial perspective | • Line weight | • Warm/Cool |
| • Foreshortening | • Chiaroscuro | • Triadic |

Demonstrate technical and expressive competency in drawing:

- use the elements and principles of art to create an aesthetic composition
- draw expressively and communicate emotions and ideas
- use a sketchbook/journal to gather and develop ideas, set goals, and record results
- understand and apply color theory
- apply value to create contrast and dimension
- demonstrate effort toward the development of personal expression, sensitivity, and style
- select appropriate media and techniques to best communicate ideas

SUGGESTED ARTISTS/CULTURES

ALASKAN:

NORTH AMERICAN:

WESTERN EUROPEAN:

WORLD CULTURES:

SUGGESTED TECHNIQUES AND MATERIALS

- DRAWING- pencil, scratchboard, pen & ink, charcoal, pastel, colored pencil
- PAINTING – tempera, watercolor, acrylic, oil pastels
- PRINTMAKING – linoleum block, foam, embossing, etching, monoprinting
- COLLAGE - found object, recycled materials, photos

SUGGESTED ACTIVITIES

- LINE DRAWING- warm-up, cylinder study, contour drawing, gesture drawing, geometric line drawing, scribbled line drawing
- VALUE and MODELING- charcoal, pencil, and ink, chiaroscuro, wet & dry charcoal drawing, cross-hatched still life, and ink washes
- PERSPECTIVE- overlapping shapes, one- and two-point perspective, dark to light effects, and foreshortening
- SPACE/SHAPE/PLANE- focusing on understanding of positive and negative space, value and space, shape, scale, drawing interiors, and drawing drapery
- TEXTURE AND PATTERN ASSEMBLAGE, rubbings and collage
- PORTRAITS-with lessons on planes of the face, caricature, and still life.
- PRINTMAKING- monoprinting, intaglio, etching, collagraph, relief, blockprinting
- MURAL- community project, “favorite books” or other themes, seasonal window painting



*Ocena Willis,
Homer High School*

GRAPHIC DESIGN

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: Basic keyboarding recommended

COURSE DESCRIPTION: Graphic Design is the creative planning and execution of visual communication. This course introduces art intended to communicate information and advertising. The focus is on studying and using layout and concepts used in the graphic design field. Analog (drawing with pencil) and digital (computer programs) media will be used to do the drawing, layout, typography, scanning, and photography involved in the production of visual communication.

OBJECTIVES

Begin to use and apply the elements and principles of art:

ELEMENTS OF ART

- Line
- Value
- Shape
- Space
- Color
- Texture

PRINCIPLES OF ART

- Balance
- Movement
- Rhythm
- Emphasis
- Contrast
- Pattern
- Unity
- Variety
- Proportion/Scale

SUGGESTED ARTISTS/CULTURES

Because the art of Graphic Design is reflective of today's culture and constantly changing, it is recommended that teachers share images and inspiration from current, culturally relevant subjects.

SUGGESTED TECHNOLOGY

- COMPUTER
- DIGITAL CAMERA
- SCANNER
- POSSIBLE PROGRAMS: Macromedia Fireworks, Adobe PhotoShop Elements, Corel Draw & PhotoPaint

SUGGESTED ACTIVITIES

- Logo design
- Magazine Ad for a product (real or imaginary)
- Flyers
- Invitations

- Stationary Set; business card, letterhead & envelope
- Issue Ad
- Wanted Poster
- Newsletter
- CD cover
- T-Shirt design

*Refer to the Glossary for supporting vocabulary definitions

SCULPTURE

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: This course covers the fundamental skills, knowledge, attitudes, and technology necessary to begin to understand sculpture. Various sculptural processes are explored, and students work with a variety of materials and tools. Students learn to make critical judgments about their own art and the art of others and are encouraged to relate the beauty and meaning of art to their lives. They are exposed to the historical and contemporary role of sculpture throughout the world. Tools can be hazardous if used improperly; self-discipline is a must. A safety test must be passed before hazardous tools or materials may be used. Portfolio development may be required. Technology may be applied for reference or support.

OBJECTIVES

ELEMENTS OF ART:

- Line
- Shape
- Form
- Texture
- Space

PRINCIPLES OF ART:

- Balance
- Movement
- Rhythm
- Emphasis
- Pattern
- Unity
- Proportion/Scale

Begin to develop and apply vocabulary related to Sculpture:

- | | |
|----------------|---------------------|
| • Freestanding | • Additive |
| • Modeling | • Subtractive |
| • Construction | • Casting |
| • Carving | • Found object |
| • Relief | • Mosaic |
| • Assemblage | • Paper-mache |
| • Armature | • Three dimensional |

Demonstrate sculptural design skills through the use of various materials and processes:

- use a sketchbook/journal to gather and develop ideas and record results
- create sculpture using modeling, carving, relief and assemblage techniques
- work in various media such as paper, plaster, wood, wire, clay and found objects
- create figurative, stylized, abstract, and non-objective sculptures

SUGGESTED ARTISTS/CULTURES

ALASKAN:

NORTH AMERICAN:

WESTERN EUROPEAN:

WORLD CULTURES:

SUGGESTED TECHNIQUES AND MATERIALS

- MODELING – clay, dough
- CONSTRUCTION – wire, paper, papier-mâché, plaster bandage, cardboard, foam core
- CARVING- hardened clay, plaster of Paris, balsa wood, soft stone, or soap
- RELIEF - cardboard, foam core, sheetrock, linoleum, found objects, clay slabs or paper.
- ASSEMBLAGE - found objects, paper, recycled materials

SUGGESTED ACTIVITIES

- MODELING – abstract, figurative, human, animal & inanimate objects
- CONSTRUCTION – mobiles, Oaxacan animal sculptures, wire portraits
- CARVING – figures or forms; abstract, figurative, human, animal & inanimate objects
- RELIEF – additive or subtractive, bas relief
- ASSEMBLAGE – found objects, shoebox sculptures, self reflection project, position piece



*Morgan Tucker,
Kenai Central High School*

FIBER ART

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: In this course students learn to create and critique fiber arts. This course focuses on the use of the elements and principles of art while working with a variety of fiber oriented materials. It may also include the study of artists, developing creative thinking skills, and the process of learning to make informed judgments about art. Students are exposed to the historical and contemporary role of fiber art in Alaska, the nation, and the world.

OBJECTIVES

ELEMENTS OF ART

- Line
- Shape
- Form
- Color
- Texture

PRINCIPLES OF ART

- Pattern
- Balance
- Movement
- Rhythm
- Contrast
- Emphasis
- Unity
- Variety
- Proportion

Begin to develop and apply vocabulary related to Fiber Art:

- | | |
|---------------------------|-----------------|
| • Fiber Arts | • Inks |
| • Fixative | • Dyes |
| • Resist | • Paints |
| • Loom | • Warp/Weft |
| • Shuttle | • Tjanting tool |
| • Negative/Positive Space | • Chops |
| • Organic/Synthetic | • Stamping |
| • Pigment | • Embellish |

Demonstrate basic skills through various media including fabric, yarn, natural and synthetic fibers:

- explore traditional techniques such as weaving, knitting, crocheting, twining, and felting
- learn to combine techniques and materials in unique ways
- learn compositional skills and experiment with different compositions
- incorporate found objects with fibers

SUGGESTED ARTISTS/CULTURES

ALASKAN:

NORTH AMERICAN:

WESTERN EUROPEAN:

WORLD CULTURES:

SUGGESTED TECHNIQUES AND MATERIALS

- DYE – wax, dye, fabric
- FABRIC – yarn, felt
- PAPER – fibers, blender, screens, felts, press, binder or glue
- BEADING – needles, beads, waxed thread
- WEAVING- yarn, loom, etc.
- SEWING - sewing machines, needles (hand stitch), fabric
- FOUND OBJECT – recycled clothing, organic material

SUGGESTED ACTIVITIES

- FABRIC DYING – batik, bleaching, tie-dye
- PAPER MAKING – paper, plant, dryer lint, organic materials
- BASKET MAKING – reed, yarn, wire
- THREE DIMENSIONAL FORMS – pillows, dolls, animals, wall hanging
- SEWING – quilt, clothing
- KNITTING - blankets, gloves, hats, socks, slippers, doily
- FELTING – pin cushions, gloves, hats, purses

JEWELRY

Beginning

Grades: 9-12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: Jewelry covers the fundamental skills, knowledge, attitudes, and technology necessary to begin to understand jewelry. Various jewelry-making processes are explored as students work with different materials and tools. Students learn to make critical judgments about their own art and the art of others and are encouraged to relate the beauty and meaning of art to their lives. They are exposed to the historical and contemporary role of jewelry throughout the world. Tools can be hazardous if used improperly; self-discipline is a must. A safety test must be passed before hazardous tools or materials may be used. Portfolio development may be required. Technology may be applied for reference or support.

OBJECTIVES

ELEMENTS OF ART

- Line
- Shape
- Space
- Color
- Texture

PRINCIPLES OF ART

- Balance
- Movement
- Emphasis
- Contrast
- Pattern
- Unity
- Proportion/Scale

Begin to develop and apply vocabulary related to Jewelry:

- | | | |
|---------------|-------------|----------------------|
| • Soldering | • Fluting | • Tumbler |
| • Annealing | • Crimping | • Gauge |
| • Forging | • Anvil | • Jig |
| • Torch | • Burnish | • Nippers |
| • Enameling | • Reamer | • Polishing compound |
| • Cloisonné | • Drawplate | • Findings |
| • Bezel | • Oxidation | • Rouge |
| • Intaglio | • Acid bath | • Casting |
| • Mosaic | • Torch | |
| • Corrugation | • Mandrel | |

Demonstrate jewelry design skills through the use of various materials and processes:

- become proficient cutting, soldering, annealing, bending, and forging metals
- create jewelry that may include rings, bracelets, earrings, and necklaces
- learn several finishing techniques and surface treatments
- create figurative and nonfigurative designs
- use a sketchbook/journal to gather and develop ideas and record results

SUGGESTED ARTISTS/CULTURES

ALASKAN:

NORTH AMERICAN:

WESTERN EUROPEAN:

WORLD CULTURES:

SUGGESTED TECHNIQUES & MATERIALS

- METALS – Silver, copper, gold and brass
- GLASS – beads, fusing
- LEATHER – thick and thin, embossing, dying
- WIRE – twisting, crimping, beading
- METAL WORK – sawing, piercing, soldering, casting
- METAL FASTENERS – simple hook, toggle clasps, hook and ring
- MODELING – fimo, celucel, clay

SUGGESTED ACTIVITIES

- BRACELET – band, beaded, woven
- NECKLACE – pendant, braided, beaded, multi-strand
- RING – with stones, hammered, braided, band
- BARRETT – Leather, beaded, set stones
- PINS – Tie, hat, lapel
- KEYRINGS - a variety of materials

PHOTOGRAPHY

Beginning

Grades: 9 -12

Length: 1 Semester

Credit: .5

Fee: Required

Prerequisite: None

COURSE DESCRIPTION: Beginning Photography covers the fundamental skills, knowledge, attitudes and techniques necessary to begin understanding the photographic process. Students learn the basic functions of a manual SLR 35-mm camera, and/or a digital camera, how to process black and white film, and/or digital photographic images, and print film negatives and positives and/or print photographic digital imagery. Students will learn design elements and principles of art and begin to apply them to their work. Students learn to make critical judgments about their own art and the art of others. Students are exposed to the historical and contemporary role of photography throughout the world and are encouraged to relate the beauty and meaning of photographic art to their lives. Extensive out-of-class work is required to be successful in photography.

Intermediate Photography requires a greater degree of proficiency and higher expectations from students and teacher. Beginning Photography must be successfully completed before enrolling in Intermediate Photography.

PHOTOGRAPHY OBJECTIVES

- Develop a photography vocabulary.
- Use a variety of techniques and tools to gain skill in photography.
- Demonstrate proper use and care of the 35mm manual camera and/or the digital camera and photography lab equipment.
- Follow the procedures in handling, processing, and printing black and white film and/or in processing and printing digital photographic imagery.
- Troubleshoot negatives and prints and/or digital imagery.
- Learn exposure techniques.
- Prepare photographs for exhibit/display.
- Learn and demonstrate how to prepare a print for display.
- Begin to develop skills of observation as related to photographic image-making.
- Explore the different uses of cameras, films, papers, and/or software.
- Learn to evaluate a photograph using the learned criteria.
- Explore visual concerns that result in effective and interesting photographs that communicate the student's intent.
- Execute reading assignments to establish a beginning level of technical competence.
- Discuss the role of aesthetics in the development of theirs and others works during the critique process.

Begin to understand and apply vocabulary related to Photography:

- development
- fixing
- agitation
- density
- fogging
- latent image
- negative

- transparency
- format
- aperture
- shutter
- shutter speed
- depth of field
- exposure
- panning
- stop action
- focus
- lens speed
- overexposure
- underexposure
- Single Lens Reflex
- selective focus
- wide angle
- telephoto
- time exposure
- condenser enlarger
- diffusion enlarger
- bellows
- grain
- safelight
- emulsion
- film base
- enlargement
- test strip
- multigrade filtration
- burning
- dodging
- reciprocity
- cropping
- backlight
- sidelight
- highlight
- angle of view
- Rule of Thirds
- visual balance
- shape
- form
- movement
- light meter
- f-stop
- equivalent exposure

Learn critiquing skills and develop skills of critiquing a work in progress:

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.
- Establish methods of evaluation based on:

- a. Contrast
 - a. true whites
 - b. rich blacks
 - c. not muddy
 - d. highlights have slight texture
 - e. contrast level appropriate to subject matter
- b. Composition
 - a. Follows the rule of thirds
 - b. Composition appropriate to subject matter
 - c. Beyond a "snapshot"
 - d. Interesting
 - e. Visual impact
- c. technical quality
 - a. in focus
 - b. no scratches
 - c. no dust
 - d. film and paper have been carefully handled
 - e. image is square
 - f. carefully washed
 - g. adequately developed and fixed
- d. esthetic quality
 - a. visual appeal
 - b. expresses a viewpoint
 - c. show photographer control
 - d. creative angle
 - e. shape and texture
 - f. foreground / background relationship
 - g. creative use of space
 - h. all parts relate to each other

Demonstrate personal responsibility through:

- Quality craftsmanship in all work care, safe use, and cleanup of tools, materials, and equipment
- Efficient use of class time
- Respectful interaction with peers and adults
- Self-motivation, developing ability to meet own learning needs

SUGGESTED ACTIVITIES

- Construct and use a pinhole camera; link with the history of photography and camera obscura.
- Make a photogram.
- Cover basic camera operation and function
- Practice reading the light meter in class activity
- Focus on the aperture and its function [depth of field assignment].
- Understand photographic composition.
- Cover darkroom safety and etiquette.
- Cover darkroom procedure, and enlarger operation.
- Film development and paper development
- Understand photographic composition.
- Regular participation in peer critique

PHOTOGRAPHY

Intermediate

Grades: 10-12

Length: 1 or 2 Semesters

Credit: .5 or 1

Fee: Required

Prerequisite: Photography - Beginning or teacher recommendation

COURSE DESCRIPTION: Intermediate Photography is for serious students committed to gaining independence, skill, and knowledge in the photographic process. It covers and expands the fundamental skills, knowledge, attitudes, and techniques necessary to advance in photography. Emphasis will be on refining camera work, composition, visual concepts; exposure, development of the negative, and printing skills in black and white. Students are expected to apply the elements and principles of design to their work. Students make critical judgments about their own art and the art of others. They are exposed to the historical and contemporary role of photography throughout the world and are encouraged to relate the beauty and meaning of photographic art to their lives. Self-discipline is a must since extensive out-of-class work is required. Intermediate Photography 2b is a continuation of Intermediate Photography 1a.

Intermediate Photography requires a greater degree of proficiency and higher expectations from students and teacher.

MASTERY CORE OBJECTIVES

Continue to develop a photography vocabulary

- Aperture / Shutter Speed Relationship
- Exposure / Development Relationship
- Negative Density Control
- The Zone System

Use a variety of techniques and tools to advance skill in photography:

- Demonstrate proper use and care of the 35mm manual camera and/or the digital camera and
- Photography lab equipment
- Follow the procedures in handling, processing, and printing black and white film and/or in
- Processing and printing digital photographic imagery
- Troubleshoot negatives and prints and/or digital imagery
- Take pictures outside of class time
- Learn advanced exposure techniques

Prepare photographs for exhibit/display:

- prepare photographic prints for display and portfolio

Continue to understand and apply the creative process in the understanding of a major theme in the development of a final project:

- choose a topic or an idea
- brainstorm
- identify focus
- adapt

- reflect
- refine

Learn critiquing skills and develop skills of critiquing a work in progress:

- identify the piece
- share first impressions
- describe the use of basic elements
- analyze the use of basic principles
- interpret meaning and the artist's intent
- express and defend an informed opinion

Demonstrate personal responsibility through:

- quality craftsmanship in all work
- care, safe use, and cleanup of tools, materials, and equipment
- efficient use of class time
- respectful interaction with peers and adults
- self-motivation, developing ability to meet own learning needs

SUGGESTED ACTIVITIES

- Advanced exposure techniques: 18% gray and metering
- Bracket exposures
- Photograph people; old things; texture, shape, form; winter landscape
- Abstract photography
- Narrative sequence
- Panoramic assignment
- Advanced darkroom techniques: split filter printing vs. single filter printing
- Exposure for specific tones
- Portfolio development

PHOTOGRAPHY

Advanced

Grades: 10-12

Length: 1 or 2 Semesters

Credit: .5 or 1

Fee: Required

Prerequisite: Photography – Intermediate or teacher recommendation

COURSE DESCRIPTION: Advanced Photography is for serious students committed to gaining independence, skill, and knowledge in the photographic process. It covers and expands the fundamental skills, knowledge, attitudes, and techniques necessary to advance in photography. Emphasis will be on refining camera work, composition, visual concepts; exposure, development of the negative, and printing skills in black and white. Students are expected to apply the elements and principles of design to their work. Students make critical judgments about their own art and the art of others. They are exposed to the historical and contemporary role of photography throughout the world and are encouraged to relate the beauty and meaning of photographic art to their lives. Self-discipline is a must since extensive out-of-class work is required.

MASTERY CORE OBJECTIVES

Continue to use and apply the elements and principles of art:

ELEMENTS OF ART – Name, define & use: PRINCIPLES OF ART - Name & begin to apply:

- line
- value
- balance
- proportion/scale
- shape
- texture
- contrast
- movement
- form
- space
- emphasis
- unity
- color
- rhythm/pattern

Continue to develop a photography vocabulary

Use a variety of techniques and tools to advance skill in photography:

- Demonstrate proper use and care of the 35mm manual camera and/or the digital camera and photography lab equipment.
- Follow the procedures in handling, processing, and printing black and white film and/or in processing and printing digital photographic imagery.
- Troubleshoot negatives and prints and/or digital Imagery.
- Take pictures outside of class time.
- Learn advanced exposure techniques.

Prepare photographs for exhibit/display:

- Prepare photographic prints for display and portfolio
- Participate in a public show.

Continue to understand and apply the creative process:

- Choose a topic or an idea.
- Brainstorm
- Identify focus.
- Adapt
- Reflect
- Refine

Learn critiquing skills and develop skills of critiquing a work in progress:

- Identify the piece.
- Share first impressions.
- Describe the use of basic elements.
- Analyze the use of basic principles.
- Interpret meaning and the artist's intent.
- Express and defend an informed opinion.

Demonstrate personal responsibility through:

- Quality craftsmanship in all work
- Care, safe use, and cleanup of tools, materials, and equipment
- Efficient use of class time
- Respectful interaction with peers and adults
- Self-motivation, developing ability to meet own learning needs

SUGGESTED ARTISTS

- Ansel Adams
- Richard Avedon
- Edward S. Curtis
- Anne Geddes
- Dorothea Lange
- Annie Liebovitz
- Alfred Steichen
- Edward Steichen

SUGGESTED ACTIVITIES

- Advanced exposure techniques: 18% gray and metering and the zone system
- Exposure for specific tones
- Portfolio development

K-12

Dance



The Elements of Dance: Dance Concepts

The elements of movement are space, time, and force (energy). The instrument is the body. The body moves in space and in time with force. The dance concepts should be viewed holistically. When participating in dance, all elements of dance are integrated all the time. The separation among concepts here serves as a means to think about, plan, and discuss dance.

SPACE Where movement is performed	Place: self space/ general space (also called personal/ shared) Size: Big/ small, near/ far Level: high/ middle/ low Direction: forward/ backward, right/ left, up/ down, diagonal Pathway: curved/ straight/ zig zag Focus: single focus/ multi focus
TIME When movement is performed	Speed: fast/ slow Rhythm: beat/ pattern/ tempo
FORCE How movement is performed	Energy: sharp (sudden)/ smooth(sustained) Weight: strong/ light Flow: free/ bound
BODY What is being used to perform	Parts: head, neck, arms, wrists, elbows, hands, fingers, pelvis, spine, torso, legs, knees, feet, toes, ankles, heels, shoulders, etc Shapes: curved/ straight/ angular/ twisted/ symmetrical/ asymmetrical Relationships: body parts to body parts, individuals to groups, body parts to objects, individuals to groups and objects, individuals and groups to the room/ space; mirroring, shadowing, meeting/ parting, above/ below/ under/ over, alone/ connected, etc Balance: on/ off balance
FORM How dance is structured	ABA: a= one phrase, b= another Recurring theme: theme in variation (ABACA, ABBC), canon, round Abstract: a geometrical form, not representational Suite: moderate beginning, slow middle, fast end Broken Form: unrelated ideas, often used for humor Chance Dance: movement selected and refined, but randomly structured Choreographic Devices: retrograde (performing sequences backwards as if watching movement in rewind), accumulation(A, AB, ABC, ABCD), repetition (repeating individual movements or movement sequences within a dance)

Developmental Movement Patterns: Dancing with the Brain

The brain develops through specific motor activity and must go through a series of developmental movement stages so the brain can reach its full potential. These movement patterns develop from the time babies are in the womb to age eight. Through all of the following movement patterns, breathing is essential. Students should begin each movement session with deep breathing which will increase oxygen to the brain and body and focus the mind on the movement session.

Core/ Distal	Reach out through the fingers, feet, head and tail, and gather in to the center These movements are baby's first attempts to reach out and explore the world; associated with feelings of connectedness, confidence, and development of interpersonal intelligence.
Head/ Tail	First, gently move the head, then the tail; integrate movements of head and tail by moving them together The head and tail are constantly moving. This pattern strengthens back, shoulders, and neck muscles.
Upper/ Lower	Move the upper half of the body (torso, arms, head); then the lower (pelvis, legs, feet) By 2 ½ to 7 months babies start to ground the lower half and freely move the upper (or vice versa). This pattern promotes physical grounding which leads to emotional grounding.
Body/ Side	Move the right while keeping the left still, then move the left side while keeping the right still The articulation of the body halves allows a baby to move toward or away stimuli. This movement pattern strengthens left and right hemispheres of the brain.
Cross Lateral	Move across the midline such as right hand to left knee and left hand to right knee Movements such as crawling help develop horizontal and vertical eye tracking necessary for reading and writing.
Vestibular	Move off balance with swings and spins The vestibular system influences our relationship to gravity and affects muscle tone, balance, and arousal/ stimulation. Neurological tasks such as focus, temperature regulation, waking/ sleep cycles are developed and organized through movement that stimulates the vestibular system.

References:

Gilbert, A. (2006). *Brain-compatible dance education*. Virginia: National Dance Association.

Hackney, P. (1998). *Making Connections: Total body integration through Bartenieff Fundamentals*. New York: Routledge.

Movement/Dance	Kindergarten
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Standard A
Learning Goal: A student should be able to create and perform in the arts.
BODY
Demonstrate developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail.
Demonstrate body awareness by naming and using different body parts in movement.
Demonstrate a variety of shapes including curved, straight/ angular, twisted, wide, and narrow.
Learn the difference between movement and stillness.
“Freeze” or “stop” with control.
Perform nonlocomotor/axial movements (e.g., bend, twist, stretch, swing)
Perform eight basic locomotor movements (i.e., walk, run, hop, jump, gallop, slide, and skip traveling forward and backward).
Demonstrate the partner skills of copying, leading and following.
SPACE
Define and maintain personal and general spaces.
Demonstrate a variety of movements at low, middle, and high levels.
Identify and demonstrate big and small movements and shapes.
FORCE
Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs).
TIME
Demonstrate the difference between “fast” and “slow” using a variety of movements.
Demonstrate simple movements to a steady beat. (e.g., 4/4 time)
FORM
Move alone and with others.(e.g., solo versus partner dancing)
Demonstrate the difference between planned and spontaneous movement.
Create simple movement sequences (e.g., walk in circle, wiggle, hop in place).
Make group formations such as circle, line, and scattered.
Standard B
Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.
Observe and experience dances from cultures that are represented in the local community.
Learn simple singing games and folk dances. (e.g., Farmer in the Dell or The Shoemaker’s Dance)
Standard C
Learning Goal: A student should be able to critique the student’s art and the art of others.
Identify similarities and differences in dance movement sequences.
Discuss and practice appropriate audience skills.
Standard D
Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student’s life.
Observe and discuss differences between dance and other forms of human movement, such as sports or gestures.
Express ideas, feelings, and stories through movement.
Participate in dance experiences that integrate other relevant content areas.

Movement/Dance		First Grade
Standard A		
Learning Goal: A student should be able to create and perform in the arts.		
BODY		
Demonstrate developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail.		
Demonstrate body awareness by using different body parts in a variety of movements.		
Demonstrate a variety of shapes including curved, straight/ angular, twisted, wide, narrow, symmetrical, asymmetrical.		
Learn the difference between movement and stillness.		
“Freeze” or “stop” with control.		
Perform nonlocomotor/axial movements (e.g., bend, twist, stretch, swing)		
Perform eight basic locomotor movements (i.e., walk, run, hop, jump, gallop, slide, and skip traveling forward and backward).		
Demonstrate the partner skills of copying, leading, following, and mirroring.		
SPACE		
Define and maintain personal and general spaces.		
Demonstrate a variety of movements at low, middle, and high levels.		
Demonstrate a variety of movements while moving in directions such as forward, backward, and side.		
FORCE		
Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs).		
TIME		
Demonstrate the difference between “fast”, “medium”, and “slow” using a variety of movements.		
Demonstrate simple movements to a steady beat. (e.g., 4/4 time, ¾ time)		
FORM		
Move alone and with others.		
Demonstrate the difference between planned and spontaneous movement.		
Create simple movement patterns such as ABA. (e.g., jump, roll, jump)		
Demonstrate and identify a beginning, middle, and end in dance.		
Make group formations such as circle (moving in and out), line, and scattered (individually and with partners).		
Standard B		
Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.		
Observe and experience dances from cultures that are represented in the local community.		
Learn simple singing games and folk dances from a variety of cultures. (e.g., Blue Bird, Seven Jumps, and Puncinella)		
Standard C		
Learning Goal: A student should be able to critique the student’s art and the art of others.		
Identify similarities and differences in dance movement sequences.		
Discuss and practice appropriate audience skills.		
Standard D		
Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student’s life.		
Observe and discuss differences between dance and other forms of human movement, such as sports or gestures.		
Express ideas, feelings, and stories through movement.		
Participate in dance experiences that integrate other relevant content areas.		

Movement/Dance		Second Grade
Standard A		
Learning Goal: A student should be able to create and perform in the arts.		
BODY		
Demonstrate developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail.		
Demonstrate body awareness by using different body parts in unison. (e.g., swinging arms while skipping)		
Create a variety of shapes including curved, straight/ angular, twisted, wide, narrow, symmetrical, asymmetrical, while integrating another dance concept such as locomotor movement or levels.		
Combine a variety of shapes with locomotor and nonlocomotor movements		
Demonstrate basic folk dance steps such as step hop, stamp, touch, and elbow swing.		
Demonstrate the partner skills of copying, leading, following, and mirroring.		
SPACE		
Demonstrate a variety of movements at low, middle, and high levels.		
Demonstrate a variety of movements while moving in directions such as forward, backward, and side.		
Move using a variety of pathways such as straight, curved, and zig zag.		
FORCE		
Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs).		
Demonstrate sudden (sharp) and sustained (smooth) while moving.		
TIME		
Demonstrate the difference between “fast”, “medium”, and “slow” using a variety of movements.		
Create and follow movement patterns to a given beat/ rhythm.		
FORM		
Demonstrate solutions to a given movement problem.		
Create movement sequences based on own ideas.		
Create simple movement patterns such as ABA. (e.g., jump, roll, jump)		
Demonstrate and identify a beginning, middle, and end in dance.		
Make group formations such as weaving in and out of a circle, changing directions, line, scattered, and double line of partners.		
Standard B		
Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.		
Observe and experience dances from a variety of cultures including those that are represented in the local community.(e.g., folk dances and singing games such as Here Go Sodeo, Going to Kentucky, Simi Yadech, The Chicken Dance)		
Observe and discuss the various roles of dance in communities, cultures, and historical periods.		
Standard C		
Learning Goal: A student should be able to critique the student’s art and the art of others.		
Identify similarities and differences in dance movement sequences.		
Discuss and practice appropriate audience skills.		
Using dance vocabulary, describe a dance or movement sequence.		
Standard D		
Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student’s life.		
Observe and discuss differences between dance and other forms of human movement, such as sports or gestures.		
Express ideas, feelings, and stories through movement.		
Participate in dance experiences that integrate other relevant content areas.		

Movement/Dance		Third Grade
Standard A		
Learning Goal: A student should be able to create and perform in the arts.		
BODY		
Use developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail creatively. (e.g., try core/ distal movement on a low level, move your lower body slow while the upper moves fast)		
Demonstrate body awareness by integrating body parts in unison. (e.g., nod head while jumping, move torso while swinging, roll shoulders while pointing the feet)		
Create a variety of shapes including curved, straight/ angular, twisted, wide, narrow, symmetrical, asymmetrical, while integrating another dance concept such as time, energy, pathways, levels, direction.		
Combine a variety of dance concepts to demonstrate connectedness in dance. (e.g., make a variety of curved shapes while moving in straight pathways, move at a low level while creating a variety of twisted shapes)		
Demonstrate basic folk dance steps such as do- si- so, elbow swing, dishrag, star, and schottische		
Demonstrate the partner skills of copying, leading, following, and mirroring.		
SPACE		
Demonstrate a variety of movements at low, middle, and high levels.		
Demonstrate a variety of movements while moving in directions such as forward, backward, and side.		
Move using a variety of pathways such as straight, curved, and zig zag.		
Explore moving near a partner and far from a partner.		
FORCE		
Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs).		
Demonstrate sudden (sharp) and sustained (smooth) while moving.		
TIME		
Create and follow movement patterns to a given beat/ rhythm including uneven rhythms.		
Explore movement patterns that include an accented beat.		
Demonstrate echo rhythm patterns with a partner. (e.g., student 1 moves for 4 counts then student 2 moves for 4 counts)		
FORM		
Demonstrate multiple solutions to a given movement problem.		
Create movement sequences based on own ideas and concepts from other sources.		
Create movement patterns such as AB, suite (ABC), and recurring theme (ABACA, ABBC).		
Make group formations such as circle (moving clockwise/ counter clockwise), line, scattered, and double line of partners.		
Standard B		
Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.		
Observe and experience dances from a variety of cultures including those that are represented in the local community.(e.g., folk dances, singing games such as Draw a Bucket of Water, La Raspa, Chimes of Dunkirk)		
Observe and discuss the various roles of dance in communities, cultures, and historical periods.		
Standard C		
Learning Goal: A student should be able to critique the student's art and the art of others.		
Identify similarities and differences in dance movement sequences.		
Discuss and practice appropriate audience skills.		
Using dance vocabulary, compare and contrast dances or movement sequences.		
Standard D		
Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.		
Observe and discuss differences between dance and other forms of human movement, such as sports or gestures.		
Express ideas, feelings, and stories through movement.		
Participate in dance experiences that integrate other relevant content areas.		
Respond to dance using another art form. (e.g., create a painting, write a poem, create a musical score)		

Movement/Dance		Fourth Grade
Standard A		
Learning Goal: A student should be able to create and perform in the arts.		
BODY		
Use developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail creatively. (e.g., try core/ distal movement on a low level, move your lower body slow while the upper moves fast)		
Demonstrate body awareness by integrating body parts to explore concepts such as opening/ closing, over/ under, on/ off balance, and around/ through.		
Describe and demonstrate safe movement practices such as maintaining proper alignment and using basic body mechanics.		
Combine a variety of dance concepts to demonstrate connectedness in dance. (e.g., make a variety of curved shapes while moving in straight pathways, move at a low level while creating a variety of twisted shapes)		
Demonstrate basic folk dance steps such as polka, grapevine, promenade, and schottische.		
Demonstrate the partner skills of copying, leading, following, and mirroring and utilize these skills when creating movement sequences.		
SPACE		
Define and demonstrate the use of stage directions. (e.g., upstage, downstage, stage right, and stage left)		
Move using a variety of pathways such as straight, curved, and zig zag.		
Explore moving with a partner using a variety of relationships such as near/ far, over/ under, around/ through.		
Explore movement while maintaining focus. (e.g., single focus, multi-focus)		
FORCE		
Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs).		
Demonstrate sudden (sharp) and sustained (smooth) while moving.		
Use free and bound flow while moving.		
TIME		
Create and follow movement patterns to a given beat/ rhythm including uneven rhythms and atypical time signatures.		
Explore movement patterns that include an accented beat and pauses.		
Demonstrate echo rhythm patterns with a partner. (e.g., student 1 moves for 4 counts then student 2 moves for 4 counts)		
FORM		
Demonstrate multiple solutions to a given movement problem.		
Create movement sequences based on own ideas and concepts from other sources and accurately repeat it.		
Create movement patterns such as AB, suite (ABC), and recurring theme (ABACA, ABBC).		
Make group formations such as circle (moving clockwise/ counter clockwise), cast off, line, scattered, and double line/ circle of partners, trio, quartet.		
Standard B		
Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.		
Observe and experience dances from a variety of cultures including those that are represented in the local community.(e.g., folk dance, singing games and traditional dances such as Four White Horses, Down the River, Alabama Gal, Virginia Reel, Troika)		
Observe and discuss the various roles of dance in communities, cultures, and historical periods.		
Describe significant contributors to the development of dance forms/ styles.		
Standard C		
Learning Goal: A student should be able to critique the student's art and the art of others.		
Using dance vocabulary critique and evaluate the work self and others.		
Identify factors that allow a dance to communicate meaning.		
Discuss and practice appropriate performance and audience skills.		
Standard D		
Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.		
Observe and discuss differences between dance and other forms of human movement, such as sports or gestures.		
Express ideas, feelings, and stories through movement.		
Participate in dance experiences that integrate other relevant content areas.		
Respond to dance using another art form. (e.g., create a painting, write a poem, create a musical score)		

Movement/Dance	Fifth Grade
Standard A	
Learning Goal: A student should be able to create and perform in the arts.	
BODY	
Use developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail creatively. (e.g., try core/ distal movement on a low level, move your lower body slow while the upper moves fast)	
Demonstrate body awareness by integrating body parts to explore concepts such as opening/ closing, over/ under, on/ off balance, and around/ through, gathering/ scattering, alone/ connected, meeting/ parting.	
Describe and demonstrate safe movement practices such as maintaining proper alignment and using basic body mechanics.	
Combine a variety of dance concepts to demonstrate connectedness in dance. (e.g., shape, level, pathway, focus, relationships, direction, speed, rhythm)	
Demonstrate the partner/ group skills of leading, following, mirroring, and flocking and utilize these skills when creating movement sequences.	
Demonstrate basic folk dance steps such as cast off, allemande, pivot, and box step.	
SPACE	
Define and demonstrate the use of stage directions. (e.g., upstage, downstage, stage right, and stage left)	
Explore ways to transfer spatial pattern (pathway) from the visual to the kinesthetic individually or with a group. (e.g., draw a spatial pattern on paper and then use the pattern to create a movement sequence)	
Explore moving with a partner or small group using a variety of relationships such as near/ far, over/ under, around/ through.	
Explore a variety of dance concepts while maintaining focus. (e.g., single focus, multi-focus)	
FORCE	
Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs).	
Demonstrate sudden (sharp) and sustained (smooth) while moving.	
Use free and bound flow while moving.	
Combine the elements of space, time, and weight to explore the eight effort actions. (e.g., float, punch, glide, slash, dab, wring, flick, press)	
TIME	
Create and follow movement patterns to a given beat/ rhythm including uneven rhythms and atypical time signatures.	
Explore movement patterns that include an accented beat and pauses.	
Explore how rhythm, tempo, and accent can enhance/ detract from a movement sequence. (e.g., have student perform movement sequences to different styles of music and evaluate.	
FORM	
Demonstrate multiple solutions to a given movement problem.	
Create movement sequences based on own ideas and concepts from other sources and accurately repeat it.	
Create movement patterns such as AB, suite (ABC), recurring theme (ABACA, ABBC), and chance dance.	
Use choreographic devices such as repetition, retrograde, and accumulation to create movement sequences.	
Standard B	
Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.	
Observe and experience dances from a variety of cultures including those that are represented in the local community. (e.g., folk dances and traditional dances such as Hora, Mayim, Nigun Atik, D'Hammerschmiedsgell'n)	
Observe and discuss the various roles of dance in communities, cultures, and historical periods.	
Describe the impact of historical events and significant contributors to the development of dance forms/ styles.	
Standard C	
Learning Goal: A student should be able to critique the student's art and the art of others.	
Using dance vocabulary critique and evaluate the work self and others.	
Identify and examine factors which can affect the interpretation of a dance.	
Discuss and practice appropriate performance and audience skills.	
Standard D	
Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.	
Observe and discuss differences between dance and other forms of human movement, such as gesture/ pantomime/ acting.	
Create dance sequences that convey personal meaning.	
Participate in dance experiences that integrate other relevant content areas.	
Create dance sequences/ projects that integrate understanding from another content area. (e.g., create a dance about photosynthesis or a dance that compares/ contrasts meiosis and mitosis)	

Movement/Dance	Sixth Grade
Standard A	
Learning Goal: A student should be able to create and perform in the arts.	
BODY	
Use developmental movement patterns such as core/ distal, body/ side, upper/ lower, cross lateral, and head/ tail creatively. (e.g., try core/ distal movement on a low level, move your lower body slow while the upper moves fast)	
Demonstrate body awareness by integrating body parts to explore concepts such as opening/ closing, over/ under, on/ off balance, and around/ through, gathering/ scattering, alone/ connected, meeting/ parting.	
Describe and demonstrate safe movement practices such as maintaining proper alignment and using basic body mechanics.	
Combine a variety of dance concepts to demonstrate connectedness in dance. (e.g., shape, level, pathway, focus, relationships, direction, speed, rhythm, force, energy)	
Demonstrate the partner/ group skills of leading, following, mirroring, and flocking and utilize these skills when creating movement sequences.	
Demonstrate basic folk, contemporary and partner dance steps. (e.g., Charleston, swing, waltz, cha cha cha, fox trot)	
SPACE	
Define and demonstrate the use of stage directions. (e.g., upstage, downstage, stage right, and stage left)	
Explore ways to transfer spatial pattern (pathway) from the visual to the kinesthetic individually or with a group. (e.g., draw a spatial pattern on paper and then use the pattern to create a movement sequence)	
Explore moving with a partner or small group with emphasis on how different spatial relationships affect the message that the dance conveys. (e.g., partners that are standing side by side versus one partner far away and in a low shape)	
Explore a variety of dance concepts while maintaining focus. (e.g., single focus, multi-focus)	
FORCE	
Use light and heavy force appropriately (e.g., light movement as in twirling snowflakes, heavy movement in dinosaurs).	
Demonstrate sudden (sharp) and sustained (smooth) while moving.	
Use free and bound flow while moving.	
Combine the elements of space, time, and weight to explore the eight effort actions. (e.g., float, punch, glide, slash, dab, wring, flick, press)	
TIME	
Create and follow movement patterns to a given beat/ rhythm including uneven rhythms and atypical time signatures.	
Explore movement patterns that include an accented beat and pauses.	
Explore how rhythm, tempo, and accent can enhance/ detract from a movement sequence. (e.g., have student perform movement sequences to different styles of music and evaluate.	
FORM	
Compare, contrast, and demonstrate multiple solutions to a given movement problem.	
Create movement sequences based on own ideas and concepts from other sources and accurately repeat it.	
Create movement patterns such as AB, suite (ABC), recurring theme (ABACA, ABBC), and chance dance.	
Use choreographic devices such as cannon, round, repetition, retrograde, and accumulation to create and refine movement sequences.	
Standard B	
Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.	
Observe and experience dances from a variety of cultures including those that are represented in the local community (e.g., folk dances and traditional dances such as contra dances, popular dances, Erev Shel Shoshanim, Doublebska Polka).	
Observe and discuss the various roles of dance in communities, cultures, and historical periods.	
Describe the impact of historical events and significant contributors to the development of dance forms/ styles.	
Standard C	
Learning Goal: A student should be able to critique the student's art and the art of others.	
Using dance vocabulary critique and evaluate the work self and others.	
Identify and examine factors which can affect the interpretation of a dance.	
Discuss and practice appropriate performance and audience skills.	
Standard D	
Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.	
Observe and discuss differences between dance and other forms of human movement, such as gesture/ pantomime/ acting.	
Create dance sequences that convey personal meaning.	
Participate in dance experiences that integrate other relevant content areas.	
Create dance sequences/ projects that integrate understanding from another content area. (e.g., create a dance about photosynthesis or a dance that compares/ contrasts meiosis and mitosis)	

Introduction to Dance

Grades 7-12

In this introduction to the art and discipline of dance movement, the student will gain enhanced physical agility and knowledge of basic dance as well as vocabulary in a variety of dance styles such as ballet, jazz, and modern.

Learning Goals: The student will gain an understanding of movement elements in performing arts.

Participate in dance activities, showing understanding of personal and shared space.

Demonstrate the following movement skills and explain the underlying principals: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery.

Accurately identify and demonstrate basic dance steps, as well as positions and patterns for dance from two different styles or traditions.

Accurately transfer a rhythmic pattern from the aural to the kinesthetic.

Demonstrate increasing kinesthetic awareness, concentration, and focus in executing movement skills.

Accurately transfer a spatial pattern from the visual to the kinesthetic.

Demonstrate movements in straight, curved, and zigzag pathways.

Identify and clearly demonstrate a range of dynamics/movement qualities.

Describe the action and movement elements observed in a dance, using appropriate movement/dance vocabulary.

Demonstrate accurate memorization and reproduction of movement sequences.

Create shapes at low, middle, and high levels.

Demonstrate and understand dance in various cultures and historical periods.

Learning Goals: The student will gain an understanding of choreographic principles, process, and structure.

Demonstrate clearly the principles of contrast and transition.

Demonstrate effectively the processes of reordering and chance.

Use improvisation to discover and invent movement to solve movement problems.

Demonstrate successfully the structures or forms of AB, ABA, canon, call and response, and narrative.

Demonstrate the ability to work cooperatively in a small group during the choreographic process.

Demonstrate the following partner skills in a visually interesting way: creating contrasting and complementary shapes, taking and supporting weight.

Use new and traditional dance technique and choreography.

Describe accurately the role of dance in at least two different cultures or time periods.

Execute competently folk, social, theatrical, and classical dance from various cultures and historical periods.

Describe similarities and differences in steps and movement styles.

Learning Goals: The student will gain an understanding of creating and communicating meaning through dance and movement.
Demonstrate effectively the difference between pantomiming and abstracting a gesture.
Explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance.
Create a dance that successfully communicates a topic of personal significance.
Consider individuals' and/or cultures' beliefs about dance.
Demonstrate higher level of skill, dealing with more complex examples, and respond to works of art in increasingly sophisticated ways.
Demonstrate and/or explain how lighting and costuming can contribute to the meaning of dance.
Explain strategies to prevent dance injuries.
Create a project that reveals similarities and differences between the arts.
Cite examples of concepts used in dance and another discipline outside the arts (e.g., balance, shape, pattern).
Focus on reading and discussions, such as “What is beauty? What is dance (what qualities)? What is the purpose of dance? How does art/dance affect you and your life? and What is the obligation of the artist to the audience?”
Identify possibly aesthetic criteria for evaluating dance (e.g., skills of performers, originality, visual and/or emotional impact, variety, and contrast).
Learning Goals: The student will gain an understanding of critical and creative thinking skills in dance.
Demonstrate appropriate audience behavior in watching dance performances.
Establish a set of aesthetic criteria and apply it in evaluating the work of others.
Create a movement problem and demonstrate multiple solutions; choose the most interesting solutions and discuss the reasons for that choice.
Compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), force and energy (such as movement qualities), and musicality (appropriateness of dance vocabulary to musical composition).
Identify possible aesthetic criteria for evaluating dance (e.g., skill of performers, originality, visual and/or emotional impact, variety, and contrast).

<h1 style="margin: 0;">Dance I</h1>	<h1 style="margin: 0;">Grades 9-12</h1>
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This course focuses on dance techniques such as placement, alignment, evaluation, and execution of various styles. This course will build on all content/skills/activities from Introduction to Dance.

Learning Goals: The student will demonstrate an understanding of movement elements in performing arts.

Demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility, and coordination in locomotor and nonlocomotor/axial movements and rhythmic activity.

Identify and demonstrate longer and more complex steps and patterns from two different dance styles/traditions.

Demonstrate the ability to remember movement sequences.

Employ movement (walk, run, hop, jump, skip, leap, glide, slide, twist, bend, rotate, stretch, swing, and fall) and direction (high, low, mid, sideways, lateral, diagonal, forward and backward, zigzag, circular, and straight) in dance.

Create short combinations and improvisation.

Learning Goals: The student will demonstrate an understanding of choreographic principles, processes, and structure.

Use improvisation to generate movement for choreography.

Demonstrate understanding of structures or forms (such as palindrome, theme and variation, rondo, round, and contemporary forms selected by the student) through brief dance studies.

Learning Goals: The student will demonstrate an understanding of creating and communicating meaning through dance and movement.

a. Formulate and answer questions about how movement choices communicate abstract ideas in dance.

Demonstrate understanding of how personal experience influences the interpretation of a dance.

Learning Goals: The student will demonstrate an understanding of critical and creative thinking skills in dance.

Study a dance and suggest revisions or variations, articulating the reasons for artistic decisions and what might be lost or gained by those decisions.

Establish a set of aesthetic criteria and apply it in evaluating the work of others.

Formulate and answer own aesthetic questions, such as “What is it that makes a particular dance that dance? How much can one change that dance before it becomes a different dance?”

Learning Goals: The student will demonstrate an understanding of dance.

Learn and describe similarities and differences between two contemporary theatrical forms of dance.

Discuss the traditions and techniques of a classical dance form (e.g., Balinese, ballet).

Analyze how dance and dancers are portrayed in contemporary media.

Learning Goals: The student will demonstrate an understanding of dance and healthful living.

Reflect on own progress and personal growth during study of dance.

Learning Goals: The student will demonstrate an understanding of dance and other disciplines.

Create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines.

Identify commonalities and differences between dance and other disciplines with regard to fundamental concepts, such as materials, elements, and ways of communicating meaning.

Demonstrate/discuss how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project.

Dance II

Grades 9-12

This course is an enhancement of developed ability through introduction of advanced dance, vocabulary, musicality, and aesthetics. This course will build on all content/skills/activities from Introduction to Dance and Dance I.

Learning Goals: The student will demonstrate an understanding of movement elements in performing arts.

Demonstrate a high level of consistency and reliability in performing technical skills.

Perform technical skills with artistic expression, demonstrating clarity, musicality, and stylistic nuance in a broad dynamic range.

Demonstrate projection while performing dance skills.

Refine technique through self-evaluation and correction.

Demonstrate skill in balancing, suspending, initiating, isolations, and tilts.

Learning Goals: The student will demonstrate an understanding of choreographic principles, processes, and structure.

Demonstrate further development and refinement of skills to create a small group dance with coherence and aesthetic unity.

Accurately describe how a choreographer manipulated and developed the basic movement content in a dance.

Learning Goals: The student will demonstrate an understanding of creating and communicating meaning through dance and movement.

Examine ways that a dance creates and conveys meaning by considering the dance from a variety of perspectives.

Compare and contrast how meaning is communicated in two personal choreographic works.

Learning Goals: The student will demonstrate an understanding of critical and creative thinking skills in dance.

Discuss how skills developed in dance are applicable to a variety of careers.

Analyze the style of a choreographer (e.g., George Balanchine, Alvin Ailey, and Laura Dean), or cultural form (e.g., bharata natyam, and classical ballet).

c. Analyze issues of ethnicity, gender, social/economic class, age, and/or physical condition in relation to dance.

Learning Goals: The student will demonstrate an understanding of dance.

Create a time line illustrating important dance events in the twentieth century, placing them in their social/historical/cultural/political contexts.

Compare and contrast the role and significance of dance in two different social/historical/cultural/political contexts.

Learning Goals: The student will demonstrate an understanding of dance and healthful living.

Discuss challenges facing professional performers in maintaining healthful lifestyles.

Learning Goals: The student will demonstrate an understanding of dance and other disciplines.

Compare one choreographic work to one other artwork from the same culture and time period in terms of how those works reflect the artistic/cultural/historical context.

Create an interdisciplinary project using media technology, such as video or computer, that present dance in a new or enhanced form (e.g., video dance, video/computer-aided live performance, or animation).

Ideas for Integration

Elementary

Language Arts <ul style="list-style-type: none"> *Create letter shapes with bodies and spell words *Use pathways to write letters/ words as you travel *With a partner explore prepositions such as over, under, through, beside, around *Perform movements for each syllable in the word *Create movement inspired by literature/ poetry *As a class, write stories that include movement words 	Math <ul style="list-style-type: none"> *Move to rhythm patterns that equal a specific sum (3 counts plus 5 counts equals eight counts) *Dance $\frac{1}{4}$ of your body, $\frac{1}{3}$, $\frac{1}{2}$, etc *Move with 2+1 body parts on the floor (students move with 3 body parts 'stuck' to the floor, etc) *Create geometric shapes with your body or props such as stretchy bands *Create symmetrical and asymmetrical shapes *Estimate and check- how many jumps to get from point A to B *Create pathways using line graphs *Explore perimeter through movement
Science <ul style="list-style-type: none"> *Create dances on concepts such as how plants grow *Create an obstacle course representing body systems such as digestion *Demonstrate cause and effect through movement 	Social Studies <ul style="list-style-type: none"> *Observe or participate in traditional dances from various cultures *Participate in simple folk dances *Create pathway dance maps including a key and cardinal directions *
Arts <ul style="list-style-type: none"> *Create sound to accompany movement sequences *Respond to a variety of music through movement *Respond to visual art through movement using basic visual art terminology * 	Health <ul style="list-style-type: none"> *Work in groups to solve movement problems *Discuss the health benefits of movement *Discuss how moving makes you feel *Explore basic muscle groups and bones through movement

Secondary

Language Arts <ul style="list-style-type: none"> *Create gestures for each line of Haiku *View a dance and write a review using dance vocabulary *Create movements that show how a character's feelings change throughout a novel *Compare the writing process to the choreography process 	Math <ul style="list-style-type: none"> *Use movement to demonstrate mathematical patterns and structures (fractals, coordinate plane) *How many ways are there to shake hands? How many different combinations of hands/ body parts can you make? *Dance algebra, $2x+3$ (Since 'x' can be any number, create a number of movements such as 4. That means you will perform all 4 movements twice and create 3 additional movements)
Science <ul style="list-style-type: none"> *In groups and/ or with props create simple machines using movement and body shapes *Use movement to explore physics (acceleration, friction, Newton's laws) *Create dances that represent biological or chemical processes (mitosis, photosynthesis, bonds) 	Social Studies <ul style="list-style-type: none"> *Observe and participate in traditional dances from various cultures *Participate in more complex folk/ line dances *Research themes that have been presented through dance *Study the societal/ historical influences on dance
Arts <ul style="list-style-type: none"> *Create art in response to dance (or vice versa) *Compare and contrast dance vocabulary to that of visual arts vocabulary *Use movement to explore music vocabulary such as allegro, adagio, suite, quarter note, rest, etc 	Health <ul style="list-style-type: none"> *Explore anatomy and kinesiology through movement *Create dances that express issues that are important to students

Dance Curriculum Glossary

Alignment	The position of the body parts in relation to each other.
Allemande Left	In a square set, couples turn back-to-back, join left hands with their “corners swing around once, and return to their partners. An allemande right is the same sequence done with right hands.
Beat	The underlying pulse; found in most music
Bend	Flex a joint, bringing two body parts together.
Bilateral	The same both sides of the body, e.g. doing the same movement with both arms
Body Facing	The spatial orientation of body surfaces, e.g. front, side to side, etc.
Body Mechanics	Safe movement practices including bending the knees when landing from a jump, falling on soft body surfaces, etc
Body Shape	The design created by placement of body parts, e.g. curved, angular, symmetrical, asymmetrical, wide, narrow, twisted, etc.
Cast off	the leaders of two parallel lines of dancers walk away from each other, leading their lines down to the foot of the set.
Change direction	Create a new line of motion
Choreography	Planned movements for a dance.
Circle Dance	A dance done in circle formation without partners.
Developmental Movement Patterns	Movement sequences that are necessary for neurological development. (See chart entitled “Developmental Movement Patterns: Dancing with the Brain.”)
Direction	The spatial orientation of the line of motion, e.g. clockwise, counterclockwise, etc.)
Do-si-do	Partners begin by facing each other, then move toward each other, pass right shoulders, step to the right, walk backward, pass each other again by the left shoulders, and return to facing position.
Double Circle	A partner formation of concentric circles. Partners stand side by side or front to partner. Each member of the inside circle is connected to a partner in the outside circle by holding one or both hands and moving together.

Down the alley	Moving from top to bottom through a long ways set
Eight Effort Actions	Movements created by combining elements of space, time and weight. (float, dab, punch, glide, slash, wring, flick, press.)
Dab	A quick , light stroke of a body part as though one were applying a spot of paint
Float	A quality of movement in which the body moves slowly, without sudden changes. Can be used with locomotor or nonlocomotor movement.
Punch	A quality of movement that is strong, direct and sudden.
Flick	A quality of movement that is light, sudden and indirect.
Glide	A quality of movement that is light, sustained and direct.
Wring	A quality of movement that is sustained, strong, and indirect.
Press	A quality of movement that is sustained, strong and direct.
Slash	A quality of movement that is sudden, strong and indirect.
Elbow swing	Link elbows (right or left) with partner and turn.
Exchange Places	Each partner in a dance or singing game takes the other's original place.
Flocking	Group shadowing; everyone in the group is facing the same direction following the movements of a leader.
Flowing	A sustained quality of movement, without sudden starts or stops.
Focus	Where the eyes look; can be single (focused on one spot) or multi (focused on several spots.)
Folk/Traditional Dance	A patterned dance that comes from a particular culture.
Foot couple	In a long ways set, the partners at the foot of the set or the end farthest from the source of music.
Force	Sometimes called "energy" or "quality"; the characteristic of movement that results from the interplay of time and force, e.g. heavy, light, sudden, percussive, sustained, shaky, swinging, vibratory.
Form	How the dance is structured, e.g. AB, ABA, etc.
Formation	A group spatial arrangement or design, e.g. concentric circles, square, long ways set, etc.

Free/bound Flow	Free is undirected movement, while bound is directed purposeful movement.
Gallop	A locomotor combination of a step and a leap. The step gets a quarter note value and the leap gets an eighth note value. The same foot always leads in a gallop.
Gesture	The movement of a non-supporting body part that can have literal or abstract meaning.
Grand right and left	A movement sequence with a single circle of partners facing one another: 1)partners grasp right hands; 2)walk past partner; 3)take the next persons' left hand and release partner's right hand; 4) walk past that person; 5) take the right hand; and so on around the circle until partners meet again.
Grapevine step	A series of weaving movements (cross/side/back/side)
Group Shape/ Design	The spatial outline created by a gathering of people. Related to formation, but not all group shapes are traditional designs.
Head Couple	The partners at the head of the set or the end nearest the source of music.
Hop	A non-alternating basic locomotor form. Performed by first standing on one foot; that foot then leaves the ground and the same foot returns to the ground.
Imitate	Copy movement while it is being done by the leader.
Improvisation	Spontaneous movement (as opposed to planned movement)
In place	In self space.
Jump	A non-alternating basic locomotor form in which both feet leave the ground at the same time and land on the ground at the same time.
Leap	A basic locomotor movement in which weight is transferred from one foot to the other, with a moment in which neither foot is on the floor. A leap differs from a run because it is done of either height or distance, not speed.
Level	A place on an imaginary vertical line between high and low.
Line Formation	Dancers next to one another, either side by side or front to back, forming a straight line.
Locomotion	Going from one place to another, or traveling.
Long ways or contra dance set	Parallel lines of dancers usually facing each other.
March	A walk variation in 2/4 or 4/4 time that uses military-style steps. Alternate knees

	are raised and lowered with each step. One step for each underlying beat.
Mirror/Shadow	Strive to move in perfect unison. Mirror can be done by facing partners or by a group, usually with a designated leader. Shadow is done following a leader.
Movement sequence	A series of individual movements that flow from one to the next. (e.g. run, run, leap); also called a movement phrase or movement sentence.
Movement problem	A question proposed by the teacher that encourages students to create multiple movement solutions. (e.g. “how many different ways can you make a curved shape”, “create a movement sequence that makes a pattern”).
Nonlocomotor	Movement that does <u>not</u> involve traveling from one place to another. Sometimes called axial movement, e.g. bend, twist, stretch, sway, swing, reach.
Pathway	An imaginary line created by moving through space. Pathways can be on the floor as you travel through space or in the air as you move body parts.
Pivot	A change of body facing in which the ball of one foot remains fixed to a spot on the floor while the other foot changes location.
Promenade	To perform this movement, a couple walks side by side, usually with skater’s hold.
Range of Movement	The size of a movement, or how much area is required to execute a movement, e.g. large or small.
Relationships	A dance term which reflects the spatial position of body parts to each other, one person to another or group, people to the space around them. (usually relationship words are preposition words, e.g. around, above, below, etc.)
Rhythm	Long and short sounds and silences that are heard one after the other, can be even and uneven.
Run	A basic locomotor form in which the transfer of weight from one foot to the other is fast, including a moment when both feet are off the ground.
Sashay	A slide or sideways gallop often done with a partner.
Scattered formation	A group of individuals or couples spaced randomly around the movement area.
Schottische	A dance style based on a sequence of three steps and one hop in an even rhythm. Can be done forward, backward, or to the side.
Self Space/General Space	Self space is the area that an individual occupies, sometimes called personal space. General space is the total area through which more than one person is moving; sometimes called shared space.
Skater’s hold	A traditional position for dance in which partners stand side by side with the same

	body facing, holding right hand with right hand and left hand with left hand to the front.
Skip	A locomotor combination of a step and a hop. The step has the value of a quarter note and the hop has the value of an eighth note; the leading foot alternates.
Slide	A sideways gallop
Space	The area in which movement occurs.
Stage directions	See drama curriculum.
Stamp	Bring foot to the floor forcefully, making a loud sound without transferring the weight to that foot.
Star	(Right-hand star, Left-hand star) A folk dance figure in which a group of dancers (usually four) join right/left hands in the center and move around the center.
Step-hop	A 2/4 dance step similar to a skip except the rhythm is even and each movement gets one whole beat.
Step-touch	A dance step in which weight is transferred to one foot on one beat and the other foot taps the floor on the next beat without transferring the weight.
Strong/Light	Requiring high level of energy/requiring low level of energy/force.
Strong beat/weak beat	The accented or stressed beat in a series is the strong beat; can be reflected in dance by emphasizing the strong beat with a movement.
Style	A quality of movement or a particular way movement elements are combined that makes a dance recognizable as unique. Styles can be influenced by the origin of the dance or the kind of music used. (e.g. jazz, square dance, Appalachian clogging)
Sustained	A continuous quality of movement with no sudden changes or surprises, i.e. smooth.
Sudden	A sharp quality of movement with many quick changes.
Sway	Shift weight from one foot to the other without taking feet from the ground.
Swing	A quality of movement in which there is a suspension and a release, like the feeling one gets on a playground swing, e.g. swinging one's arms.
Tempo	The speed of the movement. (fast, medium, slow)
Turn	A continuous change of body facing
Twist	Turn a body part against a fixed point or point of resistance

Up and down	Opposite movement along an imaginary vertical line
Unilateral	Performed on one side of the body.
Unison Movement	At least two people moving identically.
Waltz	A $\frac{3}{4}$ time dance in which the first step of each measure is slightly accented.
Weave	Go in and out, e.g. going in front of one person in a circle, in back of the next, and in front of the following person.
Wring the dishrag	Partners face each other holding both hands and swing hands to one side and up. As hands go overhead, partners turn underneath their joined arms, face back to back, then bring the arms down, and resume front-to-front facing. The joined hands describe a complete circle in the air.

DANCE/ CREATIVE MOVEMENT PRINT RESOURCES

- Boswell, B. & Jane Elin. (2004). *Re-envisioning Dance: Perceiving the aesthetics of disability*. Iowa: Kendall/ Hunt Publishing Company.
- Cheney, G. (1989). *Basic concepts in modern dance*. NJ: Princeton Book Company.
- Gilbert, A. (2006). *Brain- compatible dance education*. Virginia: National Dance Association.
- Gilbert, A. (1992). *Creative dance for all ages*. Virginia: National Dance Association.
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- Hackney, P. (1989). *Making Connections: total body integration through Bartenieff fundamentals*. NY: Routledge.
- Harris, J., Pittman, Waller & Dark. (2000). *Dance awhile: handbook for folk, square, contra, and social dance*. MA: Allyn and Bacon.
- Isenberg, J. & Jalongo, M. (2001) *Creative expression and play in early childhood*. New Jersey: Merrill Prentice Hall.
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- Morgenroth, J. (1987). *Dance improvisations*. Pittsburgh: University of Pittsburgh Press.
- Schrader, C. (2005). *A sense of dance: exploring your movement potential*. Human Kinetics.
- Stinson, S. (1988). *Dance for young children: Finding the magic in movement*. Virginia: American Alliance for Health, Physical Education, Recreation, and Dance.

DANCE/ CREATIVE MOVEMENT WEB RESOURCES

The Creative Dance Center

www.creativedance.org

American Alliance for Health, Physical Ed, Recreation, and Dance

www.aahperd.org

National Dance Association

www.aahperd.org/nda

Dance and the Child International

www.daciusa.com

National Dance Standards

<http://www.aahperd.org/nda/template.cfm?template=standards.html>

Association for Dance Therapy

www.adta.org

Arts Edge Lesson Plans and Content Standards

www.artsedge.kennedy-center.org

CanDoCo Dance Company

www.candoco.co.uk

Axis Dance Company

www.axisdance.org

Dance Ability/ Joint Forces Dance Company

www.danceability.com

Artful Thinking

<http://www.pz.harvard.edu/tc/index.cfm>

Project Zero

<http://www.pz.harvard.edu/index.cfm>

Literature that Inspires Dance

Swimmy by Leo Leonni

Rainbow Fish by Marcus Pfister

Where the Wild Things Are by Maurice Sendak

Barnyard Dance by Sandra Boynton

Dance! with Bill T. Jones by Susan Kulkin

Ten Go Tango by Arthur Dorros

The Runaway Bunny by Margaret Wise Brown

Earth Dance by Joanne Ryder

Totem Tale by Deb Vanasse

Zomo the Rabbit by Gerald McDermott

Little Cloud by Eric Carle

The Tiny Seed by Eric Carle

Amazing Grace by Mary Hoffman and Caroline Binch

Color Dance by Ann Jonas

Dancing Wheels by Patricia McMahan

Alvin Ailey by Andrea Davis Pinkey

The Human Alphabet by Pilobolus and John Kane

Music that Inspires Dance

Music for Creative Dance, Volumes 1-4, by Eric Chappelle

Brain Dance, by Eric Chappelle

Raising the Rhythms, by James Asher

Movin' Up, by Beverly Bodtsford

Putamayo Kids, all collections, by Putamayo

Circle Songs, by Bobby McFerrin

Paper Music, by Bobby McFerrin and the St. Paul Chamber Orchestra

Jazz for Kids, various artists

Multicultural Folk Dance Treasure Chest (Volumes I and II) by Christy Lane

Planet Drum, by Mickey Hart

K-12

Drama



Drama

Kindergarten

Standard A

Learning Goal: A student should be able to create and perform in the arts.

- Role-play familiar situations and stories.
- Tell stories based on personal experience and imagination.
- Dramatize rhymes and finger plays.
- Use variations of movement and voice (tempo, pitch, timbre, and volume) for different characters.
- Select simple props and costumes.
- Initiate dramatic play (playhouse, store, hospital).
- Add sounds to enhance a dramatization.
- Demonstrate emotions (sad, happy, mad) using facial expression & body posture.
- Pantomime a given situation, (eating an ice cream cone).

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.

- Experience stories and tales from various cultures, including Native Alaskan tales. Ex: listen to a story teller

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

- Identify specific elements in a live performance and recorded performance.
- Discuss and practice appropriate audience skills.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

- Explain how the wants and needs of characters are similar to and different from student's own.
- Puts self in role of character to respond to "what if" questions.

Drama

First Grade

Standard A

Learning Goal: A student should be able to create and perform in the arts.

- Retell a familiar story.
- Dramatize poems.
- Use variations of movement and voice (tempo, pitch, tone, timbre, and volume) for different characters.
- Select simple props, scenery, and costumes.
- Add music, visual elements, or sounds to enhance a dramatization.
- Perform Readers' Theatre.
- Plan and perform a simple play or puppet show.
- Pantomime a given situation (eating an ice cream, a scenario on the playground).

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.

- Listen to and/or dramatize tales and stories from various cultures, including Native Alaska.
- Listen to a story teller.
- Distinguish between different family roles as portrayed in a dramatic performance.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

- Identify specific elements in a live performance and recorded performance.
- Discuss and practice appropriate audience skills.
- Use basic vocabulary to describe elements in theatre (props, costumes, set, script).
- Listen to a peer's opinion about a dramatic performance.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

- Explain how the wants and needs of characters are similar to and different from student's own.
- Develop promotional materials (posters, invitations, and tickets).

Drama

Second Grade

Standard A

Learning Goal: A student should be able to create and perform in the arts.

- Role-play familiar situations and stories.
- Tell stories based on personal experience and imagination.
- Dramatize rhymes, songs, poems. (See Language Arts curriculum)
- Use variations of movement and voice (tempo, pitch, timbre, and volume) for different characters.
- Use simple props, scenery, and costumes.
- Initiate spontaneous dramatic play.
- Add music, visual elements, and or sounds to enhance a dramatization.
- Participate in Readers' Theatre, use of emotions, facial expression, and body posture.
- Pantomime a situation using theatre elements, such as conflict and characterization.
- Develop promotional materials (posters, invitations, and tickets)
- Write a simple play or puppet show individually or collaboratively.
- Create a storyboard with dialogue.
- Learn mechanics of reading a script

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.

- Compare/contrast stories from different cultures, including Alaska Native stories.
- Research a story in your community and write a script.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

- Describe visuals, sounds, speech, and kinesthetic elements in a dramatic presentation.
- Discuss and practiced appropriate audience skills.
- Use basic vocabulary to identify elements in theatre (props, costumes, set, scripts)
- Use basic vocabulary to describe elements in drama (character, setting, conflict, dialogue)
- Compare/contrast live or recorded stage productions and book versions of stories.
- Revise performance based on what was learned during rehearsal.
- Make encouraging and constructive suggestions for alternative ideas in dramatizing roles, arranging environments, and developing situations.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

- Discuss thoughts, opinions, and ideas evoked by a dramatic performance.

Drama

Third Grade

Standard A

Learning Goal: A student should be able to create and perform in the arts.

- Structured improvisation of dialogue from stories through role-play. (* rules needed) Role-play familiar situations and stories.
- Retell/perform stories, poems, songs, and tales, from various cultures, including AK. Native.
- Develop character using the body, voice, and gestures. (enunciation, projection)
- Demonstrate classroom performance skills.
- Collaborate to design/construct scenes and props using visual arts elements.
- Add music, sound, visual, and movement elements to enhance dramatization.
- Write a simple script individually or collaboratively.
- Develop promotional materials about events, time, and place of classroom dramatizations (poster, tickets, and invitations).
- Become familiar with downstage, upstage, stage right, stage left, vocabulary
- Participate in Reader's Theatre.
- Demonstrate proper rehearsal, performance etiquette.

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.

- Identify and compare/contrast similar characters and situations in stories and dramas from and about various cultures, including Alaska Native stories.
- Study and interpret Alaska Native dance/drama.
- Discuss how a dramatic presentation reflects your life.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

- Discuss the use of theater elements in a live play versus a movie/television production.
- Discuss and practice appropriate audience skills.
- Explain /write personal reactions to a performance.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

- Discuss thoughts, opinions, and ideas evoked by a dramatic performance.

Drama

Fourth Grade

Standard A

Learning Goal: A student should be able to create and perform in the arts.

- Structured improvisation of dialogue from stories through role-play. (* rules needed)
- Retell/perform stories ,poems, songs, and tales, from various cultures, AK. Native,includes legends, tales.(literature drawn from social studies/science).
- Develop characterization using the body, voice, and gestures. (enunciation, projection, tempo)
- Demonstrate classroom performance skills.
- Collaborate to design/construct scenes and props using visual arts elements for a class performance.
- Add music, sound, visual, and movement elements to enhance dramatization.
- Write a simple script individually or collaboratively that includes dialogue through role-play to convey a specific message.
- Develop promotional materials about events, time, and place of classroom dramatizations (poster, tickets, and invitations).
- Become familiar with downstage, upstage, stage right, stage left, vocabulary
- Work with performing artists in a variety of capacities.(director, set design, costumes, storyteller, actor,)
- Participate in Reader's Theatre
- Mastery of stage directions; downstage, upstage, stage right, stage left, vocabulary
- Demonstrate proper rehearsal, performance etiquette.
- Take a field trip to performing arts theatre to look at parts of a theatre.

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.

- Identify and compare/contrast similar characters and situations in stories and dramas from and about various cultures, including Alaska Native stories.
- Study and interpret Alaska Native dance/drama.
- Discuss how a dramatic presentation reflects your life.
- Observe an Alaska Native performing group.
- Interview and record the artistic/creative experiences of an older community elder.
- Explore cultural and environmental context of a performance (before and after viewing).

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

- Discuss the use of theater elements in a live play verses a movie/television production
- Discuss and practice appropriate audience skills.
- Critique a performance or movie using appropriate vocabulary. (e.g., conflict, characterization, etc.)
- Videotape own performance for self-evaluation.
- Develop a sense of audience (*i.e., who does this content appeal to?*)

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

- Discuss thoughts, opinions, and ideas evoked by a dramatic performance.
- Discuss what makes a performance a work of art. (process and or product)

Drama

Fifth Grade

Standard A

Learning Goal: A student should be able to create and perform in the arts.

- Structured improvisation of dialogue from stories through role-play. (* rules needed)
- Retell/perform stories ,poems, songs, and tales, from various cultures, includes legends, tales.(literature drawn from social studies/science).
- Develop characterization using the body, voice, and gestures. (enunciation, projection, tempo)through portrayal of various characters.
- Demonstrate performance skills.
- Collaborate to design/construct scenes, costumes, and props using visual arts elements for a class performance.
- Add music, sound, visual, and movement elements to enhance dramatization.
- Write a script for a scene individually or collaboratively that includes dialogue through role-play to convey a specific message based on personal experience, heritage, imagination, literature, and history.
- Develop promotional materials about events, time, and place of classroom dramatizations (poster, tickets, programs, invitations, T-shirt, design logo,).
- Become familiar with stage direction and orientation.(turn and cross stage left, downstage, upstage, stage right, stage left,)vocabulary
- Work with performing artists in a variety of capacities.(director, set design, costumes, storyteller, actor,)
- Perform in/or Readers Theatre, Forensics, Dramatic Scene, Storytelling, Mime.
- Mastery of stage directions; downstage, upstage, stage right, stage left, vocabulary
- Demonstrate proper rehearsal, performance etiquette.
- Take a field trip to performing arts theatre to look at parts of a theatre, discussing the roles of the people who manage the different parts.
- Leads a small group as a director in planning, visual, aural, oral , and rehearsing improvising scripted scenes.
- Use video camera or other technology to create original movies from scripts, based on stories written by students.
- Develop an understanding of various careers in live theatre and film.

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.

- Identify and compare/contrast similar characters and situations in stories and dramas from and about various cultures, and historical periods.
- Explore cultural and environmental context of a performance before and after viewing.
- Interview and record the artistic/creative experiences of a community member.
- Investigate dramatic performances illustrating the migration of cultures through Alaska and the United States.
- Investigate dramatic performances which depict events from American history.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

- Discuss the use of theater elements in a live play verses a movie/television production
- Discuss and practice appropriate audience skills.
- Critique a performance or movie using appropriate vocabulary. (e.g., conflict, characterization, etc.)
- Videotape own performance for self-evaluation.
- Develop a sense of audience (*i.e.*, *who does this content appeal to?*)
- Critique original stories, scripts, or videos based on teacher provided criteria including theater and drama elements e.g., conflict, characterization, action, pantomime, movement, verbal interaction, environment, lighting, scenery, etc.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

- Discuss thoughts, opinions, and ideas evoked by a dramatic performance.
- Discuss what makes a performance a work of art. (process and / or product)
- Describe what a performance meant to you and explain yhour personal preference and emotional response: "What did you like about it?" "What did it mean to you?"
- Apply to your life: "What did you learn from this performance?"

Drama

Sixth Grade

Standard A

Learning Goal: A student should be able to create and perform in the arts.

- Structured improvisation of dialogue from stories through role-play. (* rules needed)
- Retell/perform stories, poems, songs, and tales, from various cultures, includes legends, tales.(literature drawn from social studies/science).
- Develop characterization using the body, voice, and gestures. (enunciation, projection, tempo)through portrayal of various characters.
- Demonstrate performance skills.
- Collaborate to design/construct scenes, costumes, and props using visual arts elements for a class performance.
- Add music, sound, visual, and movement elements to enhance dramatization.
- Write a script for a scene individually or collaboratively that includes dialogue through role-play to convey a specific message based on personal experience, heritage, imagination, literature, and history.
- Develop promotional materials about events, time, and place of classroom dramatizations (poster, tickets, programs, invitations, T-shirt, design logo.).
- Become familiar with stage direction and orientation.(turn and cross stage left, downstage, upstage, stage right, stage left) vocabulary
- Work with performing artists in a variety of capacities.(director, set design, costumes, storyteller, actor)
- Perform in/or Readers Theatre, Forensics, Dramatic Scene, Storytelling, Mime.
- Mastery of stage directions; downstage, upstage, stage right, stage left, vocabulary
- Demonstrate proper rehearsal, performance etiquette.
- Take a field trip to performing arts theatre to look at parts of a theatre, discussing the roles of the people who manage the different parts.
- Leads a small group as a director in planning, visual, aural, oral, and rehearsing improvising scripted scenes.
- Use video camera or other technology to create original movies from scripts, based on stories written by students.
- Develop an understanding of various careers in live theatre and film.

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in.

- Identify and compare/contrast similar characters and situations in stories and dramas from and about various cultures, and historical periods.
- Explore cultural and environmental context of a performance before and after viewing.
- Interview and record the artistic/creative experiences of a community member.
- Investigate dramatic performances illustrating the migration of cultures through Alaska and the United States.
- Investigate dramatic performances which depict events from American history.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

- Discuss the use of theater elements in a live play versus a movie/television production
- Discuss and practice appropriate audience skills.
- Critique a performance or movie using appropriate vocabulary. (e.g., conflict, characterization, etc.)
- Videotape own performance for self-evaluation
- Develop a sense of audience (*i.e., who does this content appeal to?*)
- Critique original stories, scripts, or videos based on teacher provided criteria including theater and drama elements e.g., conflict, characterization, action, pantomime, movement, verbal interaction, environment, lighting, scenery, etc.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

- Discuss thoughts, opinions, and ideas evoked by a dramatic performance.
- Discuss what makes a performance a work of art. (process and or product)
- Describe what a performance meant to you and explain your personal preference and emotional response: "What did you like about it?" "What did it mean to you?"
- Apply to your life: "What did you learn from this performance?"

Stagecraft

9-12

This course offers a comprehensive, systematic approach to technical theatre with an emphasis on practical, hands-on experience.

Learning Goals: The student will demonstrate an understanding of performing and creating.

Participate actively in the performing arts as a technician.

Refine practical and artistic skills through rehearsal and presentation.

Appropriately use new and traditional materials, tools, techniques and processes.

Demonstrate the creativity and imagination necessary for innovative thinking and problem solving.

Collaborate with others to create and perform works of art.

Integrate two or more art forms to create a new work of art.

Investigate careers in arts production.

Learning Goals: The student will demonstrate an understanding of history and culture.

Recognize the role of tradition and ritual in the arts.

Investigate the relationships among the performing arts, the individual, and the society.

Recognize specific works of art from diverse genres.

Learning Goals: The student will demonstrate an understanding of evaluation and analysis.

Utilize criteria to evaluate the arts, including standards of craftsmanship, function, structural organization, originality, technique, and theme.

Be able to examine works in the theatre and describe the use of basic technical elements, interpret meaning, and offer and defend an informed opinion.

Accept and offer constructive criticism.

Recognize and consider an individual's artistic expression.

Exhibit appropriate audience skills.

Learning Goals: The student will demonstrate an understanding of aesthetic perception.

Discuss what makes a performance a work of art.

Recognize that people devalue what they don't understand.

Recognize that artistic choices determine the work of art.

Make artistic choices in everyday life.

Drama Curriculum Glossary

Action	The action of a play refers to the sequence of events and actions taken by characters in a play that move the narration forward from beginning to end.
Actor	A performing artist portraying a dramatic role in a theatrical setting.
Antagonist	A character opposing the protagonist of a play, creating conflict for the protagonist.
Archetype	In theater, refers to characters which are fundamental in nature, found throughout dramatic writing. For example, the hero, the villain, the monster, the wise fool.
Audition	An event during which an actor tries out for a theatrical production or other dramatic presentation, usually overseen by the Director, sometimes by a casting director.
Backstage	Stage area behind the front curtain, also the areas beyond the setting, including wings and dressing rooms.
Blocking	Arrangement of actors' movements onstage with respect to each other and the stage space.
Body alignment	The way in which an actor aligns his or her body when at rest or in motion; posture. An actor may make character development choices in regard to body alignment in creating a role. For example, a hero may lead with his heart forward, standing and in motion.
Caricature	A character or interpretation of a character which greatly exaggerates the traits and flaws of a person.
Center stage	The geographic Center of the stage.
Character	A character written in a scripted drama, to be portrayed by an actor.
Character Development	Refers to the development of a particular character within a given script, from beginning to end. Sometimes also called a character's "story arc." Also, the way in which an actor approaches and develops a character in a script into a role onstage; characterization.
Comedy	Category of drama that is generally light in tone; it is concerned with issues that are not serious, has a happy ending, and is designed to amuse and provoke laughter. Examples of comedy are "A Midsummer Night's Dream," and "The Importance of Being Earnest."

Conflict	Refers to the relationship between opposing characters in a play, which also defines the choices of actors as they develop their characters for performance, and helps to move the action of a play forward.
Costume	The clothing and other accoutrement worn by a performer in the presentation of a role, or part, in a staged production.
Creative Drama	An informal, improvisational, non-exhibition, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences through role-play, improvisation, pantomime, movement or sound.
Cue	A signal for action within the context of a theatrical production or other dramatic presentation. For example, one actor provides the “cue” for another actor to speak a line. Also, lighting, rigging and sound cues are often written into a prompt book which allows a stage manager to direct the technical aspects of a production. i.e., a stage manager will call for a curtain to fly or a lighting blackout at the end of a scene.
Designer	As in Costume, Scenic, or Lighting Design applied to a theatrical production. The Designer works with the Director to define the world of the production and how each element of design supports the overall interpretation of the script. Designers often oversee a variety of other theater technicians including builders, operators, electricians and crew members in the implementation of the production design.
Dialogue	Lines in a script or improvisation between two or more characters.
Diction	The intonation, inflection, and articulation with which an individual speaks words. Usually, the quality of diction will be evaluated as good or poor, based on criteria of the resulting clarity and engaging manner of speech.
Director	In American usage, the person who is overall responsible for the overall unity of a production, coordinating the efforts of the contributing artists. The director is in charge of rehearsals and supervises the actors in the preparation of their parts.
Downstage	Front of the stage toward the audience.
Drama	Drama is a literary form meant specifically to be performed, and including parts written for actors.
Dynamics	in the performing arts, refers to the relative energy between two performers. May refer to a relationship between two characters in a play.
Ensemble	a group of performers working together, with an emphasis on the performance of the group rather than on individual performances.

Enunciation	Refers to the ability to pronounce or articulate words.
Gesture	The use of body movement and facial expression to add meaning to the words spoken by an actor onstage.
Improvisation	A form of unscripted drama where the actor is required to create dialogue and a character in the moment of performance.
Lighting	Theatrical lighting helps to define mood, time of day, and other environmental factors within the context of a production design. Theatrical lighting often incorporates area lighting, color and timed lighting cues.
Lines	Lines of text in a script that are designated to a specific character, to be portrayed by an actor.
Locomotors movement	Refers to movement that takes a student from one place to another, e.g., skipping, running, hopping.
Monologue	Lines in a script or improvisation spoken by only one character, sometimes spoken directly to the audience.
Musical Theater	Broad Category which includes operas, operetta, musical comedy and other musical plays. It includes any dramatic entertainment in which music and lyrics (and sometimes dance) are integral and necessary.
Nonlocomotor/axial movement	Refers to movement performed without moving from one place to another, e.g., bending, stretching, swinging.
Objective	Goals, both large and small, which help an actor develop a role for theatrical performance. i.e., "What would I do if I were that character in that situation?"
Offstage	Areas of the stage, usually in the wings, which are not in view of the audience.
Pantomime	A style of performance in which the actor relates a narrative through body movement, gesture and facial expression, without the use of vocal elements.
Performance	Refers to the presentation of a dramatic event specifically involving a relationship between the performers onstage and a live audience.
Physical Warm-up	A series of physical exercises meant to precede a dramatic activity, to prevent injury and help prepare actors for physical work.
Pitch	Tone of a speaking or singing voice relative to its height or depth. i.e., expression of character or emotion by raising or lowering the pitch of one's voice.
Playwright	The author of a play.

Plot	As distinct from story, a patterned arrangement of events and characters for a drama. The incidents are selected and arranged for maximum dramatic impact.
Producer	In American usage, the person responsible for the business side of a production, including raising money.
Production	An interpretation of a drama involving all the elements of theater, both technical and artistic.
Projection	The level at which an actor is able to project his or her voice into the audience. Refers to the overall volume, quality, and clarity with which an actor speaks the lines of the play.
Props (Properties)	Objects that are used by performers onstage or are necessary to complete a set, i.e. a hairbrush, or a chair.
Protagonist	Principal character in a play, the one whom the drama is about.
Rehearsal	The process by which actors and other theater personnel learn their parts over a period of time. At different points in the rehearsal process, a Director will focus on different elements of the production, leading to the performance of a production.
Role	A character in a scripted drama as portrayed by an actor in a theatrical setting.— The conflicting forces faced by characters in a play, i.e. other characters, personal limitations.
Scene	(1) Stage setting. (2) One of the structural units into which a play or an act of a play is divided. (3) Location of a play's action.
Script	Written or printed text of a play or some other theatrical representation; a script consists of dialogue, stage directions, descriptions of characters and the likes.
Set	Scenery, taken as a whole, for a scene or an entire production.
Skit	A brief dramatic sketch often performed in informal settings such as a classroom or community event.
Sound	The elements of sound usually referred to within the context of a sound design, which support the production of a play or other dramatic presentation. i.e., music, ambient sounds, sound cues designated by the stage directions in a script such as "thunder," or "door slamming."
Stage Directions	Geographic locations on the stage, i.e., Downstage, upstage, stage left, stage right. Also, text in a script suggesting action of the players, often written parenthetically, or in italics.
Stage Left/Stage	The sides of the stage from the perspective of the actor, facing the audience.

Right	Stage left and stage right are in the same place on stage whether the actor is facing the audience or facing away from the stage.
Stage Manager	The Stage Manager coordinates and oversees all aspects of a production that relate to the development of a performance, including scheduling, documentation, and sometimes dramaturgical research for the rehearsal process, and managing all the elements of a theatrical production in progress, including personnel and time management, directing the staging elements, and facilitating communication.
Stagecraft	Skills used in the development of a theatrical production, e.g. understanding of stage directions, ability to construct scenery.
Storytelling (Storyteller)	Storytelling is the practice of sharing events through words, images and sounds, often including improvisation and embellishment that originate from the storyteller. The narrative of a story, though perhaps familiar, will be influenced by the style and personal experience of the storyteller.
Suspension of Disbelief	The ability of both the actors and the audience to “suspend disbelief” in regard to the world of the play. The unspoken agreement that the audience will believe that an actor dressed in a costume is a dragon or a historical character, for example.
Tempo	Refers to the speed or pacing in the performance of a given piece of music, dance or text.
Tension	The dynamic created in a script between characters pursuing opposing objectives, facing limitations of the world of the play, and other obstacles. This dynamic helps to create a sense of urgency, time, and energy within a production of a dramatic work, and also may draw the audience further into the world of the play.
Theatre (Theater)	A theater is the building in which a dramatic performance takes place, may also refer to a theatrical company or ensemble. Also, theatre is defined as a branch of the performing arts, the product of which is a performance of a dramatic event in which speech, gesture, dance, music, spectacle and design combine into a single artistic form.
Theatre Games	Creative dramatic play, in the form of group activities, meant to develop specific expressive and dramatic performance skills.
Timbre	The quality of vocal speech or singing, not relative to pitch or volume, sometimes referred to as tone quality or color. In music, defines the tonal quality of various instruments.

Tragedy	Tragedy involves a serious action of universal significance and has important moral and philosophical implications. Following Aristotle, most critics agree that a tragic hero or heroine should be an essentially admirable person whose downfall elicits our sympathy while leaving us with a feeling that there has in some way been a triumph of the moral and cosmic order which transcends the fate of any individual. The disastrous outcome of a tragedy should be seen as the inevitable result of the character and his or her situation, including forces beyond the character's control. Examples of tragedy are "Antigone," and "Hamlet."
Upstage	Back of the stage away from the audience.
Vocal Warm-up	A series of vocal exercises meant to precede a dramatic activity, to prevent injury and help prepare actors for vocal work.
Volume	The relative loudness of a speaking voice or other sound.

K-12 Music



Music: Kindergarten

I - Concept can be integrated into other subjects

M - Concept is best served in the music curriculum

Standard A

Learning Goal: A student should be able to create and perform in the arts.

a	I	Explore the voice using whispering, singing and calling voices.
b	I	Practice a wide variety of songs, finger plays, rhymes, echo songs, call and response songs.
c	M	Practice matching pitch. (range: D4-B5)
d	I	Explore high and low pitch, and up and down melodic direction in a variety of ways.
e	I	Echo short rhythmic and melodic motives.
f	M	Practice using classroom instruments and Orff instruments appropriately and musically
g	I	Accompany songs, stories, and rhymes with classroom instruments
h	I	Improvise accompaniments using classroom instruments for songs, stories and rhymes.
i	I	Explore environmental (found) and body percussion sounds.
j	M	Practice steady beat.
k	M	Distinguish between fast and slow, long and short, loud and quiet sounds and apply them appropriately to performance/creative/listening activities.
l	M	Recognize the use of symbols/pictures to represent musical concepts.
m	M	Use movement to demonstrate musical concepts such as phrase, melodic direction and tempo. Experience same and different sections.

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

a	M	Perform a wide variety of music from different cultures and historical periods, including traditional Alaska Native music.
b	I	Expose students to a wide variety of music from different cultures and historical periods, including traditional Alaska Native music.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

a	I	Listen to and/or observe and discuss many examples of music, including recordings and live performances.
b	M	Describe specific musical aspects of a given example (e.g., loud/soft, slow/fast, high/low, and names of instruments).
c	I	Practice and exhibit appropriate audience skills.
d	M	Distinguish between strings, winds, and percussion instruments.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

a	I	Express, through other art forms, feelings evoked by music
b	I	Express feelings evoked by music from various cultures and historical periods.


Music: First Grade

I - Concept can be integrated into other subjects

M - Concept is best served in the music curriculum

Standard A

Learning Goal: A student should be able to create and perform in the arts.

a	I	Explore and develop the voice by using whispering, singing, speaking and calling voices.
b	I	Sing a wide variety of songs, including folk literature, call and response songs and echo songs.
c	M	Practice matching pitch. (range: C4-B5)
d	M	Review high and low and up and down melodic direction and relate these to how they look on the 5 line staff (e.g., how notes look when they go up).
e	M	Read, write, and perform Sol and Mi on abbreviated staff (2-3 lines).
f	M	Distinguish between fast and slow tempi, and loud and quiet sounds; apply them appropriately in performance and/or listening activities.
g	M	Distinguish between long and short sounds.
h	M	Distinguish between steady beat and rhythm patterns (the way the words go).
i	M	Read, write and perform. 
j	I	Echo simple rhythmic and melodic motives.
k	I	Explore environmental (found) sounds.
l	M	Use body percussion (stamp, pat, clap and snap) or instruments to practice steady beat and rhythm.
m	M	Practice using classroom instruments (including Orff instruments) appropriately and musically.
n	M	Show knowledge of melodic phrases including some and different passages.
o	M	Create simple question and answer phrases.
p	M	Accompany songs and rhythms with body percussion and classroom instruments, including Orff. instruments.
q	I	Create and improvise accompaniments for stories and poems.
r	I	Experience same and different sections; identify AB form.
s	I	Relate learned musical concepts to other arts and disciplines outside the arts, for example: language. arts or science.
t	I	Introduce the terms composer, performer, and soloist.

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

a	M	Perform a wide variety of music from different cultures and historical periods, including traditional Alaska Native music.
b	I	Recognize specific works of music.
c	I	Understand the connection of music to their own lives.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

a	I	Listen to and/or observe and discuss many examples of music, including recordings and live performances.
b	M	Describe specific musical aspects of a given example (e.g., loud/soft, slow/fast, high/low and names of instruments).

c	I	Practice and exhibit appropriate audience skills.
d	M	Begin to analyze own performance and created sound according to criteria.
e	M	Distinguish between strings, winds and percussion instruments.
<p style="text-align: center;">Standard D</p> <p>Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.</p>		
a	I	Express feelings evoked by music from various cultures and historical periods.
b	I	Express, through other art forms, feelings evoked by music.


<p>Music: Second Grade</p>

I - Concept can be integrated into other subjects	M - Concept is best served in the music curriculum
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M - Concept is best served in the music curriculum

<p>Standard A</p> <p>Learning Goal: A student should be able to create and perform in the arts.</p>

Learning Goal: A student should be able to create and perform in the arts.

a	M	Continue to refine the voice through echo singing, call and response songs, and expanded repertoire, with vocal production guidance from the teacher. (range: C4-C5)
b	M	Review high and low pitch, up and down melodic direction, repeated pitches, and relate these to how they look on the 5 line staff (e.g., how notes look when they go up).
c	M	Read, write, and perform Sol-Mi, and Sol-Mi-La patterns.
d	I	Maintain steady beat and patterns in beat.
e	M/I	Identify beats grouped in 2's and 3's. Practice strong beat in duple and triple meters. (e.g., Patty Cake and To Market)
f	M	Read, write, and perform  <i>p f</i> : and ties.
g	I	Echo simple rhythmic phrases up to two measures.
h	M	Practice using classroom instrument appropriately.
i	I	Musically create sound "stories" with instruments.
j	M	Show knowledge of same and different phrases; create simple melodic and rhythmic question and answer phrases.
k	I	Create and show knowledge of verse and refrain/chorus.
l	I	Create introductions and codas; show knowledge of AB and ABA form.
m	M	Add accompaniments with body percussion and classroom instruments, including Orff instruments. These should include steady beat and ostinato accompaniment (i.e. recurring pattern).
n	I	Identify and use dynamics: loud, soft, getting louder, getting softer.
o	I	Identify and use tempi: fast, slow, getting faster, getting slower with movement and rhythmic activities.
p	M	Define key vocabulary (see vocabulary chart).
q	I	Relate learned musical concepts and/or activities to other arts and disciplines outside the arts.

<p align="center">Standard B</p> <p>Learning Goal: A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.</p>	
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Learning Goal: A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

a	M	Listen to and perform a wide variety of music from different cultures and historical periods.
b	I	Recognize specific works of music and well-known stories in music (e.g., The Nutcracker, Carnival of the Animals).
c	I	Listen to and perform culturally appropriate, traditional Alaska Native music.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

a	I	Listen to and/or observe and discuss many examples of music including recordings and live performances.
b	M	Describe specific musical aspects of a given example (e.g., loud/soft, names of instruments).
c	I	Practice and exhibit appropriate audience skills.
d	M	Begin to analyze own performance and created sounds according to criteria.
e	M	Distinguish between an orchestra and a band.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

a	I	Express feelings evoked by music from various cultures and historical periods.
b	I	Express, through other arts forms, feelings evoked by music.
c	I	Consider cultural beliefs about works of music.
d	I	Talk about how music is used in daily life.

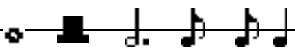
Music: Third Grade

I - Concept can be integrated into other subjects

M - Concept is best served in the music curriculum

Standard A

Learning Goal: A student should be able to create and perform in the arts.

a	I	Continue to refine the voice, producing a clear, free flowing tone as opposed to shouting. (range: B4-D5)
b	I	Sing rounds, partner songs, and vocal ostinati (repeated patterns).
c	M	Read, write, and perform Sol-Mi, Sol-Mi-La, and Mi-Re-Do patterns as well as combinations of these in full staff notation.
d	M	Know the absolute pitch names (treble clef) of the five-line staff (A, B, C, etc.), as they relate to knowledge on recorder or other instruments.
e	M	Maintain steady beat in various tempi and meters, including 6/8.
f	M	 Read, write, and perform all previous notation plus:
g	M	Begin to learn the formal names: quarter note, eighth note, half note, whole note and corresponding rests.
h	M	Practice using classroom instruments and recorder appropriately and musically.
i	I	Use recorder and other instruments to accompany poetry and stories.
j	M	Show knowledge of same and different phrases; create simple melodic and rhythmic question and answer phrases.
k	M	Create and show knowledge of rondo form; identify verse and refrain/chorus, DC al fine, DS al fine, fermata.
l	M	Use accompaniments with body percussion and classroom instruments, including Orff instruments. These should include steady beat and multiple ostinato accompaniments.
m	M	Sing and listen to melodies with simple chordal accompaniment. Experience playing simple two-chord accompaniments.
n	I	Relate learned musical concepts and/or activities to other arts and disciplines outside the arts.
o	M	Identify and use dynamics including "crescendo" and "decrescendo".

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

a	I	Listen to and perform a wide variety of music from different cultures and historical periods.
b	I	Recognize specific works of music (e.g., <i>Peer Gynt Suite</i>).
c	I	Listen to and perform culturally appropriate, traditional Alaska Native music.

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

a	I	Listen to and/or observe and discuss many examples of music including recordings and live performances.
b	I	Listen to amateur and professional musicians and performers tell about their instruments and their craft.

c	M	Describe specific musical aspects of a given example (e.g., loud/soft, fast/slow, smooth/light, names of instruments).
d	I	Practice and exhibit appropriate audience skills.
e	M	Begin to analyze own performance and created sounds according to criteria.
f	M	Listen to and identify the four families of orchestral instruments, the instruments within those families, and instruments from other cultures.
<p style="text-align: center;">Standard D</p> <p>Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.</p>		
a	I	Express feelings evoked by music from various cultures and historical periods.
b	I	Express, through other arts forms, feelings evoked by music.
c	I	Consider cultural beliefs about works of music.
d	I	Talk about how music is used in daily life.


Music: Fourth Grade

I - Concept can be integrated into other subjects

M - Concept is best served in the music curriculum

Standard A

Learning Goal: A student should be able to create and perform in the arts.

a	M	Sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture. (range: B4-E5)
b	M	Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
c	M	Sing rounds, partner songs, vocal ostinati, and counter melodies; begin reading two-part music on score; respond to cues of the conductor.
d	M	Add <u>low So</u> , <u>low La</u> , and <u>high Do</u> to the previously learned melodic patterns.
e	M	Begin learning the major scale, including <u>Fa</u> and <u>Ti</u> and combinations of those notes.
f	M	Play and sing simple diatonic melodies using solfege and absolute pitch names.
g	M	Echo rhythmic and melodic phrases, up to four measures.
h	M	Read, write, and perform all previously learned symbols and  and in 2/4, 3/4, and 4/4 meter signatures.
i	M	Count basic eighth note and quarter note rhythms with numbers.
j	M	Use classroom instruments appropriately and musically, and include B flat and F#, C scale and two parts; continue recorder.
k	I	Create accompaniments and sounds for poetry and stories with instruments.
l	M	Add accompaniments with body percussion and classroom instruments, including Orff instruments.
m	I	Improvise question and answer phrases and simple melodic and rhythmic ostinato accompaniments.
n	M	Begin to learn two-chord accompaniments on Orff instruments or other instruments. Introduce <i>tonic</i> and <i>dominant</i> .
o	I	Relate learned musical concepts and/or activities to other arts and disciplines outside the arts.

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

a	I	Listen to and perform a wide variety of culturally appropriate music from different cultures and historical periods.
b	M	Begin to identify by style and instrumentation aural examples of music from various historical periods and cultures.
c	M	Describe how elements of music are used in the music of various cultures.
d	I	Identify various uses of music in daily life and describe characteristics that make music suitable for each use.
e	I	Become familiar with well-known compositions associated with stories (e.g., <i>Pictures at an Exhibition</i> , <i>Four Seasons</i>).

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

a	I	Listen to and/or observe and discuss many examples of music including recordings and live performances.
b	I	Listen to amateur and professional musicians and performers tell about their instruments and their craft.
c	M	Describe specific musical aspects of a given example using musical vocabulary.

d	M	Identify a variety of instrumental, vocal, and other sounds by their distinct sound qualities and timbres.
e	I	Practice and exhibit appropriate audience skills.
f	M	Use criteria for evaluating performances and compositions.
<p style="text-align: center;">Standard D</p> <p style="text-align: center;">Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.</p>		
a	I	Express feelings evoked by music from various cultures and historical periods.
b	I	Express, through other arts forms, feelings evoked by music.
c	I	Consider cultural beliefs about works of music.
d	I	Talk about how music is used in daily life.
e	M	Using appropriate musical terminology, explaining personal preferences for specific musical works and styles.


Music: Fifth Grade

I - Concept can be integrated into other subjects

M - Concept is best served in the music curriculum

Standard A

Learning Goal: A student should be able to create and perform in the arts.

a	M	Continue to improve vocally with emphasis on correct breathing and breath as a source of energy in skillful singing. (range: A4-F5)
b	I	Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
c	M	Sing rounds, partner songs, vocal ostinati, four-part canons, and counter melodies.
d	M	Begin reading two-part music on score; respond to cues of the conductor; develop ensemble skills.
e	M	Play and sing simple diatonic melodies using solfege and absolute pitch names.
f	M	Play and sing simple melodies in minor, both using La as the home tone and flat 3 and flat 7 (ex: Frere Jacques).
g	M	Experience and practice steady beat in a variety of meters; review reading rhythms from previous grades.
h	M	<div style="display: flex; align-items: center;"> <div style="flex: 1; border: 1px solid black; height: 40px; margin-right: 10px;"></div> <div style="text-align: center;">  </div> </div> <p>Read, write, and perform dotted and syncopated rhythms • • with pick ups.</p>
i	M	Introduce reading rhythms in 6/8 time.
j	M	Expand concept of counting rhythm with numbers to include sixteenth notes.
k	M	Begin to explore instruments such as guitar, autoharp, keyboard, and MIDI.
l	M	Improvise question and answer phrases and simple melodic and rhythmic ostinato accompaniments; create contrasting sections in a form.
m	M	Practice three-chord accompaniments.
n	I	Show knowledge of theme and variations.
o	M	Read, write, and perform legato, staccato, and accent.
p	I	Relate learned musical concepts and/or activities to other arts and disciplines outside the arts.
q	M	Identify and use dynamics including "crescendo" and "decrescendo".

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

a	M	Listen to and perform a wide variety of culturally appropriate music from different cultures and historical periods including Alaska Native Music.
b	M	Identify by style and instrumentation aural examples of music from various historical periods and cultures.
c	M	Describe how elements of music are used in the music of various cultures.
d	I	Identify various uses of music in daily life and describe characteristics that make music suitable for each use.
e	M	Identify several exemplary compositions from composers of diverse backgrounds.
f	I	Recognize specific works of music and well-known stories and ideas in music (e.g. <i>Billy the Kid</i>).

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

a	M	Listen to and/or observe and discuss many examples of music including recordings and live performances.
b	M	Listen to amateur and professional musicians and performers tell about their instruments and their craft.
c	M	Listen to and discuss the use of electronic media in composition.
d	M	Listen to all orchestral instruments; discuss the instrumentation in other groups such as jazz ensembles, bluegrass groups, and other ensembles.
e	I	Practice and exhibit appropriate audience skills.
f	M	Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply criteria in own listening and performing.
g	M	Evaluate the quality and effectiveness of personal and other's performances, compositions, and improvisations by applying specific individual criteria, and offering constructive suggestions for improvement.

Standard D

Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.

a	I	Express feelings evoked by music from various cultures and historical periods.
b	I	Express, through other arts forms, feelings evoked by music.
c	I	Consider cultural beliefs about works of music.
d	I	Recognize themes of music, such as love, peace, conflict, community, and childhood.
e	M	Use appropriate music terminology to explain personal preferences in specific musical works and styles.

Music: Sixth Grade

I - Concept can be integrated into other subjects

M - Concept is best served in the music curriculum

Standard A

Learning Goal: A student should be able to create and perform in the arts.

a	M	Sing accurately with good breath control, posture & tone throughout own singing ranges, alone and in small ensembles, including some songs from memory. (range: A4-F5)
b	M	Play and sing simple diatonic melodies using solfege and absolute pitch names - Introduce intervals starting on Do.
c	M	Study the function of key signatures; determine tonic.
d	M	Experience steady beat in a variety of meters including: 5/4, 7/4, 12/8, 3/8 (example, "Take Five" and Greek folk dances) including and swing.
e	M	Refine recorder skills.
f	M	Improvise simple harmonic accompaniments - e.g. pentatonic, I-IV-V
g	M	Recognize I-IV-V chord progression orally.
h	M	Share knowledge of a variety of forms, including 12-bar blues. Introduce symphony as a form.
i	M	Identify and apply dynamics, tempo, and stylistic sensitivity in performance.
j	I	Integrate music and other art forms to create a work of art.
k	I	Relate learned musical concepts and/or activities to other arts and disciplines outside the arts.
l	M	Experience performing in 3-4 part ensembles and reading from a score.

Standard B

Learning Goal: A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

a	M	Listen to and perform a wide variety of culturally appropriate music from different cultures and historical periods including Alaska Native Music.
b	M	Identify by style and instrumentation aural examples of music from various historical periods and cultures.
c	M	Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
d	I	Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.
e	M	Identify several exemplary compositions from composers of diverse backgrounds.
f	I	Recognize specific works of music and well-known stories and ideas in music (e.g. <i>Firebird Suite</i>).

Standard C

Learning Goal: A student should be able to critique the student's art and the art of others.

a	M	Analyze the use of elements of music in aural examples representing diverse genres and cultures.
b	M	Describe specific music events in a given aural example using appropriate terminology.

c	M	Listen to all orchestral instruments; discuss the instrumentation in other groups, such as jazz ensembles, bluegrass groups, and other ensembles.
d	M	Listen to and discuss the use of electronic media in composition.
e	I	Practice and exhibit appropriate audience skills.
f	M	Develop individual criteria for evaluating the quality and effectiveness of music performances and compositions and apply criteria in own listening and performing.
g	M	Evaluate the quality and effectiveness of personal and other's performances, compositions, and improvisations by applying specific individual criteria, and offering constructive suggestions for improvement.
<p style="text-align: center;">Standard D</p> <p>Learning Goal: A student should be able to recognize beauty and meaning through the arts in the student's life.</p>		
a	I	Express feelings evoked by music from various cultures and historical periods.
b	I	Express, through other arts forms, feelings evoked by music.
c	I	Consider cultural beliefs about works of music.
d	I	Recognize themes of music, such as love, peace, conflict, community, and childhood.
e	I	Compare two or more areas of the arts and how the characteristics materials of various art forms can be used to transform similar events, scenes, emotions, or ideas into works of arts.
f	M	Express own personal preferences about a given piece of music using appropriate music terminology.

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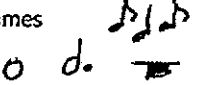

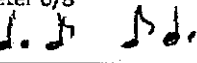
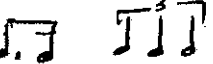
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Rhythm	Melody	Harmony
Steady Beat Fast/Slow Long/Short	High/Low Types of voices Sol, Mi	Monophonic
Steady Beat vs. Rhythm Long/Short Tempo 	Up/Down S, M Voices	Simple Bordun
Meter 2/4, 4/4 <i>tie</i> Duple meter Triple meter Bar lines 	S, M and S, M, L Lines and Spaces	Instrumental and vocal Ostinati Level Bordun
Meter 3/4 Begin learning formal note names 	S, M S, M, L M, R, D Staff Transpose C, F, G Pentatonic	Crossover Bordun 2 Part Canon
Count basic eighth and quarter notes with numbers 	S, L - minor Line/Space names Octave Two chord accompaniments Tonic, dominant	3 part canon/ partner songs 4 complementary rhythmic parts
Count rhythms with numbers Pick up notes Meter 6/8 	D, R, M, F, S, L, T, D I-V Harmony Bass Clef	2 Part Score 4 part canon
Meter 3/8, 12/8, 5/4 and 7/4 	I - IV - V Harmony Diatonic Intervals starting on Do Key Signatures	Recognize I-IV-V Aurally

Texture	Form	Dynamics	Instrumental
Unison Call/response echo	Like and different	Loud/Quiet Fast/Slow	Classify all classroom instruments Unpitched playing technique
Simple Bordun Color Parts Call/response echo	AB Phrases Question/answer	Gradual change in dynamics or tempo	Choose appropriate timbre for stories
Bordun + 2 complimentary parts	ABA Chorus/Verse 	Piano/Forte	
Bordun + 3 complimentary parts	Rondo, canon D.C. al fine D.S. al fine	Crescendo and decrescendo	Recorder BAG
Group ostinati	Theme and variations	pp, ff, accent	Recorder Bb,E,D,F#,C
Bass ostinato	4 bar phrases	mp, mf	Guitar, autoharp and keyboard
Descants	Varieties of forms e.g. 12 bar blues, symphony		Guitars

Music Curriculum Glossary

acappella	without instrumental accompaniment
AB form	a structure of music using two sections
accent	a stress or emphasis on a note
accompaniment	a musical background to a melody
band	a group of brass, woodwinds, and percussion instruments
bass clef	tells that the notes between the : are "f"
beat	the pulse felt in most music
bordun (drone)	an accompaniment based on the tonic and dominant of the key with the tonic on the bottom (do-sol)
brass family	metal instruments such as trumpet, French horn, trombone, and tuba that are played by buzzing the lips into the mouthpiece
canon	a song form with two or more voices in which melody is introduced and imitated one or more times; similar to a round
chord	three or more pitches sounded together
coda	a short section added to the end of a piece of music
color parts	the use of instruments to create special sound effects on a particular word or at the end of a phrase
composer	person who writes music
conductor	a person who leads performers using special patterns of arm movements
countermelody	a contrasting melody, written to go with a song
crescendo	(<) getting louder little by little
<i>D.C. al Fine</i>	Italian words that tell you to go back to the beginning and keep going until you see the word <i>fine</i>
<i>D.S. al Fine</i>	Italian words that tell you to go back to the sign *** and keep going until you see the word <i>fine</i>
decrescendo	(>) getting softer little by little

dissonance	the sounding of a combination of pitches that creates harmonic tension and that sounds unfinished
drum circles	music-making events where people sit or stand in a circle while playing world percussion instruments
dynamics	the loudness or softness of music (e.g., piano and forte)
<i>Fine</i>	an Italian word that means "the end"
first ending	a sign that tells you to go back to the beginning of a song and sing to the second ending
form	the order of phrases or sections, or the plan, of a piece of music
<i>forte (f)</i>	the musical term for "loud"
harmony	two or more pitches played at the same time
interlude	a short musical connection between sections or verses of a song
interval	the distance between two pitches
introduction	a short section added to the beginning of a piece of music
key signature	the sharps or flats at the beginning of each staff
leap or skip	one way a melody moves; to move higher or lower by jumping over two or more pitches
legato	smooth and connected
lyrics	the words of a song
major scale	a specific set of eight pitches from do to do'
measure	a unit used to group notes and rests
melody	several pitches that are sounded one after the other to make a tune
meter	the pattern of beats grouped in a measure of music (e.g., 3/4, 4/4)
meter signature	the symbol that tells how many beats are grouped in each measure
minor scale	a specific set of eight pitches from la to la'
note	a sign for a sound in music
octave	a leap of eight steps between two pitches

orchestra	a group of strings, woodwinds, brass, and percussion instruments
ostinato	a musical pattern that repeats over and over
partner songs	separate songs that sound good when sung at the same time
Pentatonic	having five pitches (do, re, mi, so, la)
percussion family	instruments such as drum, rattle, and bell that are played by striking, scraping, or shaking
phrase	a short section of music that is one musical thought
<i>piano (p)</i>	the musical term for "soft" (quiet)
pitch	the highness or lowness of a sound
refrain (chorus)	a section of a song that is repeated after each verse
repeat	a symbol that tells you to repeat that part of the music
repetition	using the same musical idea more than once
rhythm	the long and short sounds and silences that are heard in a song
<i>ritardando</i>	gradually getting slower
rondo	musical form that has different sections, in which the A section is repeated between each section, such as ABACA
round	a type of canon; a short song for three or more voices in which each voice begins at a different time
scale	a group of pitches in order from lowest to highest
score	written music that shows all the parts to be performed together
second ending	the ending after the first ending of a song
solfege	naming pitches using do, re, mi, fa, sol, la, ti, do
staccato	short and choppy
staff	the five lines and four spaces on which musical notes are written
stepwise melody	one way a melody moves; to move higher or lower to the next pitch
string family	instruments such as violin, viola, cello, and double bass that are sounded by plucking or by drawing a bow across strings

style	the distinct way that people use the elements of music to express themselves
syncopation	a type of rhythm in which stressed sounds occur between beats instead of on beats
tempo	the speed of the beat
texture	the sound created by different pitches, rhythms, and tone colors played or sung together
theme	the main musical idea of a piece
theme and variations	a musical form that has a main idea followed by changed versions of the idea
tie	a curved line that connects two notes of the same pitch and means that the sound should be held for the length of both notes
timbre	the special sound of each instrument or voice
tonal center	the home tone or pitch around which a melody seems to center, often the last pitch
treble clef	tells that the notes on the second line of a staff are called "G"
tutti	all parts singing or playing together
twelve-bar blues	a blues chord progression of twelve measures, usually following a set pattern
unison	all instruments or voices playing or singing the same notes at the same time
variation	a changed version of a theme or melody
verse	a section of a song that is repeated using the same melody but different words
vocables	sung syllables that have no specific meaning (e.g., EIEIO, la, native music)
woodwind family	wind instruments such as flute, clarinet, and oboe that are or once were made of wood
improvisation	a self-created rhythmic or melodic passage

Beginning Band

Grades 5-8

This course is open to all students who wish to learn to play a band instrument. Students will gain knowledge of and learn basic skills on band instruments as well as learn the general elements of music.

Learning Goals: Performing and Creating

Learn to play an instrument with proper posture, fingerings, embouchure, and, and articulations.

Learn the fundamentals of music notation: note and rest values, articulations, simple meters, rhythm, dynamics, tempos, time and key signatures, scales; etc.

Be able to perform music with a difficulty level of 1 on a scale of 1 to 6.

Will be able to play music in 2/4, 3/4, and 4/4 time.

Perform in scheduled concerts and other appropriate musical events.

Learning Goals: History and Culture

Experience and perform a variety of music of various eras, styles, and forms.

Learning Goals: Evaluation and Analysis

Demonstrate proper care and maintenance of instruments.

Recognize and demonstrate individual competency in an ensemble setting.

Evaluate a performance or composition by comparing it to similar or exemplary model.

Learning Goals: Aesthetic Perception

Develop and maintain an individual practice discipline for self-enrichment.

Attend various musical events.

Intermediate Band

Grades 6-8

Intermediate Band is an instrumental performing ensemble of students choosing to further their musical skills on their selected band instrument.

Prerequisite: Beginning Band; or Permission of Instructor

Learning Goals: Performing and Creating

Play instruments with proper posture, fingerings, embouchure, and articulations.

Develop nuances of music notation, style, and interpretation.

Perform an appropriate part in both small and large ensembles.

Will be able to play music in 2/4, 3/4, 4/4, and 2/2 time.

Sight-read accurately, music with a difficulty level of 1 on a scale of 1 to 6.

Perform music with a difficulty level of 2 on a scale of 1 to 6.

Investigate music and contributions of famous composers and instrumentalists.

Perform in scheduled concerts, festivals, and other musical events.

Learning Goals: History and Culture

Experience and perform a variety of music of various eras, styles, and forms.

Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

Learning Goals: Evaluation and Analysis

Demonstrate proper care and maintenance of instruments.

Recognize and demonstrate individual competency in an ensemble setting.

Further develop knowledge of music notations: note and rest values, articulations, simple meters and rhythms, dynamics, tempos, note names, time and key signatures, scales, etc.

Evaluate a performance or composition by comparing it to similar or exemplary models.

Identify and explain differences and similarities in a variety of recorded music representing diverse genres and cultures.

Learning Goals: Aesthetic Perception

Develop and maintain an individual practice discipline for self-enrichment.

Explain two or more characteristics of two or more arts in a particular historical period.

Attend various musical events.

Concert Symphonic Band and Wind Ensemble Grades 7-12

Concert Band is an instrumental performing group which is open to students of the skill level determined by the instructor. Symphonic Band/Wind Ensemble is comprised of advanced players selected by the instructor through an audition process.

Learning Goals: Performing and Creating

Perform on instrument a varied repertoire of music.

- 1) Perform a large variety of instrumental literature with expression and technical accuracy at a graded level of 3-4 on a scale of 1-6.
- 2) Perform accurately and independently a solo of appropriate festival literature.
- 3) Perform accurately and independently in an ensemble demonstrating well-developed ensemble skills.
- 4) Perform music representing diverse genres and cultures, with expression appropriate for work being performed.
- 5) Play by ear simple melodies and/or simple accompaniments on.
- 6) Be able to perform music written in 6/8 time.

Play various types of scales.

- 1) Be able to play major scales in G, C, F, Bb, Ee, Ab, and Db concert keys.
- 2) Be able to play a full Chromatic Scale.
- 3) Be able to play a sampling of these types of scales: major, natural minor, harmonic minor, and melodic minor.

Recognize the different tonalities.

- 1) Be able to identify a major scale and a minor scale.
- 2) Be able to identify the tonality, major or minor, of a composition.

Read and notate music.

- 1) Demonstrate the ability to read an instrumental score by describing how the elements of music are used.
- 2) Read at sight simple melodies accurately and expressively to a difficulty level of 3 on a scale of 1-6.
- 3) Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- 4) Be able to read and recognize each kind of scale: major, natural minor, harmonic minor, and melodic minor.
- 5) Use standard notation to record own musical ideas.
- 6) Use standards notation to compose simple dictation.
- 7) Be able to clap and count music in 6/8 time.

Investigate careers in music fields.

Perform in scheduled concerts, festivals, and other musical events.

Learning Goals: Evaluation and Analysis

Demonstrate individual competency in an ensemble setting.

Determine individual competency by performing a solo.

Demonstrate proper care and maintenance of instruments.

Evaluation

- 1) Describe specific music events in a given aural example using appropriate terminology.
- 2) Analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of elements of music and expressive devices.
- 3) Identify the sounds of a variety of instruments and voices from various cultures.
- 4) Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances and compositions.
- 5) Evaluate performances and compositions by comparison to similar or exemplary models.

Develop further knowledge of music notation; note and rest values, simple and compound meters (both duple and triple), dynamics, tempos, note names, time and key signatures, and scales.

Learning Goals: Aesthetic Perception

Develop and maintain an individual practice discipline for self-enrichment.

Recognize individual competency in an ensemble setting.

Jazz Ensemble

Grades 9-12

This course offers student performers a history of jazz and an exploration of a variety of styles and media. Students have the opportunity to develop improvisational skills.

Learning Goals: Performing and Creating

Perform a varied repertoire of music on at least one instrument alone and with others.

- 1) Perform a large variety of jazz literature with expression and technical accuracy at a difficulty level of 5 on a scale of 1-6.
- 2) Perform accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath or stick control.
- 3) Perform music representing diverse genres and cultures with expression appropriate for work being performed.
- 4) Play by ear melodies on melodic instruments and accompaniments on a harmonic instrument.
- 5) Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills, as well as in small ensembles with one student on a part.

Improvise melodies, variations, and accompaniments.

- 1) Improvise to stylistically appropriate harmonic accompaniments.
- 2) Improvise melodic and rhythmic embellishments and variations in major and minor keys.
- 3) Improvise melodies unaccompanied or accompanied in a consistent style, meter, and tonality.

Compose and arrange music within specified guidelines.

- 1) Compose short pieces in distinct styles.
- 2) Arrange pieces for voices or instruments other than those for which the pieces were written, preserving the expressive effect of the music.

Read and notate music.

- 1) Demonstrate the ability to read an instrumental score by describing how the elements of music are used.
- 2) Read at sight simple melodies in both treble and bass clefs, accurately and expressively to a difficulty level of 4 on a scale of 1-6.
- 3) Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- 4) Identify and be able to play jazz articulation styles.
- 4) Use standard notation to record own musical ideas and simple dictation..

Develop improvisational techniques.

Explore altered scales and chord progressions.

Perform in scheduled concerts and other musical events.

Investigate careers in music fields.

Learning Goals: History and Culture

Explore various jazz styles: Swing, Ragtime, Blues, Latin, Funk, Contemporary, Ballad, etc.

Explore artists, composers, and arrangers of these styles.

Explain how musical elements combine to create jazz as a distinct style, and demonstrate specific interpretations characteristic of that style.

Identify sources and influences on Jazz as a developing American genre.

Learning Goals: Evaluation and Analysis

Recognize and demonstrate individual competency in an ensemble setting.

Determine progress through self- evaluation of set objectives.

Demonstrate proper care and maintenance of instruments.

Analyze the components and elements of jazz.

Learning Goals: Aesthetic Perceptions

Develop and maintain an individual practice discipline for self-enrichment.

Gain awareness of jazz as an American art form.

Music Appreciation

Grades 7-12

This course is open to all students. Music will be examined in a variety of contexts: music fundamentals, music history, exposure to musical instruments, and listening.

Learning Goals: Performing and Creating

Participate in classroom musical activities.

Sing and perform on an instrument a variety of simple compositions to demonstrate basic understanding of pitch, rhythm, and rudimentary notation.

Investigate careers in music fields.

Learning Goals: History and Culture

Explore general overview of music history: early music, Medieval, Renaissance, Baroque, Classical, Romantic, American, 20th Century, and electronic music.

Attain knowledge of musical instruments and families.

Classify unfamiliar but representative aural examples of music by genre or style and by historical period or culture and explain their classifications.

Identify sources of American music genres, trace their evolution, and cite well-known musicians associated with them.

Identify various roles musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.

Learning Goals: Evaluation Analysis

Recognize music of various musical periods.

Explore and understand the elements of sound/music.

Recognize selected famous compositions/composers.

Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of music elements and expressive devices.

Demonstrate fundamental knowledge of technical music vocabulary.

Identify and explain compositional devices and techniques used to provide unity, variety, tension, and release.

Develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, and arrangements.

Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

Learning Goals: Aesthetic Appreciation

Recognize music as an art form.

Develop a listening style.

Explain how elements, artistic processes, and organizational principles are used in similar ways in the various arts and cite examples.

Compare two or more arts within a particular historical period or style and cite examples from various cultures.

Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.

Music Theory

Grades 9-12

This course is open to all students who have an interest in studying music in an analytical and historical context. Music fundamentals will be examined. The course is recommended for students who read music and have some performance experience.

Learning Goals: Performing and Creating

Develop beginning compositional skills pertaining to rhythmic notation, melodic notation and basic coring guidelines..

Name, define, and learn to apply the elements of music.

Learn the function of key and time signatures.

Learn solfege.

Study, define, and recognize triads built on the steps of the scale.

Study and apply chord progressions from I, IV, V in various basic keys.

Transpose melodies and harmonies to different keys.

Compose and arrange four-part music using basic chord progressions, inversions, and bass line patterns.

Arrange pieces for voices or instruments other than those for which the pieces were written, in ways that preserve or enhance the expressive effect of the music.

Demonstrate the ability to read a score by describing how the elements of music are used.

Investigate careers in music fields.

Learning Goals: History and Culture

Understand musical forms related to compositional styles.

Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain their classifications.

Identify sources of American music genres, trace their evolution, and cite well-known musicians associated with them.

Identify various roles musicians perform and describe those musicians' activities and achievements.

Learning Goals: Evaluation and Analysis

Learn the fundamentals of music notation: note and rest values, articulations, simple and compound meters and rhythms, dynamics, tempos, note names, time and key signatures, interval and chord structures.

Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of music and expressive devices.

Demonstrate extensive knowledge of the technical vocabulary of music.

Identify and explain compositional devices and techniques used to provide unity, variety, tension, and release in a musical work and give examples of other works that make similar use of those devices and techniques.

Develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations.

Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

Learning Goals: Aesthetic Appreciation

Recognize music as an art form.

Develop a listening style.

Explain how elements, artistic processes, and organizational principles are used in similar ways in the various arts, and cite

examples.
Compare two or more arts within a particular historical period or style and cite examples from various cultures.
Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.

<h1 style="margin: 0;">Guitar I & II</h1>	<h1 style="margin: 0;">Grades 9-12</h1>
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This course is open to all students interested in playing the guitar. Individuals as well as groups will work on learning all strings of the guitar, music fundamentals, reading notes, and chords. More advanced classes will require individual work with chording, finger picking, and working with different musical styles.

Learning Goals: Performing and Creating	
Become familiar with the physical construction of the guitar, particularly the frets, fingerboard, tuning keys, etc.	
Learn how to tune the guitar using a keyboard, a tuner, etc.	
Beginning with string one, learn the first three frets and their notation; continue with the remaining five strings.	
Introduce and apply chords C, D, E, G, A Majors, adding c, d, e, g, a minors, C7, D7, E7, G7, and A7, the same five diminished followed by the same five augmented chords, adding, the B and F chords last.	
Demonstrate various guitar techniques: strumming, picking, and chording.	
Perform a varied repertoire of instrumental literature with expression and technical accuracy.	
Perform alone and in ensembles with one or more students on a part.	
Investigate careers in music fields.	
Learning Goals: History and Culture	
Study guitar literature and methods representative of various musical styles.	
Classify by style and by historical period or culture unfamiliar but representative examples of guitar music and explain their classifications.	
Identify sources of specific American genres, trace their evolution, and cite musicians associated with them.	
Develop specific criteria for making informed, critical evaluations of the quality of performances, compositions, arrangements, and improvisations, and apply the criteria in personal participation.	
Evaluate a performance or composition by comparing it to similar or exemplary models.	
Learning Goals: Evaluation and Analysis	
Understand guitar styles and terminology.	
Demonstrate proper care and maintenance of the guitar.	
Understand basic theory necessary to play the guitar: I, IV, V, and V 7 chords in various major and minor keys.	
Develop technique in a variety of major and minor scales and modes.	
Analyze aural examples of a varied repertoire of guitar music representing diverse genres and cultures, by describing the uses of elements of music.	
Learning Goals: Aesthetic Appreciation	
Develop and maintain individual practice discipline for self-enrichment.	
Explain how elements, processes, and organizational principles are used in similar and distinctive ways in the various arts.	
Prepare self-chosen musical selection for performance.	

<h1 style="margin: 0;">Piano Keyboard</h1>	<h1 style="margin: 0;">Grades 7-12</h1>
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This course includes beginning, intermediate, and advanced instruction in piano/keyboard technique and music reading.

Learning Goals: Performing and Creating	
	Develop keyboard methods with proper hand placement, fingering, and pedal technique.
	Develop basic reading skills regarding melodic and rhythmic notation.
	Learn the function of key and time signatures.
	Apply music theory regarding scales and chords.
	Recognize and apply expressive symbols to performance.
	Demonstrate ability to read a piano score by describing how elements of music are used, and sight-read with increasing skill.
	Investigate careers in music fields.
Learning Goals: History and Culture	
	Study keyboard literature representative of various musical periods and styles.
	Classify by genre, style, historical periods, or culture a variety of examples.
	Identify sources of American music genres and trace their evolution, citing well-known musicians associated with them.
Learning Goals: Evaluation and Analysis	
	Develop scale, chord, and arpeggio technique.
	Learn appropriate basic keyboard theory.
	Analyze aural examples of a varied repertoire of piano music representing diverse genres and cultures by describing the uses of music and expressive devices.
	Demonstrate extensive knowledge of music's technical vocabulary.
	Identify and explain compositional devices and techniques used to provide unity, variety, tension, and release in musical work and give examples of other works that make similar uses of those devices and techniques.
	Develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations.
	Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.
Learning Goals: Aesthetic Appreciation	
	Develop understanding of relationships between music, other arts, and non-arts disciplines.
	Explain how elements of imaginations, craftsmanship, unity, variety, repetition, and contrast are used in various ways in all the arts; cite examples,
	Compare characteristics of two or more of the arts within a historical period or style, and cite examples from various cultures.
	Discuss the significance of the arts and make artistic choices in everyday living; listen to other cultures' and individual' beliefs about the arts, recognizing that people connect many aspects of life through the arts. Recognize that people tend to devalue what they do not understand.

Solo Ensemble

Grades 9-12

This course is open to students who wish to work individually and/or in small groups in all instrumental or vocal capacities.

Learning Goals: Performing and Creating

Gain a working knowledge of voice/instrument through individual performance.

Demonstrate proper solo practice techniques/concentration skills and well-developed ensemble skills.

Perform a large and varied repertoire of literature with expression and technical accuracy at a difficulty level of 3 on a scale of 1-6, including pieces performed from memory.

Perform music written for both solo and ensemble presentation with and without accompaniments.

Improvise stylistically appropriate harmonic, rhythmic, and melodic variations.

Demonstrate ability to read a vocal score or instrumental score (up to four staves), and sight read accurately and expressively at a difficulty level of 3, on a scale of 1-6.

Investigate careers in music fields.

Learning Goals: History and Culture

Explore music from various historical periods.

Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain their classifications.

Identify sources of American music genres, trace their evolution, and cite well-known musicians associated with them.

Identify various roles musicians perform and describe those musicians' activities and achievements.

Learning Goals: Evaluation and Analysis

Set personal goals.

Develop individual discipline.

Learn the fundamentals of music notation: note and rest values, articulations, simple and compound meters, rhythms, dynamics, tempos, note names, time and key signatures, intervals and chord structures.

Analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of music and expressive devices.

Demonstrate extensive knowledge of the technical vocabulary of music.

Identify and explain compositional devices and techniques used to provide unity, variety, tension, and release in a musical work, and give examples of other works that make similar use of those devices and techniques.

Develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations.

Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

Learning Goals: Aesthetic Appreciation

Recognize aesthetic values of the eras: Renaissance, Baroque, Classical, Romantic, Impressionistic, and Contemporary.

Explain how elements of imagination, craftsmanship, unity, variety, repetition, and contrast are used in various ways in all the arts, and cite examples.

Compare characteristics of two or more of the arts within a historical/cultural period or style and cite examples from various cultures.

Hand bell Choir

Grades 7-12

This course is offered to all students who wish to learn to play hand bells in an ensemble setting. This course is recommended for students who read music and/or have some performance experience.

Learning Goals: Performing and Creating

Develop hand bell techniques: ringing, dampening, shake, thumb damps, martellato, tower swings, weaving, 4-in-hand, etc.

Perform a varied repertoire of hand bell music alone and with others.

Demonstrate ability to read a hand bell score and describe how the elements of music are used.

Perform in scheduled concerts or other musical events.

Investigate careers in music fields.

Learning Goals: History and Culture

Explore various historical, cultural, and pop styles.

Identify periods of history as hand bell use developed, and classify examples.

Learning Goals: Evaluation and Analysis

Demonstrate individual competency in an ensemble setting.

Listen to, analyze, and describe examples of hand bell music.

Evaluate a given musical work in terms of its aesthetic expressive qualities and explain the musical elements used.

Learning Goals: Aesthetic Appreciation

Recognize individual competency in an ensemble setting.

Explain relationships between music and the other arts, describing similarities and distinctions.

Attend various musical events.

Vocal Techniques

Grades 9-12

This course is open to any student who wishes to learn to sing properly. This course concentrates on introducing vocal music through vocalizes, solo, and part-singing.

Learning Goals: Performing and Creating

Develop nuances of music notation, style, and interpretation.

Gain a working knowledge of voice through individual and small ensemble performance.

Demonstrate proper solo practice techniques, concentration skills, and well-developed voice skills.

Study a varied repertoire of literature with expression and technical accuracy at a difficulty level of 2-5 on a scale of 1-6, including pieces performed from memory.

Perform music written for solo presentation with and without accompaniments.

Demonstrate ability to read a vocal score and sight-read accurately and expressively at a difficulty level of 2-4, on a scale of 1-6.

Investigate careers in music fields.

Learning Goals: History and Cultural

Explore a variety of repertoire including examples from each music period: Renaissance, Baroque, Classical, Romantic, and Contemporary.

Classify by genre or style and by historical period or culture, unfamiliar but representative aural examples of music and explain their classifications.

Identify sources of American music genres, trace their evolution, and cite well-known musicians associated with them.

Learning Goals: Evaluation and Analysis

Develop advanced vocal techniques: pitch matching, interval study, scales, diction, enunciation, and breath control.

Set personal goals.

Develop individual discipline.

Learn the fundamentals of music notation: note and rest values, names, articulations, simple and compound meters and rhythms, dynamics, tempos, time and key signatures, interval and chord structures.

Analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of music and expressive devices.

Demonstrate extensive knowledge of the technical vocabulary of music.

Identify and explain compositional devices and techniques used to provide unity, variety, tension, and release in a musical work, and give examples of other works that make similar uses of those devices and techniques.

Develop specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations.

Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

Learning Goals: Aesthetic Appreciation

Develop and maintain an individual practice discipline for self-enrichment.

Recognize aesthetic values of the eras: Renaissance, Baroque, Classical, Romantic, Impressionistic, and Contemporary.

Explain how elements of imagination, craftsmanship, unity, variety, repetition, and contrast are used in various ways in all the arts; cite examples.

Compare characteristics of two or more of the arts within a historical period or style, and cite examples from various cultures.
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Attend various musical events.

<h1 style="margin: 0;">Mixed Choir</h1>	<h1 style="margin: 0;">Grades 7-12</h1>
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This course is an entry-level choir in which students sing together, providing an experience in vocal music.

Learning Goals: Performing and Creating	
Sing alone and with others, a varied repertoire of music.	
1) Sing accurately, with good breath control, posture, enunciation, energy, and vocal placement, alone and in small and large ensembles.	
2) Sing a variety of choral literature with expression and technical accuracy, at a difficulty level of 2-4 on a scale of 1-6, including songs from memory.	
3) Sing music representing diverse genres and cultures, with appropriate expression.	
4) Sing music written in 2-4 parts, with and without accompaniment.	
5) Demonstrate developing ensemble skills, i.e., balance, blending, following the conductor.	
Read and notate music.	
1) Demonstrate ability to read vocal score of up to four staves by describing how the elements of music are used.	
2) Read at sight simple melodies in treble and bass clefs at a difficulty level of 2-3, on a scale of 1-6.	
3) Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.	
Improvise melodies and corresponding simple harmonic, and rhythmic variations.	
Develop nuances of music notation, style, and interpretation; also know as following the conductor.	
Demonstrate accuracy in part-singing within a small group setting.	
Integrate movement within musical performance when appropriate.	
Continue development of vocal techniques: pitch matching, interval study, scales, diction, enunciation, and breath control.	
Develop individual competency in an ensemble setting.	
Perform in scheduled concerts, festivals, and other musical events.	
Investigate careers in music fields.	
Learning Goals: History and Culture	
Explore a variety of repertoire including examples from each music period: Medieval, Renaissance, Baroque, Classical, Romantic, and Contemporary.	
Understand relationships between music, the other arts, and disciplines outside the arts.	
Compare how characteristics of various arts are used in similar and distinctive ways in many world cultures.	
Describe distinctive characteristics of a repertoire of music genres and styles from a variety of cultures.	
Learning Goals: Evaluation and Analysis	
Listen to, analyze, and describe music.	
Analyze aural examples of a varied repertoire of music by describing the uses of musical elements.	
Develop criteria for making informed, critical evaluations of performances and compositions, and apply criteria in personal participation in music.	
Demonstrate proper vocal care and avoidance of vocal abuse.	
Learning Goals: Aesthetic Perception	
Develop and maintain an individual practice discipline for self-enrichment.	
Recognize individual competency in an ensemble setting.	
Research various world cultures and the functions of their music.	

Attend various musical events.

Concert Choir

Grades 9-12

This course is an upper level choir in which students demonstrate more precise response to vocalization and interpretation of music.

Learning Goals: Performing and Creating

Sing alone and with others, a varied repertoire of music.

- 1) Sing accurately, with good breath control, posture, enunciation, energy, and vocal placement, alone and in small and large ensembles.
- 2) Sing a variety of choral literature with expression and technical accuracy, at a difficulty level of 4 on a scale of 1-6, including songs from memory.
- 3) Sing music representing diverse genres and cultures, with appropriate expression.
- 4) Sing music written in 4 or more parts, with and without accompaniment.
- 5) Demonstrate well-developed ensemble skills.

Read and notate music.

- 1) Demonstrate ability to read vocal score of up to four staves by describing how the elements of music are used.
- 2) Read at sight simple melodies in treble and bass clefs at a difficulty level of 2 or 3 on a scale of 1-6.
- 3) Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Compose and arrange music within specified guidelines.

- 1) Compose short songs demonstrating elements of music in unity.
- 2) Arrange music for voices differently than originally written.

Improvise melodies and variations.

- 1) Improvise simple melodic, harmonic, and rhythmic variations in major pentatonic keys.

Develop individual competency in an ensemble setting.

Develop vocal techniques: pitch matching, interval study, scales, diction, enunciation, and breath control.

Perform in scheduled concerts, festivals, and other musical events.

Investigate careers in music fields.

Learning Goals: History and Culture

Explore a variety of repertoire including examples from each music period: Medieval, Renaissance, Baroque, Classical, Romantic, and Contemporary.

Understand relationship between music, the other arts, and disciplines outside the arts.

Compare how characteristics of various arts are used in similar and distinctive ways in world cultures.

Describe distinctive characteristics of a wide repertoire of music genres and styles from a variety of cultures.

Learning Goals: Evaluation and Analysis

Listen to, analyze, and describe music.

Analyze aural examples of a varied repertoire of music by describing the uses of music elements.

Develop criteria for making informed, critical evaluations of performances and compositions, and apply criteria in personal participation in music.

Demonstrate proper vocal care and avoidance of vocal abuse.

Learning Goals: Aesthetic Perception

Develop and maintain an individual practice discipline for self-enrichment.

Recognize individual competency in an ensemble setting.

Research various world cultures and the functions of their music.

Attend various musical events.

Chamber Choir

Grades 9-12

This course is designed for choir members who exhibit a higher level of vocal precision. Student performers will explore a wide variety of historical and current musical styles in a small ensemble setting.

Learning Goals: Performing and Creating

Sing alone and with others, a varied repertoire of music.

- 1) Sing accurately, with good breath control, posture, enunciation, energy, and vocal placement, alone and in ensembles.
- 2) Sing a variety of choral literature with expression and technical accuracy, at a difficulty level of up to 4-5 on a scale of 1-6, including songs from memory.
- 3) Sing music representing diverse genres and cultures, with appropriate expression.
- 4) Sing music written in 4-8 parts, with and without accompaniment.
- 5) Demonstrate well-developed ensemble skills.

Read and notate music.

- 1) Demonstrate ability to read vocal score of up to four staves by describing how the elements of music are used.
- 2) Read at sight simple melodies in treble and bass clefs at a difficulty level of 4 on a scale of 1-6.
- 3) Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Develop nuances of music notation, style, and interpretation.

Demonstrate accuracy in part singing within a small group setting.

Develop advanced vocal techniques: pitch matching, interval study, scales, diction, enunciation, and breath control.

Develop individual competency in an ensemble setting.

Perform in scheduled concerts, festivals, and other musical events.

Investigate careers in the music field.

Learning Goals: History and Culture

Explore a variety of repertoire including examples from each music period: Medieval, Renaissance, Baroque, Classical, Romantic, and Contemporary.

Understand relationship between music, the other arts, and disciplines outside the arts.

Compare how characteristics of various arts are used in similar and distinctive ways in world cultures.

Describe distinctive characteristics of a wide repertoire of music genres and styles from a variety of cultures.

Learning Goals: Evaluation and Analysis

Listen to, analyze, and describe music.

Analyze aural examples of a varied repertoire of music by describing the uses of musical elements.

Develop criteria for making informed, critical evaluations of performances and compositions, and apply criteria in personal participation in music.

Demonstrate proper vocal care and avoidance of vocal abuse.

Learning Goals: Aesthetic Perception

Develop and maintain an individual practice discipline for self-enrichment.

b. Recognize individual competency in an ensemble setting.

c. Research various world cultures and the functions of their music.

d. Attend various musical events.

Madrigal Choir

Grades 9-12

This course is available to choir members who exhibit a high level of vocal precision. Student performers will explore a variety of 16th and 17th century music.

Learning Goals: Performing and Creating

Sing alone and with others, a varied repertoire of music.

- 1) Sing accurately, with good breath control, posture, enunciation, energy, and vocal placement, alone and in ensembles.
- 2) Sing a variety of choral literature with expression and technical accuracy, at a level of difficulty up to 4-5 on a scale of 1-6, including songs from memory.
- 3) Sing music representing diverse genres and cultures with appropriate expression.
- 4) Sing music written in 4-8 parts, with and without accompaniment.
- 5) Demonstrate well-developed ensemble skills.

Read and notate music.

- 1) Demonstrate ability to read vocal score of up to four staves by describing how the elements of music are used.
- 2) Read at sight simple melodies in treble and bass clefs at a difficulty level of 4, on a scale of 1-6.
- 3) Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Compose and arrange music within specified guidelines.

- 1) Compose short songs demonstrating elements of music in unity.
- 2) Arrange music for voices differently than originally written.

Improvise melodies and variations.

- 1) Improvise simple melodic, harmonic, and rhythmic variations in major pentatonic keys.

Develop nuances of music notation, style, and interpretation.

Demonstrate accuracy in part singing within a small group setting.

Develop advanced vocal techniques: pitch matching, interval study, scales, diction, enunciation, and breath control.

Develop individual competency in an ensemble setting.

Perform in scheduled concerts, festivals, and other musical events.

Investigate careers in music fields.

Learning Goals: History and Culture

Explore a variety of repertoire including examples from each music period: Renaissance and early Baroque.

Understand relationship between music, the other arts, and disciplines outside the arts.

Compare how characteristics of various arts, i.e., art, architecture, etc., are used in similar and distinctive ways in world cultures.

Describe distinctive characteristic of Madrigal repertoire from a variety of cultures.

Learning Goals: Evaluation and Analysis

Listen to, analyze, and describe music.

Analyze aural examples of a varied repertoire of music by describing the uses of musical elements.

Develop criteria for making informed, critical evaluations of performances and compositions, and apply criteria in personal participation in music.

Demonstrate proper vocal care and avoidance of vocal abuse.

Learning Goals: Aesthetic Perception

Develop and maintain an individual practice discipline for self-enrichment.

Recognize individual competency in an ensemble setting.

Research various world cultures and the functions of their music.

Attend various musical events.

Jazz Swing Show Choir

Grades 9-12

This course is offered to choir members who exhibit a high level of vocal precision. Student performers will explore a variety of musical styles.

Learning Goals: Performing and Creating

Sing alone and with others, a varied repertoire of music.

- 1) Sing accurately, with good breath control, posture, enunciation, energy, and vocal placement, alone and in ensembles.
- 2) Sing a variety of pop/jazz choral literature with expression and technical accuracy, at a difficulty level of 4-5 on a scale of 1-6, including songs from memory.
- 3) Sing music representing diverse genres and cultures, with appropriate expression.
- 4) Sing music written in 4-8 parts, with and without accompaniment.
- 5) Demonstrate well-developed ensemble skills.

Read and notate music.

- 1) Demonstrate ability to read vocal score of up to four staves by describing how the elements of music are used.
- 2) Read at sight simple melodies in treble and bass clefs at a difficulty level of 4, on a scale of 1-6.
- 3) Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Compose and arrange music within specified guidelines.

- 1) Compose short songs demonstrating elements of music in unity.
- 2) Arrange music for voices other than originally written.

Improvise melodies and variations.

- 1) Improvise simple melodic, harmonic, and rhythmic variations in major pentatonic keys.

Develop nuances of music notation, style, and interpretation.

Demonstrate accuracy in part singing within a small group setting.

Integrate dance and other movement within musical performance.

Develop advanced vocal techniques: pitch matching, interval study, scales, diction, enunciation, and breath control.

Develop individual competency in an ensemble setting.

Perform in scheduled concerts, festivals, and other musical events.

Investigate careers in music fields.

Learning Goals: History and Cultural

Explore a variety of repertoire within the jazz/swing/show choir genre.

Understand the relationship between music, the other arts, and disciplines outside the arts.

Describe distinctive characteristics of pop/jazz from a variety of cultures.

Learning Goals: Evaluation and Analysis

Listen to, analyze, and describe music.

Analyze aural examples of a varied repertoire of music by describing the uses of elements of music.

Develop criteria for making informed, critical evaluations of performances and compositions, and apply criteria in personal participation in music.

Demonstrate proper vocal care and avoidance of vocal abuse.

Learning Goals: Aesthetic Perception

Develop and maintain an individual practice discipline for self-enrichment.

Recognize individual competency in an ensemble setting.

Research various world cultures and the functions of their music.

Attend various musical events.