

## *Defining Frameworks*

### Our Purpose

The purpose of the K-12 Visual and Performing Arts Frameworks is to provide a context in which teachers may examine their teaching practices and curriculum in arts education. Frameworks offers models of dance, music, theatre and visual arts education to prepare learners to meet the challenge of the 21st century.

Curriculum frameworks defines, supports and sets parameters for the key ideas, concepts, and practices of curriculum and instructional design, development and implementation. The Visual and Performing Arts Curriculum Frameworks provides direction, focus, coordination, and guidance for public and private schools in the areas of dance, theatre, music and visual arts to meet the challenges of Goals 2000, the Federal education reform initiative supported by the State of Nebraska.

## SETTING THE STAGE

### *What is the Role of Curriculum Frameworks?*

Teachers and school districts can use the Curriculum Frameworks to translate the National Standards in Visual and Performing Arts Education into practical, useful curriculum that meets their needs.

Frameworks provides guidance and coordination for Nebraska teachers. The State of Nebraska prescribes no standard curriculum; thus, Frameworks brings together in one document the best educational practices of some of the most stimulating and exciting arts educators in the state.

Appropriate to both rural and urban areas, Frameworks can help arts educators utilize the community and regional arts organizations and institutions.

Educators will select Frameworks material that is most appropriate for their students and community. They can adapt Frameworks materials for their existing curriculum. Multidisciplinary by design, Frameworks suggests many ways of incorporating the other arts. Teachers are encouraged to work together to see that these ideas become reality.

Through Frameworks, learners will benefit from an arts curriculum which empowers and enriches their lives. They will be encouraged to explore their creativity in music, dance, theatre and the visual arts. Through Frameworks and the expertise and creativity of Nebraska's teachers, arts education in the state is poised to make a difference in the lives of students.

## *Our Mission*

*The mission of arts education in Nebraska  
is  
to provide comprehensive arts experiences  
to empower all students  
to enrich their understanding of themselves  
and the world,  
and  
to embrace the extraordinary potential  
of the arts for  
communication, celebration and creativity.*

**The statement above was developed in joint strategic planning sessions.** Change and school improvement must be guided by strategic planning which includes planning for visual and performing arts education. Representative groups of interdisciplinary teams of teachers, administrators, parents and members of the community need to become part of the process of change in the educational program—change that will make a difference in the opportunities, content and delivery of quality arts education for all learners.

## SETTING THE STAGE

### *Belief Statements*

*We believe,*

- The arts promote greater understanding of the human experience
- Arts education integrates and expands learning across areas of study.
- A quality visual and performing arts curriculum is an essential part of the core educational program for all students.
- The arts foster creative and critical thinking, self-discipline and lifelong learning.
- Through the arts, people celebrate and understand themselves, others and the world in which they live.

The arts are a powerful means of communication among individuals, generations and cultures.

- A quality visual and performing arts curriculum includes theatre, music, dance and visual arts.
- A quality visual and performing arts curriculum encompasses process, performance and production, criticism, aesthetics and historical and culturally diverse perspectives.

## *Goals for Arts Education*

### *Learners will:*

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Recognize and investigate the many roles of arts and artists in the past, present and future.
- Exhibit visual, kinesthetic, auditory, oral and written communication skills in responding to their own artistic expression and that of others.
- Be able to develop criteria based on knowledge and experience in evaluating their own and others' creative expressions or work.
- Understand connections between the arts and other fields of study
- Recognize the importance of diversity and equity in the creation performance, interpretation and evaluation of the arts.
- Solve problems through the visual and performing arts

## *An Instructional Manual*

The following pages will explain how the K-12 Visual and Performing Arts Curriculum Frameworks can be used.

You will find the Arts Disciplines organized into five sections

1. **Dance**
2. **Theatre**
3. **Music**
4. **Visual Arts**
5. **The Arts: An In-depth View**

Each of the first four sections includes:

- an **Introduction** that explains the history of the art form and its role in education today,
- **definitions** of approaches to the arts and processes of learning
- a **Concept Chart** that suggests how questions can begin discussions about content in the arts and

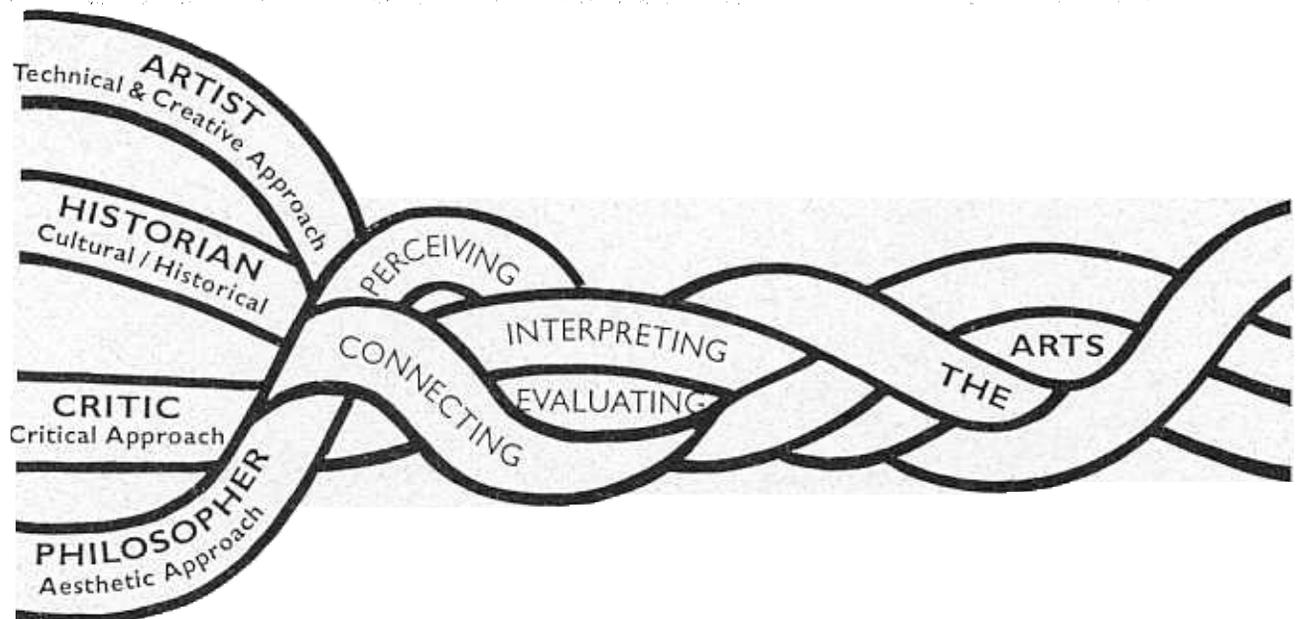
a **One-Page Explanation of Each Content Cell** from the chart.

The fifth section, "**The Arts: An In-depth View**," is devoted to elaboration and examples of selected content cells from the sections on dance, theatre, music and visual arts. Possible applications for performance objectives are suggested and sample activities are identified. Narratives provide additional information about content.

## USING FRAMEWORKS

### *Definitions, Organization and Overview*

Frameworks is designed to describe the content of dance, theatre, music and visual arts through approaches and processes. The approaches describe to learners the role of the artist, historian, critic and/or philosopher. The processes reveal how learners perceive, interpret, evaluate and connect through the arts.



#### *Approaches*

**Technical, creative, cultural/historical, critical and aesthetic.**

These approaches can be seen as overlapping lenses. For example, artists, historians, critics and philosophers all have their unique perspectives. They also ask many of the same questions. Each of these approaches represents a real-world discipline that can help involve students with the arts, teach critical thinking, and offer students opportunities to see connections among the arts and the world around them.

#### *Processes*

**Perceiving, interpreting, evaluating and connecting.**

The arts builds skills necessary to understand the processes used by artists, historians, critics and philosophers. Teachers can use these same processes to facilitate learning, motivate students and build an understanding of each arts discipline. Active learning encourages students to participate in discussion and take responsibility for their own learning. Multiple ways to make art and to perform can be used.

# Frameworks Charts

## Processes

Here is an example of a music discipline chart from the Frameworks (refer to page C3 ).\*

- Each chart has been organized with approaches down the side and processes across the top.
- Questions illustrate the content of these intersections.
- The selections that the teacher makes will determine the focus of any given unit or lesson.

Approaches

| MUSIC                         | PERCEIVING  | INTERPRETING   | EVALUATING  | CONNECTING  |
|-------------------------------|---|--|---|---|
| TECHNICAL APPROACH            | What skills/ language are needed to participate in performing and listening to music? | How do the skills and language of music communicate?           | What degree of proficiency was achieved?                                      | How do advancing musical skills encourage lifelong learning?      |
| CREATIVE APPROACH             | How are the basic elements of music used creatively?                                  | What is this music communicating?                              | Is a musical message conveyed effectively?                                    | What does this message communicate to the individual?             |
| CULTURAL/ HISTORICAL APPROACH | From what perspective is style expressed?   | What does the music mean in the context of its time and place? | Does the music have significance today, yesterday and/or for the future? Why? | What connections can be made to other times, places and cultures? |
| CRITICAL APPROACH             | Are the basic elements of music used effectively?                                     | How well does this music evoke a response?                     | What is the value of this music?  | Are meaningful connections made to personal experience?           |
| AESTHETIC APPROACH            | How are the senses involved in responding to music?                                   | Why does this music evoke a reaction/ response?                | How does music relate to the individual?                                      | How does music relate to life?                                    |

For example, in the Critical Approach to Connecting, the question is "Are meaningful connections made to personal experience?" Although these questions are arranged in separate cells, the approaches overlap and a number of these questions might be used in the same lesson.

Substantive questions about the arts can be addressed by children at all ages. Classroom teachers are best able to interpret the questions at the appropriate level while maintaining the integrity of the questions. Thus, separate questions for each level have not been written; rather, broad and significant questions that might be addressed at all levels have been suggested.

Performance objectives and sample activities are also broad in scope and could be modified for a variety of levels. In section five examples are given of performance objectives which are divided into three levels: Primary, Upper Elementary/Middle and High School.

\* The illustrations on this and the following pages are representative examples from the Frameworks document. Use them as a guide or sample. Refer to the pages mentioned here in the body of the text.

## USING FRAMEWORKS

### *Approaches/Processes* A Content Cell

THEATRE

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*Critical Approach  
to **Connecting***

*How do my criteria compare to those of others?*

**Questions:**

- How do standards learned in theatre relate to those learned in life situations?
- What cultural standards are used to evaluate a theatrical experience?
- How do my standards compare to standards of the past or the present?

**Performance Objectives:**

**Learners will**

- Identify standards in theatre that relate to those in other fields of study.
- Identify how their criteria in evaluating a theatrical experience are drawn from other kinds of experiences in their lives: e.g., television, sports.
- Articulate how their criteria are drawn from the past.

**Sample Activities:**

Improvise a scene about a situation the group has seen or experienced in your school. Discuss how this situation is viewed by each participant.

Analyze how one's experiences influenced his/her reaction to a current popular movie.

Choose a play. Discuss the themes. If this were turned into a visual artwork, a dance, or a piece of music, what criteria would you use to judge the latter? Are the criteria the same as for judging a play?

Keep a journal on actors you have seen in plays, television and movies. How effective were the actors in creating believable people? What criteria were used to make the evaluation?

Here is an example of a Content Cell. (See Page B19)

- **Title:** The title at the top of the page identifies the discipline.
- **Cell Name:** The cell name identifies the approach and process labels from the discipline chart.
- **Questions:** The italicized question is the key question from the discipline chart. The other questions serve to support and extend the thinking and provide opportunities for creative problem solving, critical thinking and active inquiry through the arts.
- **Performance Objectives:** Performance objectives define what a student should know and be able to do.

- **Sample Activities:** Sample activities are written as examples of how various aspects of the key questions might translate into a learning activity. They are not intended to be full lesson plans, merely samples for you to expand to fit your curriculum. They provide a springboard for you to define your own classroom activities and to adapt them to fit a learner's special needs.

An example from Section 5, “The Arts: An In-depth View” (See Pages E34-E35)

- In Section 5 you will find 20 in-depth content cells selected from Dance, Theatre, Music and the Visual Arts sections.
- This more in-depth development of a cell adds descriptive narratives of the content, suggests levels for performance objectives and sample activities.

*These activities focus on a content cell but are extended by the addition of questions from related cells from the discipline chart. It is important to remember that the approaches and processes are seldom found in isolation but often overlap in objectives and activities. The sample activities are not prescriptive to curriculum but a starting place for teachers. In fact, it is hoped that the “work in progress” nature of this publication will serve to show a commitment to the idea of Frameworks as suggestions, gestures, or road signs that announce . . . “Look! That is a good question! Here is an important idea that needs to be examined and ‘mined.’”*

**VISUAL ARTS**

*Critical Approach*

*to Connecting*

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*What connections can I make to my own experience?*

Questions:

- What factors do I use to evaluate works of art?
- How have experiences that I have had helped me to formulate criteria for evaluating art?
- How do my evaluative criteria differ from those of others?
- How do I apply my evaluative criteria to my own work?

*Responses to artwork vary according to the connections that can be drawn between the work and the experiences of the viewer. In describing artwork, viewers are often telling their own stories, just as the artist creating the work has told an individual story. As people draw connections between the work and their world, their critical response is formed. The value viewers place upon a work will be determined by the extent to which connections can be made.*

**Performance Objectives:**

**Learners will:**

| Primary Level  | Upper Elementary/<br>Middle Level  | High School Level   |
|--|--|---|
| <ul style="list-style-type: none"> <li>• Demonstrate awareness of the arts' connections to elements of their lives.</li> </ul> | <ul style="list-style-type: none"> <li>• Identify the qualities of works of art that connect to their own life experiences.</li> <li>• Compare and contrast the life experiences that appear in images with their own life experiences.</li> </ul> | <ul style="list-style-type: none"> <li>• Analyze how their own experiences influence their critical judgments about their works and the works of others.</li> </ul> |

**A Closer Look:**

To help learners form their critical responses to artworks, we must ask them to do the same thing, to seek out something in their experience that helps them to explain the artist's choices. It may be that their response to a work is based upon the literal content of the work, or the story that the image represents; or it may be that the colors or textures or other elements of the work evoke sensations that tie to their lives. Once a viewer can make a connection, the work takes on personal worth.

**Sample Activities:**

**Primary Level**

Choose a work of art that the learners can relate to strongly. Have them write or tell a story or a poem that relates the work to some experience in their own lives. Make a work of art about their experiences.

**RELATED QUESTIONS:**

How is each learner reacting to this and why?  
 What are the ways one can approach art?  
 Is this good?  
 How does art relate to life?

**Upper Elementary/Middle Level**

Have learners pick three works from their portfolios and develop a list of criteria that each would use to evaluate these works. Compare all criteria developed by the class.

**RELATED QUESTIONS:**

Why is this work important?  
 What are the ways one can approach art?  
 Is this good?  
 How does art relate to life?

**High School Level**

Find three or four works of art that deal with a similar theme or subject but that come from different times and places. Have each learner pick the work that he/she identifies with the most and explain why. Have each learner write a letter to the artist asking questions about his or her work. Research the artist and the time period and have learners answer their own letters from the artist's viewpoint. Make their own works of art on a similar topic but from individual points of view.

**RELATED QUESTIONS:**

How are the learners reacting to this and why?  
 What does it mean in its time and culture?  
 What connections can be made to other times, places and cultures?  
 What connections can be made to my art and why?

## USING FRAMEWORKS

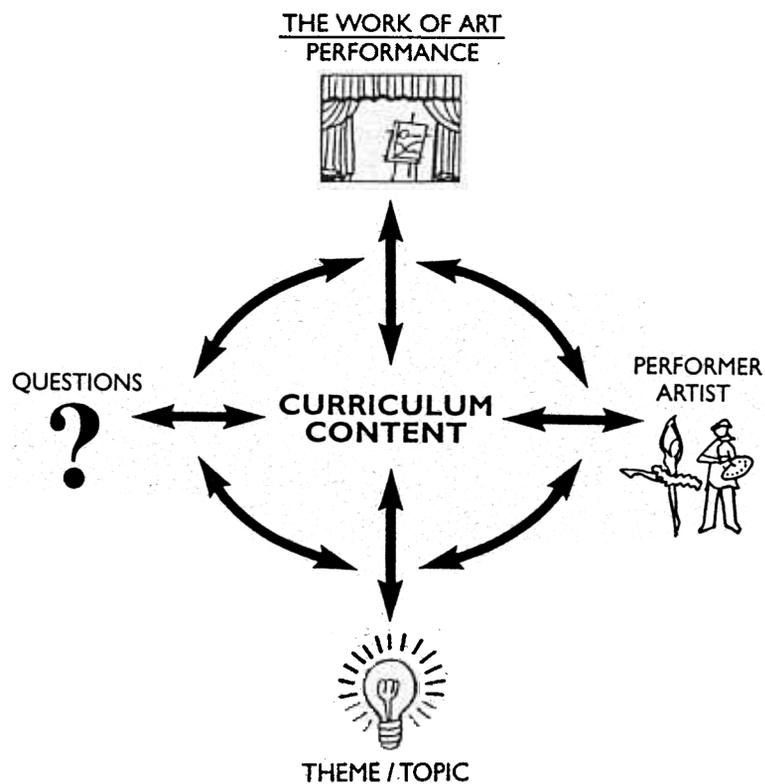
### *A Way to Begin*

There are many ways to approach the development of curriculum in the arts. Educators consider learners' needs, developmental characteristics and school guidelines. Then inspiration to write curriculum may begin with the work of art or performance, thematic or topical units, production or performance activities, or questions for students to consider.

Educators are aware of these choices and select a variety of curriculum models, units of study or individual lessons. They also consider how choices build on the existing curriculum, reflect equity and diversity and assure flexibility to meet future schooling needs.

Selection of what is taught should always reflect significant issues and works of art that help students gain insights into their own ideas and lives.

This model shows one way that educators may use to select a place to begin curriculum writing.



Since Nebraska does not mandate statewide curriculum, the Frameworks document only suggests possible works of art, themes, or production or performance activities for the classroom. Local districts will make choices and adapt and expand these suggestions.

Once a starting point has been selected the educators will address all these areas.

## Interdisciplinary Considerations

Educators often make interdisciplinary connections; they are especially concerned with connections among the arts.

Here is an example using the topic of "social commentary" to show how you might enter the curriculum-writing process and connect your curriculum to other disciplines.

### THE WORK OF ART PERFORMANCE



#### VISUAL ARTS

Begin with a work of art, say Picasso's "Guernica." From this central image, you may decide to deal with themes such as the ravages of war or inhumanity. Now you can brainstorm other works you might bring in from the visual arts as well as music, dance and theatre. Ideas for having learners produce their own protest art begins to surface along with questions for discussing their own and other works of art.



#### THEME / TOPIC

#### THEATRE

Begin with the topic of social commentary, zeroing in on the theme of war protest. Then move on to examining or performing specific plays like "The Diary of Anne Frank," "I Never Saw Another Butterfly," or "Viet Rock." One activity might ask students to examine how other art forms have dealt with war protest. Questions might prompt deeper examination of the relative effectiveness of theatre compared to other forms of war protest.

### PERFORMER ARTIST



#### MUSIC

Practice an arrangement of the folk song "We Shall Overcome." This leads to a consideration of music's role in social commentary, particularly protest. Discussion questions have students examine how music is used to convey thoughts and feelings and to unite people in a common cause. Then you may begin to identify other protest forms in music and the other arts and compare how different arts have used the protest theme. Perhaps visual images, dance, or a piece from a theatrical work would be incorporated into a public performance of "We Shall Overcome."

### QUESTIONS



#### DANCE

"How do we create and communicate through dance?" Then a specific dance might be considered, say Kurt Jooss' "The Green Table." From this central image you may decide you want to deal with social commentary themes such as the ravages of war or inhumanity. Connections to other works of dance as well as other art forms might occur next. Then students could practice using movement to communicate, perhaps including music, theatre and visual arts in a dance production.

## USING FRAMEWORKS

### *THEMES: An Alternative Approach*

Teachers use themes to organize curriculum. Themes help to connect learning to students' lives and allow them to examine how they make connections to their world.

Ideas and meaning found in an artwork or performance can often be the inspiration for excellent themes. Teachers working together to build thematic units can make learning exciting and relevant for their students.

Ideas about themes:

- A theme deals with general issues, but it also "cuts two ways"—for example, it is possible to talk about the ideas underlying the theme from positive and negative consequences.
- A theme relates to aspects of the human condition such as life cycle, symbol, aesthetic response, time and place, the natural world, work, etc.
- A theme is most successful when it has a key idea that helps give a subject shape and focus, is based on a controlling idea and generalizes information rather than being based on a fact.
- The ideas and meaning found in the center of an artwork or a performance can often be the inspiration for excellent themes that can connect the learning for students.

Try building a theme by beginning with an artwork or performance and then find connections to other disciplines. The examples given on the previous page grow out of Picasso's "Guernica." Social Commentary could be considered a possible topic in the example. Out of that topic one of many possible themes might be, **"Crisis, Responsibility and Comment: Deciding to Speak Out."**

# *Introduction to Theatre*

In an age of electronic media, why should teachers be concerned with the goal that every child in the state of Nebraska should be provided with a school curriculum in drama/theatre?

From the Greeks to today, theatre has been an important means for people to come together and celebrate, understand and appreciate life. Of all the arts, theatre most closely mirrors our daily lives, showing characters caught up in making crucial decisions and living with the consequences. As Jacques says in Shakespeare's "As You Like It":

All the World's a stage,  
And all the men and women merely players.  
They have their exits and their entrances,  
And one man in his time plays many parts . . .

If "all the world's a stage," then the stage and our classroom are expansive places where we can explore all subjects with imagination and creativity through theatre.

Theatre provides learners a means of creative expression. They can develop skills, expand their imaginations and learn something about their world. They can "try on" different characters: a young person experiencing war, or leaving home, or confronting prejudice. Theatre provides an intensive learning experience that involves the body, mind, emotions and imagination.

Drama education prepares young people for life experiences, provides a foundation from which the talented artist can train for the profession, and creates a knowledgeable audience for the performing arts. Through theatre, learners explore their own creative solutions in math, science, business, literature, music, visual arts, dance, and in life. Because a theatre education enables learners to explore their creativity and emphasizes the imaginative side of education, the possibilities for those learners are endless.

## *Inquiry into Theatre*

| Theatre                      | PERCEIVING   | INTERPRETING  | EVALUATING   | CONNECTING   |
|------------------------------|--|---|--|--|
| TECHNICAL APPROACH           | What basic components are needed to appreciate and participate in a theatre event?<br><br>B4 | How do components of theatre express meaning?<br><br>B5                       | What level of proficiency was achieved in the theatre event?<br><br>B6 | How do the knowledge and skills used in theatre assist individuals in everyday life?<br><br>B7 |
| CREATIVE APPROACH            | How might one gain a new understanding from a theatre event?<br><br>B8                       | How might theatre help people express what they understand?<br><br>B9         | In what ways was the theatrical process effective?<br><br>B10          | What links can be made from this theatre experience to life?<br><br>B11                        |
| CULTURAL/HISTORICAL APPROACH | From what perspective does one view a theatre event?<br><br>B12                              | In what ways does this theatre event reflect its time and culture?<br><br>B13 | What makes this theatre experience important?<br><br>B14               | How does this event relate to other times, places and cultures?<br><br>B15                     |
| CRITICAL APPROACH            | What criteria will be used to describe this event?<br><br>B16                                | What is this work trying to express? Does it achieve that?<br><br>B17         | Why does one choose "this" rather than "that"?<br><br>B18              | How do my criteria compare to those of others?<br><br>B19                                      |
| AESTHETIC APPROACH           | What responses are evoked?<br><br>B20  | What does this mean to me?<br><br>B21   | Why is this good?<br><br>B22   | How does theatre change lives?<br><br>B23  |

## Definitions of *Learning Process* from the Theatre perspective

*Perceiving:* To understand what is sensed. We describe and analyze our thoughts and feelings about the theatre event.

*Interpreting:* To express what is understood. We ask how and what a theatre event communicates.

*Evaluating:* To determine the worth of what is understood/expressed. We reflect on the qualities we value in a theatre event or in art in general.

*Connecting:* To find a relationship between what is understood/expressed and life. We are searching for those characteristics in theatre that communicate and relate to an individual.

## Definitions of *Approaches* from the Theatre perspective

*Technical:* The components plus basic skills and vocabulary of the theatrical work. Components include the script, actor, stage, audience and scenic elements.

*Creative:* The process through which the artist and/or audience uses the components and skills to create or reflect upon a theatre experience. This is an evolving process which requires experimentation with various components and techniques to create theatrical form and convey meaning.

*Cultural/Historical:* The way theatre relates to time, place and point of view. The meaning of a theatre event is derived from its specific time and place. We are interested in how the artist, the historical setting of the artist, and the cultural content shape the form and meaning of the theatre ever

*Critical:* The standards of measurement used to classify and judge. We examine how effectively basic components and skills are used creatively in a theatre event to evoke a response from an audience and to connect to our personal experiences.

*Aesthetic:* The way theatre experience allows response, feeling, imagination and action. This approach encourages individual emotional responses to theatre and links these responses to more philosophical views of the human condition.

## THEATRE

### *Technical Approach*

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### *to Perceiving*

***What basic components are needed to appreciate and participate in a theatre event?***

#### Questions:

- What are the parts of a play?
- How do the parts of a play contribute to telling a story?
- What are the elements of a theatrical production?
- What are the parts of a performance space?
- What skills are needed to portray a character?
- What skills are needed to create an environment?

#### Performance Objectives:

##### Learners will:

- Demonstrate knowledge of a technical vocabulary and basic information about the theatre.
- Recognize/demonstrate skills of performance and production.

#### Sample Activities:

Read a story or consider a historical moment; translate it into a script (e.g., Reader's theatre, radio play or drama) with emphasis on the dialogue. Perform it.

View a live or taped performance. Identify the components that made up the production (e.g., actors, sets, costumes, lights and audience).

Study dialects. Write a monologue using a specific dialect. Perform the monologue using the dialect.

Choose a historical character. After researching the life and times of the character, create a costume for that character.

## *Technical Approach to Interpreting*

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### *How do components of theatre express meaning?*

#### Questions:

- How does a play express meaning?
- How is meaning conveyed by the actor? Through design elements? Through text?
- What are the minimal components needed to express meaning?

#### Performance Objectives:

##### Learners will:

- Demonstrate how verbal and nonverbal communication work together to present a character.
- Explain what scenery and lights bring to a theatrical performance.
- Identify and analyze the ideas in a play.
- Explain how a play's themes are transmitted through characters and plot.
- Explain how the architectural elements of the performance space contribute to the production's meaning.
- Identify various theatrical styles and how each expresses a different meaning.

#### Sample Activities:

Have each learner create a character of "a lion." Discuss the different interpretations. How are they alike? How are they different? What feelings were expressed? How were they expressed? Create another character—e.g., a mouse, lion-tamer or gazelle—and express the same feelings. Discuss how they were the same.

Look at pictures or video excerpts from different productions of the same play. Compare how the design elements were used. Discuss how these images affected the learner's understanding of the play.

Read a play. Determine the style of the piece. Select another style. How would the play change if it were produced in that style?

## THEATRE

### *Technical Approach*

### *to Evaluating*

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#### ***What level of proficiency was achieved in the theatre event?***

#### **Questions:**

- How well could I be seen and heard?
- How well did the scenery make the theatrical experience believable?
- Were the costumes or sets well built?
- How does my performance compare with others performing the same piece?

#### **Performance Objectives:**

##### **Learners will:**

- Analyze the strengths of a production's story, acting and scenic elements.
- Identify and analyze strengths and weaknesses of their own work and the work of others.
- Identify levels of skills needed in production.

#### **Sample Activities:**

Divide the class into groups. Have each group perform the same short scene. Each group should collaborate to establish a place through scenery, props and sound. Compare and contrast the scenes.

Have each learner identify an acting skill and write that skill on a piece of paper. Put the papers in a container and have each pick one at random and demonstrate the skill. Lead a group discussion on level of skills demonstrated.

After viewing a theatrical production or watching one on videotape, have learners write a review in which they express their ideas and opinions about the production.

Have the class read two plays. Compare and contrast the endings for logic and consistency of character. Discuss with the class which ending is the more believable and why.

Have the class build a piece of scenery or a costume. Compare with professionally built scenery or costumes that you might borrow. Discuss the differences with the class.

## *Technical Approach to Connecting*

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***How do the knowledge and skills used in theatre assist individuals in everyday life?***

### **Questions:**

- How do the elements of theatre relate to real life?
- How does the character in a play compare to a real person? To each learner?
- How might designing and building stage scenery help me develop an appreciation for the visual arts?
- How does acting a role help a person to acquire self-confidence, discipline, poise and an understanding of others?

### **Performance Objectives:**

#### **Learners will:**

- Discuss how life has players, costumes, makeup and setting—just as a play has.
- Identify human traits they have viewed and analyzed in a character in a play.
- Demonstrate how designing a stage set teaches one about the principles of design.
- Discuss how the knowledge and skills acquired in theatre can be utilized in lifelong learning.

### **Sample Activities:**

Compare a character from a play or a book with a real person. What personal qualities demonstrate leadership? compassion? honor?

Use performance techniques to prepare for a job interview

Describe how the elements of lighting and setting learned in theatre can be used in one's home?

## THEATRE

### *Creative Approach*

### *to Perceiving*

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*How might one gain a new understanding from a theatre event?*

#### Questions:

- How many ways can a character be created?
- How can different scenery and costume designs serve the same play?
- How many ways can the director create focus?

#### Performance Objectives:

##### Learners will:

- Experiment with various theatrical ways to convey an idea.
- Explore multiple ways to describe a situation.
- Explore how audience responses might differ.

#### Sample Activities:

Select a story, play or historical event. Challenge the class to use nontraditional materials to design costumes or prop possibilities for a character. Have learners explain their choices to the class.

Look at slides or pictures of several paintings noting how each artist achieved focus. Ask each learner to “block” a short scene using these ideas. Discuss what was learned from the paintings.

Decide on a situation. Begin an improvisation and have different audience members join.

*Creative Approach*  
to *Interpreting*

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***How might theatre help people express what they understand?***

**Questions:**

- How are different meanings presented?
- How do symbols and metaphor convey meaning?
- How is subtext expressed?

**Performance Objectives:**

**Learners will:**

- Identify how verbal and nonverbal communication work to express intent.
- Identify how the themes of a play or production are revealed.
- Synthesize how the elements of a play evoke a personal response.

**Sample Activities:**

Pantomime an everyday activity. Add words to this activity and present it again. Explore the similarities and differences between these two presentations in expressing meaning.

Choose a character from a play. Transform the character into a different creature; e.g., a dog, a cat, a lion. Learners will support their choices through writing, speaking and debating.

Consider several plays read by the class. Discuss the themes and decide if they relate to each other. Demonstrate the correlations.

## THEATRE

### *Creative Approach* to *Evaluating*

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***In what ways was the theatrical process effective?***

#### Questions:

- Does this piece have artistic merit?
- Do all of the technical aspects seem unified?
- Could the work be changed to make the artistic experience more effective?

#### Performance Objectives:

##### Learners will:

- Develop criteria for self and group evaluation.
- Demonstrate self-evaluation skills.
- Demonstrate group evaluation skills.
- Critique each learner's collaboration.

#### Sample Activities:

Improvise a scene. Discuss each person's contribution.

Have each learner keep a journal during a production. Learners record their thoughts on their personal choices, how conflicts were resolved and how the collaborative process worked.

Perform a scene. Critique the scene based on selected criteria. Revise and perform the scene.

Divide the class and assign each group to design a specific area (costumes, lights, sets, makeup) for a musical. Discuss how much collaboration must take place to have a unified production. Lead a class evaluation on the extent to which the collaborative process succeeded.

Learners will write a play together as a class project. Start by sharing ideas in a large group. Then have learners work on the play as individuals. After completion of the written play, learners will analyze the writing process first as a group activity and then as an individual activity.

Evaluate an improvisation to determine how well the characters used the different creative elements of fluency, flexibility, originality and elaboration.

*Creative Approach  
to Connecting*

***What links can be made from this theatre experience to life?***

**Questions:**

- Do I identify with any characters in this play?
- What themes in this play give me insight into my life?
- By performing, what do I learn that can be used in life?
- How does this reflect society?

**Performance Objectives:**

**Learners will:**

- Compare and contrast situations of characters with their own lives and the lives of their friends.
- Identify knowledge and skills gained from reading, viewing or performing.
- Explore various characters in a play. Incorporate life skills that help strengthen the portrayal of the character.

**Sample Activities:**

In a play or book that the learners have read, discuss what characters are most and least like them. Have learners write a letter to one of these characters asking questions about decisions the character has made. Then have the learners answer the letter as if they were the character.

Discuss the theme of a play assigned for class. Have learners translate the theme into a philosophy of their lives. Have them edit this philosophy to one sentence or phrase and make a poster that states this philosophy. Have them sign their name as creator of this work. Place the poster somewhere in the classroom. Be prepared to discuss the ideas with your class when asked to do so.

Ask the principal to come to your classroom for a performance by the learners. After the performance, explain to the principal what valuable skills have been gained from performance and evaluation and indicate why theatre is essential to the learners' education and lives.

## THEATRE

### *Cultural/Historical Approach*

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#### *to Perceiving*

#### ***From what perspective does one view a theatre event?***

#### **Questions:**

- What context would reveal this theatre event?
- What purpose does theatre serve in a culture?
- How do culture and tradition shape theatrical structure and style?
- How do audiences define a play's meaning?

#### **Performance Objectives:**

##### **Learners will:**

- Discuss theatre's beginnings and development.
- Recognize importance of audiences in determining meaning.
- Recognize relationships between theatre and cultures.

#### **Sample Activities:**

Imagine and perform the ways theatre possibly began.

Divide the class into groups. Assign each group the task of creating a ritual celebration based on class studies (e.g., birthday, revolution, Kwanzaa Day). Each group will share its ritual with the rest of the class. Have the class discuss the similarities and differences of each group's ritual.

Use Lamb's "Tales from Shakespeare" to tell the story of Hamlet or Macbeth. Compare how the play was received by audiences of the 16th century and audiences of today.

Develop a visual time line to show major periods of theatre.

Acting companies often give voice to plays of social significance. Divide the class into two acting companies, and have each develop a philosophy and select plays to fulfill that philosophy. Have each company defend the plays it has selected based on its philosophy.

## *Cultural/Historical Approach to Interpreting*

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***In what ways does this theatre event reflect its time and culture?***

### **Questions:**

- What historical and cultural elements make theatre significant?
- Describe what makes a “classic.”
- How has the experience of attending plays changed through time?
- How do different cultures use elements to express ideas/emotions?
- How has theatre reflected historical and social changes?
- How do different cultures use scenic elements to express their ideas and emotions?

### **Performance Objectives:**

#### **Learners will:**

- Demonstrate how the theatre reflects culture.
- Recognize what makes a classic stand the test of time.
- Demonstrate how their present culture is reflected in theatre.

### **Sample Activities:**

Following a production or reading, have learners rewrite an important scene using another culture or point of view.

Have class members create masks based on their culture. Compare with pictures of masks of other cultures. Discuss what the masks tell us about these cultures.

Identify a culture (real or fictitious) and have learners speculate what its theatre was/will be like. What would theatre be like in the “Star Trek” culture? How will television, film, video games, computers and virtual reality affect the future of theatre?

## THEATRE

### *Cultural/Historical Approach*

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### *to Evaluating*

#### ***What makes this theatre experience important?***

#### **Questions:**

- What makes this play important today?
- Why was it important in its time?
- How would audiences respond to this play today?

#### **Performance Objectives:**

##### **Learners will:**

- Analyze a play from another time and culture.
- Explain why a play was enjoyed by its audience.
- Explain whether this theatrical experience is important in our time and culture.
- Discuss how the culture is affected by various social issues.

#### **Sample Activities:**

Have the learners read several fables from other cultures. Improvise these. Evaluate the importance of the fables to their culture and to ours.

Read the play "The Diary of Anne Frank." Discuss its value today as a document of human experience.

Prepare a questionnaire for the audience of your next production. Work with the class in deciding the questions to ask about whether the audience enjoyed the experience and if they thought it worthwhile. Have the class hand out, collect and tabulate the results. Lead a discussion on what the results mean.

## *Cultural/Historical Approach to Connecting*

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***How does this event relate to other times, places and cultures?***

### Questions:

- What societal concerns have affected the making of theatre?
- How can a play serve as a record of its culture for future societies and what continued impact might it have?
- How does a play reflect the concerns of its own society?
- What universal concerns are addressed in plays?

### Performance Objectives:

#### Learners will:

- Demonstrate ways in which plays confirm or challenge societal values.
- Identify societal conditions that might affect the making of theatre.
- Identify and trace universal themes in plays across different cultures and times.

### Sample Activities:

Read three or four versions of the “Cinderella” or “Red Riding Hood” stories from other cultures; e.g., Japanese (“Lon Po Po”), Modern (“The Paper Bag Princess”), Brothers Grimm, Walt Disney. Discuss how each version reflects the culture when written.

Study the play “Romeo and Juliet.” What are the problems in reading and performing this play for modern audiences? View a modern film of the play. How does it solve these problems?

Following the study of a specific historical period, write a short script based on your research. Perform the script. How does this play relate to people today?

## THEATRE

### *Critical Approach*

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### to *Perceiving*

#### **What criteria will be used to describe this event?**

#### **Questions:**

- What are my expectations? Were they met?
- Does this work hold my attention? Why or why not?
- Is this work significant and why?
- Why has this work been successful?
- Will it continue to be successful?

#### **Performance Objectives:**

##### **Learners will:**

- Develop and apply criteria to evaluate a performance.
- Constructively critique their own work including collaborative efforts.
- Exhibit appropriate vocabulary and communication skills in criticism.

#### **Sample Activities:**

Brainstorm criteria for a successful performance of a play (e.g., volume, diction, focus and presence).

After viewing a production, have learners write critical reviews as if they were reporters. Comment on the story, acting and scenery based on criteria that fit the local community.

Read a critical review of a play or movie the learners have seen. Have learners identify criteria used in the review. Have learners compare their criteria with those used by the reviewer.

*Critical Approach  
to Interpreting*

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***What is this work trying to express? Does it achieve that?***

**Questions:**

- How do I react to this performance? Why?
- How well did the work communicate its story and meaning?
- Were the levels of meaning in this play clearly presented?
- Did I understand the performance? What helped and hindered my understanding of the performance?
- How does a person know that an audience is understanding what is being communicated?

**Performance Objectives:**

**Learners will:**

Analyze and articulate what they have gleaned from a theatre experience.

Describe how metaphor and symbolism help convey layers of meaning.

**Sample Activities:**

Divide the class into groups. Have each group act out a favorite story. Discuss with the class what worked, what didn't and why.

Discuss in a group each learner's favorite actor/actress. How does one's acting bring meaning to a character and a performance?

Analyze the designs for a certain production, and discuss how well the visual elements aided in an audience's understanding of the story.

## THEATRE

### *Critical Approach* to *Evaluating*

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#### **Why does one choose “this” rather than “that”?**

#### **Questions:**

- What qualities do audiences value in a theatre event?
- How do the choices made affect the piece?
- How are the elements of theatre used together to create this production?
- How does knowledge of a particular style or movement help me to understand and appreciate this work more?
- Are these valid criteria for judging the work?

#### **Performance Objectives:**

##### **Learners will:**

- Develop criteria for judging theatre.
- Articulate how theatrical elements used well together help to create style.
- Describe several different styles of theatre, especially those that challenge conventional definitions. Apply their criteria to each of the styles.
- Determine whether or not the criteria are valid?

#### **Sample Activities:**

Divide the class into groups. Have each group perform the same scenario. Discuss how the choices made affect the completed work.

Design two different costumes for one character, and discuss the criteria used to evaluate each one.

Show the class videos of two musicals from two different time periods. Discuss the differences in style between the two. Identify elements that date a production.

Following a performance, have a discussion of what was felt to be the original intent or message. Could the director have made different choices?

Ask the class to develop criteria to judge theatre. Show the class videos of different styles of theatre. Have the learners apply their criteria. Evaluate criteria as to their validity.

*Critical Approach*  
to *Connecting*

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***How do my criteria compare to those of others?***

**Questions:**

- How do standards learned in theatre relate to those learned in life situations?
- What cultural standards are used to evaluate a theatrical experience?
- How do my standards compare to standards of the past or the present?

**Performance Objectives:**

**Learners will:**

- Identify standards in theatre that relate to those in other fields of study.
- Identify how their criteria for evaluating a theatrical experience are drawn from other kinds of experiences in their lives: e.g., television, sports.
- Articulate how their criteria are drawn from the past.

**Sample Activities:**

Improvise a scene about a situation the group has seen or experienced in your school. Discuss how this situation is viewed by each participant.

Analyze how one's experiences influenced his/her reaction to a current popular movie.

Choose a play. Discuss the themes. If this were turned into a visual artwork, a dance, or a piece of music, what criteria would be used to judge the latter? Are the criteria the same as for judging a play?

Keep a journal on actors you have seen in plays, television and movies. How effective were the actors in creating believable people? What criteria were used to make the evaluation?

## THEATRE

### *Aesthetic Approach*

### *to Perceiving*

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#### ***What responses are evoked?***

#### **Questions:**

- How does a performance engage the learners intellectually, physically and emotionally?
- How does theatre make me more aware of myself and my relationship to the world?

#### **Performance Objectives:**

##### **Learners will:**

- Describe and analyze how theatre stimulates an audience emotionally, intellectually and physically.
- Describe how theatre makes people more aware of others and of self.

#### **Sample Activities:**

After viewing a production, learners will communicate their reactions through another art form

Prepare a questionnaire concerning why people go to see live theatre or to movies. Distribute these questionnaires at a local event. Tabulate the answers and prepare a report that best describes the responses gathered.

Listen to the musical selection "Peter and the Wolf." What is the conflict inside the wolf? What motivates him? Improvise a dialogue among the learners stating all the issues with which wolves have to cope in today's society. Let the class become the community. What are learners' reactions to the wolf's character?

## *Aesthetic Approach*

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### *to Interpreting*

### *What does this mean to me?*

#### Questions:

- How did I respond?
- How does the work help me look at myself in a new way?
- How does life affect theatre? How does theatre affect life?
- How does the collaboration between audience and performer affect the creation of meaning in the theatre?

#### Performance Objectives:

##### Learners will:

- Compare a live theatrical experience with viewing a film, listening to radio, or reading a book.
- Identify various levels of meaning in a theatrical work.
- Articulate the various ways theatre can lead to creative self expression and personal meaning.
- Articulate the importance of diversity in the making, interpretation and evaluation of theatre (e.g., gender, multicultural and nontraditional).

#### Sample Activities:

Have learners pick a special moment from their lives that involves self and others. Image a picture of this moment. Think about why learners chose that moment, how they felt, and how they thought the others might have felt. With partners, create a living picture of that moment. Share it with the class. Discuss what is happening in the picture. Describe how the characters are feeling. Explain why certain conclusions were reached.

View a video/film/production. Describe how it created meaning and form. Identify the various levels of meaning. Could this work help people deal with problems? Explain.

Choose an incident common to the participants. Divide into small groups to discuss what happened. Have each group re-enact what happened. Compare the presentations. What similarities were there? What differences? Why?

Choose an incident from the news. Re-enact the incident. Discuss how interpretation might be shaped by prejudice, ignorance or viewpoint.

## THEATRE

### *Aesthetic Approach* to *Evaluating*

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#### ***Why is this good?***

#### **Questions:**

- Who says this is good?
- Was this a success?
- What does success mean: Financial? Personal? Societal impact? Test of time?
- What did I learn?
- How strong are my feelings?

#### **Performance Objectives:**

##### **Learners will:**

- Develop personal criteria for evaluating theatre.
- Develop a personal definition of aesthetic responses.
- Articulate the philosophy of a theatrical work.

#### **Sample Activities:**

View taped segments from various television programs. Decide on criteria for evaluation before ranking the programs.

Develop a chart to be placed on the wall of the classroom that represents evaluative points of view (e.g., financial, personal, social, critical and historical). During the year, as learners view theatrical presentations, have them make an appraisal of each performance from these points of view. Hold frequent discussions during the year. As the discussions and time progress, learners can reevaluate the performances.

Brainstorm a list of favorite television shows. Discuss. Why is a particular show popular? Do adults approve of this show? Is it important that other people like it?

In small groups, review various definitions of aesthetics from art and music. Have each group collaborate on a definition of aesthetics. Share and discuss.

*Aesthetic Approach*  
to *Connecting****How does theatre change lives?*****Questions:**

- How does reading, radio, film, or stage production affect my personal emotions, ideas and opinions?
- How does theatre provide occasion for celebration and festival?
- How does theatre challenge one to social action?
- How does theatre affirm and challenge social mores?

**Performance Objectives:****Learners will:**

- Articulate how attending a performance provides them with a sense of an occasion, a place to celebrate.
- Express personal emotions, ideas and opinions through participating in a theatre activity.
- Explain how a play affirms or challenges their societal or personal values.
- Discuss how persuasion techniques learned in the theatre are used in the media and politics.

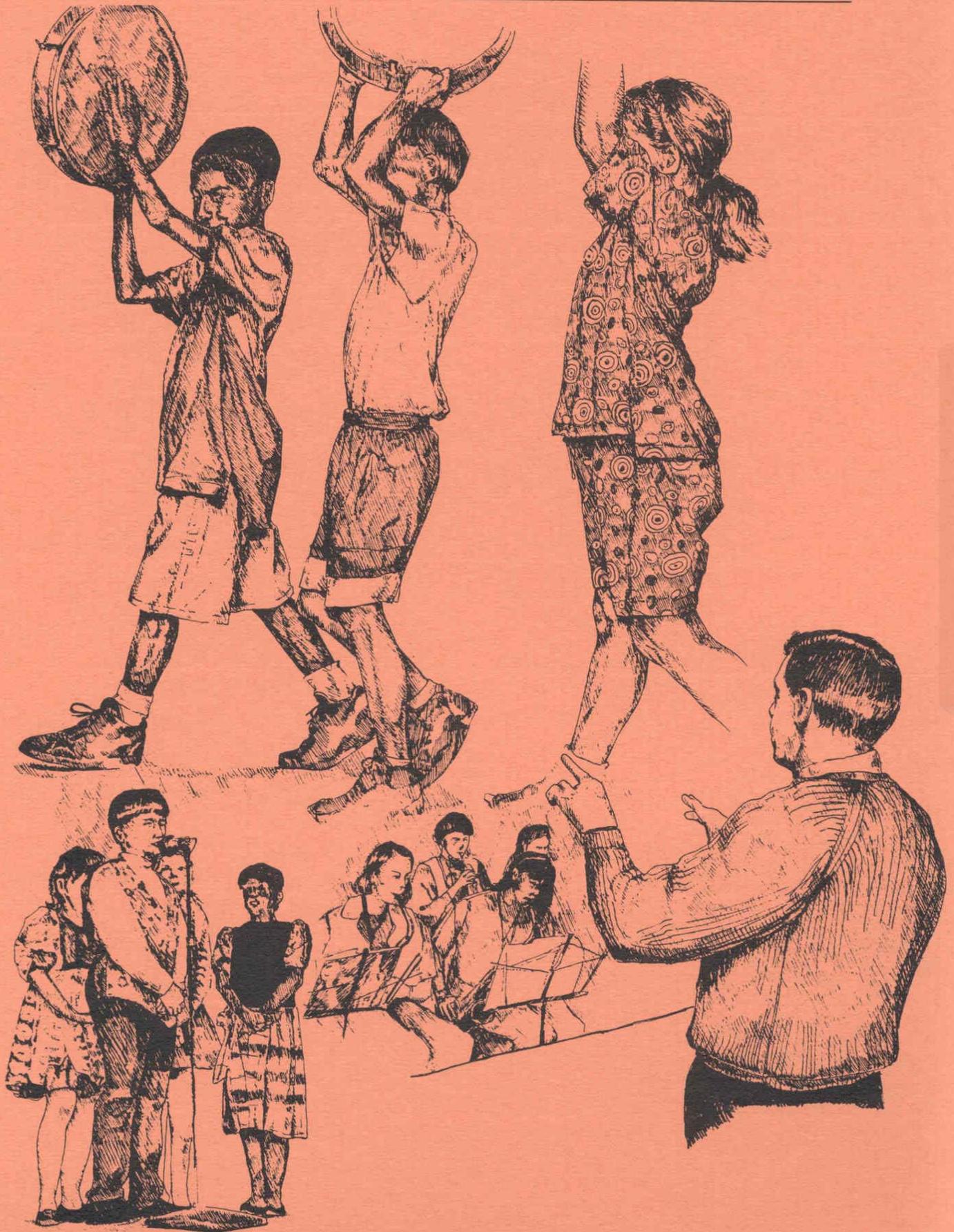
**Sample Activities:**

Plan for the entire class to attend a school play or movie together. Have the learners discuss the value of such a group activity instead of attending a play or movie alone.

Through the use of puppetry, re-enact a situation. Include multiple points of view or involve the audience in selecting how the characters resolve the issue.

Improvise a scene about a highly publicized school issue. Create a television script from this improvisation; produce it on videotape. Compare and contrast the actual event with the televised production. Discuss the televised production's merits and weaknesses.

# Music



## *Introduction to Music*

The study of music in our nation's schools has a long and proud tradition dating back to the inclusion of music in the curriculum of the Boston Public Schools in 1838. Today, virtually every school in the United States includes at least some music instruction in its curriculum. Why has music been included in the curriculum? Perhaps it is because society recognizes that an education in music has provided and will continue to provide the individual with powerful tools for living in a changing world. Foremost among these powerful tools are: (1) an outlet for creativity and self-expression; (2) a catalyst for the learning process itself; and (3) a unique perspective for knowing about the world and understanding one's self.

First, music provides an outlet for creativity and for self-expression. Musical performance, composition and improvisation can enable individuals to express their noblest thoughts and feelings. The process of making and creating music engages the imagination. It allows individuals to assert their uniqueness. These outlets are particularly important in today's technology-oriented society. In music, as in life, there are often no clear or "right" answers to questions that are nonetheless worth asking; e.g., can this musical phrase be made more expressive by making it louder or softer? In a world inundated with "factual" information, an education in music gives students an opportunity to explore subjectivity as a viable way of responding to their world.

Not only does the study of music provide an outlet for creativity and self-expression, it can serve as a catalyst for the learning process itself. When students are engaged in the skills-based discipline of making music, they must encounter their strengths and weaknesses in a very authentic way that differs greatly from the abstract learning, which occurs in other disciplines of the curriculum. Success in the development of musical skills and literacy brings excitement and exhilaration to the learning process.

Not only are musical skills and understandings reinforced by this success, but students become increasingly interested in the learning process. They build "the bridge

between the verbal and nonverbal, between the strictly logical and the emotional, to gain an understanding of the whole” (National Standards 6). In brief, the job of learning music is real, transferable and powerful.

Finally, and perhaps most importantly, the study of music provides a unique perspective for knowing about the world and understanding one’s self. To sing the “Hallelujah Chorus” from Handel’s “Messiah” is to know and to experience one kind of beauty; to play Mussorgsky’s “Pictures at an Exhibition” is to experience a different array of power and feelings. Musical encounters such as these unlock “transcending dimension(s) of reality. . .provid(ing) bridges to things we can scarcely describe, but respond to deeply” (National Standards 7). Music exalts the human spirit; it transforms the human experience.

In summary, opportunities for developing creativity and self-expression, for comprehending and valuing the learning process, and for understanding the human experience are among the many ways in which the study of music contributes to the education of our nation’s young people. The value of these opportunities provides strong rationale for the study of music to have a major role in the educational process in the next century.

## ***Inquiry into Music***

| <b>Music</b>                         | <b>PERCEIVING</b>   | <b>INTERPRETING</b>   | <b>EVALUATING</b>  | <b>CONNECTING</b>  |
|--------------------------------------|---|---|--|--|
| <b>TECHNICAL APPROACH</b>            | What skills/ language are needed to participate in performing and listening to music?<br><br>C7 | How do the skills and language of music communicate?<br><br>C8            | What degree of proficiency was achieved?<br><br>C9                                       | How do advancing musical skills encourage lifelong learning?<br><br>C10      |
| <b>CREATIVE APPROACH</b>             | How are the basic elements of music used creatively?<br><br>C11                                 | What is this music communicating?<br><br>C12                              | Is a musical message conveyed effectively?<br><br>C13                                    | What does this message communicate to the individual?<br><br>C14             |
| <b>CULTURAL/ HISTORICAL APPROACH</b> | From what perspective is style expressed?<br><br>C15  | What does the music mean in the context of its time and place?<br><br>C16 | Does the music have significance today, yesterday and/or for the future? Why?<br><br>C17 | What connections can be made to other times, places and cultures?<br><br>C18 |
| <b>CRITICAL APPROACH</b>             | Are the basic elements of music used effectively?<br><br>C19                                    | How well does this music evoke a response?<br><br>C20                     | What is the value of this music?<br><br>C21  | Are meaningful connections made to personal experience?<br><br>C22           |
| <b>AESTHETIC APPROACH</b>            | How are the senses involved in responding to music?<br><br>C23                                  | Why does this music evoke a reaction/ response?<br><br>C24                | How does music relate to the individual?<br><br>C25                                      | How does music relate to life?<br><br>C26                                    |

## Definitions of *Learning Process* from the Music perspective

*Perceiving:* Perceiving is the process by which one analyzes the aural elements of music. Through perception, we “develop sensitivity to the expressive qualities of music,” we increase our “aural awareness,” we “encourage musical responsiveness,” we deepen our involvement with the music, and we “promote understanding of the nature and structure of music.” Perception is “the first step in musical learning.” It is the foundation of musical discrimination. Through discrimination, we acquire and develop the skills that are basic to competent musicianship: pitch and rhythm discrimination, musical literacy, sensitivity to expression and an appreciation for proficiency (*Visual and Performing Arts Frameworks for California Public Schools*).

*Interpreting:* It is through interpreting that we ask how and what music communicates. We examine a musical source to determine its meaning both in reference to its original context and its ability to generate a reaction in our time. Music may be interpreted in the cognitive, the affective and the psychomotor modes. As we examine musical elements, we also consider how musical sounds make us feel. Just as literature and the other arts are powerful communicators, music serves to convey both ideas and feelings through its vocabulary of pitch, rhythm and harmonic colors.

*Evaluating:* Through evaluation, we reflect on the significance of the music. We assess the quality of the musical message. We also accept the responsibility of examining the merit of the musical work. Does this music still have significance today? How does this music relate to the individual? What degree of proficiency was achieved? These questions are important facets of evaluation. We also examine our own music making for expressivity, proficiency of conveying the intended message and competence in applying our musical skills to the tasks of recreating or creating a piece of music. Both internal and external evaluations are necessary in remaining faithful to the ideas of the composer and the needs of the music.

*Connecting:* When we consider how music relates to life, we are making connections. Those connections may be drawn from personal experiences; or we may consider other times, places, or cultures. We are searching for those characteristics in the music that communicate and relate to the individual. Connecting requires understanding, applying, analyzing, and synthesizing ideas and concepts. Connecting encourages students to find and solve problems, thereby advancing musical skills and encouraging lifelong learning.

## Definitions of *Approaches* from the Music perspective

*Technical Approach:* The technical approach is concerned with the rudiments of music. Building skills and developing proficiencies are of great significance for both beginning and advancing musicians. Moving from understanding and application to the higher level of analysis, evaluation and synthesis are vital to developing technical competence. The language and skills of musicianship are the primary tools of all the other approaches.

*Creative Approach:* In this approach, the basic elements of music are explored. The use of improvisation and manipulation allows the student to discover both traditional and novel relationships. Experimentation with the basic elements of pitch, rhythm, harmony, tempo, dynamics, articulation, styles and sound sources, both alone and in various combinations, gives the students problem-solving and decision-making opportunities. Being creative requires the building of a solid, fundamental pallet of skills, which are drawn from in the creative process. Learning to be creative involves both convergent and divergent thinking opportunities and the capacity to feel comfortable in an evolving process.

*Cultural/Historical Approach:* This approach examines the perspective of a musical work. The meaning of a piece of music is derived from its particular time and place. Music elements are used to express specific ideas that represent life occasions such as a harvest, a wedding, death, war and patriotism, or identification with a particular group. As we seek to uncover what significance the music may have for us today, we are also looking for clues which allow us to make connections with the music of other times and cultures.

*Critical Approach:* Using the basic elements of music, the basic vocabulary of music and an understanding of the music's perspective, we examine how effectively the basic elements of music are used in a specific musical work. We interpret the music's effectiveness in evoking a response from the listener/performer, and we examine how this music connects to our personal experiences. The most important function of the critical approach is in the determination of the value of a musical work. Does this music have value in and of itself?

*Aesthetic Approach:* This approach encourages individual emotional responses to music. The very essence of a musical work's meaning for the individual is based upon the strength of qualities the music possesses and the ability of the individual to perceive those qualities. "How does this music relate to life?" becomes the key question of musical aesthetics. How are the senses included in the response to this music? Why does the music evoke a reaction? How does music relate to the individual? These are all questions which guide the examination of the music's aesthetic value. Perceiving, interpreting, evaluating and connecting are the processes by which we determine the aesthetic value of a piece of music for both the present and for posterity.

These five approaches all share in the processes of perceiving, interpreting, evaluating and connecting. The study of a musical work may be approached from many vantage points. These five processes are designed to encourage new ways to think about instructional approaches to teaching music. They are not mutually exclusive. The richness and vividness of these approaches exist in the many characteristics that they share and in how they overlap. Just as great music is filled with variety, music education must not fall into a methodological malaise, which may reduce its effectiveness. When experiencing any work of art, one must look for freshness and unpredictability; then the reaction to it will be enhanced and enriched. These approaches represent many perspectives from which to view the study of music. We encourage you to search for a new perspective to give to yourself, your students and your teaching. Music is an opportunity to examine other times, places and cultures. Your journey must be new and exciting for the sake of each new face you welcome into your classroom.



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*Technical Approach  
to Perceiving****What skills/language are needed to participate in performing and listening to music?*****Questions:**

- What are the basic elements of music?
- What techniques are necessary to perform music competently?
- What vocabulary is needed to describe musical events?

**Performance Objectives:****Learners will:**

- Demonstrate appropriate technical skills for their particular voice or instrument.
- Demonstrate a knowledge of the formal elements and appropriate vocabulary of music.
- Demonstrate a basic understanding of musical notation.

**Sample Activities:**

Provide opportunities that allow learners to translate music from sight to sound and sound to sight using iconic or symbolic (traditional) notation.

Develop a music dictionary using age-appropriate terminology including technology and terms from other cultures.

Demonstrate vocally or instrumentally, or through the use of music games (e.g., "Jeopardy", football, basketball), or movement, the definitions of musical terms.

Using CD-ROM software, examine a piece of music with respect to how the basic elements of music are used.

## MUSIC

### *Technical Approach to Interpreting*

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#### **How do the skills and language of music communicate?**

#### Questions:

- What sounds are used to communicate in music of various cultures?

#### Performance Objectives:

##### Learners will:

- Describe technical accuracy, style, phrasing, etc., appropriate to specific musical work.
- Explain the communicative properties of music in various world cultures.

#### Sample Activities:

Perform a composition with appropriate style, phrasing, technical accuracy, expression, dynamics, tempo, etc., so that it communicates with an audience.

Listen to examples of music of various cultures (e.g., African talking drums, Alpine horns, folk songs, call and response) and examine how communication may occur.

Perform a piece of music changing some of the elements of the music (e.g., tempo and loudness). How do these changes affect the message?

Examine the musical sounds now available through technology (e.g., synthesized accompaniments).

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*Technical Approach*  
to *Evaluating*

***What degree of proficiency was achieved?*****Questions:**

- How do my performances compare with other performances of the same work?
- How does reflection on one's performance influence musical self-concept?
- How does my personal understanding and experience with a musical selection affect my ability to interpret it?

**Performance Objectives:****Learners will:**

- Devise specific criteria for making informed critical evaluations of the quality and effectiveness of a piece of music.
- Apply the criteria to their own performances and the performances of others.

**Sample Activities:**

Sing/play a piece of music using several different interpretations (e.g., change tempo, dynamics, articulation, etc.). Chose the most effective rendition and provide a rationale for the choice.

Listen and compare various performances of the same piece. (Learners will identify the instruments or ensembles used, tempos performed and dynamics. They will tell which they like and why.)

Evaluate a performance using audio/video taping.

## *Technical Approach*

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### *to Connecting*

#### **How do advancing musical skills encourage lifelong learning?**

##### Questions:

- How do these skills benefit individuals in music activities after graduation?
- How do these skills benefit individuals in non-music activities after graduation?

##### **Performance Objectives:**

###### **Learners will:**

- Demonstrate increasing technical proficiency on an instrument or with the voice.
- Develop a larger and more varied repertoire of music.
- Develop a positive attitude to engaging in musical activities outside of school music groups.

##### **Sample Activities:**

Perform an etude or song at an increasing degree of proficiency (technical and expressive).

Attend performances or view a videotape of soloists/ensembles that are new and unique to each learner's performance medium. Explore the arts culture of your community (e.g., ethnic festivals, folk art, arts and craft fairs).

Prepare an audition piece for a community ensemble/production.

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*Creative Approach  
to Perceiving*

***How are the basic elements of music used creatively?***

Questions:

- How are the basic elements of music manipulated to create unity and variety in a musical work?
- What makes two performances of the same musical work different from each other?

**Performance Objectives:**

**Learners will:**

- Improvise/create melodic and rhythmic patterns with a variety of sound sources.
- Demonstrate appropriate compositional skills/styles with imagination.

**Sample Activities:**

Create a single, personal system for notating pitch and rhythm.

Play/sing melodies in a question-answer format. Manipulate the elements of traditional and multicultural music in a creative manner (e.g., alter the rhythm of a given song to create an accompaniment that could be played on rhythm instruments).

Use a computer musical composition application such as "Deluxe Music Construction Set" or "Instant Music" to explore how changes in the basic elements of music affect unity and variety in a musical work.

## MUSIC

### *Creative Approach* to *Interpreting*

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#### **What is this music communicating?**

#### Questions:

- How does the composer communicate the picture or story line of the music?
- How may the elements of music be manipulated to change the message of the music?

#### **Performance Objectives:**

##### **Learners will:**

- Improvise vocally or instrumentally over a given melody.
- Interpret a piece of music through narration/illustration.
- Compose and arrange music within specified guidelines.

#### **Sample Activities:**

Use instruments, voice and "found sounds" to create a piece of music on a certain theme (e.g., weather, a machine, an emotion, an animal).

Listen to an excerpt of music and create a narrative. Then use dance, pictures, or instruments in place of words to perform the story.

Use a familiar tune as a basis for improvising vocally or instrumentally.

Select a piece of program music (music based on a story or picture) such as "Pictures at an Exhibition," "Sorcerer's Apprentice," or "The Nutcracker" and create new music that expresses the picture or story line.

Using a standard jazz tune (such as "Blues Walk"), have the learners play or sing the melody in unison with the rhythm section and then have the learners improvise individually using the melody and chord structure of that song.

---

*Creative Approach*  
to *Evaluating*

***Is a musical message conveyed effectively?***

**Questions:**

- How does the music's title influence one's sense of anticipation about the message?
- What alternate titles could be suggested for a selected musical work?

**Performance Objectives:**

**Learners will:**

- Describe what messages or emotions are communicated after listening to a piece of music.
- Describe how manipulating the basic musical elements may alter the message.
- Explain how the creative elements of music become powerful vehicles for communicating past, present and future messages.

**Sample Activities:**

Play examples of music and let the learners decide a title for what was heard. Compare their selections with the actual titles.

Attend a performance or view a video concert and write a personal narrative on what message the music conveys.

Play examples of music and let the learners decide a title and/or function for what was heard. Compare their selections with the actual titles and or functions (include music from various cultures). Refer to this cell in Section E for a listing of possible music examples.

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*Creative Approach  
to Connecting*

What does this message communicate to the individual?

**Questions:**

- How do musical messages compare among different individuals?
- How do different composers treat the same theme (e.g., French Revolution through Beethoven's "Eroica")?

**Performance Objectives:**

**Learners will:**

- Analyze music of various cultures as a vehicle for communication.
- Develop criteria for audience behavior in various types of concert settings.
- Identify pieces of music which express strong messages.
- Identify musical works which have a strong personal significance to an individual.

**Sample Activities:**

Listen to examples of music from different cultures such as "Teaching the Music of the Hispanic Americans" (MENC Video Resource #307 1) or "Global Meditations;" The Relaxation Company; Roslan, New York. Discuss what messages the piece communicates.

Discuss how audience behavior is indicative of what message the music is conveying and why that behavior may or may not be appropriate.

Listen to examples which express a strong message from the composer and identify the message.

Bring in examples of music that have a strong personal significance and explain that personal connection.

Use learner-generated verbal or printed pro-ram notes to connect with the audience in a performance.

Have learners make a verbal presentation of a music selection as if they had written it.

## *Cultural/Historical Approach*

---

### *to Perceiving*

### ***From what perspective is style expressed?***

#### Questions:

- How is style in music used to express perspectives of life stages, ceremonies, history, nationalism, spirituality and nature?

#### **Performance Objectives:**

##### **Learners will:**

- Identify aural examples of music from various historical style periods and cultural perspectives.
- Explain the function of music in the ceremonies of various cultures.

#### **Sample Activities:**

Create through sounds and/or movement a piece of music for a ceremony or special occasion.

Listen to an example of a patriotic work such as Sousa's "Stars and Stripes Forever," the Canadian National Anthem, or "Lift Every Voice and Sing," and a movement from a symphony such as Beethoven's Fifth Symphony, Mozart's Fortieth Symphony, or Sibelius's "Finlandia." Have learners determine what function each work serves?

Use technology to create ceremonial music. Re-enact an historical time through music.

Identify how the basic elements of music are arranged to represent the perspectives of life stages, ceremonies, history, nationalism, spirituality and nature. Listen to how the elements are used stylistically to represent those perspectives (e.g., Bock's "Fiddler on the Roof," Handel's "Water Music," Tchaikovsky's "1812 Overture," Smetana's "Moldau," the Benedictine Monks of Santo Domingo de Silos, "A Cry From the Earth," Music of the North American Indian, Folkways Records FA 37777, and Stravinsky's "Rite of Spring.")

## MUSIC

### *Cultural/Historical Approach*

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### *to Interpreting*

#### **What does the music mean in the context of its time and place?**

#### Questions:

- How is musical interpretation influenced by historical contexts?
- How is musical interpretation influenced by cultural contexts?

#### **Performance Objectives:**

##### **Learners will:**

- Describe distinguishing characteristics of musical styles that represent various cultures and historical periods.
- Identify the musical characteristics of an unfamiliar example of music and classify by style.
- Identify by characteristic, classify by style, and explain verbally the meaning of the music in its time and place.

#### **Sample Activities:**

The learners will generate a glossary of world music terms that fit the examples being studied.

Listen to examples of music from different times and cultures and describe distinguishing, characteristics of the musical style.

For example:

Oratorio Chorus ("The Hallelujah Chorus" from Handel's "Messiah")  
English Madrigal ("Sing We and Chant It" by Thomas Morley)  
Spiritual ("Go Down Moses")  
Symphony ("Surprise Symphony" by Haydn)  
Ballet ("Appalachian Spring" by Copland)  
Ragtime Music ("Maple Leaf Rag" by Scott Joplin)  
Be Bop ("Donna Lee" by Charlie Parker)  
Indian (Sitar by Ravi Shankar)  
Greek (Piano/vocal - Yanni)  
Native American (Flute Music by Carlos Nakai)  
"The Smithsonian Collection of Classic Jazz" (Revised)  
Recordings RC033; P5t 19477

Sing and/or play music that represents a particular historical and/or cultural context. Explore how the style characteristics affect the impact of the performance on the listener.

## *Cultural/Historical Approach to Evaluating*

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***Does the music have significance today, yesterday and/or for the future? Why?***

Questions:

- What influence does the historical setting of the work have on its worth today?
- How do current events affect the value and use of music in today's society?

**Performance Objectives:**

**Learners will:**

- Describe how the significance of a piece of music changes over time and cultures.
- Explain how the value of music changes when viewed from different cultural perspectives.

**Sample Activities:**

Listen to an example of a Gregorian chant and discuss its significance today.

Sing/play a song and discuss its significance at the time it was written.

For example:

"When Johnny Comes Marching Home"  
 "Star Spangled Banner"  
 "Michael Row the Boat Ashore"  
 "Go Down Moses"  
 "Wade in the Water"  
 "Follow the Drinking Gourd"  
 "Yankee Doodle"  
 "Chester"  
 "Blowin' in the Wind"  
 "If I Had a Hammer"  
 "Where Have all the Flowers Gone"  
 "Battle Hymn of the Republic"  
 Military Songs

## *Cultural/Historical Approach*

---

### *to Connecting*

#### **What connections can be made to other times, places and cultures?**

#### Questions:

- How does music of the past still relate to today's audience?
- How does music of other cultures speak to the listener?

#### **Performance Objectives:**

##### **Learners will:**

- Describe characteristics of music from different historical periods and other cultures.
- Identify music from our own cultures which might play a similar function to music from another time period/place/culture.

#### **Sample Activities:**

Find musical examples of songs written with an extra-musical function---songs of celebration, protest songs, patriotic songs, e.g., *Voices. 279026* (20 countries represented), *Exaudi-Cuba. PROPHONE PCDO19*. Use these songs to be the basis of short "plays without words" connected to the function of the song to be devised by the learners in small groups (Examples listed on C-17).

Select a known melody and write new lyrics to create a song to celebrate an event. Discuss the feelings conveyed by the new song.

Plan a mini-concert on a culture or historical era.

Examine musical examples written with an extra musical function and connect those functions to events in the learners' lives today.

Bring an example to class of classical music from movies, television, cartoons, commercials, video games and church. Make the connection to the original piece of music.

Examine the rituals that learners go through to begin school and compare, contrast, connect with rituals in other cultures (e.g., "Shanile" Lesson Plan, *Music Educators Journal*, July '94, Page 23).

Learn a traditional game song from another culture; e.g., "ROOTS AND BRANCHES: A Legacy of Multicultural Music for Children" by Patricia Sheehan Campbell, World Music Press.

---

*Critical Approach  
to Perceiving****Are the basic elements of music used effectively?*****Questions:**

- Is the music effective from the listener's perspective?
- Is the music effective from the creator's perspective?
- Is the music effective from the performer's perspective?

**Performance Objectives:****Learners will:**

- Analyze and describe uses of the elements of music in a given work that make it unique, interesting and expressive.
- Use basic musical vocabulary to describe musical events.
- Develop vocabulary that describes the various music elements/events.

**Sample Activities:**

Listen to and identify various vocal and instrumental sounds using traditional and non-traditional terms or labels.

Examine the sounds and the construction of musical instruments and vocal techniques from music of various cultures.

Make use of synthesizers and computers to manipulate the basic elements of music; i.e., pitch, duration, volume, harmony, timbre, tempo, rhythm and texture.

## MUSIC

### *Critical Approach to Interpreting*

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#### **How well does this music evoke a response?**

#### Questions:

- What reaction does it evoke?
- Does it evoke the same reaction in all learners?

#### Performance Objectives:

##### Learners will:

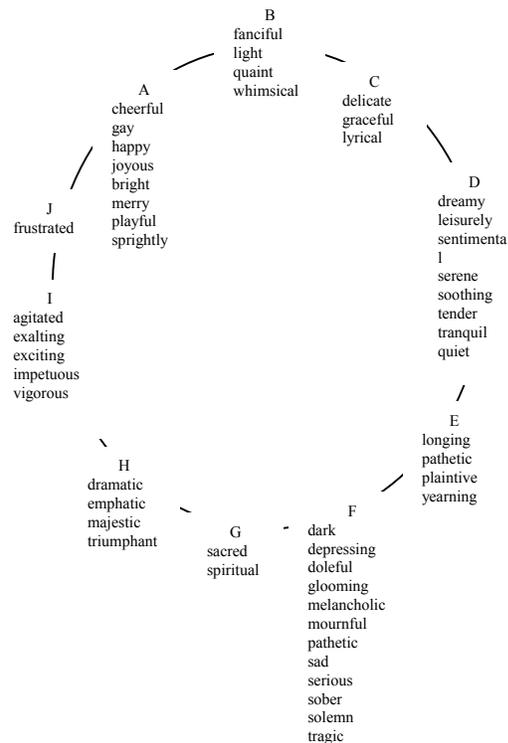
- Describe how responses to music may differ when listening to or performing music.
- Identify mood/feeling in response to music.

#### Sample Activities:

Examine if the response to music is different when listening only or when participating in the making of music.

Listen/play/sing/move/illustrate and respond to music using the appropriate mood chart ("How do I feel?" chart for small children; Hevner Adjective Chart for older learners.)

Create a series of sound pieces to accompany the ideas, events and emotions dramatic related to a selected piece of children's literature. Videotape the production; verify its effectiveness.



#### Hevner Chart

Hoffer, C.R. (1973).  
Teaching Music in the Secondary Schools.  
(2<sup>nd</sup> edition) Belmont, CA  
Wadsworth Publishing Company, Inc.

---

*Critical Approach  
to Evaluating***What is the value of this music?**

## Questions:

- Why are some pieces still performed years after their creation while others are forgotten?
- How do we decide what pieces to perform/program?

**Performance Objectives:****Learners will:**

- Design a rationale for judging a piece of music as "quality" music.
- Develop criteria for programming music.

**Sample Activities:**

One of the ways we learn about past cultures is through their music. Have learners select examples of music, which would help future generations understand them and their culture.

Choose 5-15 minutes of music for a radio show on a given theme, including a variety of moods and styles.

Choose background music for a piece of literature that learners have read.

Have learners generate characteristics that a piece of music must have to be considered "quality." Using a familiar piece of music, determine its value "quality."

View a portion of a motion picture with and without the sound and explore the impact it has on the total experience. (i.e. "Star Wars," "Dances With Wolves", and "Home Alone").

## MUSIC

### *Critical Approach* to *Connecting*

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#### ***Are meaningful connections made to personal experience?***

##### Questions:

- How do musical experiences relate to my life?
- How do musical encounters help to give meaning and focus to "peak" experiences, those special, meaningful moments in my life?

##### Performance Objectives:

###### **Learners will:**

- Explain music that has been determined by the individual learner to relate to something meaningful in his/her life.
- Explain the connections between music and significant, individual experiences.

##### Sample Activities:

Indicate what pieces that are currently popular will remain well known 20 years from now? Why? Imagine you have enough money to buy three compact discs. Select music from three sections of the store that you typically do not frequent. Explain why you chose the style of music represented in these sections to add to your collection.

Examine musical experiences in your own life. Analyze the impact of music in these experiences.

How does music manipulate thoughts and feelings (e.g., TV commercials)?

Imagine a world without music for one week. How would it change your life?

## *Aesthetic Approach to Perceiving*

### **How are the senses involved in responding to music?**

#### Questions:

- How do the learners respond emotionally to the music?
- How do the learners respond physically to the music?
- How do the learners respond intellectually to the music?

#### **Performance Objectives:**

##### **Learners will:**

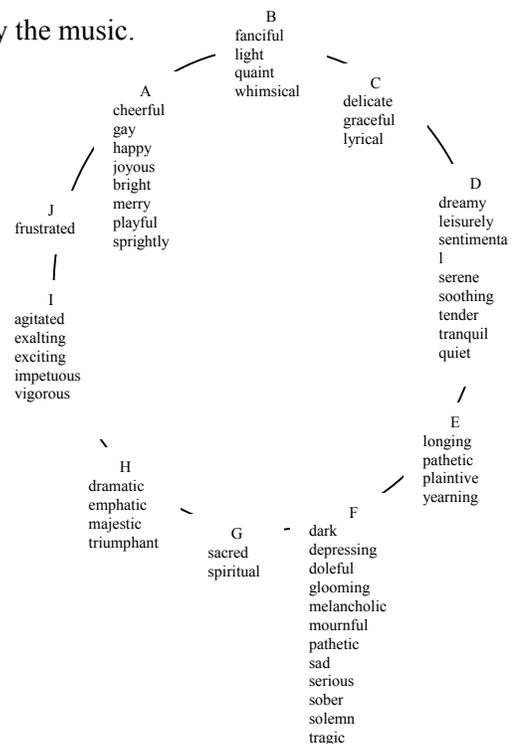
- Demonstrate their response to a piece of music through movement/illustration.
- Demonstrate their response to a piece of music through verbalization/writing.
- Identify feelings generated by the music.

#### **Sample Activities:**

Listen to music and respond with creative movement with or without props.

Listen to music and respond with a written narrative or verbalization of a creative image.

Use the Hevner Adjective Chart and have the learners place markers in the appropriate sections.



#### **Hevner Chart**

Hoffer, C.R. (1973).  
Teaching Music in the Secondary Schools.  
(2<sup>nd</sup> edition) Belmont, CA  
Wadsworth Publishing Company, Inc.

## MUSIC

### *Aesthetic Approach to Interpreting*

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#### **Why does this music evoke reaction/response?**

#### Questions:

- How does the music relate to specific life experiences?
- Why does the same music evoke different responses?

#### **Performance Objectives:**

##### **Learners will:**

- Show an individual response to the music.
- Compare their responses.

#### **Sample Activities:**

Select three musical works that represent different styles and have learners choose a reaction card (happy, sad, angry) for each piece. Learners with similar reactions could then work cooperatively to discuss why the music evoked that particular reaction.

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*Aesthetic Approach  
to Evaluating****How does music relate to the individual?*****Questions:**

- How strong are the feelings evoked by the music?
- Do feelings evoked by the music cause an emotional response?
- How are feelings communicated through the music?

**Performance Objectives:****Learners will:**

- Explain the feelings caused by a piece of music recently heard/performed.
- Distinguish music, which has meaning for the individual from music that has a more generic, functional intent (e.g., Duke Ellington arrangement as distinguished from a Sousa march).
- Understand the meaning particular pieces of music have for people of cultures and backgrounds different from those of the learners.

**Sample Activities:**

After listening to a song or a piece of music, ask learners to write a personal reaction to the music in a journal.

Ask learners to select three pieces/songs that best represent them personally to share with a famous person who lived several centuries ago. Learners may wish to explain why they selected the music.

## MUSIC

### *Aesthetic Approach* to *Connecting*

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#### ***How does music relate to life?***

#### Questions:

- How does this music make connections to life?
- Does it connect to my life?
- Who might feel connected to this music?
- What message/feeling is generated by this music?

#### **Performance Objectives:**

##### **Learners will:**

- Identify the expressive musical elements (rhythm, melody, harmony, texture, tone quality) in live or recorded music.
- Describe how the expressive musical elements reflect the feelings of characters in program music.
- Describe how the expressive musical elements reflect life experiences.
- Select or create musical works that relate to the learners' lives and describe the relationship.

#### **Sample Activities:**

Identify the expressive elements of music in live or recorded music.

Describe how the expressive musical elements reflect the characters' feelings in program music.

Describe how the expressive musical elements reflect life experiences.

Using technology, create a composition that would provide future generations an understanding of the learners and their culture.

## *The Arts: An In-depth View*

Section 5, "The Arts: An In-depth View," is devoted to elaboration and examples of selected content cells from the sections on dance theatre, music and visual arts. We suggest possible level applications for performance objectives and sample activities. Narratives provide additional information about content.

|                                     | PERCEIVING   | INTERPRETING   | EVALUATING   | CONNECTING   |
|-------------------------------------|--|--|--|--|
| <b>TECHNICAL APPROACH</b>           | <b>DANCE</b><br>What are the movement elements and skills in dance?    | <b>THEATRE</b><br>How do components of theatre express meaning?                | <b>MUSIC</b><br>What degree of proficiency was achieved?         | <b>VISUAL ARTS</b><br>What connections can I make to my art and why?             |
| <b>CREATIVE APPROACH</b>            | <b>MUSIC</b><br>How are the basic elements of music used creatively?   | <b>VISUAL ARTS</b><br>What am I trying to say?                                 | <b>DANCE</b><br>Were the goals achieved?                         | <b>THEATRE</b><br>What links can be made from this theatre experience to life?   |
| <b>CULTURAL/HISTORICAL APPROACH</b> | <b>THEATRE</b><br>From what perspective does one view a theatre event? | <b>MUSIC</b><br>What does the music mean in the context of its time and place? | <b>VISUAL ARTS</b><br>Why is this work important?                | <b>DANCE</b><br>What connections can be made to other times places and cultures? |
| <b>CRITICAL APPROACH</b>            | <b>MUSIC</b><br>Are the basic elements of music used effectively?      | <b>DANCE</b><br>How am I reacting to this and why?                             | <b>THEATRE</b><br>Why does one choose "this" rather than "that"? | <b>VISUAL ARTS</b><br>What connections can I make to my own experience?          |
| <b>AESTHETIC APPROACH</b>           | <b>VISUAL ARTS</b><br>What are the ways we can approach art?           | <b>THEATRE</b><br>What does this mean to me?                                   | <b>DANCE</b><br>What is my response?                             | <b>MUSIC</b><br>How does music relate to life?                                   |

## *Technical Approach to Perceiving*

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### ***What are the movement elements and skills in dance?***

#### Questions:

- How many different ways can I move?
- How is rhythm incorporated into dance?
- How is technique used in performance?
- What dance steps can be combined to create a dance?

*Children love to move, and they learn through engagement of the whole self. They need to become literate in the technical aspects of dance in order to use this natural facility as a means of self-expression and communication.*

#### Performance Objectives:

##### Learners will:

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##### Primary Level

- Demonstrate basic dance fundamentals and vocabulary and identify underlying principles.

##### Upper Elementary/ Middle Level

- Identify and clearly demonstrate a range of dynamics and movement qualities.
- Demonstrate rhythmic accuracy.

##### High School Level

- Demonstrate a high level of consistency and reliability in performing technical skills.
- Create and perform with a high level of technique/skill.

#### A Closer Look:

Dance education begins with an awareness of the movement of the body and its creative potential. At a beginning level, learners become engaged in body awareness, movement exploration and skill development that promote recognition and appreciation of self and others. At the middle level, beginning skills are refined and expanded, with an emphasis placed on the discovery of dynamic movement qualities, sequencing and cooperation. Advanced participants demonstrate a proficiency in a wide range of dance skills and techniques, while advanced learners demonstrate mastery of these skills and techniques. Facilitators should be cognizant of age-appropriate activities and build upon the participants' natural inclinations.

# Sample Activities:

## Primary Level

Identify locomotor skills. Write each locomotor skill on pieces of paper. Shuffle the individual pieces of paper in a container. Pick one of the locomotor skills at random and demonstrate the skill. Demonstrate the skill in different pathways or at a specific tempo. Participants could then be grouped to combine their selected skills into a movement pattern.

### RELATED QUESTIONS:

What level of technique was achieved?

How do dance and healthful living relate?

Using cooperative learning techniques, perform a spatial pattern. The participants could act out the motions of painting their names using their head as a paint brush.

### RELATED QUESTIONS:

What are the movement elements and skills in dance?

Were the goals achieved?

## Upper Elementary/Middle Level

Follow verbal cues for ethnic dances and follow the caller's cues while performing the dance.

### RELATED QUESTIONS:

How do we create and communicate through dance?

What is being communicated?

## High School Level

Respond to music using improvisational movement. When the music stops, balance on one fulcrum each, with a partner. They should, using equal force, have physical contact with their partner. (Fulcrum—one base of support).

### RELATED QUESTIONS:

How do we create and communicate through dance?

Why is this experience significant?

## Advanced Level

Have the learners create a short dance based on a short poem. Perform the dance to music.

### RELATED QUESTIONS:

What are the principles, processes and structures used in movement studies and choreography?

How do we use form and style in dance?

Create a dance based on morning activities. Music could be added to communicate mood during these activities.

### RELATED QUESTIONS:

What connections can we make to dance?

What are the movement elements and skills in dance?

## Technical Approach to Interpreting

### How do components of theatre express meaning?

#### Questions:

- How does a play express meaning?
- How is meaning conveyed by the actor? Through design elements? Through text?
- What are the minimal components needed to express meaning?

*The components of theatre include the actor, stage, scenic elements, script and audience.*

### Performance Objectives:

#### Learners will:

##### Primary Level

- Demonstrate how verbal and nonverbal communication work together to present a character.
- Explain what scenery and lights bring to a theatrical performance.

##### Upper Elementary/ Middle Level

- Identify and analyze the ideas in a play.
- Explain how a play's themes are transmitted through characters and plot.

##### High School Level

- Explain how the architectural elements of the performance space contribute to the production's meaning.
- Identify various theatrical styles and how each expresses a different meaning.

### A Closer Look:

Each of the basic components of theatre expresses meaning in a different way: the actors through their voices and bodies; the script through plot, characters, themes, words, music and opportunities for spectacle; the stage by defining and framing the action; the scenic elements by embellishing and commenting upon the action; and the audience, which affects and gives meaning to the entire production. These elements work together to provide a theatrical experience from which meaning may be gleaned by everyone involved.

## Sample Activities:

### Primary Level

Have each learner create a character of "a lion." Discuss the different interpretations. How are they all alike? How are they different? What feelings were expressed? How were they expressed? Create another character—a mouse, lion-tamer or gazelle—and express the same feelings. Discuss how they were the same.

#### RELATED QUESTIONS:

What level of proficiency was achieved?

What is this work trying to express? Does it achieve that?

Divide the class into groups and have each group select a story to dramatize. Have them create the setting on an overhead transparency for the scene. Share their designs with the class.

#### RELATED QUESTIONS:

How might theatre help people express what they understand?

What is this work trying to express? Does it achieve that?

How do the components of theatre express meaning?

### Upper Elementary/Middle Level

Look at pictures or video excerpts from different productions of the same play. Compare how the design elements were used. Discuss how these images affected the learner's understanding of the play.

#### RELATED QUESTIONS:

What criteria will be used to describe this event?

What responses are evoked?

List the ideas in a particular play or story. Create a scenario, improvise a scene or relate a personal experience which incorporates those ideas.

Discuss how each reveals the ideas through characters and action.

#### RELATED QUESTIONS:

Why do we choose "this" rather than "that"?

In what ways was the theatrical process effective?

### High School Level

Read a play. Determine the style of the piece. Select another style. How would the play change if it were produced in that style?

#### RELATED QUESTIONS:

What basic components are needed to appreciate and participate in a theatre activity?

Why do we choose "this" rather than "that"?

What responses are evoked?

## Technical Approach to Evaluating

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*What degree of proficiency was achieved?*

### Questions:

- How do my performances compare with other performances of the same work?
- How does reflection on one's performance influence musical self-concept?
- How does my personal understanding and experience with a musical selection affect my ability to interpret it?

*Evaluation of a performance takes two forms in music: Evaluation of performance by others and evaluation of performance by self. An important part of a child's music education is to be able to perform or listen to a piece and reflect on it, evaluate it, and determine its musical worth. It is important that learners become proficient at evaluating and refining both during and after the performance.*

### Performance Objectives:

Learners will:

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#### Primary Level

- Devise criteria for evaluating performances and compositions.

#### Upper Elementary/ Middle Level

- Develop criteria for evaluating the quality and effectiveness of music performances and compositions, and apply the criteria in their personal listening and performing.

#### High School Level

- Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations. Apply the criteria in their personal participation in music.

#### Advanced Level

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

## A Closer Look

The teacher will provide opportunities for the learners to devise criteria for evaluating performances and composition through

- generating lists of descriptive words.
- listening to musical examples which allow learners to use the descriptors.
- modeling correct and incorrect performance practices.
- providing an evaluation model.

## Sample Activities:

### Primary Level

Select a piece of music or song with which learners are familiar. Discuss with them, in terms of characteristics of the music (loud/soft; fast/slow, use of repetition), why they like the music. List learners' responses on the board.

#### RELATED QUESTIONS:

How do skills/language communicate?

How are the basic elements of music used creatively?

What words can we use to describe performances and compositions?

### Upper Elementary/Middle Level

Have learners imagine they are talk show hosts. What criteria would they use to talk about the music of a current single or group?

#### RELATED QUESTIONS:

Is a music message conveyed?

What does this message communicate to the individual?

What is the value of this music?

What degree of proficiency was achieved?

### High School Level

Create a matrix using the elements of music for one axis (pitch, duration, loudness, tone quality, texture and style), and the titles of music for the other axis. At the point where the axes intersect, have learners write descriptors of the music they hear.

#### RELATED QUESTIONS:

What skills/language are needed to express evaluations of the quality and effectiveness of a musical work or performance?

Why does this music evoke a reaction/response?

What is the merit of this music?

What degree of proficiency was achieved?

## Technical Approach to Connecting

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### *What connections can I make to my art and why?*

#### Questions:

- What kinds of media and techniques have been used in different times and places?
- How and why do media and techniques differ in different times and places?
- How does what I am trying to say in my work connect to the life experiences I have had?
- What sources from my own time and place and from other times and places have I used for my work and why?
- Does my work have something to say to society in general? What?

*The work of artists is essentially to establish connections, to communicate with the world around them. Artists are influenced by cultural, physical, geographical, historical and individual considerations. Despite such constraints, the choices that artists make communicate various messages across generations and cultures.*

#### Performance Objectives:

##### Learners will:

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##### Primary Level

- Articulate how they use different materials and techniques in different settings (for example, at home, at school, in museums, at clubs).
- Identify the materials and techniques that artists in a particular cultural, historical, geographical, or individual setting might use.
- Use different materials and techniques from a variety of cultures.
- Describe the choices they have made for their own work and tell why.

##### Upper Elementary/ Middle Level

- Compare how artists in different times, places and cultures use various media and techniques.
- Analyze and discuss the sources of their own works and of other works.

##### High School Level

- Explain what the techniques and media communicate about the cultural, physical, geographical and individual context of the work.
- Explain how the cultural, physical, geographical, historical and individual considerations shape the choices about medium and techniques that they and other artists make.
- Articulate the way they intend others to respond to their work.

## A Closer Look:

Examination of the technical and creative decisions made in existing artwork reveals information about the culture and time in which the work was created. A material or technique might be chosen because it is most available or because it has a cultural significance. For example, the potters of Native American Pueblo culture maintain the traditions of their ancestors in gathering and preparing the clay, and in forming and decorating their pottery while establishing their own style within the tradition. By exploring technical and creative decisions made by other artists, learners can make connections to other cultures and times, as well as make informed choices about their own works.

## Sample Activities:

### Primary Level

Make a survey of their schoolmates or of artists in your community to determine what materials they use in their art. How do materials used vary in different situations? What kinds of factors might determine some of these choices? What kinds of materials are available in your area? Create a work of art from found material in their schoolyard.

#### RELATED QUESTIONS:

What is the form of what I am creating?

What does the form of this work say about its context?

What connections can I make to other times, places and cultures?

What connections can I make to my own experience?

### Upper Elementary/Middle Level

Look at a work of art that is unknown to you and speculate about its origin based on the medium and techniques used. Research and discuss what is known about the context of the work and how the medium used helps to interpret the context. Using contemporary media (photos, fax, video, computer graphics, graffiti, etc.) create a work of art in which the medium is the message.

#### RELATED QUESTIONS:

What is the form of what I am creating?

What am I trying to say?

What does the form of this work say about its context?

What does it mean in its time and culture?

What connections can I make to my own experience?

### High School Level

Examine items from a variety of cultures that have been designed for specific functions. Select a functional item from contemporary culture to focus your work around. Start with an actual object and personalize it to your life by altering the original design through manipulation of the actual object, by the addition of shapes, objects, materials, color or decoration. For example, take an ordinary chair and transform it to personify yourself or a hero in today's culture.

#### RELATED QUESTIONS:

What does the form of this work say about its context?

What connections can I make to other times, places and cultures?

What connections can I make to my own experience?

## *Creative Approach to Perceiving*

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### *How are the basic elements of music used creatively?*

#### Questions:

- How are the basic elements of music manipulated to create unity and variety in a musical work?
- What makes two performances of the same musical work different from each other?

*The creative process begins with exploring sounds through listening and improvising and evolves through building a technical skill/notational language, into performing and composing.*

#### Performance Objectives:

##### Learners will:

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##### Primary Level

- Improvise/create simple melodic and rhythmic patterns with a variety of sound sources.

##### Upper Elementary/ Middle Level

- Improvise/create short melodies over given rhythm accompaniments using specified guidelines.

##### High School Level

- Improvise/create melody, harmony and rhythm in a consistent style, meter and tonality.

##### Advanced Level

- Demonstrate appropriate compositional skills/styles with imagination.

#### A Closer Look:

Teachers enable learners to understand the creative process by

- providing a variety of directed listening experiences.
- providing opportunities for the learners to explore rhythm and melody through the use of classroom instruments, voices and other sound sources.
- helping learners acquire the musical skills/notational language to successfully improvise, compose and perform.

# Sample Activities

## Primary Level

Learners should experiment with a variety of instruments and found sounds (rhythm sticks, Orff instruments, homemade instruments, tone chimes, body percussion, etc.)

### RELATED QUESTIONS:

How do the skills and language of music communicate?  
How are the basic elements of music used creatively?  
What can be used to create music?

## Primary Level and Upper Elementary/Middle Level

Share, describe and evaluate the learners' improvisations.

### RELATED QUESTIONS:

How are the basic elements of music used creatively?  
What are some ways of creating music?

Create a single, personal system for notating pitch and rhythm. Manipulate the elements of traditional and multicultural music in a creative manner (e.g., alter the rhythm of a given song to create an accompaniment that could be played on rhythm instruments).

### RELATED QUESTIONS:

How do the skills and language of music communicate?

Sing songs over a variety of rhythm patterns.

### RELATED QUESTIONS:

Is a music message conveyed?  
How do melody and rhythm work together in a song?

## Upper Elementary/Middle Level and High School Level

Play melodies on instruments in a question/answer format.

### RELATED QUESTIONS:

How are the basic elements of music used creatively?

## Primary Level, Upper Elementary/Middle Level, and High School Level

Listen to a variety of musical styles and describe/identify the creative elements. Use a computer musical composition application such as a "Deluxe Music Construction Set" or "Instant Music" to explore how changes in the basic elements of music affect unity and variety in a musical work.

### RELATED QUESTIONS:

What is musical style? From what perspective is style expressed?  
How do cultural influences affect our perception of music?

## *Creative Approach to Interpreting*

### *What am I trying to say?*

#### Questions:

- How will the medium and techniques I choose help me to express my meaning?
- How do the forms that I am making express my intent?
- How can I use symbols to make meaning?
- What kinds of symbols might I choose that convey universal, culturally specific or personal meaning?

*The creating of a work of art is not only about producing an image, it is about expressing ideas and emotions. Artistic expression can be a means of self communication as well as communication to a larger audience.*

### Performance Objectives:

#### Learners will:

#### Primary Level

- Discuss the way their selection of medium and techniques has contributed to the meaning of their work.
- Express basic emotions and ideas in images.
- Describe and narrate real or imagined events in images.
- Describe how their work relates to their own experiences.

#### Upper Elementary/ Middle Level

- Discuss the way their selection of medium and techniques has contributed to the meaning of their work.
- Express a variety of emotions and ideas in images.
- Employ symbols to express ideas and feelings in images.
- Explore and narrate real or imagined events in images.
- Articulate the relationship between their work and their experiences.

#### High School Level

- Discuss the way their selection of medium and techniques has contributed to the meaning of their work.
- Express and analyze personal and universal feelings and ideas in their work.
- Interpret real or imagined events in images and justify the interpretation.
- Synthesize multiple ideas or views in their work.
- Provide interpretations of the ideas of feelings expressed in their work as needed.

## A Closer Look:

When adults observe a child in the process of making art, they often comment on the subject of the artwork, "I see you're drawing a horse," but fail to recognize the significance of the image to the artist, what it "means." If this is done, our question only reinforces the idea that art is about a subject rather than a legitimate expression of emotion or ideas. Here is our opportunity to allow children to be artists, to express emotions in images as well as through verbal and written responses. This is the opportunity we have to explore questions of meaning and content. What does the artist do from the artist's perspective?

## Sample Activities:

### Primary Level

Listen to children's stories in a group. Discuss characters within the selected stories. Create a character in the form of a puppet and create costume details. Have learners write an original story in which their character stars. Have learners complete a 3-D "scene" for their story in the form of a miniature set design in a shoebox. Share the stories with classmates in the form of handmade picture books of the characters and scenes the learners created.

#### RELATED QUESTIONS:

What is the form of what the learners are creating?

Does this work?

What does the form of this work say about its context?

How does art make meaning?

What are the learners trying to say?

### Upper Elementary/Middle Level

Discuss the use of symbols in visual art while looking at examples of works using symbols. Have learners make an assemblage sculpture (freestanding or wall hung) which uses symbols from their own culture. (Culture may be peer group, family genealogy, community symbols, or personal in nature.) For example, learners may wish to symbolize teams or clubs to which they belong or the music, fashion trends, etc. of their peer group.

#### RELATED QUESTIONS:

What connections can learners make to their art and why?

What does the form of this work say about its context?

What does it mean in its time and culture?

What connections can learners make to other times, places and cultures?

### High School Level

Select works of art which demonstrate the use of themes. Hold a discussion about how artists address thematic ideas (for example, conflict). Have learners select a theme, choose a medium, and design an artwork which they believe will best illustrate their chosen theme.

#### RELATED QUESTIONS:

What is the form of what I am creating?

Why is this work important?

What connections can I make to other times, places and cultures?

## *Creative Approach* to *Evaluating*

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*Were the goals achieved?*

Questions:

- What is the importance of evaluation?
- How does one evaluate goal achievement?
- What are the sources of feedback?

*Dance is a medium for personal creativity. By developing participants' ability to express feelings, perceptions, images and thoughts through dance movement, they develop insight for evaluating their own work.*

### Performance Objectives:

Learners will:

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**Primary Level**

- Demonstrate the level of success through the response of the facilitator.

**Upper Elementary/  
Middle Level**

- Demonstrate the level of success through self-evaluation and audience response.

**High School Level**

- Demonstrate the level of success through self-evaluation, the facilitator's response and the audience response.

**Advanced Level**

- Synthesize the various responses and rework the presentation.

### A Closer Look:

There is not just one way to evaluate goal achievement. Feedback is received from many different sources. At an early age, this feedback is more subjective than objective. On a continuum, the beginning participant moves from the facilitator's response to peer and audience responses. As the participants become more proficient, they reach self-evaluation. At the advanced level, the participants can take these various responses and improve their presentations.

## Sample Activities:

### Primary Level

Divide the class into two groups. Give each group a work to perform. One group takes the role of the audience, and the other group takes the role of the performer. Each group receives and uses specific criteria for evaluating the other group. Each group experiences both roles.

#### RELATED QUESTIONS:

Were the goals achieved?

What connections can each learner make to dance?

### Upper Elementary/Middle Level

Participants receive a certain task to be performed in front of a video camera. After an evaluation process at the appropriate level, refine and rework the task to improve the performance.

#### RELATED QUESTIONS:

Why is this experience significant?

How did learners react to this and why?

### High School Level

View a video of a professional work by a noted choreographer. Analyze the work and performance.

#### RELATED QUESTIONS:

What are the principles, processes and structures used in movement studies and choreography?

How are form and style used in dance?

Why is this experience significant?

## *Creative Approach* to *Connecting*

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### ***What links can be made from this theatre experience to life?***

#### **Questions:**

- Do I identify with any characters in this play?
- What themes in this play give me insight into my life?
- By performing, what do I learn that can be used in life?
- How does this reflect society?

*A work of art speaks to human needs and wants. Theatre art becomes meaningful when the experience can be personalized.*

#### **Performance Objectives:**

##### **Learners will:**

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##### **Primary Level**

- Compare and contrast situations of characters to their own lives and the lives of their friends.

##### **Upper Elementary/ Middle Level**

- Identify knowledge and skills gained from reading, viewing, or performing.

##### **High School Level**

- Explore various characters in a play. Incorporate life skills that help strengthen the portrayal of the character.

#### **A Closer Look:**

Everyone can be more creative. Fluency, flexibility, originality and elaboration are developed to encourage new creativity. When imaginative “play” is added to structure, it allows people to make connections to differing aspects of their world. New relationships result from the creative approach.

## Sample Activities:

### Primary Level

In a play or book that the learners have read, discuss what characters are most and least like them. Have learners write a letter to one of these characters asking questions about decisions the character has made. Then have the learners answer the letter as if they were the character.

#### RELATED QUESTIONS:

From what perspective do we view this theatre event?

How does this affect my life?

What criteria will be used to describe this event?

### Upper Elementary/Middle Level

Discuss the theme of a play assigned for class. Have learners translate the theme into a philosophy of their lives. Have them edit this philosophy to one sentence and make a poster that states this philosophy. Place the posters somewhere in the classroom. Discuss the ideas with your class.

#### RELATED QUESTIONS:

What links can be made from this experience to life?

How might we express what we understand?

From what perspective do we view this theatre event?

### High School Level

Ask the principal to come to your classroom for a performance by the learners. Explain to the principal what valuable skills have been gained from performance and evaluation and why theatre is essential to the learners' education and lives.

#### RELATED QUESTIONS:

How do the knowledge and skills used in theatre assist us in life?

What links can be made from this theatre experience to life?

How does theatre change lives?

Have learners do research in the library or interview persons in the community. How have people benefited from the arts? How can learners use the arts for future employment opportunities? Have the learners portray to the class successful persons in arts careers.

#### RELATED QUESTIONS:

How do the knowledge and skills used in theatre assist people in life?

What links can be made from this theatre experience to life?

How does theatre change lives?

### High School Level (cont'd)

In the newspaper, learners discovered an avant garde theatre group that developed a new technique called “spectator.” In this technique, the leader sets up the scene of a community problem. Then the leader initiates an improvisation. The action is often stopped to ask the audience for new solutions and to try out the new solutions. Spectators are encouraged to become spectators. Consider why this technique could be useful in understanding how others feel and in developing optional solutions.

#### RELATED QUESTIONS:

How might theatre help people express what they understood?

In what ways was the theatrical process effective?

Why do we choose “this” rather than “that”?

### Advanced Level

The local school board has decided to eliminate one science position. The position that will be eliminated is the last teacher that was hired. The learners decide they don't wish to lose this or any other science teacher in their school. One learner becomes the principal holding a discussion with the community. At any time another learner can tap the “principal” and take his/her place. Learners ask questions about his/her position and explore possible solutions to this problem.

#### RELATED QUESTIONS:

What basic components are needed to appreciate and participate in a theatre event?

What is this work trying to express?

Does it achieve that?

## Cultural/Historical Approach to Perceiving

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***From what perspective does one view a theatre event?***

Questions:

- What context would reveal this theatre event?
- What purpose does theatre serve in a culture?
- How do culture and tradition shape theatrical structure and style?
- How do audiences define a play's meaning?

*The meaning of a work of theatre is closely tied to its time and place. To understand the work, we investigate its context—the historical and cultural events surrounding it.*

**Performance Objectives:**

Learners will:

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**Primary Level**

- Discuss theatre's beginnings and development.

**Upper Elementary/  
Middle Level**

- Recognize importance of audiences in determining meaning.

**High School Level**

- Recognize relationships between theatre and cultures.

**A Closer Look**

A work of art is shaped by culture and tradition. A play's form (structure) may reflect the way a specific society communicates meaning before an audience or it may reflect what societies over time have come to expect when viewing a particular art form. When thinking about style, we should look at different ways in which a work of art communicates meaning as shaped by an individual and/or historical perspective.

# Sample Activities:

## Primary Level

Imagine and perform the ways theatre possibly began.

### RELATED QUESTIONS:

Why do we choose "this" rather than "that"?

In what ways does this theatre event reflect its time and culture?

Divide the class into groups. Assign each group the task of creating a ritual celebration based on class studies (e.g.: birthday, revolution, Kwanzaa Day). Each group shares its ritual with the rest of the class. Have the class discuss the similarities and differences of each group's ritual.

### RELATED QUESTIONS:

How do the components of theatre express meaning?

How might people gain a new understanding?

What links can be made from this theatre experience to life?

## Upper Elementary/Middle Level

Use Lamb's "Tales from Shakespeare" to tell the story of Hamlet or Macbeth. Compare how the play was received by audiences of the 16th century and by audiences of today.

### RELATED QUESTIONS:

From what perspective does one view this theatre experience?

In what ways does this theatre event reflect its time and culture?

What makes this theatre experience important?

Develop a visual time line to show major periods of theatre.

### RELATED QUESTIONS:

From what perspective does one view this theatre event?

How does a learner's criteria compare to those of others?

How might theatre help people express what they understand?

## High School Level

Acting companies often give voice to plays of social significance. Divide the class into two acting companies and have each develop a philosophy and select plays to fulfill that philosophy. Have each company defend the plays it has selected based on its philosophy.

### RELATED QUESTIONS:

In what ways does this theatre event reflect its time and culture?

What criteria might learners use to describe this piece?

Why do we choose "this" rather than "that"?

## Advanced Level

Have learners select two films to view. One film should be from the 1990s and the other from a different time period. After viewing the films, discuss differences in story-telling methods. Have the class explore possible influences of the historical period over the way the film is made.

### RELATED QUESTIONS:

In what ways does this theatre event reflect its time and culture?

From what perspective does one view a theatre experience?

In what ways was the theatrical process effective?

## Cultural/Historical Approach to Interpreting

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### ***What does the music mean in the context of its time and place?***

#### Questions:

- How is musical interpretation influenced by historical contexts?
- How is musical interpretation influenced by cultural contexts?

*The meaning of a piece of music is derived from its particular position in time (historical perspective) and place (cultural perspective). Musical elements are used to express specific ideas which represent occasions (a harvest, a coronation, a wedding, a funeral) and emotions (patriotism, love, fear, joy) as well as for purely aesthetic reasons.*

#### Performance Objectives:

##### Learners will:

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##### Primary Level

- Describe in simple terms how components of music are used in context of time and place after listening to an example of music from a different culture and time.

##### Upper Elementary/ Middle Level

- Describe distinguishing characteristics of musical styles that represent various cultures.

##### High School Level

- Identify the musical characteristics of an unfamiliar example of music and classify by style.

##### Advanced Level

- Identify the musical characteristics of an unfamiliar example of music, classify by style, and explain the music's meaning in its time and place.

#### A Closer Look:

Teachers can promote learner development of cultural/historical perspectives through

- exposure to a variety of music.
- understanding aural characteristics in the music.
- expressing the characteristics verbally.
- making comparisons within and across culture and time.
- an understanding of the music's function in its cultural and historical context.

# Sample Activities

## Primary Level

Have learners generate a glossary of music terms that fit the example being studied.

Sample: fast/slow → tempo → presto/largo

loud/soft → volume → dynamics

RELATED QUESTIONS:

What skills or language are needed to participate in performing and listening to music?

## Upper Elementary/Middle Level

Using the earlier-developed vocabulary, listen to an unfamiliar example of music from various cultures and time and identify by style.

RELATED QUESTIONS:

What skills or language are needed to participate in performing and listening to music?

What does it mean in its time and place?

What common treatment of musical elements can be found among various styles of music?

## High School Level

Listen to and perform representative examples of music from different times and cultures. Using a developed vocabulary, discuss the uses of musical elements in these compositions:

- Oratorio Chorus ("The Hallelujah Chorus" from Handel's "Messiah")
- English Madrigal ("Sing We and Chant It" by Thomas Morley)
- Spiritual ("Go Down Moses")
- Symphony ("Surprise Symphony" by Haydn)
- Ballet ("Appalachian Spring" by Copland)
- Native American ("Origins" from "Cycles: Native American Flute Music" by Nakai; Canyon CR-614 Vol. 2)
- Jazz (a song by B.B. King).
- Ragtime Music ("Maple Leaf Rag" by Scott Joplin)
- Be Bop ("Donna Lee" by Charlie Parker)
- (East) Indian (Sitar by Ravi Shankar)
- Greek (Piano/Vocal - Yanni)
- "The Smithsonian Collection of Classic Jazz" (Revised), Recordings RC 033; P5t 19477

RELATED QUESTIONS:

Does the composition still have significance today? Why?

From what perspective is style expressed?

What connections can be made to other times, places and cultures?

## Cultural/Historical Approach to Evaluating

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### Why is this work important?

#### Questions:

- What factors make this work important to us today?
- What factors have been used in other times and places to evaluate a work of art?
- How have evaluations of particular works changed over time and across cultures?

*The lens through which one examines and evaluates artwork is determined by one's experiences. Throughout history works of art have been evaluated on the basis of changing criteria. Western culture has often assigned artistic value to works that functioned in a different manner in their own culture. For example, African masks have often been appreciated outside their culture purely for the abstract shapes they present, while within their culture the masks serve a ceremonial purpose. In order to understand how our own perspectives are influenced by our society, it is necessary to consider the criteria of other times and places.*

### Performance Objectives:

#### Learners will:

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#### Primary Level

- Speculate on why a work of art with recognizable popular symbols is important to them.
- Recognize that other cultures and times used other criteria to evaluate art.

#### Upper Elementary/ Middle Level

- Investigate how a particular culture evaluated a work of art.
- Explore some of the criteria today's culture uses to analyze art.
- Compare historical/cultural criteria for evaluating a work of art to criteria of their own making.

#### High School Level

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation.
- Articulate the criteria that today's culture uses to analyze artworks.
- Interpret the historical and contemporary value of an artwork and predict the future value.
- Explore how the evaluation of a work of art has changed over time.

## A Closer Look:

There are many reasons why the importance of an artwork changes over time. In the setting where it was created, its worth may have been assessed on the basis of artistic criteria or it may have served an educational or ceremonial purpose. By one set of criteria, a work may be valued exclusively on what it can tell about another place and time. As the work is considered, one's scope is narrowed by limited access to the cultural/historical background of the work. One's own criteria can be applied to the work to see if it stands the test of time; but to arrive at an understanding of why the work stands, one needs to learn as much as possible about the background of the work. When learners are asked to examine works from a cultural/historical approach, they are provided with the means to better appreciate the world.

## Sample Activities:

### Primary Level

Look at a diverse group of objects and categorize them according to craft or fine art. Justify each decision. Discuss the factors, such as possible gender of the artist, function of the work, etc. that contributed to their categorization. How do the categorizations affect the way one values the works?

#### RELATED QUESTIONS:

What does the form of a work say about its context?

What does it mean in its time and culture?

How good do the learners think this is?

What connections can be made to other times, places and cultures?

How does art relate to life?

### Upper Elementary/Middle Level

Select a work of art from another culture that has mythological content and research what this content means in that culture. Have learners write essays discussing how this work is important to that culture. Make a work of art that represents a contemporary culture hero. How is this work important to today's culture?

#### RELATED QUESTIONS:

How does art make meaning?

What connections can be made to other times, places and cultures?

What connections can each learner make to his/her own experience?

How does art relate to life?

### High School Level

Choose a well-known work of art and make a survey of why people think the work is important. Analyze the kinds of answers received. Can a list of criteria be developed which has been used to evaluate the work? Research how the work was valued in its time. Discuss how the evaluation might have changed over time.

#### RELATED QUESTIONS:

What does it mean in its time and culture?

How are learners reacting to this and why?

How does art make meaning?

How good do the learners think this is?

What connections can be made to other times, places and cultures?

## Cultural/Historical Approach to Connecting

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***What connections can be made to other times, places and cultures?***

### Questions:

- What societal conditions have affected dance?
- How does dance reflect the concerns of society?
- What universal concerns are addressed in dance?

*Education in dance is important if participants are to gain a broad cultural and historical perspective. Participants examine the role and meaning of dance in diverse social, cultural and historical contexts through a variety of dance forms. Experiences with dance of many cultures help participants understand their own cultural lives and those of others.*

### Performance Objectives:

Learners will:

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#### Primary Level

- Identify the role of dance in the society.

#### Upper Elementary/ Middle Level

- Analyze how dance and dancers have been portrayed in different cultures and time periods.

#### High School Level

- Analyze social problems in relation to dance and create a movement study.

#### Advanced Level

- Choreograph a dance that explores social issues.

### A Closer Look:

Make personal, technical, cultural, historical, social, critical and emotional connections by experiencing, analyzing, studying, performing and enjoying dances from other times, places and cultures.

## Sample Activities:

### Primary Level

After viewing different kinds of dance from classical dance forms to ethnic and folk dances, identify each dance form.

#### RELATED QUESTIONS:

How can learners understand dance in various cultures and time periods?  
What connections can be made to other times, places and cultures?

### Upper Elementary/Middle Level

Examine the relationships between clothing styles and dance techniques in various cultures.

#### RELATED QUESTIONS:

How can learners demonstrate dance in various cultures and time periods?  
How can learners understand dance in various cultures and time periods?  
How does dance convey meaning?  
How does dance enrich one's life?

Show pictures of different styles of dance (e.g., MTV, ballroom, ballet and street dancing) and discuss how those dances play a role in society.

#### RELATED QUESTIONS:

What connections can be made to other times, places and cultures?

### High School Level

Create a dance that illustrates a contemporary culture.

#### RELATED QUESTIONS:

How can learners demonstrate dance in various cultures and time periods?  
How can learners understand dance in various cultures and time periods?  
How does dance convey meaning?  
How do people create and communicate through dance?

Observe and discuss a performance that portrays issues of society; for example, "Catherine Wheel," "Push Comes to Shove," or "Lamentations." Create a demonstration that explores one of the issues.

#### RELATED QUESTIONS:

Why is this experience significant?  
What connections can be made to other times, places and cultures?  
How does dance convey meaning?

### Advanced Level

Create a dance and costumes that reflect the dance techniques from a different time, place or culture.

#### RELATED QUESTIONS:

What connections can be made to other times, places and cultures?  
How might this experience be evaluated?  
How are learners reacting to this and why?  
How does dance convey meaning?  
How do people create and communicate through dance?

## Critical Approach to Perceiving

### Are the basic elements of music used effectively?

#### Questions:

- Is the music effective from the performer's perspective?
- Is the music effective from the listener's perspective?
- Is the music effective from the creator's perspective?

*Similarity and variety in music are identified by a comparison of music's formal components. Skills in analysis, evaluation and synthesis are important because they enable learners to recognize and pursue excellence in their musical experiences. These analytical skills assist learners in understanding and enriching their environment.*

#### Performance Objectives:

##### Learners will:

##### Primary Level

- Develop vocabulary which describes the various music elements/events.

##### Upper Elementary/ Middle Level

- Use basic musical vocabulary to describe musical events.

##### High School Level

- Analyze and describe uses of the elements of music in a given work that make it unique, interesting and expressive.

##### Advanced Level

- Describe how unity and variety are achieved in a given work using specific music terminology to describe the musical events as they unfold.

### A Closer Look:

The teacher will provide opportunities to enhance perception and analytical skills through

- directed listening experiences.
- modeling a rich vocabulary of musical descriptors.
- giving examples of sound sources.
- allowing learners to manipulate the formal components of music.
- incorporating technology.

# Sample Activities:

## Primary Level

Identify verbally, visually, and through movement musical elements such as pitch, duration and loudness when presented aurally.

Listen to and identify various vocal and instrumental sounds using traditional and non-traditional terms or labels.

### RELATED QUESTIONS:

What skills/languages are needed to participate in performing and listening to music?

How are the basic elements of music used creatively?

Are the basic elements of music used effectively?

What is the merit of this music?

## Upper Elementary/Middle Level

Demonstrate knowledge of the basic principles of music (meter, rhythm, tonality) and their uses in the analysis of music.

### RELATED QUESTIONS:

What skills/languages are needed to participate in performing and listening to music?

Are the basic elements of music used effectively?

How are the basic elements of music used creatively?

What is the merit of this music?

## High School Level

Analyze and describe uses of the elements of music in a given work that make it unique, interesting and expressive.

Make use of synthesizers and computers to manipulate the tone elements of music such as pitch, duration, volume, harmony, timbre, tempo, rhythm and texture.

### RELATED QUESTIONS:

Are the basic elements of music used effectively?

How are the basic elements of music used creatively?

How well does this music evoke a response?

What is the value of this music?

## Critical Approach to Interpreting

### How am I reacting to this and why?

#### Questions:

- What do I think this work is trying to portray?
- Is this dance relevant?
- From what perspective am I reacting to this?
- Can I dance my reaction?

*There are many ways in which a person can react to a work of art. We may be able to determine meaning from a work emotionally, physically, intellectually. Our reaction might include a strong opinion, action or indifference.*

### Performance Objectives:

#### Learners will:

##### Primary Level

- Identify the meaning of a dance at the basic emotional, physical or intellectual level.

##### Upper Elementary/ Middle Level

- Create and perform a dance conveying an intentional meaning.

##### High School Level

- Interpret the meaning of an idea and create a dance to reflect that meaning.

##### Advanced Level

- Create and perform a dance that transfers meaning to social or community action.

### A Closer Look:

The curriculum must provide opportunities for participants to develop a sense of relevancy of dance to human experience.

## Sample Activities:

### Primary Level

Respond to a dance or dance phrase by selecting an emotion from a chart that illustrates different emotions.

#### RELATED QUESTIONS:

How do individuals create and communicate through dance?

What is being communicated?

Why is this experience significant?

How are learners reacting to this and why?

### Upper Elementary/Middle Level

Have learners select ideas of their own and create a movement phrase that will convey an intentional meaning.

#### RELATED QUESTIONS:

How do individuals create and communicate through dance?

What is being communicated?

Why is this experience significant?

How are learners reacting to this and why?

### High School Level

Have learners watch a partner's dance or movement phrase and interpret the meaning. The participants then transfer the meaning they interpreted into a dance of their own. Discuss these interpretations.

#### RELATED QUESTIONS:

How do individuals create and communicate through dance?

What level of technique was achieved?

What are the principles, processes and structures used in movement studies and choreography?

What is being communicated?

### Advanced Level

Look at a variety of pieces. After interpreting the meaning of a piece, learners will transfer the meaning to their own work and connect it to the larger community.

#### RELATED QUESTIONS:

What are the principles, processes and structures used in movement studies and choreography?

How are learners reacting to this and why?

What connections can be made between dance and other fields of study?

## *Critical Approach to Evaluating*

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### *Why do we choose “this” rather than “that”?*

#### Questions:

- What qualities do we value in a theatre event?
- How do the choices made affect the piece?
- How are the elements of theatre used together to create this production?
- How does knowledge of a particular style or movement help me to understand and appreciate this work more?
- Are these valid criteria for judging the work?

*Our background, experiences, standards and personal taste affect the criteria by which choices are made.*

#### Performance Objectives:

Learners will:

##### Primary Level

- Develop criteria for judging theatre.
- Articulate how theatrical elements used well together help to create style.

##### Upper Elementary/ Middle Level

- Describe several different styles of theatre, especially those which challenge conventional definitions. Apply learners' evaluative criteria to each of the styles.

##### High School Level

- Determine whether or not the criteria are valid.

#### A Closer Look:

Evaluation in the arts is much broader than simply expressing likes and dislikes. It provides a forum for analyzing, evaluating and reflecting on the art experience in order to understand it better or experience it more fully. A critique includes positive and negative comments as well as a place for questioning as it leads to growth on the part of the observer and the artist. Thus, choices improve as more experience is gained.

In a classroom, a simple observation such as “that play was great” can be the start of a rich discussion. Learners' discoveries need to be guided, allowing them to analyze and reflect on the experience. Learners will then develop the necessary vocabulary to communicate and make choices using a higher level of thinking. Not only will learners become literate in the arts and develop a critical eye, they will also develop skills which can be used throughout their lives.

# Sample Activities:

## Primary Level

Divide the class into groups. Have each group perform the same scenario. Discuss how the choices made affect the completed work.

### RELATED QUESTIONS:

How does a learner's criteria compare to that of others?  
Why is this good?

## Upper Elementary/Middle Level

Design two different costumes for one character and discuss the criteria to evaluate each one.

### RELATED QUESTIONS:

From what perspective does one view this theatre event?  
What level of proficiency was achieved?  
What criteria will be used to describe this event?

Show the class videos of two musicals from two different time periods. Discuss the differences in style between the two. Identify elements which date a production.

### RELATED QUESTIONS:

How does a learner's criteria relate to those of others?  
What criteria will be used to describe this event?  
What level of proficiency was achieved?

Following a performance, have a discussion of what was felt to be the original intent or message. Could the director have made different choices?

### RELATED QUESTIONS:

Why is this good?  
What criteria will be used to describe this event?  
What level of proficiency was achieved?

## High School Level

Ask the class to develop criteria to judge theatre. Show the class videos of different styles of theatre. Have the learners apply their criteria. Evaluate/determine the validity of the criteria.

### RELATED QUESTIONS:

Why is this good?  
What criteria will be used to describe this piece?  
What responses are evoked?  
In what ways was the theatrical process effective?

## *Critical Approach to Connecting*

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### *What connections can I make to my own experience?*

#### Questions:

- What factors do I use to evaluate works of art?
- How have experiences that I have had helped me to formulate criteria for evaluating art?
- How do my evaluative criteria differ from those of others?
- How do I apply my evaluative criteria to my own work?

*Responses to artwork vary according to the connections that can be drawn between the work and the experiences of the viewer. In describing artwork, viewers are often telling their own stories, just as the artist creating the work has told an individual story. As people draw connections between the work and their world, their critical response is formed. The value viewers place upon a work will be determined by the extent to which connections can be made.*

#### Performance Objectives:

##### Learners will:

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##### Primary Level

- Demonstrate awareness of the arts' connections to elements of their lives.

##### Upper Elementary/ Middle Level

- Identify the qualities of works of art that connect to their own life experiences.
- Compare and contrast the life experiences that appear in images with their own life experiences.

##### High School Level

- Analyze how their own experiences influence their critical judgments about their works and the works of others.

#### A Closer Look:

To help learners form their critical responses to artworks, we must ask them to do the same thing, to seek out something in their experience that helps them to explain the artist's choices. It may be that their response to a work is based upon the literal content of the work, or the story that the image represents; or it may be that the colors or textures or other elements of the work evoke sensations that tie to their lives. Once a viewer can make a connection, the work takes on personal worth.

# Sample Activities:

## Primary Level

Choose a work of art that the learners can relate to strongly. Have them write or tell a story or a poem that relates the work to some experience in their own lives. Make a work of art about their experiences.

### RELATED QUESTIONS:

How is each learner reacting to this and why?

What are the ways one can approach art?

Is this good?

How does art relate to life?

## Upper Elementary/Middle Level

Have learners pick three works from their portfolio and develop a list of criteria that each would use to evaluate these works. Compare all criteria developed by the class.

### RELATED QUESTIONS:

Why is this work important?

What are the ways one can approach art?

Is this good?

How does art relate to life?

## High School Level

Find three or four works of art that deal with a similar theme or subject but that come from different times and places. Have each learner pick the work that he/she identifies with the most and explain why. Have each learner write a letter to the artist asking questions about his or her work. Research the artist and the time period and have learners answer their own letters from the artist's viewpoint. Make their own works of art on a similar topic but from individual points of view.

### RELATED QUESTIONS:

How are the learners reacting to this and why?

What does it mean in its time and culture?

What connections can be made to other times, places and cultures?

What connections can be made to my art and why?

## *Aesthetic Approach to Perceiving*

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### *What are the ways we can approach art?*

#### Questions:

- What are some of the ways art can be approached (i.e., form, expression, function, connection to reality, etc.)?
- What types of approaches have been used in various times and places?
- In what ways do I usually approach artworks?

*Certain art forms can be difficult to understand because of individual philosophies about what art should be or do. The challenge is to find a variety of ways to approach the work. Various approaches can be explored to help learners understand the work. A work should not be dismissed because it challenges our understanding.*

#### Performance Objectives:

##### Learners will:

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##### Primary Level

- Demonstrate a knowledge of various approaches to works of art (example approaches: Does this work look real? (mimetic) What is this object used for? (pragmatic) How does this make you feel? (expressive) What kinds of shapes can you see? (formal)).
- Experience a variety of cultural approaches to art.

##### Upper Elementary/ Middle Level

- Recognize a variety of approaches to art.
- Explain how an approach to art is connected to its culture.

##### High School Level

- Describe an approach to art that differs from the approaches most common in their own culture.
- Articulate their own approach to art.
- Describe and analyze a work of art from several different points of view.

## A Closer Look:

Often people have the idea that art must be beautiful to be art. If it is not, sometimes we are unwilling to ask the questions, "Why might the artist have done this?" If it disturbs us then we lambast it or give up on it. We lack the confidence in our own ability to understand the work. We need to give learners confidence that they can talk about and come to understand a work of art that might not make sense to them initially or might not appeal to them. A variety of approaches allows learners to revisit artworks and grow in their understanding of art.

## Sample Activities:

### Primary Level

All of our communities have representatives from different cultures. Identify your personal or community cultural heritage by talking to family or community members. Bring an object or work of art that suggests that cultural heritage and invite a parent, grandparent, or community member to explain the arts tradition.

#### RELATED QUESTIONS:

What connections can I make to other times, places and cultures?

What connections can I make to my own experience?

How does art relate to life?

### Upper Elementary/Middle Level

Working with a variety of approaches to art and a variety of images, group the images according to the approach which you think suits the image best (mimetic, pragmatic, formal, expressive, etc.). Discuss some of the images from approaches which do not suit them. How do the discussions of the images differ?

#### RELATED QUESTIONS:

What connections can I make to my art and why?

What does it mean in its time and culture?

What connections can I make to other times, places and cultures? How does art relate to life?

### High School Level

Working with your own portfolio, write an essay describing your most typical approach to art and select images from your own examples to illustrate your essay. Produce one of your selected artworks emphasizing a different approach (formal or expressive)—then examine the original and the new work and compare and contrast the elements of the works and the way the form relates to the meaning. Does one approach convey your meaning more effectively?

#### RELATED QUESTIONS:

What is the form of what I am creating?

What connections can I make to my art and why?

What does the form of this work say about its context?

What are the formal elements of the work?

How does art make meaning?

## *Aesthetic Approach to Interpreting*

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### *What does this mean to me?*

#### Questions:

- How did I respond?
- How does the work help me look at myself in a new way?
- How does life affect theatre? How does theatre affect life?
- How does the collaboration between audience and performer affect the creation of meaning in the theatre?

*Through participation in and/or attending theatre performances, the learners discover how the experience evokes feelings and emotions.*

### Performance Objectives:

#### Learners will:

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##### Primary Level

- Compare a live theatrical experience with viewing a film, listening to radio, or reading a book.

##### Upper Elementary/ Middle Level

- Identify various levels of meaning in a theatrical work.
- Articulate the various ways theatre can lead to creative self expression and personal meaning.

##### High School Level

- Articulate the importance of diversity in the making, interpretation and evaluation of theatre (e.g., gender, multi-cultural and nontraditional).

### A Closer Look:

An arts experience serves the viewer and doer at many levels. The process of making meaning through aesthetic (philosophical) choices is complex; there are as many levels of meaning as there are choices. On all levels, the processes involve discovery, research, thoughtful consideration, experimentation and presentation. Learners consider meaning and lack of meaning.

# Sample Activities

## Primary Level

Have learners pick a special moment from their lives. Imagine a picture of this moment. With partners, create a living picture of that moment. Share it with the class. Discuss what is happening in the picture. Describe how the characters are feeling. Explain why certain conclusions were reached.

### RELATED QUESTIONS:

What is this work trying to express? Does it achieve that?  
In what ways was the theatrical process effective?  
What responses are evoked?

## Upper Elementary/Middle Level

View a video/film/production. Describe how it created meaning and form. Identify the various levels of meaning. Could this work help people deal with problems? Explain.

### RELATED QUESTIONS:

How might one gain a new understanding from a theatre event?  
In what ways was the theatrical process effective?  
What basic components are needed to appreciate and participate in a theatre event?

## High School Level

Choose an incident common to the participants. Divide into small groups to discuss what happened. Have each group re-enact what happened. Compare the presentations. What was the same or different? Why?

### RELATED QUESTIONS:

What responses are evoked? What makes this theatre experience valuable?

Choose an incident from the news. Re-enact the incident. Discuss how interpretation might be shaped by prejudice, ignorance or viewpoint. Do the above activities with a short story. Have members of the class think of something very important that they need to say—a meaningful concept, a personal aesthetic choice. The choice may be the voice of a designer, director, performer or audience member. Create it using appropriate media. In smaller groups reflect on processes that were involved. Add learners' reflections to their portfolios. Re-evaluate these in six months. In large groups, discuss the existence of various voices in the work.

### RELATED QUESTIONS:

What is this work trying to say? Does it achieve that?  
In what ways was the theatrical process effective?  
How does theatre change lives?

## Advanced Level

As critic for *The New York Times*, have learners write a critique discussing the voice of the director or designer in a theatrical work. Did it contribute to or change what learners perceived to be the playwright's intent? In rating the critique, consider justification or viewpoint and completeness.

### RELATED QUESTIONS:

What is this work trying to express? Does it achieve that?  
What responses are evoked? Why is this good?

## *Aesthetic Approach to Evaluating*

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### ***What is my response?***

#### Questions:

- How does this work affect me?
- Why is this work important?
- How does understanding emotions and feelings influence a response?

*A variety of experiences in dance engage the emotions and intellect. Since people dance for a variety of reasons, responses will differ. Awareness and identification of one's inner being reflects on the response to dance. What the response is, is not as important as the awareness of the response.*

#### Performance Objectives:

##### Learners will:

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##### Primary Level

- Respond to a selected assigned activity.

##### Upper Elementary/ Middle Level

- Respond to a selected activity through movement.

##### High School Level

- Create a work displaying a response.

##### Advanced Level

- Create a work combining responses.

#### A Closer Look:

A variety of dance experiences engages the participant both emotionally and intellectually. Dance brings to the surface emotions and feelings and allows participants an opportunity to recognize their response and express it both verbally and through movement.

# Sample Activities:

## Primary Level

The facilitator plays a piece of music that would evoke some kind of a response. The participants respond and express their responses to the piece of music.

### RELATED QUESTIONS:

How do we create and communicate through dance?

What is being communicated?

How does dance convey meaning?

## Upper Elementary/Middle Level

Select an approved accompaniment and create a dance that expresses response to the accompaniment.

### RELATED QUESTIONS:

How do we create and communicate through dance?

What is being communicated?

How does dance convey meaning?

How does dance enrich one's life?

## High School Level

The facilitator assigns a response to the participants. Create a dance that reflects the assigned response.

### RELATED QUESTIONS:

What are the principles, processes and structures used in movement studies and choreography?

What is being communicated?

What connections can one make to dance?

Why is this experience significant?

## Advanced Level

Create a dance that communicates an emotional response. The selected production enhancement should also reflect a response.

### RELATED QUESTIONS:

Why is this experience significant?

What connections can be made between dance and other fields of study?

How would a person evaluate this experience?

How are learners reacting to this and why?

## Aesthetic Approach to Connecting

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### How does music relate to life?

#### Questions:

- How does this music make connections to life?
- Does it connect to my life?
- Who might feel connected to this music?
- What message/feeling is generated by this music?

*Music, as with all of the arts, can be viewed as a portrayal of the "tension and release" phenomenon that is a part of life's experiences. Learners begin by identifying the expressive elements of music. Through performing and listening to music, learners discover how the music reflects significant experiences that evoke feelings and emotions.*

#### Performance Objectives:

Learners will:

##### Primary Level

- Identify the expressive musical elements in live or recorded music.

##### Upper Elementary/ Middle Level

- Describe how the expressive musical elements reflect the feelings of characters in program music.

##### High School Level

- Describe how the expressive musical elements reflect life experiences.

##### Advanced Level

- Select or create a musical work that relates to the learner's life and describe the relationship.

### A Closer Look:

Teachers can promote aesthetic understanding through

- exposing learners to music which exemplifies a wide variety of moods.
- modeling a rich vocabulary of musical descriptors.
- fostering an environment that encourages learners to reflect on the connections between music and life.

## Sample Activities:

### Primary Level

Listen, sing or play a piece of music. Ask learners to map the contour of the melody and to represent visually the changes in loudness which they hear.

#### RELATED QUESTIONS:

How do the skills/language communicate?

How does this music relate to life?

### Upper Elementary/Middle Level

Select a piece of music which tells a story; e.g., "Till Eulenspiegel's Merry Pranks by Strauss." Ask learners to discuss how the choice of instruments, tempo, etc. is reflective of the characters.

#### RELATED QUESTIONS:

How are the senses included in response to music?

How well does this music evoke a response?

What connections can be made to personal experience?

### High School Level

Have learners select short segments of music to tell about something that happened to them recently (an athletic victory or defeat, a quarrel with their brother or sister, etc.). Have each learner put the segments together on an audio tape to tell of his/her experiences.

Using technology, create a composition which would help future generations understand the learners and their culture.

#### RELATED QUESTIONS:

How does music relate to the individual?

What connections can be made to personal experience?

What connections can be made to other times, places and cultures?

How does this music relate to life?

What does it mean in the context of its time and place?

# *Building School Improvement Through the Arts*

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## Building On A Foundation



### Visual and Performing Arts Education and The High Performance Learning Model

A **Quality Arts Education** will grow from a **quality education plan**. Nebraska schools have been both challenged and engaged in the issues and activities that can pave the way for school improvement and education change. One of those important challenges has come from the **High Performance Learning Model**. The Nebraska Department of Education model calls for a high level of performance for students that goes beyond specific learning in content areas. Eight domains of performance for student learning are featured in the center of the model.

Schools can elicit high performance from all students through accepting and planning for three main areas of responsibility: **Quality, Equity** and **Accountability**.

The three sides of the model are goals. The strategic planning process lays the groundwork for implementation of the goals: while the community provides the context in which planning, process, goals, content, mission, and finally empowerment occur.

The High Performance Learning Model is a model for arts education through the frameworks in the Visual and Performing Arts. Teachers of all kinds—music and art specialists, elementary, middle school, junior high and senior high teachers—will bring the model together by choosing the best practices in Frameworks to plan meaningful curriculum for students. When this is done, Frameworks and the model will have life and meaning.

(High Performance Learning Model, *DATELINE EDUCATION*, September, 1991)

## BUILDING ON A FOUNDATION

*What does "Partnership" mean in a quality arts education program?*

- **Schools, Communities and Families can be partners for change.** A broad partnership of individuals from across Nebraska helped to shape the frameworks in arts education. One important role of the school is to continue to reach out to families, to the community and to community resources to engage in dialogue about what they believe is important for Nebraska children and youth to know and to do in the arts.

- **National, State, and Local Arts Organizations can offer support and opportunities to schools and communities.** These frameworks were built upon documents and assistance from many national, state and local arts organizations. Arts organizations' participation in the implementation of the frameworks is essential at the grass-roots level. We can then work together to effect real change in the quality opportunities in arts education that we are able to offer to our young people.

- **Arts and cultural organizations can play a significant partnership role in K-12 education.** But in order to have an impact beyond that of "enrichment" or "entertainment," a vital collaboration must be formed between the school and the arts community. The actual performance or art exhibit that the student views is only one part of a learning experience.

PARTNERSHIPS



Pre-performance materials, staff inservice, and adequate planning become critical elements of an in-school arts event so that teachers can understand the connection of the event to ongoing curriculum.

Likewise, arts and cultural organizations need to plan touring events and outreach programs that have the flexibility to adapt to a variety of student needs. Since the first concern of arts organizations is often the creation of high quality art work, educators need to articulate their needs, be creative, and explore innovative ways to incorporate arts events into both arts and non-arts subject areas.

Artists and arts organizations can be rich resources of new ideas in the classroom. Artists-in-residence are an exceptional type of resource, but they should not substitute for qualified, sequential arts instruction. Community support is essential if involvement by arts and cultural organizations in arts education is to be ongoing. Support for performances, residencies and exhibits is an ideal way for a school to connect with the community. Local arts councils can provide assistance with planning, funding and ideas.

When presented as a regular and frequent part of learning, the arts can provide a myriad of answers to the age old question: "What did you do in school today?"

## BUILDING ON A FOUNDATION

*What does “Quality” mean in visual and performing arts education?*



*Quality arts education is defined and interpreted by each student, educator, and community member in a very personal way. For the first time, educators have come together to reach consensus and write national, state and local standards of excellence for arts education. Their work reflects the best thinking of educators who have dedicated themselves to arts education and to the students they teach.*

• **Quality standards have been described in the National Standards for Arts Education.** They were developed by the Consortium of National Arts Education Associations. The standards describe what every young American should know and be able to do in the Arts. They identify important content and achievement standards for the disciplines of dance, music, theatre and the visual arts.

• **The purpose of the Frameworks in Nebraska is to give further assistance to Nebraska schools.** Frameworks is intended to show how the National Standards for Arts Education can be translated into ideas that have the power to strengthen content and instruction in arts education. In this document you will see considerable use of questions, approaches and concepts. We believe that high standards can be met by addressing each art form through questions—questions that lead to critical thinking about substantive content in dance, theatre, music and the visual arts. Questions create active learning models that help students discover solutions.

In short, the approaches and processes one learns in the arts can . . .

- lead toward quality learning experiences
- provide much-needed alternatives, and
- offer engaging connections to other learning for students.

Quality arts education will continue to be defined by the best practices that each observe. It must also continue to be informed by important initiatives of the national, state and local levels.

**We invite you to continue to ask the question, “What does ‘Quality’ mean in visual and performing arts education?” for your students, community and school.**

## BUILDING ON A FOUNDATION

*What does quality arts education bring to “Equity”?*

**Equity in arts education is revealed by addressing race, gender, geography, individual student needs and resources.** The study of dance, theatre, music and the visual arts from a variety of cultures is an integral part of a quality arts education. Perspectives of gender, culture and race are revealed in and through the arts. Those perspectives present varying views of what it means to be human.

The Visual and Performing Arts Curriculum Frameworks encourages diversity and multiple cultural perspectives be considered as each lesson, unit and curriculum guide is designed by teachers. We seek to support Nebraska Legislative Bill 922 through the Frameworks so that students may gain a greater understanding of themselves and of others through arts education. LB 922 is the law mandating multicultural education in Nebraska schools.

Arts educators realize that education for diversity is a continuous process. Personal insights and growth are essential if we are to respond effectively to our pluralistic society. Individual growth becomes a natural extension of looking, listening, and participating in the arts. The arts are a part of everyone’s cultural heritage.



They provide an opportunity for students to appreciate individuals within society as well as the varying views of art from one society to another.

**Equity issues also involve more than attention to culture and gender.** Students with special individual needs should have access to successful experiences in arts education, access that can stimulate potential for lifelong learning.

It is important to focus on what students are able to do in the arts—to assume an attitude of participation for everyone and the willingness to adapt learning experiences so that all students can find success. Therefore, **these Frameworks focus on abilities, opportunities to participate and inclusion.** To focus on disabilities and exclusion denies equal access to learners. Frameworks promotes opportunities for participation in the arts by all students from early childhood through high school.

## BUILDING ON A FOUNDATION

**Technology** will also provide a major way to make access a reality. Both teachers and students can use the Internet to communicate with others in the state, nation or world. Cultural and personal isolation can be dissolved by participating in various news groups or bulletin boards where people from all over the world communicate about the arts.

The Internet gives us a way to continually improve the Frameworks, as school districts and teachers write curriculum that includes new approaches to the equity issues raised here.

Ready access by teachers to "best practices in arts education curricula" can become a reality. Ready access by students to outstanding museum collections from the Louvre, the National Gallery of Art in Washington, D.C., and the National Gallery of Art in London, is already available through the Internet. Soon, Nebraska art collections may be digitized and made accessible through Internet. Truly, technology can bring the world to our doorstep, allowing everyone to experience the visual and performing arts in new ways.

Computer technology also offers exciting approaches to music composition, marching formations, set design, choreography and commercial art and design. All Nebraska students need equal access to these important learning tools.

Finally, making a quality arts education accessible to all Nebraska schools and communities, in spite of the geography of Nebraska that sometimes isolates and separates, is a challenge that Frameworks addresses. **There is an important role for many state agencies and organizations to play in helping make equity and full participation in the arts a reality in Nebraska schools.** Many Nebraska agencies, performing arts organizations and museums have statewide outreach programs that will bring traveling exhibits, artists and performances of all kinds to our schools and communities. A list of those state resources is in the bibliography.

The following ideas about access are central to these Frameworks.

*Access to arts education programs is a right, not a privilege.*

*Access does not imply special or separate; access does demand that all have an equal opportunity to participate.*

*Even though every student cannot participate equally, everyone can be treated individually.*

*A major objective of Frameworks is to promote positive attitudes toward making the arts available for all children and young people.*

These ideas reflect the comments of presenters at "Access to the Arts: Beyond Compliance," a meeting of the Mid-America Arts Alliance, supported by the National Endowment for the Arts. The meeting was held July 25-27, 1994, at Overland Park, Kan. Presenters included Judy Clouston, Bruce Fowlkes and Scott Sanders.

## BUILDING ON A FOUNDATION

*What does “Accountability” mean in quality arts education?*



**Accountability means that we will commit ourselves to authentic learning experiences for students.** We will design curriculum that features active learning and that is performance based. We will provide alternatives and options for learning in and through the arts so that all students can perform with success and satisfaction through one or more art forms. We will build experiences for students that are recursive and spiraling in nature; making certain that the ideas, questions, investigations, content and processes are substantive, empowering, valid “real world” in nature.

*The National Standards for  
Education in the Arts*

- **National Standards in the Visual and Performing Arts help to frame conversations about what is important.** On March 11, 1994, National Standards in the Arts were presented to Secretary of Education Riley in the U.S. Office of Education. The arts, which had previously been omitted from the America 2000 National Education Goals, were now part of the Goals 2000 program. This addition of the arts to national policy has made U.S. Office of Education funds available to support projects such as this, the Nebraska K-12 Visual and Performing Arts Curriculum Frameworks project.
- **The Nebraska K-12 Visual and Performing Arts Curriculum Frameworks presents a resource that complements the standards.** Frameworks gives vivid descriptions of inquiry, content and process in each art discipline. Arts education specialists and elementary and secondary teachers can use the Frameworks as examples of standards and sample performances for students in all arts disciplines.
- **The National Standards in the Arts challenge us to aim for higher goals for all students in the four art forms of dance, theatre, music and visual arts.** All states are being encouraged to examine the standards and to use them when developing curricula in all four arts disciplines. Our country and state face a major challenge in implementing standards and frameworks. Since dance and theatre are not commonly offered as content areas in school, we are compelled to look for alternative ways to offer the enriching, enabling content and processes from all four art forms.

**Ordering Information**

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"National Standards for Arts Education." What every young American should know and be able to do in the arts. ISBN 1-56545-036-1; MENC stock #1605. Cost of \$15. Write to MENC Publications Sales, 1806 Robert Fulton Drive, Reston, VA 22091. Credit card holders may call 1-800-828-0229.

The Arts Education Assessment Framework for the 1996 National Assessment of Educational Progress was approved by the National Assessment Governing Board on March 5, 1994. Developed for the National Assessment Governing Board under contract number RN 92167001 by the Council of Chief State School Officers with The Council for Basic Education and The College Board. Funding for this contract was provided by the National Endowment for the Arts, in collaboration with the Getty Center for Education in the Arts, a program of the J. Paul Getty Trust. Contact the National Assessment Governing Board at 800 North Capitol Street, N.W., Suite 825, Washington, D.C. 20002-4233.

## BUILDING ON A FOUNDATION

### *Prairie Visions: The Nebraska Consortium for Discipline-Based Art Education*

- Since 1989, the Nebraska Consortium for Discipline-Based Art Education (DBAE) has provided a unique professional development program for art specialists, educators and representatives of arts agencies and educational organizations. Discipline-Based Art Education integrates the making of art with aesthetics, art history and art criticism. Art is presented and learned through the perspective of these four disciplines.
- **The heart of Prairie Visions** is an innovative, museum-based Summer Institute designed for school district and community teams and individuals with any level of art background. The two-week, hands-on Institute enables participants to experience DBAE in action, and to explore ways they can use DBAE in their own classrooms, museums and communities.
- **Prairie Visions develops leaders** who bring to their districts a broad understanding of educational reform issues. Prairie Visions is committed to addressing issues of cultural and gender equity in all program aspects. Participants are catalysts for change in arts education in their respective communities and in the larger educational arena.

# *Building Assessment*

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# *Overview of Assessment*

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## **Nebraska Department of Education**

Doug Christensen, Commissioner of Education  
Ann Masters, Administrator, Curriculum/Instruction  
Sheila Brown, Project Director  
Jean Detlefsen, Project Coordinator  
Gerald Bacon, Project Consultant  
Karen Bolton, Project Consultant  
Linda Freye, Project Consultant

## **Assessment Team**

### **Team Coordinators**

Tice Miller, University of Nebraska - Lincoln  
Karen Libman, University of Nebraska - Lincoln  
Glenn Nierman, University of Nebraska - Lincoln  
Gary Schaaf, University of Nebraska - Kearney  
Joanne Sowell, University of Nebraska - Omaha

### **Team Members**

Judith Arnholt, Ogallala, Prairie View Elementary  
Karen Bolton, Benedict Public School  
Penny Businga, Scottsbluff, ESU #13  
Cindy Cronin, Gothenburg High School  
Isolete De Almelda, Chadron State College  
Linda Freye, Lincoln, Elementary Educator/Consultant  
Jeff Hart, Lincoln, Music Educator/Consultant  
Sheila Hubbard, York Public Schools  
Carole Jeffrey, Omaha Benson High School  
Steven Kelly, University of Nebraska - Omaha  
Dave Klein, Kearney Public Schools  
Patsy Koch, Cozad High School  
Mike Krysl, Loup City High School  
Carla Jo Maltas, Columbus Public Schools  
Marilyn Puett, Omaha, Bryan Junior High School  
Susan Stake, Waverly Junior High School  
Diann Timmerman, Omaha North High School  
Elaine Wiesner, Omaha, Community Educator

### **Consultants to the Project**

Grant Wiggins, President and Director  
CLASS - The Center on Learning, Assessment, and School  
Structure, Princeton, NJ.

Brent Wilson, Professor and Head of Art Education,  
Pennsylvania State University

Jim Walter, Associate Professor  
Center for Curriculum and Instruction  
University of Nebraska - Lincoln

Bob Reineke, Adjunct Associate Professor  
Teachers College, University of Nebraska - Lincoln

### **Editorial Consultant**

Grant Wiggins

### **Editor**

Lana Danielson, Assistant Professor  
University of South Dakota

## *K-12 Visual and Performing Arts Curriculum Frameworks Assessment*

As we approach the 21<sup>st</sup> century and address issues of school renewal, assessment holds an ever-increasing role of importance in schools, programming, and the learners' experiences. Through assessment, we are able to reflect on what we teach and how we teach it. The challenge of designing quality assessment for all learners becomes central to curriculum design and the desired learning. The arts have a rich heritage in performance assessment that has informed other subject areas. We must continue to examine our own practice, to learn from others, and to accept the challenge of building innovative assessment strategies into curriculum design.

### **What is assessment in the arts?**

Assessment in the arts reveals what Nebraska's learners know and are able to do within the areas of Dance, Theatre, Music, and Visual Arts. Assessment is designed to be an ongoing facet of learning. Process and product are both important in arts assessment. Performance, art making, talking, writing, and thinking all contribute to the design of assessment strategies.

### **What is the purpose of assessment frameworks?**

The purpose of this section is to provide teachers with assessment frameworks that could be utilized to develop and implement arts assessment at the local level.

## *Belief Statements*

We believe that assessment in the arts is built upon clearly defined criteria, learners' goals, and state and local standards. But, we also believe that the best programs encourage learners to continuously challenge and exceed expectations - sometimes leading to artistry that surpasses what we think students can accomplish.

### ***We believe that assessment in the arts should***

Take into account both the subjectivity and objectivity in artistic production and performance by

- Encouraging appropriately varied approaches and styles to artistic challenges or problems within a supportive environment,
- Allowing for individual differences and developmental levels while insisting on quality work at all levels of knowledge, experience, and skill, and
- Enabling each learner to demonstrate competency and achievement in a variety of ways.

Be essential and impact learning, so that feedback informs the revision of an individual student's work as well as entire programs.

Be timely, specific, and ongoing, thus providing multiple opportunities for the achievement of goals.

Make learner self-assessment an important component of instruction as well as assessment.

Require and encourage learners to transfer what they know to other in-school and beyond-school experiences, resulting in self-reliant, lifelong learners. We believe that assessment in the arts is built upon clearly defined criteria, but encourages learners to continuously challenge and exceed given standards.

## *Goals for Assessment in Arts Education*

**Through quality assessment, learners will**

- Seek, give, and receive feedback in appropriate ways to become better artists.
- Apply problem-solving skills developed through the arts to life experiences.
- Be involved in the selection, design, and evaluation of assessment procedures.
- Work both independently and cooperatively.
- Experience personal growth in the arts.
- Develop positive self-concepts and confidence through accomplishments in the arts.

**What should be considered when designing assessment?**

The assessment illustration (G5) shows the process that teachers should consider as they design curriculum. Each course, unit, and lesson is designed to reflect the school's mission, goals, and standards. Objectives state the desired learning of each unit and lesson. Criteria indicate the essential traits or qualities of successful learning.

Teachers, as educational designers, pose the following questions:

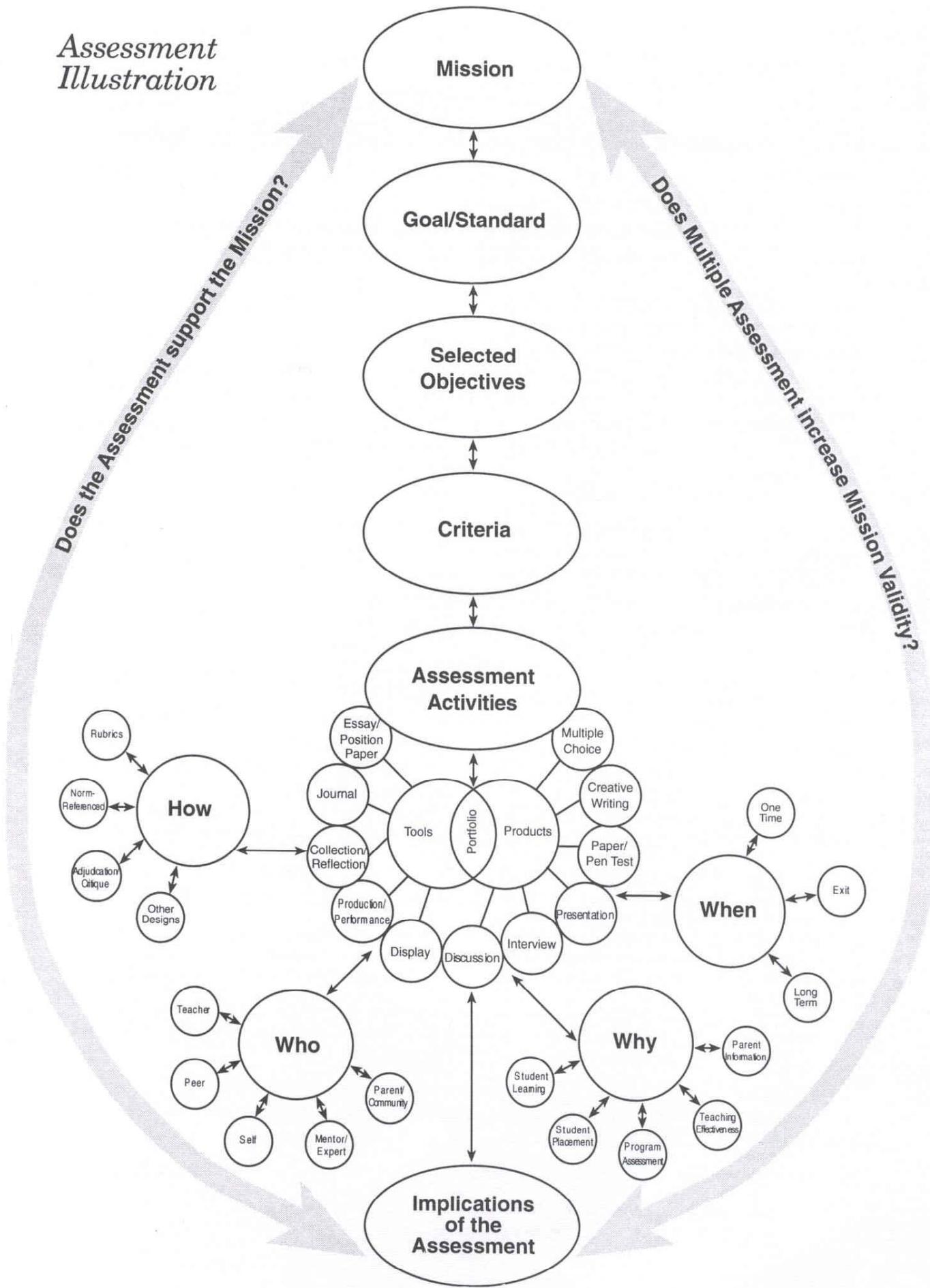
- Which objectives need to be assessed?
- By what criteria should the objectives be assessed?
- What assessment activities will best reveal the learning?
- Who will benefit from the assessment?
- How will the assessment information be used?

When these questions are answered, assessment designers select the tools and products needed to meet learning needs. (Refer to the assessment illustration.) They should consider:

- How are activities assessed?
- Who conducts the assessment?
- Why is the assessment done?
- When is the assessment appropriate?

Assessment designers recognize that multiple assessment activities better support the educational mission by providing continuous and varied feedback.

*Assessment Illustration*



## ASSESSMENT

### How do I develop an assessment plan based on the assessment illustration?\*

The following example shows the development of an assessment plan in the context of an interdisciplinary unit of study based on the goal:

**Learners will recognize and value the connection between the arts and their own lives and environments. (Page 5)**

#### Step 1 - Selecting Performance Objectives

The first step is to find performance objectives in the Frameworks document that address this goal:

##### **Performance Objectives:**

The learner will

- Visual Arts (D9): Interpret visual images in a cultural/historical context.
- Dance (A12): Investigate how dance influences life.
- Theatre (B5/B11): Compare and contrast situations of characters in a play with their own lives and the lives of their friends.
- Music (C14): Identify (or create) pieces of music that express a strong message.

#### Step 2 - Developing Criteria.

Next, the teacher develops criteria that are derived from the objectives. Criteria are where one looks and what one looks for to determine if the achievement targets are hit. They identify the essential traits or qualities of a successful performance. There are different types of criteria that relate to different aspects of achievement, which need to be considered in designing assessment.

- “Content Criteria” refers to the knowledge or materials employed.
- “Form Criteria” refers to the structure or format of the product of performance.
- “Process Criteria” refers to the appropriateness of processes used in progress (e.g., quality of rehearsals, process of refining works, etc.) (Wiggins, 1995, p. 92).
- “Impact Criteria” refers to the purpose or desired effects.

The following examples of these types of criteria are based on the performance objectives stated previously in Step 1.

- **Content Criterion** for Visual Arts (D9), “Interpret visual images in a cultural/historical context.”: Students’ interpretations reflect knowledge of a particular culture in a specified time frame that is accurate (verified, authentic) and apt (focused, honors request).
- **Form Criterion** for Dance (A12), “Investigate how dance influences life.”: Students’ analyses are well-designed (well-planned, elegant, clever), well-crafted (organized, thorough, coherent, sound, clear, concise), and stylish (show genuine and powerful voice).
- **Process Criterion** for Theatre (B5/B11), “Compare and contrast situations of characters in a play with their own lives and the lives of their friends.”: Students’ comparisons are purposeful (efficient, self-regulated, enterprising), thoughtful (inquisitive, well-reasoned, well-researched), and collaborative (facilitates well, cooperates).
- **Impact Criterion** for Music (C14), “Identify (or create) pieces of music that express a strong message.”: Students’ selections are effective (problem solved and audience moved), of high quality (tops in its class and competitive), and novel (original, stands out).

#### Step 3 - Designing Assessment Activities.

The teacher designs assessment activities based on one or more of the criteria types. (Examples may be found in the “Assessment Activities” portion of the Assessment Plan Grid, page G7.)

*Continue with Steps 4, 5, and 6 found on Page G8 Following the Assessment Plan Grid.*

\* NOTE: Although this model is presented in a linear fashion, these steps need not be taken only in this sequence as long as the ultimate design meets the logic outlined here.

**Assessment Plan Grid**

| Selected Tools/Products | Assessment Activities   |  |   |  |
|-------------------------|---|--|---|--|
|                         | Students visit an art museum that features exhibits from several cultures and several time periods. Students could be asked to choose several works and to interpret what they see in the context of time and place (Content Criterion) | Student and/or teacher identify and discuss a social issue. Analyze how dance influences life. Create a movement study to express various perspectives on this issue. (Form Criterion) | Read or view a scene from a play. Identify the major traits of the characters. Write a scene in which these same character traits appear in the context of students' current environment and culture. (Process Criterion) | Select pieces of music written to express commentary on a social issue. Students could be asked to prepare program notes (comment on the purpose and interpretation of the music) for publication in the school newspaper or concert program. (Impact Criterion) |
| Portfolio               | •   | •  |   | •  |
| Multimedia              |   | •  |   |  |
| Production              |   | •  |   |  |
| Essay                   | •   |  |   | •  |
| Creative Writing        |   |  |   |  |
| Journal                 | •   |  | •   |  |
| Collection              | •   |  | •   | •  |
| Presentation            | •   |  |   | •  |
| Display                 | •   |  |   |  |
| Discussion              | •   |  | •   |  |
| Interview               |   |  | •   |  |
| Objective Tests         |   |  |   |  |

## ASSESSMENT

**Step 4 - Selecting Assessment Tools/ Products.** The teacher selects appropriate assessment tools/ products for each assessment activity. (Examples may be found in the “Selected Tools/Products” of the Assessment Plan Grid.)

Assessment Plan Grid (G7) is a quick reference for assessment designers to check appropriate assessment tool considerations. The activities are holistic and might address more than one criterion, but for brevity, only one criterion has been identified for each assessment activity. The activities are not criteria and they would likely be assessed by criteria (and rubrics) of diverse types.

**Step 5 - Developing an Evaluation System.** The teacher develops appropriate evaluation system (rubrics, checklists, specifications, etc.) for assessing learning activities.

**Step 6 - Setting Appropriate Indicators.** The teacher determines what represents varying levels of success in meeting the criteria (i.e., how good is “good enough?”).



# *Examples of Rubric Design*

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## RUBRIC DESIGN

### **What is a rubric?**

A rubric is used in assessment as a scoring guide and to describe student work at various levels of performance. It enables teachers and students to distinguish between performances of different quality. A rubric provides feedback by indicating to learners what the teacher expects and what they need to do to improve.

A typical rubric will

- Articulate the knowledge and skills to be assessed
- Provide to students indicators for each level of performance before the learning activity begins
- Contain a scale with a range of quality
- Becomes more concrete, descriptive, and valid when illustrated with the analysis of student work.

### **What is the value of a rubric?**

Rubrics allow teachers to create their own sets of criteria to assess learner performance. A rubric provides clarity about the objectives and the possibility of more reliable self-assessment and evaluation. (Refer to page G23 for information on developing criteria.)

### **What are language considerations in rubric design?**

- Language requires clarity: support indicators with exemplars and models.
- Use constructive terms rather than judgmental terms, (e.g. “shows detail” not “poorly illustrated”)
- Use words indicating quality rather than quantity.
- Rely on descriptive language as opposed to comparatives or value language. The key to good rubric construction is to eventually replace (or amplify the meaning of) words like “excellent” with language, which, in effect, describes what excellence actually looks like in performance. \*
- Always describe the lowest points on the scale with an accomplishment rather than negative terms.\*
- Use indicators that are sufficiently rich to enable learners to verify their score, accurately self-assess, and self-correct.\*

### **How is a rubric developed?**

- Decide what criteria will be used to assess the performance objective (content, form process, impact) and whether there will be one rubric or separate rubrics for each criterion.
- List the criteria in the vertical column of the rubric grid.
- Build a rubric from the top, starting with a description of an exemplary performance (advanced level). Record these in the first vertical column of the grid.
- Continue identifying indicators for each level of achievement (proficient, basic, and in progress).

\*Grant Wiggins, *CLASS 1995*, p. 84, p. 58, p. 91.

The sample rubric below has been developed for a Theatre Activity (refer to page G23).

Performance Objective: Demonstrate how the theatre reflects culture. (B13)

**Assessment Rubric for Theatre -  
Upper Elementary/Middle Level**

| Criteria   | 4 - Advanced   | 3 - Proficient   | 2 - Basic  | 1 - In Progress  |
|--|--|--|--|--|
| Has the learner demonstrated an understanding of the historical and cultural aspects of this play? (Cultural/Historical Approach)                      | Learner has analyzed how the elements of the play exemplify the time period.   | Learner has explained how the culture and history of the time affect the play.   | Learner has described the cultural/historical aspects of the play.                                       | Learner has identified the time period in the play.  |
| Has the learner demonstrated an understanding of the development of a theatrical production? (Technical and Critical Approaches)                       | Learner has conceptualized contrasting productions (to the learner created production) using the components of theatre.                              | Learner has analyzed how the components of theatre are used in this learner-created production.  | Learner has understood the components of theatre are used in this learner-created theatrical production. | Learner has identified the components of theatre that are used in the learner-created theatrical production. |
| Can the learner demonstrate an understanding the creative and collaborative processes used in his/her performance? (Creative and Technical Approaches) | Learner has evaluated the effectiveness of his/her performance choices and the choices of others.  | Learner has articulated his/her performance choices and related these to others' choices in the production.  | Learner has described his/her performance in the production.   | Learner has performed in the production.   |
| Has the learner constructed meaning from the theatrical production? (Aesthetic Approach)   | Learner has described and analyzed the meaning of the theatrical production and articulated how it connects to his/her life.                         | Learner has described and analyzed the meaning of the theatrical production.   | Learner has described issues that the theatrical production presents.                                    | Learner has described the theatrical production.   |
| Has the learner related the situation in "Romeo and Juliet" to events of today? (Cultural/Historical, Creative, and Critical Approaches)               | Learner evaluates and analyzes situations in <i>Romeo and Juliet</i> by relating them to the improvisations based on similar situations found today. | Learner identifies how situations in <i>Romeo and Juliet</i> relate to today and develops scenarios that are used improvisationally to illustrate this relationship. | Learner identifies situations in <i>Romeo and Juliet</i> that relate to events of today.                 | Learner identifies situations in <i>Romeo and Juliet</i> .   |

**Activity:**

After reading the play *Romeo and Juliet*, learners stage their own production that relates the play to events of today. Then, learners view a professional performance or videotape of *Romeo and Juliet* and discuss the rework their own production.

**First:**

Develop criteria for the assessment of the performance objective.

**Second:**

List criteria in the first vertical column of the rubric grid.

**Third:**

Write an exemplary performance and record this description in the advanced column for each criterion.

**Fourth:**

Develop indicators for the other levels of achievement.



*Vignettes:  
Examples of Assessment*

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## *Assessment*

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Educators today are using a variety of assessment procedures to develop more complete pictures of what learners know and can do. Learning in the arts can be assessed through traditional measurement tools like norm-reference aptitude and achievement tests, essays, and multiple choice formats. Arts educators, however, have traditionally also asked learners to show their knowledge and skills in active learning experience rather than a culminating activity isolated from the process. Teachers in all disciplines now recognize the value of this dynamic approach to assessment and have used various terms to describe it.

The following vignettes describe learners who are active participants in the assessment process, which is, of course, a significant part of the learning experience. Assessment must extend over a period of time and be rooted in overall goals and specific performance objectives.

## DANCE

### *Assessment Activity Vignette*

#### *High School Level*

Mr. McCarthy's 10<sup>th</sup>-grade social studies class has been studying affirmative action. In order to understand feelings of being trapped, oppressed, or isolated, the class viewed Alvin Ailey's "I Been 'Buked'" from *Revelations*. He asks his class what patterns of movement contribute to the mood. Learners are encouraged to give their personal responses in writing and then in small group sharing. After reading Jennifer Dunning's critical review of *Revelations* in the *New York Times*' "Arts and Leisure" section, December 3, 1995, the students are asked to describe what the dancers did to produce the mood. (A10)

Mr. McCarthy asks the class to select a recent event of national significance (disaster, poverty, violence, isolation, discrimination), which ties in with Ailey's themes. Each learner is asked to choreograph a dance of not less than one minute that communicates one's response to adversity or one that expresses joy (A10).

Learners record their dances on videotape and present their works to an audience. They self-assess their works and write reviews based on the self-assessments (A7, A11).

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Music:** The learner could examine the work "Inscription of Hope", by Z. Randall Stroepe and create a movement or dance to accompany the 32-measure introduction.

**Theatre:** The class creates a response to Maya Angelou's poem "And Still I Rise." This may be a responsive poem, a dance piece, or a work of art.

**Visual Arts:** The class views the artwork "Another Reason was Lynching" (from *The Migration of the Negro* series by Jacob Lawrence) and discusses the work of Jacob Lawrence in relationship to migration.

#### **Goals for Arts Education (Page 5)**

##### Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating own and others' creative expressions of work.
- Solve Problems through the visual and performing arts.
- Understand connections between the arts and other fields of study.

#### **Performance Objectives**

- Design a dance that communicates a meaning. (A10)
- Analyze how meaning is conveyed by movement. (A22)
- Create criteria to evaluate technique. (A7)
- Demonstrate the level of success through self-evaluation, the facilitator, and audience response. (A11)

## *Assessment Rubric for Dance – High School Level*

| Criteria   | 4 - Advanced   | 3 - Proficient   | 2 - Basic  | 1 - In Progress  |
|--|--|--|--|--|
| <i>Has the learner identified significant messages found in the work and the dance patterns used to communicate the message? (Technical and Creative Approaches)</i> | Learner chooses significant messages and identifies elements of dance used to express them.                      | Learner identifies a significant message and can identify various elements of dance.         | Learner identifies a general message from the work.                          | Learner views the performance video.                         |
| <i>Has the learner been able to technically express his/her ideas through movement and style? (Creative and Technical Approaches)</i>                                | Learner creates a technically successful movement study using a variety of elements of dance to express an idea. | Learner creates a proficient movement study using some elements of dance to express an idea. | Learner creates a movement study using elements of dance to express an idea. | Learner creates a movement of study.                         |
| <i>Has the learner creatively expressed an emotion through dance? (Creative and Technical Approaches)</i>  | Learner selects and communicates significant emotions with a variety of dance movements.                         | Learner selects and communicates emotions with limited dance movements.                      | Learner chooses an emotion and communicates it without dance elements.       | Learner chooses an emotion, but the movement is incongruent. |
| <i>Has the learner developed criteria to assess his/her own work? (Cultural/Historical, Critical and Creative Approaches)</i>  | Learner designs effective criteria and uses them to assess both the technical and interpretative elements.       | Learner designs some criteria and uses them to assess technical or interpretative elements.  | Learner develops criteria, but is unable to use criteria in self-assessment. | Learner has difficulty developing criteria.                  |

## DANCE

### *Assessment Activity Vignette*

### *Upper Elementary/Middle Level*

After studying an American history Unit from 1850-1900, Mr. Holstz' middle school class view the videos *Western Women*, Section I: "Ghosts of an Old Ceremony", and Alvin Ailey's *Cry*. He asks his class to think about how these dances can help the student to understand better the culture of that time period and what women's roles were in those cultures. (A14)

Working in groups of six, the learners are then asked to establish a rhythm or use a metronome to choreograph a study (A17). (a study is a short phrase of movement using a specific time signature. Example:  $\frac{3}{4}$  time - Take eight measures and create a phrase of movement.) The learners need to include the Elements of Dance (A9). When finished, the group has three members add to the study the choreographic style of *Western Women*, and three members add the choreographic style of *Cry*. They make some comparisons.

Mr. Holstz asks each learner to compare and contrast the choreographic styles of the two performance videos through a written composition (A23).

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### Interdisciplinary Connections

**Music:** The class listens to Aaron Copland's *Rodeo* and discusses how characters could be developed from the music. Next, a video of Agnes de Mille's work is viewed and comparisons are made.

**Theatre:** The "Dream Sequence" from *Oklahoma* is viewed, and the learners are introduced to the music of Rodgers and Hammerstein. The learners make a timeline of the three works (*Western Women*, *Rodeo*, and *Oklahoma*) to determine which of the pieces were possible influences on the other works.

**Visual Arts:** The learners could create a quilt after researching quilt design of the West in the time period examined. The learners might then create a movement exercise that reflects the movement seen in the ballet *Western Women* using the quilt as a backdrop.

#### Goals for Arts Education (Page 5)

##### Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize the importance of diversity and equity in the creation, performance, interpretation, and evaluation of the arts.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.

#### Performance Objectives

- Explain the social significance of dance in another culture or time period. (A14)
- Identify the basic elements of dance used by a choreographer in a work. (A17)
- Structure a movement study that incorporates the elements of dance and matches movement to rhythmic accompaniment. (A9)
- Respond to a selected assigned activity. (A23)

*Assessment Rubric for Dance – Upper Elementary/Middle Level*

| Criteria   | 4 - Advanced  | 3 - Proficient   | 2 - Basic  | 1 - In Progress  |
|--|---|--|--|--|
| <i>Has the learner shown an understanding of the role of women depicted in the two historical videos?</i>  | Learner compares and contrasts how the form and style of the dances communicate the roles of women in the cultures under study. | Learner can explain how the form and style of the dances communicate the roles of women in the cultures under study. | Learner identifies a few characteristics of the role of women in the performance videos. | Learner views the performance video.   |
| <i>Has the learner been able to create a study to match a rhythmic accompaniment and recreate a particular style? (Creative and Technical Approaches)</i>                    | Learner creates a rhythmically successful movement study using a variety of elements of dance to recreate a style.              | Learner creates a rhythmic movement study using some elements of dance to recreate a style.                          | Learner creates a rhythmic study using a few elements of dance.                          | Learner creates a movement study.  |
| <i>Has the learner, in a written paper, been able to convey the connection between his/her own response and the messages in the performance videos? (Aesthetic Approach)</i> | Learner can explain the connection between his/her own response and the performance videos using examples from each.            | Learner can describe the connection between his/her response and the historical significance of the videos.          | Learner can describe his/her response to the two videos.                                 | Learner makes a response: "I like it because..." or "I don't like it because..." |
| <i>Has the learner been able to convey the connection between his/her own work in the written paper? (Cultural/Historical and Critical Approaches)</i>                       | Learner effectively explains the connection between his/her work and the historical work using examples from both works.        | Learner explains the connection between elements of his/her work and the historical work.                            | Learner makes a general connection between his/her work and the historical work.         | Learner explains his/her work.   |

## DANCE

### *Assessment Activity Vignette*

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#### *Primary Level*

Ms. Andrews' class has been studying feelings and emotions. Demonstrating through dance that movement can display emotions, Ms. Andrews shows the class Alvin Ailey's final section of *Revelations*, entitled "Rocka My Soul in the Bosom of Abraham."

Learners notice that this dance displays a great deal of joy and happiness. Ms. Andrews then asks learners HOW they know if joy is emoted. What dance patterns do they see that express that joy? (A22) The learners will demonstrate their understanding of how emotions are expressed in dance by taking one emotional feeling, such as joy, fear or anger, and expressing that emotion through movement. (A12, A24) "How does your body feel when you are afraid or angry?" , the teacher asks.

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Music, Theatre, and Visual Arts:** The music teacher and the visual arts teacher work with Ms. Andrews to help learners discover how the choice of costuming (especially color and props) help to enhance the feeling of joy. Ms. Andrews reads selections from *Hailstones and Halibut Bones* by Mary O'Neill, and the class creates movement based on poetry.

**Music:** The teacher might suggest that learners use classroom instruments to accompany movement.

**Theatre:** In groups, learners can create a tableaux (freeze frames) that provide interpretation of poems. From tableaux positions, the learners do their movement pieces.

**Visual Arts:** The learners select existing pieces of art that correlate to the poetry in *Hailstones and Halibut Bones*.

#### **Goals for Arts Education (Page 5)**

##### Learners will

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value in their own learning and creative processes.
- Exhibit visual, kinesthetic, auditor, oral, and written communications skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.
- Understand connections between the arts and other fields of study.

#### **Performance Objectives**

- Analyze how meaning is conveyed by movement. (A22)
- Identify and communicate feelings through dance. (A12)
- Explain how dance helps with self-expression. (A24)

*Assessment Rubric for Dance - Primary Level*

| Criteria   | 4 - Advanced   | 3 - Proficient   | 2 - Basic  | 1 - In Progress  |
|--|--|--|--|--|
| <i>Has the learner shown an understanding of characteristics in the historical work? (Cultural/Historical and Critical Approaches)</i>               | Learner chooses a significant characteristic of the historical work on which to base his/her own work and exhibits an understanding of its use in the culture. | Learner chooses a significant characteristic of the historical work on which to base his/her own work. | Learner identifies a characteristic of the performance video and discusses the emotional characteristic. | Learner views the dance.   |
| <i>Has the learner been able to technically express an emotion through movement and style? (Creative and Technical Approaches)</i>                   | Learner creates a technically successful movement study using a variety of elements of dance to express an emotion.  | Learner creates a proficient movement study using some elements of dance to express an emotion.        | Learner creates an emotion through pantomime only.   | Learner creates a movement study that is unrelated to an emotion.          |
| <i>Has the learner been able to technically express an idea through movement and style? (Creative and Technical Approaches)</i>                      | Learner creates a technically successful movement study using a variety of elements of dance to express an idea.   | Learner creates a proficient movement study using some elements of dance to express an idea.           | Learner creates a movement study using a few elements of dance to express an idea.                       | Learner creates a movement study.  |
| <i>Has the learner been able to convey the connection between a written work and a movement study? (Cultural/Historical and Critical Approaches)</i> | Learner makes effective connections between a written work and a movement study.   | Learner can explain the connection between elements of a written work and a movement study.            | Learners makes a general connection between a written work and a movement study.                         | Learner's connection between a written work and a movement study is vague. |

## THEATRE

### *Assessment Activity Vignette*

### *High School Level*

Mr. Tegler's senior high class is studying "rites of passage" from youth to adulthood in dramatic literature. The class has decided to view *West Side Story* and compare and contrast it to *Romeo and Juliet* and/or other similar plays. Mr. Tegler asks the class to think about and be able to respond to the following questions: From what perspective does one view a theatre event? What is this work trying to express, and does it achieve that (B12, B17)?

Following the discussion, they are divided into groups to write short plays that portray "rites of passage" (i.e., driver's license, elementary to middle school) (B11, B15).

Learners choose their favorite characters from plays created and design costumes that exemplify "rites of passage."

They then assess their own work (in playwriting and designing) for the elements of drama including plot, character development, dialogue, staging, and the technical aspects of costuming and design (B4).

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Dance:** The class views and compares the lyrical and romantic ballet *Romeo and Juliet* with the modern American jazz production of *West Side Story*.

**Music:** The class listens for the "multiple meters" in *West Side Story*. The group uses Stravinsky's *Rites of Spring* to visualize "rites of passage" in nature and then focuses on Bernstein's music. The class is asked to collect contemporary music that characterizes "rites of passage."

**Visual Arts:** The teacher shows learners African sculptures, noting skin markings that illustrate "rites of passage."

#### **Goals for Arts Education (Page 5)**

##### Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expression or work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Understand connections between the arts and other fields of study.

#### **Performance Objectives**

- Recognize relationships between theatre and cultures. (B12)
- Analyze and articulate what has been gleaned from the theatre experience. (B17)
- Compare and contrast situations of characters with their own lives and the lives of their friends. (B11)
- Identify and trace universal themes in plays across different cultures and times. (B15)

Demonstrate knowledge of theatrical vocabulary and basic information about the theatre. (B4)

*Assessment Rubric for Theatre - High School Level*

| Criteria  | 4 - Advanced  | 3 - Proficient  | 2 - Basic  | 1 - In Progress                                   |
|---|---|---|--|---|
| <i>Has the learner cooperatively participated in writing a short play portraying a rite of passage? (Technical and Creative Approaches)</i> | Learner has worked cooperatively and taken a major role in writing a short play that portrays a rite of passage.  | Learner has worked cooperatively and taken an active role in writing a short play that portrays a rite of passage.            | Learner has taken an active role in writing a short play.            | Learner has participated in the group.            |
| <i>Has the learner demonstrated an understanding of the theme of "rites of passage"? (Aesthetic and Cultural/Historical Approaches)</i>     | Learner has compared, contrasted, evaluated, and made connections between own life and the "rites of passage" themes in viewed plays and group-created short plays. | Learner has compared and contrasted the "rites of passage" theme presented in the viewed plays and group-created short plays. | Learner has identified the theme "rites of passage" in viewed plays. | Learner has defined the terms "rites of passage." |
| <i>Has the learner reviewed and assessed his/her own work? (Critical and Aesthetic Approaches)</i>  | Learner has assessed his/her contribution to the effectiveness of the project and related the theme to his/her own life.  | Learner has described and assessed his/her own contribution to the project.   | Learner has identified his/her participation in the project.         | Learner has described the project.                |
| <i>Has the learner designed a costume that exemplifies a character's "rite of passage"? (Creative and Technical Approaches)</i>             | Learner has designed a costume that realistically and symbolically exemplifies "rite of passage" for chosen character.  | Learner has designed a costume that realistically reflects "rite of passage" for chosen character.                            | Learner has created a costume.                                       | Learner has attempted to create a costume.        |

## THEATRE

### *Assessment Activity Vignette*

### *Upper Elementary/Middle Level*

Ms. Palo's middle school class is reading the play *Romeo and Juliet*. After a discussion of the play, the learners create improvisations that relate the situations in *Romeo and Juliet* to events of today (B15)

In order to better understand the society that frames the characters' actions, the learners have decided to do a dramatic production of *Romeo and Juliet*. Period vocal and movement training, as well as fencing and ballroom dancing instruction, are provided. These skills are used in the production.

The production is videotaped and used for discussion and assessment. The class ponders the level of proficiency achieved in their production. (B6) They also discuss what responses are evoked and what the production means to each of them. (B20, B21)

In order to determine why one chooses *this* rather than *that*, the learners view a professional performance or videotape of *Romeo and Juliet* and compare/contrast it with their own production. (B18)

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### Interdisciplinary Connections

**Dance:** Taking the artistic merits of fencing from *Romeo and Juliet*, the learners create a two-minute study with movements portraying a specific mode (i.e., combative, playful, strong, etc.). This may be used in their production.

**Music:** The learners are asked to listen to parts of the music from Zeffirelli's *Romeo and Juliet* (without any viewing) and to Tchaikovsky's *Romeo and Juliet* and compare the two productions. They choose or create music for learner production.

**Visual Arts:** "Dancers" by Toulouse-Lautrec can be used to facilitate discussion of *Romeo and Juliet*. The learners are asked to identify the elements they would add to or delete from the painting to retell the story.

#### Goals for Arts Education (Page 5)

##### Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expression or work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.
- Understand connections between the arts and other fields of study.

#### Performance Objectives

- Identify and trace universal themes in plays across different cultures and times. (B15)
- Identify levels of skills needed in production. (B6)
- Describe how theatre makes people more aware of others and of self. (B20)
- Articulate the various ways theatre can lead to creative self-expression and personal meaning. (B21)
- Develop criteria for judging theatre. (B18)

## *Assessment Rubric for Theatre – Upper Elementary/Middle Level*

| Criteria   | 4 - Advanced   | 3 - Proficient   | 2 - Basic  | 1 - In Progress   |
|--|--|--|--|---|
| <i>Has the learner demonstrated an understanding of the historical and cultural aspects of this play?<br/>(Cultural/Historical Approach)</i>                         | Learner has analyzed how the elements of the play exemplify the time period  | Learner has explained how the culture and history of the time affect the play.   | Learner has described the cultural/historical aspects of the play.   | Learner has identified the time period in the play.   |
| <i>Has the learner demonstrated an understanding of the development of a theatrical production?<br/>(Technical and Critical Approaches)</i>                          | Learner has conceptualized contrasting productions (to the learner-created production) using the components of theatre.                              | Learner has analyzed how the components of theatre are used in this learner-created production.  | Learner has understood how the components of theatre are used in this learner-created theatrical production. | Learner has identified the components of theatre that are used in this learner-created theatrical production. |
| <i>Can the learner demonstrate an understanding of the creative and collaborative processes used in his/her performance?<br/>(Creative and Technical Approaches)</i> | Learner has evaluated the effectiveness of his/her performance choices and the choices of others.  | Learner has articulated his/her performance choices and related these to others' choices in the production.  | Learner has described his/her performance in the production.   | Learner has performed in the production.  |
| <i>Has the learner constructed meaning from the theatrical production?<br/>(Aesthetic Approach)</i>  | Learner has described and analyzed the meaning of the theatrical production, and articulated how it connects to his/her life.                        | Learner has described and analyzed the meaning of the theatrical production.   | Learner has described issues, which the theatrical production presents.                                      | Learner has described the theatrical production.  |
| <i>Has the learner related the situations in "Romeo and Juliet" to events of today?<br/>(Cultural/Historical, Creative, and Critical Approaches)</i>                 | Learner evaluates and analyzes situations in <i>Romeo and Juliet</i> by relating them to the improvisations based on similar situations found today. | Learner identifies how situations in <i>Romeo and Juliet</i> relate to today and develops scenarios that are used improvisationally to illustrate this relationship. | Learner identifies situations in <i>Romeo and Juliet</i> to events of today.                                 | Learner identifies situations in <i>Romeo and Juliet</i> .  |

## THEATRE

### *Assessment Activity Vignette*

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#### *Primary Level*

Mrs. Beebe's fourth grade class has been studying the changing family structures as shown in the fairy tale *Cinderella*. The class discusses the story, the feelings of the characters, and their reactions to the story.

The class then reads a similar story, the African folktale, *Mufaro's Beautiful Daughters*, and compares and contrasts the two stories.

Mrs. Beebe has the learners work in small groups to recreate a scene from one of the stories, showing how the characters relate within the family structure. (B9)

Older classes are invited to assist in the writing, prop design, and staging of the "mini" production. (B4)

As a culminating activity, the learners view a stage production or videotape of *Cinderella* and reflect on the different ways they have experienced the story. (B12) The teacher asks them to talk about the perspective one views a theatre event from the responses that are evoked. (B20)

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Dance:** The learners create movements for various characters that exemplify each character's position in the family.

**Music:** The teacher plays *Cinderella* by Rogers and Hammerstein for the students and asks them to create background rhythm for the different characters and events for use in the mini-production.

**Visual Arts:** The following works of art could be used to extend the learner's understanding of family structures: Tanners' "Banjo Lesson," Goya's "Royal Family," and Marisol's "The Family" (sculpture).

#### **Goals for Arts Education (Page 5)**

##### Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expression or work.
- Understand connections between the arts and other fields of study.

#### **Performance Objectives**

- Synthesize how the elements of play evoke a personal response. (B9)
- Recognize/demonstrate skills of performance and production. (B4)
- Recognize relationships between theatre and cultures. (B12)
- Describe how theatre makes people more aware of others and of self. (B20)

### *Assessment Rubric for Theatre – Primary Level*

| Criteria  | 4 - Advanced  | 3 - Proficient  | 2 - Basic  | 1 - In Progress   |
|---|---|---|--|---|
| <i>Has the learner identified different family structures and interpreted how the characters relate within the structures?<br/>(Cultural/Historical, and Critical Approaches)</i> | Learner has described and evaluated family structures, including the actions and motivations of the characters and linked these to his/her own family.                                  | Learner has described family relations, including the actions and motivations of the characters.  | Learner has identified the family relationships within the story.                      | Learner has identified the characters in the story.           |
| <i>Has the learner created a character in a mini-production from one of the stories showing the interactions of the family members?<br/>(Technical and creative Approaches)</i>   | Learner has developed a character, worked collaboratively with other performers, and made a contribution to the success of the overall production in showing family member interaction. | Learner has developed a character using variations of movements and vocal expressions and worked collaboratively with other performers to show the interaction of family members. | Learner has assumed a role of a character by using some movement and vocal expression. | Learner has participated in the group to identify characters. |
| <i>Has the learner identified what he/she liked about the viewed production?<br/>(Aesthetic Approach)</i>   | Learner has related personal preferences to the critical choices and to own life situation.   | Learner has provided reasons supporting his/her preferences about the production.   | Learner has stated personal preferences about the production.                          | Learner has commented on the viewed production.               |

## MUSIC

### *Assessment Activity Vignette*

### *High School Level*

The learners in Ms. Williams' class have become interested in the variety and uniqueness of the sounds heard all around them. After the learners have listened to a variety of expressions of sounds, they became intrigued about individual sound sources. They are especially interested in compositions like those by Paul Winter, Leroy Anderson, Peter Illich Tchaikovsky, Modest Moussorgsky, George Gershwin, Antonin Dvorak, Bedrich Smetana, or Manuel de Falla that use environmental sounds to determine how the basic elements of music are used creatively (C11). The learners express an interest in conducting their own sound experiments. After collecting sounds in the classroom, learners record sounds inside the school environment, in their homes, and in the community.

Ms. Williams leads a class discussion on a composer's decision-making process on how a musical message is conveyed effectively (C13). Together, they reorder the sounds that the learners have collected and record them. These compositions are shared in class. The learners discuss natural sounds and life experiences in the creation of natural sounds and life experiences through the use of musical instruments. At the high school level, the teacher provides an appropriate visual and listening environment. Gershwin's *Porgy and Bess*, and Smetana's *The Moldeau* are the musical examples using environmental sounds that Ms. Williams has chosen to show the basic elements of music used effectively (C19). The learners view a five-minute sequence of an appropriate action video. They are asked to discuss the relationship of the video action and the music behind the action. Each learner writes a brief summary of the discussion. To determine how music relates to life, the learners are asked to work in groups consisting of four to five individuals in order to create a five-minute composition using musical instruments that communicates a real-life experience (C26). The learners are also encouraged to create such a composition individually as well as with their group. Compositions will use some standard musical notation and may also include symbols or narrative notations.

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Dance:** The dance teacher can create a five-minute dance symbolic of the sounds in an environment piece by Philip Glass.

**Theatre:** Learners use environmental sounds to enhance a dramatic production.

**Visual Arts:** Learners could examine environmental art such as Cristo's "The Running Fence" and determine how the work relates to the environment. Learners find objects that they can wrap with plastic or cloth to emulate Cristo. The experience should be documented through photographs, drawings, or writing.

#### **Goals for Arts Education (Page 5)**

##### Learners will

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.

#### **Performance Objectives**

- Improvise/create melodic and rhythmic patterns with a variety of sound sources. (C11)
- Explain how the creative elements in music become powerful vehicles for communicating past, present, and future messages. (C13)
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. (C19)
- Select or create musical works that relate to the learners' lives and describe the relationship. (C26)

*Assessment Rubric for Music – High School Level*

| Criteria   | 4 - Advanced  | 3 - Proficient   | 2 - Basic  | 1 - In Progress   |
|--|---|--|--|---|
| <i>Does the learner recognize and value the connection between music and his/her environment? (Aesthetic Approach)</i>   | Learner creates his/her own sound experiment using musical instruments and standard notation.                                       | Learner creates his/her own sound experiment using standard notation.  | Learner works individually or within a group to create his/her own sound experiment with symbols or narrative. | Learner listens to examples of environmental sounds.                                      |
| <i>Has the learner been able to musically express his/her ideas? (Creative Approach)</i>   | Learner recognizes several significant musical characteristics and uses these as a basis for a composition using standard notation. | Learner recognizes several significant musical characteristics and uses these as a basis for a composition using symbols or narrative. | Learner recognizes several significant characteristics and is able to compare and contrast them verbally.      | Learner listens to the music.   |
| <i>Is the learner able to describe how the basic elements of music are used to make the work unique, interesting, and expressive for communicating past, present, and future messages? (Creative Approach)</i> | Learner compares and contrasts his/her composition with Gershwin's <i>Porgy and Bess</i> and Smetana's <i>The Moldeau</i> .         | Learner compares his/her composition with one of the examples in the vignette.   | Learner makes connections between sounds heard and real life situations and <i>The Moldeau</i> .               | Learner selects and identifies environmental sounds in Gershwin's <i>Porgy and Bess</i> . |

## MUSIC

### *Assessment Activity Vignette*

#### *Upper Elementary/Middle Level*

Mr. Rodriguez' learners show interest in the variety and uniqueness of the sounds around them. The learners create or collect environmental sounds, seasonal sounds, or sounds from nature. Mr. Rodriguez currently teaches the elements of music (duration, pitch, loudness, texture, etc.) and how the basic elements of music are used creatively (C11). The learners are invited to change or manipulate these sounds to gain a better understanding of each element.

Mr. Rodriguez leads a discussion on a composer's decision-making process to demonstrate how a musical message is conveyed effectively (C13). Together they reorder the sounds that the learners have collected and record them. These compositions are shared in class. The learners discuss natural sounds, life experiences, the creation of natural sounds, and life experiences through the use of musical instruments. At the upper elementary/middle level, Mr. Rodriguez provides an appropriate environment in which learners listen to sound effects recordings, and Tchaikovsky's *1812 Overture*. He gives a brief overview of Russian music and sings the song *Tum Balaika* to see how the basic elements of music are used effectively (C19). (Another musical example that could be used is Moussorgsky's *Pictures at an Exhibition*). Each learner writes a summary of the discussion or gives an oral presentation to the teacher. To understand how music relates to life, the learners are asked to use an instrument, which may include their voices or a keyboard, to create a composition of at least two minutes in length related to a life experience (C26). The composition will be notated with either symbols or musical notation.

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Dance:** The learners could take Tchaikovsky's *1812 Overture* and create a two-minute study using movements that reflect the dynamics of the music.

**Theatre:** Learners create a two-minute play that tells a story using environmental sounds. Presentation is videotaped and discussed.

**Visual Arts:** The learners might examine artworks produced with natural objects such as Andy Goldworthy's pieces using leaves, rocks, sticks, etc. Learners could then go into the environment and manipulate it.

#### **Goals for Arts Education (Page 5)**

Learners will

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.

#### **Performance Objectives**

- Improvise/create melodic and rhythmic patterns with a variety of sound sources. (C11)
- Explain how the creative elements in music become powerful vehicles for communicating past, present, and future messages. (C13)
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. (C19)
- Select or create musical works that relate to the learners' lives and describe the relationship. (C26)

*Assessment Rubric for Music – Upper Elementary/Middle Level*

| Criteria   | 4 - Advanced  | 3 - Proficient   | 2 - Basic  | 1 - In Progress   |
|--|---|--|--|---|
| <i>Does the learner recognize and value the connection between music and his/her environment? (Aesthetic Approach)</i>   | Learner creates a short composition and is able to articulate why selected musical decisions were made.                 | Learner creates his/her own piece based on environmental sounds using appropriate musical decisions.                     | Learner works individually or within a group to create his/her own sound experiment with symbols or narrative.         | Learner identifies environmental sounds within his/her life.  |
| <i>Has the learner been able to musically express his/her ideas? (Creative Approach)</i>   | Learner notates and performs in environmental sound piece.  | Learner is able to create an environmental sound piece.  | Learner records environmental sounds that he/she is able to incorporate into a musical pattern.                        | Learner imitates environmental sounds.  |
| <i>Is the learner able to describe how the basic elements of music are used to make the work unique, interesting, and expressive for communicating past, present, and future messages? (Creative Approach)</i> | Learner evaluates the effectiveness of his/her composition in relation to the historical and cultural events described. | Learner expresses current historical and cultural contexts by selecting and organizing a series of environmental sounds. | Learner makes connections between sounds heard and the historical and cultural environment in which they were written. | Learner selects and identifies environmental sounds in such works such as Tchaikovsky's <i>1812 Overture</i> or Smetana's <i>The Moldau</i> . |

## MUSIC

### *Assessment Activity Vignette*

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#### *Primary Level*

The learners in Ms. McGinty's class show interest in the variety and uniqueness of the sounds around them. The learners create or collect environmental sounds, seasonal sounds, or sounds from nature. Ms. McGinty currently teaches about the elements of music (Duration, pitch, loudness texture, etc.) and how the basic elements of music are used creatively (C11). The learners are invited to change or manipulate these sounds to gain a better understanding of each element.

Ms. McGinty leads a discussion on a composer's decision-making process to demonstrate how a musical message is conveyed effectively (C13) Together they reorder the sounds that the learners have collected and record them. These compositions are shared in class. The learners discuss natural sounds and life experiences and the creation of natural sounds and life experienced through the use of musical instruments. At the primary level Ms. McGinty provides an appropriate environment in which the learners listen to a recording of a variety of sound effects. The learners discuss and identify the natural sounds they hear from the sound effects recording. Ms. McGinty plays Leroy Anderson's *The typewriter* to determine how the basic elements of music are used effectively (C19). She points out that Rimsky-Korsakov imitated the sound of a bee in his composition, *Flight of the Bumblebee*, and Paul Winter demonstrated environmental sounds in jazz composition in *Wolf Eyes*. The learners are asked to create at least five of these natural sounds using their own voices and the musical instruments available in the classroom. Learners then write several descriptors or orally describe the sounds they heard or created and explain their responses (C24).

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Dance:** After listening to Leroy Anderson's *The Typewriter* learners express an emotion created by examples of environmental sounds. The presentation can be videotaped and discussed.

**Theatre:** Learners express an emotion created by examples of environmental sounds. The presentation can be videotaped and discussed.

**Visual Arts:** Learners study Michelle Stuart's examples of environmental works. (She rubs paper with dirt from a particular location and combines that with photographs of the location and then creates an environmental collage using found objects, drawings, sunprints, and rubbings.)

#### **Goals for Arts Education (Page 5)**

Learners will

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.

#### **Performance Objectives**

- Improvise/create melodic and rhythmic patterns with a variety of sound sources. (C11)
- Explain how the creative elements in music become powerful vehicles for communicating past, present, and future messages. (C13)
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. (C19)
- Show an individual response to the music. (C24)

*Assessment Rubric for Music – Primary Level*

| Criteria   | 4 - Advanced  | 3 - Proficient   | 2 - Basic   | 1 - In Progress   |
|--|---|--|---|---|
| <i>Dies the learner recognize and value the connection between music and his/her environment? (Aesthetic Approach)</i> | Learner identifies and reproduces given environmental sounds musically.   | Learner consistently identifies and discusses given environmental sounds.  | Learner identifies and discusses environmental sounds heard in one of the recordings in the vignette. | Learner identifies given environmental sounds.  |
| <i>Has the learner been able to musically express his/her ideas? (Creative Approach)</i>                               | Learner creates a series of organized sounds using musical instruments, voice, or body percussion displaying elements of both unity and variety and is able to describe the sounds orally or in written form. | Learner creates a series of organized sounds using musical instruments, voice, or body percussion displaying elements of both unity and variety. | Learner creates music using his/her voice or body percussion.   | Learner demonstrates sounds imitating the environment.  |
| <i>Has the learner been able to perceive how the basic elements of music are used effectively? (Critical Approach)</i> | Learner compares and contrasts his/her composition with Anderson's <i>the Typewriter</i> or Winter's <i>Wolf Eyes</i> in terms of how the elements of music are used.   | Learner chooses multiple environmental sounds from the selected works for his/her composition.   | Learner chooses one environmental sound that compares to the sounds in the selected works.            | Learner identifies the environmental sounds in selected works such as Anderson's <i>The Typewriter</i> or Winter's <i>Wolf Eyes</i> . |

## VISUAL ARTS

### *Assessment Activity Vignette*

### *High School Level*

Ms. Lomas wants to assess how well her learners make connections between their own cultures and those they have studied. She assigns the learners a senior project that requires them to use the visual arts knowledge gained during their high school careers. First, they should consider the four historical styles and cultures presented this year and focus on their favorite works of art. They should think about the meaning of works of art, how they functioned in their societies, and about characteristics of style that allowed the artists to express that meaning (D17). They choose characteristics of the works that help them make their own works of art relevant to them in their culture today (D7). They review current knowledge and do specific research on the works chosen. Ms. Lomas asks students to consider how the forms they use will express their intents (D5)

One learner chooses to work with Mayan stelae. He finds that the Maya recorded particular events and the time of their occurrence. The represented elaborate clothing with symbolic elements on a shallowly carved surface. The learner makes his own stele (in his case, a pen and ink drawing that could be translated into relief sculpture), which records an important even in contemporary culture. To express his own viewpoint on a contemporary issue, he clothes the participants in dress that plays on Mayan clothing, but incorporates modern dress in a symbolic way.

Another learner works with medieval manuscripts. She “illuminates” a contemporary book that has meaning to her. She plays off the composition of the pages of a medieval manuscript and finds images that symbolize her interpretation of the text’s meaning. Learners also write short papers discussing the research they have done on the chosen historical works and the connections they have made to their own works. They also consider how successfully they solved this visual problem.

***(See the following page for a sample rubric to be used with this assessment activity.)***

#### **Interdisciplinary Connections**

**Music:** The music teacher decides to work with Ms. Lomas to discuss how historical music can be relevant in today’s society. He has the orchestra learn the *Ode to Joy* from Beethoven’s *Ninth Symphony*. Learners discuss the culture in which the poem and music were composed and what the work meant in its time. They discuss how the themes of universal brotherhood, peace, and joy connect to contemporary issues and watch a videotape of the *Ode to Joy* being performed at the dismantling of the Berlin Wall. Some learners are asked to compose a contemporary piece that might address these same issues.

**Theatre and Dance:** High school learners are studying *Romeo and Juliet*. They look at contemporary adaptations, including *West Side Story*. What issues remain the same? What issues change and why? The learners work on their own play that addresses some of the same issues in contemporary society. How can they incorporate contemporary forms of music and dance to address these issues?

#### **Goals for Arts Education (Page 5)**

##### Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own work and others’ creative expressions of work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.

#### **Performance Objectives**

- Examine a particular work and discuss how form, symbols, techniques, and medium construct meaning. (D17)
- Use symbols from contemporary society to express ideas. (D17)
- Analyze and discuss the sources of their own works and of others works. (D7)
- Synthesize multiple ideas or view in their work. (D5)

## *Assessment Rubric for Visual Arts – High School Level*

| Criteria  | 4 - Advanced   | 3 - Proficient   | 2 - Basic  | 1 - In Progress                              |
|---|--|--|--|--|
| <i>Has the learner identified significant characteristics in the historical work? (Cultural/Historical and Aesthetic Approaches)</i>  | Learner has chosen multiple significant characteristics and understands and explains how they functioned in their culture.                       | Learner has chosen significant characteristics to influence his own work.  | Learner has chosen a characteristic of the historical work.                                  | Learner has discussed the historical work.   |
| <i>Has the learner been able to reinterpret these characteristics in a way significant to our contemporary world? (Aesthetic Approach)</i>  | Learner has made a significant statement with relevance to our contemporary world, which connects to the characteristics of the historical work. | Learner has reinterpreted some of the historical work in his/her own work.   | Learner has made a connection between his/her work and the historical work in a general way. | Learner has created his/her own work of art. |
| <i>Has the learner been able to visually express his/her ideas? (Technical and Creative Approach)</i>   | Learner has created a visually successful work of art using the elements of the visual arts to express his/her ideas effectively.                | Learner has created a technically proficient work of art using the elements of the visual arts to express his/her ideas. | Learner has used the elements of the visual arts to express his/her ideas with some success. | Learner has expressed his/her ideas.         |
| <i>Has the learner been able to visually express his/her ideas? (Technical and Creative Approach)</i>   | Learner has created a visually successful work of art using the elements of the visual arts to express his/her ideas effectively.                | Learner has created a technically proficient work of art using the elements of the visual arts to express his/her ideas. | Learner has used the elements of the visual arts to express his/her ideas with some success. | Learner has expressed his/her ideas.         |
| <i>Has the learner been able to convey the connection between his/her work and the historical work in the written paper? (Cultural/Historical, and Technical/Creative Approaches)</i> | Learner has effectively explained the connection between his/her work and the historical work using examples from both works.                    | Learner has explained the connection between elements of his/her work and the historical work.                           | Learner has made a general connection between his/her work and the historical work.          | Learner has written about his/her own work.  |

## VISUAL ARTS

### *Assessment Activity Vignette*

### *Upper Elementary/Middle Level*

Mr. Anderson is teaching a unit on Egyptian art and wants to see what connections his learners can make their own lives. He and the learners investigate a number of characteristics of Egyptian art dealing with meaning, function, and style (D17). They consider, for example, the use of symbol in Egyptian art and the funerary function of much Egyptian art. They also discuss the way the Egyptian artists focused on aspects of everyday life such as hunting and agriculture, the way power relationships can be expressed symbolically through size, and the artists' portrayal of individual and family identity.

Mr. Anderson asks the learners to pick aspects of the works they have studied and to create their own works of art that update these characteristics to their own lives and art-making styles. EH asks them to think about how what they say in their work connects to their life experiences (D7). Mr. Anderson asks students to think about how the visual forms they use will express their ideas (D5).

One learner focuses on the elements of everyday life and makes a drawing representing farming scenes he has seen at his own home. Another learner deals with personal and family identity and creates a painting representing her own family. She searches for symbolic ways to indicate the relationships within her family. Mr. Anderson asks learners to write about which characteristics of Egyptian art they have chosen to work with and how their works reinterpret those characteristics.

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Theater:** Learners are studying fairy tales such as *Cinderella* and their teacher decides to make a connection to Mr. Andersons' unit on connecting Egyptian art to the learners' lives. She has them attend a production of *Mufaro's Beautiful Daughters* and discuss how this story relates to the *Cinderella* story. Learners improvise their own skits to update this theme to their own culture.

**Music and Dance:** The music and dance teachers are working on a production of *Oklahoma*. To help the learners see how this musical could connect to their own lives, the teachers have learners watch some dances from the production and pick music and dance to evoke their own environment.

#### **Goals for Arts Education (Page 5)**

##### Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own work and others' creative expressions of work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.

#### **Performance Objectives**

- Examine a particular work and discuss how form, symbols, techniques, and medium construct meaning. (D17)
- Use symbols from contemporary society to express ideas. (D17)
- Analyze and discuss the sources of their own works and of others works. (D7)
- Synthesize multiple ideas or view in their work. (D5)

*Assessment Rubric for Visual Arts –Upper Elementary/Middle Level*

| Criteria   | 4 - Advanced   | 3 - Proficient  | 2 - Basic  | 1 - In Progress                             |
|--|--|---|--|---|
| <i>Has the learner shown an understanding of characteristics in the historical works? (Cultural/Historical, and Critical Approaches)</i>           | Learner has chosen a significant characteristic of the historical work on which to base his/her own work and has exhibited an understanding of its use in the culture. | Learner has chosen a significant characteristic of the historical work on which to base his/her own work.               | Learner has chosen a characteristic of the historical work.                                  | Learner has discussed the historical work.  |
| <i>Has the learner been able to make a significant connection to our contemporary world? (Aesthetic Approach)</i>                                  | Learner has chosen his/her image to make an abstract connection between the contemporary world and the historical work.  | Learner has chosen his/her image to make a concrete connection between the contemporary world and the historical world. | Learner has made a connection between his/her work and the historical work in a general way. | Learner has created own work of art.        |
| <i>Has the learner been able to visually express his/her ideas? (Technical and Creative Approach)</i>  | Learner has created a visually successful work of art using elements of the visual arts to express his/her ideas effectively.  | Learner has created a proficient work of art using the elements of the visual arts to express his/her ideas.            | Learner has used the elements of the visual arts to express his/her ideas with some success. | Learner has expressed is ideas.             |
| <i>Has the learner been able to convey the connection between his/her work and the historical work in the written paper? (Historical Approach)</i> | Learner has effectively explained the connections between his/her work and the historical work, describing examples from both works.                                   | Learner has explained the connection between elements of his/her work and the historical work.                          | Learner has made a general connection between his/her work and the historical work.          | Learner has written about his/her own work. |

## VISUAL ARTS

### *Assessment Activity Vignette*

#### *Primary Level*

Mrs. Isaac is doing a unit on the Native Americans of the Plains and includes a lesson on hide paintings. She would like the learners to see that they can tell their own stories in visual images just as the Native American painters told theirs. The learners study how these paintings were used in their own cultural context. Mrs. Isaac asks students how symbols were used in Native American society to express ideas. (D17). They learn how a warrior might paint a hide to wear as a robe, which represented his most important battles. They also learn how historians painted hides to record events important to the tribe and to keep a visual history.

Mrs. Isaac asks learners to make drawings that tell stories of their own lives. What events will they want to pick? What events are they most proud of? How can they arrange these events to tell a story of their own lives (D5)? Mrs. Isaac decides to have learners decorate wearable T-shirts that visually depict the learners' stories.

Mrs. Isaac asks the learner to tell these stories in written form also. The class then compares their written and visual narratives. Finally, they compare their own stories and the way they have told them to the stories found on the hide paintings (D7).

*(See the following page for a sample rubric to be used with this assessment activity.)*

#### **Interdisciplinary Connections**

**Music and Theatre:** The music teacher works with Mrs. Isaac to help learners see how storytelling has appeared in many cultures and many art forms. Learners listen to *Peer Gynt* and discuss how characters are created through music and how events in the story are indicated. They watch a video of an animated production. They discuss how characters are created through music and how events in the story are indicated. They watch a video of an animated production. They discuss how characters are created visually and how the music compares to what they see. Learners are asked to think about what kind of music they might use to identify themselves.

**Dance:** The dance teacher has the learners study traditional Hawaiian hula, which tells stories through movement. Learners make up movements to tell their own stories. Learners do their dances for the group and then discuss what their movements mean.

#### **Goals for Arts Education (Page 5)**

##### Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own work and others' creative expressions of work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.

#### **Performance Objectives**

- Examine a particular work and discuss how form, symbols, techniques, and medium construct meaning. (D17)
- Use symbols from contemporary society to express ideas. (D17)
- Interpret real or imagined events in images. (D5)
- Articulate the way they intend others to respond to their work. (D7)

*Assessment Rubric for Visual Arts – Primary Level*

| Criteria  | 4 - Advanced   | 3 - Proficient   | 2 - Basic  | 1 - In Progress                          |
|---|--|--|--|--|
| <i>Do the learner's choices and arrangements of his/her own stories show an understanding in the historical works?<br/>(Cultural/Historical, and Aesthetic Approaches)</i>        | Learner's choices and arrangements of his/her own stories show and understanding of sequencing and repetition in Native American images. | Learner chooses events and arranges them to create a story.  | Learner creates a single event or a series of unrelated events.                      | Learner has created an image.            |
| <i>Has the learner chosen his/her images in order to convey something about his/her accomplishment or life history?<br/>(Aesthetic Approach)</i>                                  | Learner has chosen important events from his/her own life and related them in a chronological or thematic way.                           | Learner has created a story using important events from his/her own life.                                | Learner has illustrated one or two events from his/her life.                         | Learner has created an illustration.     |
| <i>Has the learner been able to visually express his/her ideas?<br/>(Technical and Creative Approaches)</i>   | Learner has created a visually successful work of art using elements of the visual arts to express his/her ideas effectively.            | Learner has created a proficient work of art using elements of the visual arts to express his/her ideas. | Learner has used elements of visual arts to express his/her ideas with some success. | Learner has his ideas.                   |
| <i>Has the learner been able to convey a similar understanding of storytelling in his/her written narrative?<br/>(Cultural/Historical and Technical, and Creative Approaches)</i> | Learner's written work shows an understanding of sequence and theme.   | Learner is able to arrange events in his/her writing to tell a story.                                    | Learner describes pictures rather than writing in story form.                        | Learner has trouble describing an event. |



# *Portfolio Overview*

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## PORTFOLIO

### *Assessment Portfolio*

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#### **What is the purpose of portfolios in arts education assessment?**

The arts have traditionally made use of the portfolio concept. Artists in the visual and performing arts collect their ideas, representative artworks, and accomplishments in a portfolio format that serve as a portrait of their artistic growth and achievement. Through portfolio assessment, not only can learners become aware of their growth as artists, but also teachers have the opportunity for self-assessment, documentation of achievement, and program assessment. School renewal challenges educational leaders to continue to explore the idea of the expanded role of portfolios and assessment.

Portfolios can be used for assessment to

- Place learners in the most appropriate course
- Communicate with learners' subsequent teachers
- Provide opportunities for learner self-assessment
- Provide opportunities for group assessment
- Prepare a record of achievements for future use, such as college admission, employment, or alternative credit for coursework

#### **What are the goals for a learner's portfolio?**

- To create collections of outstanding, significant and/or personally important work
- To show growth in learning and creative processes
- To document the processes by which the arts are created
- To trace the evolution of one or more projects/products

## *Assessment Portfolio*

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### **What could arts portfolios include?**

Portfolios can range from physical folders containing works of art, videos, recordings, and written papers to computer disks that learners are responsible for keeping. It can be kept by a single teacher over the space of a year or serve as a record of the learner's entire educational career. Each teacher, building, and district must make its own choices based on needs, space, and technology. What is most important is that the portfolios become a clear record of learners' growth in the arts.

#### **EXAMPLES OF LEARNERS' WORK OR PERFORMANCE IN THE ARTS**

- Visual Arts - slides, actual works of art, digitized images, record of exhibitions
- Music - recordings, compositions, records of performances
- Dance - video, records of performances, photographs
- Theatre - video, records of performances, directing, stage or costume design, photographs

#### **EXAMPLES OF LEARNERS' RESPONSES TO WORKS OF ART**

- Written interpretations and evaluations of students' own works and the works of others. (Some of these should be tied directly to examples of the learners' works. These should serve as evidence of the learners' ability in perceiving, interpreting, evaluating, and making connections to works of art.)

#### **RECORD OF LEARNER INVOLVEMENT IN THE ARTS**

- Listing of exhibitions and performances attended
- Listing of learner involvement with community arts organizations

#### **EXAMPLES OF LEARNERS' REFLECTIONS ON THEIR OWN GROWTH IN THE ARTS**

- Written self-evaluation of learners' portfolios  
(How do their works show a growth in understanding, in technical skill, in involvement?  
How do the learners assess their own growth in the arts?)

#### **EXAMPLES OF TEACHER ASSESSMENT**

- Teacher commentary on specific portfolio works and/or performances that reflect learners' growth and progress.

### **What basic decisions need to be addressed in portfolio design?**

- What is the purpose of the portfolio?
- What artifacts will be used for documentation?
- What role do teachers and students have in the selection of artifacts?
- What portion of the portfolio should be standardized?
- What is assessed and who is responsible?
- How many and what kinds of artifacts are necessary to provide the desired information?
- By what criteria will entries and/or bodies of work be assessed?  
(Can you accommodate the demonstrated expertise, ranging from high quality novice pieces to poor quality expert pieces?)

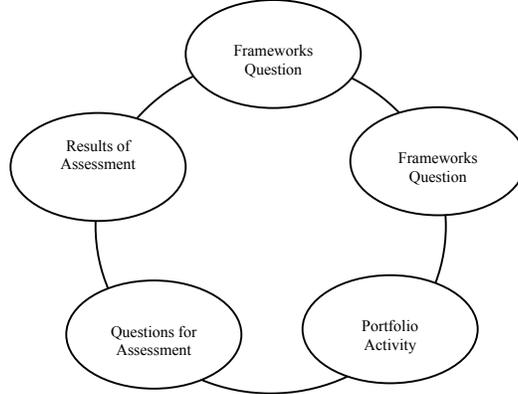
## HOW DOES FRAMEWORKS CONTRIBUTE TO PORTFOLIO ASSESSMENT DESIGN?

The following illustrates a process for portfolio assessment design that includes important Frameworks components:

**PORTFOLIOS:** Begin with a physical work that is either completed or in progress. The work may be a performance or a work of art. It can be created or re-created by the student, or it may be a reaction to a work created by someone else. It may also include reflective journal writing during the work's creation or reflections upon its completion. The Frameworks document will help the teacher create ongoing questions to stimulate reflective thinking. The insight of the process and product is revealed through student reflection. Using this basic idea, the following steps may be used to create a portfolio piece.

|   | DANCE (G5)  | THEATRE (G17)  |
|---|---|--|
| Begin with a Portfolio Activity:  | Learners record self-choreographed dances based on Alvin Ailey's <i>Revelations</i> on videotape and present their works to an audience. They then write a review and self-assess their own work. The videotape and written review become part of the learners' portfolios.                                       | Learners have decided to do a production of <i>Romeo and Juliet</i> . The production is taped on video and used for self-assessment. After watching the video, the learners view a professional performance or videotape of <i>Romeo and Juliet</i> and discuss and rework their own production. The videotape and written review become part of the learners' portfolios. |
| The work has been created to respond to the following PERFORMANCE OBJECTIVES: | <p><b>(Found on page A22)</b><br/>Learners will</p> <ul style="list-style-type: none"> <li>Analyze how meaning is conveyed by movement.</li> <li>Change the meaning of a dance by changing the environment.</li> <li>Create a dance that relates to a celebration or ceremony and discuss its meaning.</li> </ul> | <p><b>(Found on page B4)</b><br/>Learners will</p> <ul style="list-style-type: none"> <li>Demonstrate knowledge of a technical vocabulary and basic information about the theatre.</li> <li>Recognize/demonstrate skills of performance and production.</li> </ul>   |
| The performance objectives reveal responses to the FRAMEWORKS QUESTION: *     | <p><b>(Found on page A22)</b><br/>How does dance convey meaning?</p>  | <p><b>(Found on page B2)</b><br/>What basic components are needed to appreciate and participate in a theatre event.</p>  |

**Question for Assessment:** Assessment questions may be developed by teachers or students and related to original questions in the Frameworks document. These questions help to reveal the criteria and indicators and assessment. In order to be valid, teachers need to make the performance task consistent as well as to develop indicators for achievement.



| MUSIC (G22)  | VISUAL ARTS (G31)   |
|--|---|
| <p>The learners listen to a variety of compositions imitating natural sounds. They are asked to create at least five natural sounds using their own voices and the musical instruments available in the classroom. Learning will then write several descriptors or orally describe the sound they heard or created. The oral and written descriptions become part of the learners' portfolios.</p> | <p>After studying Egyptian art and the connections to their own lives, the learners are asked to pick some aspects of Egyptian art and create their own work of art that updates these characteristics to their own lives and art making styles. They write about which characteristics of Egyptian art they have chosen to work with and how their works reinterpret those characteristics. The written works become part of the learners' portfolios.</p> |
| <p><b>(Found on page C23)</b><br/>Learners will</p> <ul style="list-style-type: none"> <li>• Demonstrate their responses to a piece of music through movement/illustration.</li> <li>• Demonstrate their responses to a piece of music through verbalization/writing.</li> <li>• Identify feelings generated by the music.</li> </ul>  | <p><b>(Found on pageD194)</b><br/>Learners will</p> <ul style="list-style-type: none"> <li>• Give examples and discuss works of art that affirm or challenge societal or personal values.</li> <li>• Express personal emotions, ideas, and opinions through art.</li> <li>• Discuss and give examples of what can be learned about the values of another culture through its art.</li> </ul>  |
| <p><b>(Found on page C3)</b><br/>How are the senses involved in responding to music?</p>   | <p><b>(Found on page D2)</b><br/>How does art relate to life?</p>   |

Questions for assessment relate to the original question in the Frameworks document (e.g., cell A22) as well as to the performance objectives. Responses to questions, other writing and choreographic works collected should show growth in learners' thinking, maturity, and learning. Learners and teachers become partners in developing the contents of the portfolio. The materials collected assist learners to understand the process of their learning through reflection. By going through this process, they move to new levels of understanding and growth.

To make this assessment valid, this question and similar questions should be answered by the individual learner (self-assessment), all learners involved in the activity (Group assessment), and by the teacher (program assessment).

**Results of Assessment:** Assessment is a process. The answers to assessment questions complete the link in the assessment process. Assessment results may also serve as a basis for continued learning.



## *Assessment Portfolio*

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### **WHAT DOES A PORTFOLIO LOOK LIKE AT THE STATE LEVEL?**

The following model is an example of authentic assessment of a visual arts portfolio. The model guides the learners through the process of evaluating their own work. The learners are led through a series of questions about their own work and the work of a chosen artist. Through responses and the artwork created, the learners demonstrate thought processes as well as artistic achievement.

This model was designed by the Prairie Visions Assessment project for Prairie Visions: The Nebraska Consortium for Discipline-based Art Education. The model was inspired by the work of a young student, Jeremy, and his commitment to collecting a portfolio of his work and his drive to transform his artwork to a higher level.

#### ***A Vignette about a Child's Contribution to DBAE Assessment***

*By Brent Wilson*

In an interactive network, everyone has an opportunity to influence the system - even students. This was certainly the case in the Prairie Visions DBAE institute. When Jeremy Emerson was a student in Linda Freye's second grade classroom at Lost Creek Elementary School in Columbus, Nebraska, one of his crayon drawings, of a stand of trees through whose trunks one could see a train passing in the distance, was selected to be exhibited at the State Department of Education during the Month of March. Jean Detlefsen, the Columbus Public Schools' DBAE coordinator met Jeremy at an open house at the Department and talked with him about his drawing. As he told us later "That's why I remembered it so well." After the exhibition, Jeremy's drawing was returned to his art portfolio. In third grade, Jeremy was taught by Barb Friesth and in fourth grade by Marilyn Lamb. During both years he continued to add to his portfolio. Near the end of fourth grade, Jeremy and some of his fellow students were invited to present and discuss their portfolios in an evaluation session at which Jean Detlefsen was present. As Jeremy laid out his works, Ms. Detlefsen was puzzled because the drawing she remembered from the Department and he had said at the time, "I can do better."

Jean Detlefsen, who served as a member of the Prairie Visions student assessment team, told us, "I kept thinking about how an elementary student had intuitively worked like artists work. Artists visit the same subject matter over and over again, they work in a series, they learn, and they play out what they have learned in a second artwork...I tied my experiences (with high school students' portfolios) together with what Jeremy had taught me about elementary students and

*Assessment Portfolio*

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tried out my theory on colleagues.” Subsequently, the assessment team developed a portfolio exercise based on Jeremy’s process. Now, throughout Nebraska, Prairie Visions students (1) select an artwork from their portfolio, (2) select and study the work of an artist, (3) decide how the artist’s work informs their artwork and “suggests” ways that they might revise it, (4) make a second version, and (5) write about the artist’s work, what they have learned from the artist, and the way the study of another’s work influenced their artwork-the very process that Jeremy arrived at by himself.

ASSESSMENT OF ACHIEVEMENT  
IN DISCIPLINE-BASED ART EDUCATION



ART PRODUCTION PORTFOLIO BOOKLET

To the Student:

The project you are about to begin is meant to be a process for learning. Your ideas and observations are important in this activity. The project is designed to take place during three or more class periods. In Part One, you will be asked to select a piece of art work you have already made and to answer some questions about it. You will also choose one of four art works to study; you will read about the work and the artist; and then you will start to make some connections between your own work and that of the artist. In Part Two, you will transform your work by using ideas you learned from studying the other work and the artist who made it. In Part Three, you have a chance to tell about your new work.

Part ONE: Studying Works of Art

Artists learn from studying their own work and the work of other artists. By doing this, their ideas keep improving and changing. This project will help you to

- think about one of your own finished pieces of art,
- learn about an art work by a well-known artist,
- and then create a new work that brings together the best ideas from your study.

Step A. Student Portfolio

You have kept a portfolio of your work for art classes this past term. Select your favorite art work from this portfolio and put it on your desk.

• Go on to the next page •

Page 1

Step B. Study of Art Work and Artist

Find the sheet of art reproductions and the sheet with information about them. From the four images provided, select one artist's work to study.

7. Why did you select this work?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

8. A display label for the artist's work would read:

|                      |
|----------------------|
| ARTIST: _____        |
| YEAR MADE: _____     |
| TITLE OF WORK: _____ |
| MATERIALS: _____     |

9. What is the meaning of this art work (subject, theme or idea)?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

10. Describe what you see in the artist's painting that makes it successful.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

11. How did the artist's life experiences influence this work?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

12. What have you learned about the artist's work?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

• Go on to Step C •

Page 3

1. Tell why you selected this work. (If you only have one work to choose from, check here \_\_\_ and move on to the next question.)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. A display label for your favorite work would read:

|                      |
|----------------------|
| ARTIST: _____        |
| GRADE LEVEL: _____   |
| TITLE OF WORK: _____ |
| MATERIALS: _____     |

3. About how much time did you spend making this work? \_\_\_\_\_ hour(s) of class time  
\_\_\_\_\_ hour(s) outside of class

4. What is the meaning of your art work (subject, theme or idea)?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Describe at least three things that make your art work successful.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. How does your art relate to your life?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Page 2

• Go on to Step B •

Step C. Making Connections

You are going to create a new work. Go back to read what you wrote about your own art work and that of the artist you studied. Think about ways you could use what you learned. Think about ways you could transform your work. Talk about your ideas with others.

Use the following questions to help you plan your new work:

• **PROCESS: Decisions I Am Making.**  
What new ideas can I try?  
How can I connect my ideas and the artist's ideas to make something new?

• **EXPRESSION:**  
What am I trying to say?  
What is the message I want my viewers to experience?

• **FORM: What I Am Making**  
What will my new work look like?  
How will I combine ideas, materials, subject matter and style to show what I am trying to say?  
How large will it be? (Consider what you want it to be and the time you have for making it.)

YOU ARE ENCOURAGED TO CONTINUE THINKING ABOUT THIS,  
TO TALK ABOUT YOUR IDEAS WITH OTHERS,  
AND TO ADD ON TO WHAT YOU WROTE.

◦ STOP ◦

Page 4

**PART TWO: Creating a New Art Work**

Directions: Put these two items on your desk:

1. the art work you selected from your portfolio,
2. the page of art reproductions.

Take a moment to look at the two works in front of you. Remember what you learned last time from studying these two works and go over what you wrote on page 4. Begin to make your new art work today, building on your new ideas.

You may use the spaces below to make notes or sketches about your new ideas.

Four blank shapes for notes or sketches: two rectangles and two circles.

**Part THREE: Telling About Your New Work**

**Step A: Preparing Art Work for Exhibit**

1. Suppose you are a member of a group of artists who are getting ready to open an exhibit of their most recent work. The exhibit will include both of the works you have used for this project.

A display label for your new work would read:

|                      |
|----------------------|
| ARTIST: _____        |
| TITLE OF WORK: _____ |
| MATERIALS: _____     |

TIME SPENT: \_\_\_\_\_ hour(s) of class time  
\_\_\_\_\_ hour(s) outside of class time

2. You are writing an explanation of your art for people to read when they look at your new work. Sometimes artists write about the materials they chose or special techniques they used. They might mention other artists who influenced them. They could explain the ideas their work contains and how their art has changed over time.

In the space below, tell about the most important ideas you want others to know about your work.

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• Go on to the next page. •

**Step B: Talking With Others About Your Art**

At the exhibit, a reporter is waiting to interview you about your work. The reporter asks the following questions:

- a. Look at your original art work and your new art work. Is the meaning the same? Tell why or why not?

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- b. What do you think is the most important decision(s) you made to transform the work you made for this exhibit? Tell why.

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• Go on to the next page •

- c. How did your materials and the way you used them help to express your ideas?

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- d. Do you believe your new art work is successful? Tell why or why not.

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◦ STOP ◦

*Assessment Portfolio*

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**WHAT DOES A PORTFOLIO LOOK LIKE AT THE DISTRICT LEVEL?**

School: Westside (District 66)

Contact Persons: David Moore  
Roger Groth  
Diane Murphy

**What is the motivation for using PORTFOLIO ASSESSMENT?**

**From the Administrator's point of view:**

It provides the necessary validation of required graduation proficiencies.

**...the Instructor's:**

It confirms through hands-on proof the progress and abilities of the students.

**...the Student's:**

It encourages the production of quality creative work for each semester for every course and enhances self-esteem through feedback and validation of that creativity. It confirms the value of course work in the arts.

**What is the story of PORTFOLIO ASSESSMENT in your classroom?**

Because of new graduation requirements, which include the creative, expressive area, portfolios are now used as a means of academic validation throughout the entire school. Beginning with freshmen, another year will be added until all four years of high school are covered. Currently, we are in our second year.

**Vignette of the Process and Product - a picture of what is collected and how it is collected and managed.**

A central facility houses a permanent portfolio for each student. Videotapes and audiotapes are collected throughout the semester. Teacher and student self evaluation forms are used as a guide for all principles, skills, and behaviors that need to be learned and taught.

## PORTFOLIO

### *Assessment Portfolio*

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#### ADDRESSING THE CONCERNS -

##### CONCERNS

Difficulties are presented by time constraints and tremendous amount of bookkeeping for large number of students.

What will happen to all of this material?

Does anyone else want to see material?

The need for quality equipment is a major challenge for many schools.

##### POSSIBLE SOLUTIONS

Teacher will have to develop organizational techniques that speed up the process and have the learners audio and videotape themselves during the school year. Large group audio/videotaping may be a solution.

Give it to the students upon graduation.

Perhaps scholarship committees, admissions officials, and employers will want to see this material.

Educational Service Units and other schools are resources for equipment. Special fundraisers are another possibility.

#### **How does Portfolio Assessment fit into other assessment design?**

As a final assessment of a product, it is valid. It is only one of various forms of assessment used. It should help lead to an authentic assessment. It guides course material and what is to be taught.

#### **Personal observations and recommendations about assessment:**

It is very difficult to keep records and provide individual audio and videotapes for large numbers of students. It is still in the experimental, trial-and-error stage and needs constant revision. The more the student is involved in developing criteria and self-assessment, the more meaningful it becomes.

*Assessment Portfolio*

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**WHAT CAN A CLASSROOM PORTFOLIO LOOK LIKE?**

School: Cozad Middle School and High School

Contact Persons: Thomas Wilde

**What is the motivation for using PORTFOLIO ASSESSMENT?****From the Administrator's point of view:**

It allows for writing across the curriculum.

**...the Instructor's:**

It gives the instructor more opportunity to gauge the progress of the student. It also enhances the feeling of the classroom, creating an air of respect for the relevancy of the subject and an understanding of the actual amount of information covered.

**...the Student's:**

It provides a record of the students' best work and an outlet for the expression of critical thinking skills. It also demonstrates organizational skills than can benefit students who are applying for music scholarships in upper education.

**What is the story of PORTFOLIO ASSESSMENT in your classroom?**

Since my first year of teaching six years ago, I have had difficulty getting students to bring pencils to class for marking in their music. I realized it was because pencils were not used on a regular basis, resulting in students perceiving that they could get by most of the time without writing in class. I concluded that if I wanted them to come to class prepared, I would have to have them writing on a more regular basis. Thus, a need was created to have more writing. This also combined with a renewed interest in demonstration of critical thinking skills on my part as an educator.

My first conclusion was to have essay tests and quizzes, but in an elective class, this can mean a serious decline in enrollment. During the Frameworks symposium, the idea of portfolio assessment was mentioned, but not in a very detailed manner. The basic premise that attracted me was that students would be doing more writing without the feeling that they were being tested. I had thought all summer about how I could use portfolios in my classroom when finally I read an article by Glenn Nierman concerning portfolio assessment. This article gave me a wealth of ideas on how I could design a system that could be used in my own school. It also showed how my students could cultivate a more focused attitude about singing by using the portfolio to document their performances and keep track of information.

## PORTFOLIO

### *Assessment Portfolio*

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I started this year (1995-1996) by having the students bring notebooks for portfolios and explained the process that we would be embarking on. I let them know that portfolios were simply a record of concepts, information, and repertoire. I made it part of their grades to compile information and gave deadlines for completion of categories. Now, whenever I have some historical information or new terminology, I simply say, "Get out your portfolios." They do enough writing in my class to know that if they are not prepared with portfolios and pencils, their grades will suffer.

#### **Vignette of the Process and Product - a picture of what is collected and how it is collected and managed.**

Students all have slots where they keep their music in a packet along with a pencil. In the same slot they also keep a spiral notebook (or folder with paper) which serves as their portfolio. When they enter the room, they pick up both their portfolios and their music packets. I give the students a list of categories that their portfolios will contain. Examples of categories that we are using are:

- 1) A list of choral repertoire (with the composer's or arranger's name)
- 2) A list of solo or small group repertoire
- 3) Singing techniques learned in class (usually covered in warm-ups)
- 4) Critiques of their own choral performances
- 5) Critiques of concerts they attend
- 6) Programs or ticket stubs from concerts or recitals
- 7) A glossary of musical terminology
- 8) A list of music eras and distinguishing characteristics of studied eras
- 9) Original compositions either written or taped
- 10) Biographies of well-known composers
- 11) Video or audiotapes of performances

Students put the name of a selected category at the top of a page and fill in what they learn as we progress through the year. They will skip a few pages to start a new category, leaving room to write what they learn. Each quarter, their grades are determined as 50% singing participation, 25% class conduct, and 25% portfolio. (If a student chooses not to keep a portfolio, they cannot get a grade higher than a "C".) Portfolios are collected and reviewed by me, usually every 4-5 weeks. Each category they write in or update is worth up to 5 points. From time to time, I have individual students sit down at a computer in the classroom and enter their categories into a file they have created for themselves. They update and save this information throughout the year. At the end of the year, I will print out this information so they can take it with them if they are graduating or just keep it if they are not. We will save these files for further updating if students enroll again. The final goal is to have a report of the concepts learned along with performances documented. I emphasize that this information does not have to be learned in my classroom. It can be information they learned on their own or in previous music classes.

*Assessment Portfolio*

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**ADDRESSING THE CONCERNS -****CONCERNS**

How many points to award for poor quality work?

It is too time consuming.

**POSSIBLE SOLUTIONS**

This is a judgment call that the teachers must make on their own. If standards are too high, quality may have to be overlooked to encourage the student to keep writing.

Yes, it is time consuming, but most of the work can be accomplished each checking period in a working weekend. It is my contention that for students to take my class as seriously as other teachers' classes, I must be willing to do the paperwork like other teachers.

**Personal observations and recommendations about assessment:**

In my school, music is viewed more at an entertainment than an art. I must move slowly and gradually with my portfolio assessment and keep it friendly. I am hoping to initiate change in this perception, partly through the use of portfolios. In many cases, the students' portfolios are not what I had hoped. Only a few conscientious and industrious students are producing the product I am looking for. I plan to keep these portfolios as examples of what my students should be shooting for. At present, they are not really sure what I am looking for because of a lack of a model. I recommend keeping progress in mind rather than perfection.



# Connecting Frameworks to District Planning



### *A Review*

Too often, a curriculum document is merely filed on a shelf rather than used to guide decisions about planning and teaching. Frameworks for the Visual and performing Arts, with its teacher-centered assessment, can be a useful and used guide to teaching the visual and performing arts and should serve as a model for other curriculum development projects. Rather than the more traditional scope and sequence, this document challenges teachers to make their best decisions about appropriate classroom instruction based on goals their schools have identified and resources they have available, the students in their classrooms, and the national standards that have been set and are represented in the state Frameworks.

The research literature on school reform is very specific about the importance of teacher involvement in the process. Rosenholtz (1989) reported that the climate of “moving schools,” those that were successful in planning and implementing change that positively affected student outcomes, was characterized by several traits: the teachers’ voices were central to the decisions made about policy and procedures; consensus was reached about the goals of the school and then teachers used their environment existed in which teachers valued collaboration and integrated it as a necessary aspect of their professional lives; and teachers shared their successes and failures with their colleagues without fear of unproductive criticism or envy.

Practice reveals that teachers create curriculum as they craft sets of learning activities into teaching vignettes. These vignettes represent those tested learning activities which teachers often repeat for successive groups of learners. The Frameworks for the Visual and Performing Arts builds on teacher’s creative design of teaching vignettes and gives teachers the opportunity to document their best curriculum while they compare it to national standards for teaching and learning in their disciplines.

The teaching vignettes combine teachers’ decisions about anticipated outcomes, learning activities and suggest varieties of possible learner assessments. Additionally, teachers suggest specific standards addressed in each vignette. Encouraging teachers to select “snapshots” of their best teaching validates decisions they have made while connecting teaching they have designed to the Frameworks document.

Perhaps the real benefit of the assessment process is in what teachers can learn about their teaching. The writing of vignettes fosters teacher reflection about instruction and learning with a focus on the goals for arts education. The task provides a process by which teachers must generate a thoughtful rationale identifying why an activity supports genuine learning, discovering what contributes to the success of the lesson(s), and determining how to improve upon it in the future. Effective teaching requires this level of reflection both formally, as in writing the vignettes, and informally as they make instructional decisions on a day-to-day basis.

Lana Danielson  
University of South Dakota  
Consultant, Curriculum Review

Jim Walter  
University of Nebraska - Lincoln  
Consultant, Curriculum Review



FINE ARTS CURRICULUM





## Central Office

505 14th Avenue Holdrege, Nebraska 68949  
308-995-8663 FAX 308-995-6956

**Dale DeRiese**, Superintendent of Schools

June 3, 1996

The Holdrege Public School District is committed to providing a quality education for all of our students in all areas of the curriculum. For this reason, the Holdrege Public Schools chose to use the Frameworks document as a model for developing our K-12 Comprehensive Arts Curriculum. Frameworks was used as a resource and guide in writing our Arts Curriculum. Teachers, community members, and administrators used the Frameworks document as a tool in the process of determining the concepts, ideas, and practices to be incorporated in our comprehensive Arts Curriculum. Frameworks also provided methods for outlining best classroom practices and for integrating the arts curriculum with other curricular areas. The Frameworks document does not mandate particular concepts to be included in the curriculum, but rather provides a vision of concepts, ideas, and practices which could be implemented through an arts curriculum. Frameworks sets the scene for change and provides a model for those schools who are developing an arts curriculum.

Quality education in the arts curriculum will not automatically happen. Using the Frameworks document to write a comprehensive arts curriculum will not necessarily provide more quality learning opportunities for students in the arts. Teachers, working together with other teachers, administrators, community leaders, students, and parents, are the ones who will bring about the change in arts education to provide quality learning opportunities for all students. Our goal, increased quality learning opportunities for all students through the arts, can be accomplished by using the Frameworks as a guide and teams of educators working with community leaders and parents to develop a curriculum to meet the needs of students in the community. The Holdrege Public Schools are pleased to have been a part of the Nebraska K-12 Visual and Performing Arts Frameworks project and believe that this involvement demonstrates our continuing commitment to providing a quality education for all students in all curricular areas.

Sincerely,



D. Dale DeRiese, Superintendent  
Holdrege Public Schools



## *Introduction*

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### *To the Reader,*

In response to the need of attaining higher teacher and learner performance goals and continuity within and among disciplines, the Fine Arts Curriculum Team has embarked on a journey to develop a more useable, integrated Fine Arts Curriculum model that corresponds with national and state standards for arts education and meets the needs of students in Holdrege Public Schools K-12. The team elected to use the Nebraska K-12 Curriculum Frameworks in the Visual and Performing Arts as a model and tool for curriculum development in Dance, Music, Theatre, and the Visual Arts.

The vignette approach for sharing “best practice” scenarios for each grade level or coursework offered in each arts discipline makes it easier to plan instruction, provide rationale, and authentic assessment. As each teacher begins to write these vignettes, three things occur. First, the teachers have the opportunity to personalize goals and reflect upon their “best practice” successes for continued growth. Secondly, the teacher will be led to focus on the goals for arts education that supports genuine learning beyond the final performance. Thirdly, teachers have a useable and easily understood document that can be used as a working model to insure continuity within the program. No longer should a successful fine arts program be solely dependent upon the teacher.

This document is a work in progress, intended to be a tool rather than a stagnant curriculum model. Our hope is that teachers will use it to expand their thinking and create their own “best practice” examples. In order to accomplish this, we recommend that the school district provide ample in-service each year so that curriculum development can continue K-12 and that in-service training can be provided for our elementary educators to insure a successful integration of the arts into the elementary curriculum. Dance is not currently taught as an independent discipline, but is incorporated in the elementary music curriculum. We recommend that dance/movement be integrated throughout the music, theatre, and physical education curriculum K-12.

*Holdrege Fine Arts Curriculum Team*



## ***FINE ARTS CURRICULUM TEAM***

### **FACULTY:**

|                    |  |
|--------------------|--|
| Ann Fuerst         | Elementary Generalist                    |
| Linda Crandall     | Senior High Speech & Drama               |
| Connie Goodwin     | Senior High Speech & Drama               |
| Christy Kosmicki   | Senior High Visual Art; curriculum chair |
| Jerry Layher       | Senior High Instrumental Music           |
| Richard Meyer      | Middle School Principal                  |
| Merry Johnson      | Elementary Music                         |
| Michelle McCormick | Elementary Generalist                    |
| Janet Palmer       | Middle School Music; assistant chair     |
| Pat Studnicka      | Middle School Visual Art                 |

### **PARENTS/COMMUNITY:**

|                    |   |
|--------------------|---|
| Glenda Nelson      | Glenda's Dance Studio, community concert, past school board member                                |
| Elaine Refern      | Parent, Central Community College adult educator, R-7 board member (affiliate school)             |
| Paul Schreiter     | Parent, visual artist, community theater, volunteer speech coach, R-6 resident (affiliate school) |
| Patricia Sheffield | Parent, visual artist, educator, community theatre  |

### **CURRICULUM ADVISORS:**

|                |  |
|----------------|--|
| Jean Detlefsen | NE Dept. of Education, Visual and Performing Arts Frameworks<br>Director, art educator |
|----------------|--|

### **READERS:**

|                  |   |
|------------------|---|
| Dustin Black     | High school senior actively involved in all the arts  |
| Linda Black      | Parent, public library board member, social service coordinator (Bethphage Mission of Holdrege) |
| Doug Christensen | NE Dept. of Education   |
| Lana Danielson   | Faculty of Curriculum Instruction, University of South Dakota                                   |
| Judy Maher       | Parent, community concert, musician, music educator   |
| Sara Redfern     | High School senior actively involved in all the arts  |
| Brad Pearson     | Parent, visual artist   |
| Jim Walters      | Chairman of Curriculum Instruction, UNL   |

## *Mission Statement/Philosophy*

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**The Mission of Arts Education in Holdrege**  
is  
to provide comprehensive arts experiences that empower all  
students to enrich their understanding of themselves and the world  
and  
To embrace the extraordinary potential of the arts  
For communication, celebration, and creativity.

## *Mission Statement/Philosophy*

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### *Mission Vignette:*

*A graduate of Holdrege Senior High School will leave with creative, critical thinking and performance abilities that will bring personal or professional enjoyment throughout their lives. These graduates will engage our community with cultural leadership and understanding and will be actively involved in the beautification of their surroundings and profoundly aware of the importance of the arts to the human condition.*

Holdrege resident Eve3lyn Perry has climbed mountains and ridden camels in exotic parts of the world. At 87, she still enjoys tap dancing lessons, attending concerts, and playing the piano and other musical instruments. As an accomplished watercolor artist, she delights hospital auxiliary members with beautiful handpainted sugar cookies for their annual holiday bazaar.

Members of the Lundeen family, who gave grown from their Holdrege roots to become internationally known artists and sculptors, have paved the way for other local artists to achieve recognition. George Lundeen has provided a visual legacy to the community with his Promise of the Prairie, a poignant bronze sculpture gracing Holdrege's North Park.

For John Titus, the arts make life fuller, and he is eager to share his interests with young people. Recently, he commissioned Holdrege High School art students to create a mural and an investment retirement account promotional brochure for First National Bank. Many enjoy seeing John perform in community theatre productions and read fro the Literacy Council's Read Aloud Day.

Basic knowledge in each of the arts will also enable students to be culturally educated and conversationally adept. Because of this knowledge and appreciation, the graduates will be interested in bringing artists and works of art to their homes and community. The graduates will be active in arts councils and committees to promote the arts and arts education. Dr. and Mrs. Stuart Embury are true examples of arts patrons. The co-sponsored the Sheldon Memorial Art Museum's Traveling Exhibition in Holdrege, donated their visual arts historical book collection to the University of Nebraska in Lincoln, and promoted the Performance Center. As a school board member, Dr. Embury supported integrated arts endeavors within the school system such as the "Trail's West" and "Were the Twenties Really Roaring?" projects.

Persons who have grown up with the arts realize the connection the arts have with life itself, not only for self-expression, but for universal understanding. An historic event, idea, or philosophy can be best understood through the artists of the time. Don and Bernice Lindgren and Harry and Eve Dahlstrom have repeatedly made educational connections between the Holdrege Historical Society, Phelps County Museum, and the arts for students.

Jeff Sall, 1989 Holdrege High graduate, currently a medical student in Ohio, has enjoyed his knowledge and appreciation of the arts throughout high school and college. In a recent conversation with is mother concerning his desire to maintain many interests, Jeff said, "Your generation collected things, my generation is collecting experiences."

## *Belief Statements*

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### *We believe:*

- *The arts promote greater understanding of the human experience.*
- *Arts education integrates and expands learning across areas of study.*
- *A quality visual and performing arts curriculum is an essential part of the core educational program for all students.*
- *The arts foster creative and critical thinking, self-discipline, and lifelong learning.*
- *Through the arts, people celebrate and understand themselves, others, and the world in which they live.*
- *The arts are a powerful means of communication among individuals, generations, and cultures.*
- *A quality visual and performing arts curriculum includes theatre, music, dance, and visual arts.*
- *A quality visual and performing arts curriculum encompasses process, performance and production, criticism, aesthetics, and historical and culturally diverse perspectives.*

## *The Goals*

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### *The learner will:*

#### **Goal #1**

**Recognize and value the connections between the arts and their own lives and environments.**

*Ann Fuerst's second grade studied the life, times, and works of Claude Monet. Thoroughly enamored with the subject, one student eagerly acted as an art docent during a family vacation to the Chicago Monet exhibit. Another student in the class created his own Monet exhibit at home.*

#### **Goal #2**

**Recognize the value of the arts in their own learning and creative processes.**

*After studying Shakespeare, Linda Crandall's high school freshmen volunteered to write and produce a satire of Romeo and Juliet. They invented costumes, dialogue, and set. The performance enhanced other students' understanding of the play and was presented to the public where it received rave reviews.*

#### **Goal #3**

**Recognize and investigate the roles of the arts and of artists in the past, present, and future.**

*Fourth graders in Merry Johnson's music class studied the origins of jazz from the "call-and-response" songs of the African slaves, through its evolution into gospel, rhythm and blues, to its progression into modern American jazz. Students repeated rhythms, sang songs, and danced to the music.*

#### **Goal #4**

**Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.**

*Michelle McCormick's first grade class engaged in a study of the rain forest. They transformed a classroom into a rainforest, creating all the elements of a jungle. They presented a musical play called "The Rain Forest Rap," creating costumes and movement, and rehearsing script. In addition, they corresponded with leaders of rainforest countries, listened to recordings of sounds of the rainforest, examined products from the rainforest, and engaged in a study of the works of artist, Henri Rousseau.*

## *The Goals*

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### **Goal #5**

**Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expressions.**

*Christy Kosmicki's high school art students served as jurors for the annual middle school art show, "Evening with the Arts." Based on their experience in the arts, they were able to critique the finished works and share their comments with the younger students.*

### **Goal #6**

**Understand connections between the arts and other fields of study.**

*High school juniors engaged in a cross-disciplinary investigation of the 1920's in a project called, "Were the Twenties Really Roaring?" After course work in art, history, home economics, journalism, literature, instrumental and vocal music, and sociology, the students spent a day at Phelps County Museum for hands-on activities. Here they experienced the integration of art, dance, drama, history, music, sociology, story telling, technology, and medical science through community volunteers who provided enrichment activities such as: "The social influences and technical movement while they learned the Charleston" [Glenda Nelson]; "Medical advances from the 20's to contemporary times" [Doak Doolittle]; "The art of Grand Island native, Grant Reynard" [Laurie Hardin]; "A period style show and appropriate etiquette of the times" [Vicki Lawrence]' and a melodrama performed by the students.*

### **Goal #7**

**Utilize the visual and performing arts to solve problems.**

*Jerry Layher's high school band students attended a daylong practice and performance of the Cadets Drum and Bugle Corps. After this experience, students critiqued the performance and discussed ways to solve problems such as clarity of sound, precision of movement and expression, and interpretation of style in their own marching band situations.*

## *A Course of Study – 12<sup>th</sup> Grade Dance*

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### **Vignette:**

A group of seniors choreographed a dance for the celebration of graduation, to be performed as a processional at their own graduation ceremony. The choice of music was “Simple Gifts” from “Appalachian Spring” by A. Copland (\*Note: “Simple Gifts” is actually a Shaker tune borrowed by Copland.) This piece of music was chosen because of its relating to young pioneers in our American history. Seniors can identify with the pioneer spirit and the celebration of new challenges. Martha Graham, modern dance choreographer, choreographed the famous “Appalachian Spring”. The students had the opportunity to view and critique excerpts for her work. This small dance group (preferably some with knowledge of dance) of seniors choreographed their own “Simple Gifts” with simple steps and design. That exemplified the significance of the occasion.

### **Assessment:**

- Presentation of performance assessed by the audience for student learning.

### **Questions:**

- What dance steps can be combined to create a dance? (A5)
- How do the movements convey the meaning of the piece? (A10)
- How does creative expression in dance help express feeling in my life? (A12)
- How does a choreographer use the basic elements of dance in choreography? (A17)
- Why do people need to express themselves through movement? (A24)

### **Performance Objectives:**

#### **The learner will**

- Demonstrate Rhythmic accuracy. (A5)
- Design a dance that communicates a meaning. (A10)
- Identify the basic elements of dance used by a choreographer in a work. (A17)
- Identify the kinesthetic needs of people. (A24)

#### **Goals Met:**

#1, 2, 4, and 5.

#### **Sample Activities:**

- Study of Shaker culture and design.
- Visit museum with examples.
- Associate music and dance with Earth Day.
- Have students who did choreography write dance notations for others to understand.

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Holdrege Public Schools currently does not offer coursework in the area of dance. The Fine Arts curriculum team is recommending that dance/movement be developed in a more interdisciplinary setting in speech/theatre, music and physical education. Extra-curricular dance/movement experience is offered through Dance Team and Colorguard.

## *A Course of Study – High School Band*

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### ***Vignette:***

One particularly interesting piece of music studied in concert band is titled “Of Sailors and Whales,” composed by Francis McBeth. It is based on thematic material from Melville’s novel Moby Dick. In rehearsal, the students discussed the form of the music and its connection to the story line and then shared impressions of what they felt were the visual images of that the composer was attempting to create in the minds of both the performers and the audience. The students began to relate emotionally, which was evident by change in their reactions to the piece and by the progress made in rehearsal. The piece quickly became their favorite to rehearse, even though it was the most demanding on their minds and bodies. After performing at contest, a judge commented that it was very clear to him that the students made a definite positive connection with the emotional moods of the piece. The selection of this work was initially based on the technical demands it would place on the students. The personal connections made by the students through their discussion of McBeth’s emotional and narrative intent made their learning experience richer, which was reflected in their performance.

### **Assessment:**

- Student evaluation of their own performance and practices.
- Audience reaction to the performance.
- Critique by district contest panel of judges

### **Questions:**

- What techniques are necessary to perform music competently? (C7)
- How does reflection on one’s performance influence musical self-concept? (C9)
- Does this evoke the same reaction in all learners? (C20)
- How do we decide what pieces to perform/program? (C21)
- Do feelings evoked by the music cause an emotional response? (C25)
- Who might feel connected to this music? (C26)

### **Performance Objectives:**

#### **The learner will**

- Describe technical accuracy, style, phrasing, etc., appropriate to a specific musical work. (C8)
- Identify musical works that have a strong personal significance to an individual. (C14)
- Explain the feelings caused by a piece of music recently heard/performed. (C25)
- Describe how the expressive musical elements reflect life experiences. (C26)

#### **Goals Met:**

#1, 2, 3, and 4.

## *A Course of Study – High School Band*

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### ***Vignette:***

Amanda, a junior clarinet student worked on a solo piece to perform for the “Evening with the Arts” and also at the district music contest. In addition to the actual performance objectives normally expected in solo work, Amanda also wrote a report, researching the style and time period in which the piece was written and including background information relative to the composer. Technology provided the motivation for Amanda. A computer program called Vivace would give her a repertoire of possible work to choose from, as well as supply the accompaniment for her solo, and offer invaluable historical, interpretive, and technical considerations. By Amanda’s having all the information that surrounded her selected performance piece, she was able to maximize her performance potential, and at the same time, make learning connections for life.

### **Assessment:**

- Critique in writing from contest judge.
- Verbal assessment by student and director during rehearsals and after performance.

### **Questions:**

- How does music of the past still relate to today’s audience? (C18)
- Is the music effective from the performer’s perspective? (C19)
- How does the music relate to specific life experiences? (C24)
- How strong are the feelings evoked by the music? (C25)
- Do feelings evoked by the music cause an emotional response? (C25)
- How are feelings communicated through the music? (C25)

### **Performance Objectives:**

#### **The learner will**

- Describe characteristics of music from different historical period and other cultures. (C18)
- Analyze and describe uses of the elements of music in a given work that makes in unique, interesting, and expressive. (C19)
- Show an individual response to the music. (C24)
- Explain the feelings caused by a piece of music recently heard/performed. (C25)
- Understand the meaning particular pieces of music have for people of cultures and backgrounds different from those of the learners. (C25)

#### **Goals Met:**

#1, 2, 3, 4, 5, and 7.

#### **Sample Activities:**

- Students may learn several works from a variety of time periods and styles, comparing each to the others and theorizing reasons for the differences and similarities.

# *A Course of Study – High School Band*

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## ***Vignette:***

The music of Santana was selected as the theme for this year’s marching band program. As the season began, the students concentrated on the basics of the musical presentation and the connection to the physical aspect of the movement during sound production. Along with the skills of moving and playing their instruments, they studied the content of the selected pieces of the music and discussed their connection to social issues of the late 1960’s and early 1970’s. Making the social connection allowed the students to step outside of themselves in the performance arena and give a very intense energy to the overall attitude of their performance.

Support for this learning became visible as the art students from within the band developed promo T-shirts that imaged the Santana theme. Other students were asked to compare and contrast their knowledge of Santana’s intense Latin/rock fusion with their own rendition of the music from the early 1970’s pop culture.

As the season progressed, they used feedback from students, adjudicators, parents, and community members as benchmarks to guide rehearsals to make their performances more grounded to the subject matter.

### **Assessment:**

- Written and taped comments from adjudicators and university band staff.
- Student and director evaluation from practice and performance videotapes.

## **Questions:**

- How does the composer communicate the picture or storyline of the music? (C12)
- How is style in music used to express perspectives of life stages, ceremonies, history, nationalism, spirituality, and nature? (C15)
- How is musical interpretation influenced by cultural contexts? (C16)
- Is the music effective from the performer’s perspective? (C19)
- What reaction does it evoke? (C20)
- Does it evoke the same reaction to all learners? (C20)
- How do musical encounters help to give meaning and focus to “peak” experiences, those special, meaningful moments in my life? (C22)

## **Performance Objectives:**

### **The learner will**

- Improvise vocally or instrumentally over a given melody. (C12)
- Interpret a piece of music through narration/illustration. (C12)
- Explain the function of music in the ceremonies of various cultures. (C15)
- Identify by characteristic, classify by style, and explain verbally the meaning of the music in its time and place. (C16)
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. (C19)
- Use basic musical vocabulary to describe musical events. (C19)
- Describe how responses to music may differ when listening to or performing music. (C20)
- Identify mood/feeling in response to music. (C20)
- Explain the connections between music and significant, individual experiences. (C22)

### **Goals Met:**

#1, 2, 3, and 7.

## *A Course of Study – High School Drama*

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### **Vignette:**

Drama students worked together to produce a 30-minute on-act cutting of Look Homeward Angel. Each student selected one aspect of the play to research and shared their findings with the class to ensure historical authenticity and believable characterization. Some researched World War I and its effects on the American family life. Others investigated and reported on music, dance, architecture, and fashion of the era to complete the technical aspects of the play.

Students appreciated the results of one another's research, but the real excitement was seeing their work come to life on stage and getting feedback from audience response and contest judges. Throughout the production, students evaluated and modified their performance.

### **Assessment:**

- Presentations were critiqued by teachers for student learning.
- Ongoing discussions after rehearsals among peers provided student learning.
- Performance was adjudicated by experts and reinforced by community to enhance student learning

### **Questions:**

- How many ways can a character be created? (B8)
- How can different scenery and costumes serve the same play? (B8)
- How has theatre reflected historical and social change? (B13)
- How does a person know that an audience is understanding what is being communicated? (B17)
- How do the choices made affect the piece?

### **Performance Objectives:**

#### **The learner will**

- Experiment with various ways to convey an idea. (B8)
- Demonstrate how theatre reflects culture. (B13)
- Analyze and articulate what students have gleaned from a theatre experience. (B17)
- Develop criteria for judging theatre. (B18)

#### **Goals Met:**

# 2, 4, 5, 6, and 7.

## *A Course of Study – High School Drama*

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### **Vignette:**

Art, drama, speech, and music students worked together to plan and implement a fine arts trip to Omaha to visit museums and see performances of Tommy and Lend Me a Tenor. Students volunteered for groups, which investigated cost and availability of events, planned itinerary, determined budgeting and fund raising, and made travel arrangements. Students learned how to view professional visual and performing arts and to see connections among the arts and differing times and cultures. Their reactions were recorded in individual trip journals. Students chose one work of art, one musical selection, or a cutting from a performance to incorporate into a creative class presentation.

### **Assessment:**

- Journals were self-assessed for student learning and program assessment.
- Presentations were assessed by teacher for student learning.

### **Questions:**

- How does acting a role help a person to acquire self-confidence, discipline, poise and an understanding of others? (B7)
- How do culture and tradition shape theatrical structure and style? (B12)
- What social concerns have affected the making of theatre? (B15)
- How do I react to this performance? Why? (B17)
- How well did the work communicate its story and meaning? (B17)
- How did I respond? (B21)

### **Performance Objectives:**

#### **The learner will**

- Demonstrate how designing a stage set teaches one about the principles of design. (B7)
- Recognize relationships between theatre and cultures. (B12)
- Identify societal conditions that might affect the making of theatre. (B15)
- Analyze and articulate what they have gleaned from a theatre experience. (B17)
- Describe how metaphor and symbolism help convey layers of meaning. (B17)
- Compare a live theatrical experience with viewing a film, listening to radio, or reading a book. (B21)

#### **Goals Met:**

#1, 2, 3, t, 6, 7, and 8.\*

\*This activity also overlaps standards for visual arts and music.

## *A Course of Study – High School Drama*

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### **Vignette:**

All advanced drama students prepared a 10-15 minute individual or small group performance suitable for fifth graders. The groups then presented their programs in the fifth grade classrooms.

Students could do storytelling, reader's theatre, interpretation of prose or poetry, or duet acting. Performers learned to prepare for a specific audience, increased their own self-confidence, and served as role models while honing their own skills in acting and interpreting. The performers completed a written self-evaluation and received letters of appreciation from the fifth graders.

### **Assessment:**

- Written self-evaluation was a reflection and check-list for teaching effectiveness.
- Letters from fifth graders (audience/community) offered written discussion for student learning.

### **Questions:**

- What are the minimal components needed to express meaning? (B5)
- How well could I be seen and heard? (B6)
- How many ways can a character be created? (B7)
- How are different meanings presented? (B9)
- How does a performer engage the learners intellectually, physically and emotionally? (B20)

### **Performance Objectives:**

#### **The learner will**

- Demonstrate how a verbal and non-verbal communication work together to present a character. (B5)
- Identify and analyze strengths and weaknesses of their own work and the work of others. (B6)
- Explore how audience responses might differ. (B7)
- Identify how verbal and non-verbal communication work to express intent. (B9)
- Describe and analyze how theatre stimulates an audience emotionally, intellectually, and physically. (B20)

### **Goals Met:**

#2, 4, 5, and 8.

## *A Course of Study – Senior Portfolio*

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### ***Vignette:***

After a semester of Commercial Art and an independent investigation of Pagemaker, Scantastics, and Photo Shop software, four Senior Portfolio students chose an independent study assignment to undertake “real world” jobs for the community and school relative to Computer Graphics and Design. They developed a cooperative team similar to a set up in a graphic arts studio which made a large job manageable. One of their commissions was to create an IRA logo and brochure communicated concise information in an aesthetic manner through the marriage of visual symbol, artistic design and text. The bank committee and vice president were so pleased with the final product that they donated \$150 to the high school art department for the purchase of Aldus Freehand software.

### **Assessment:**

- In-progress critiques used on the following levels: personal, art team cooperative, art team cooperative, and art teacher, art team cooperative, and bank promotion committee.
- The final product accepted by the bank committee and put into print.

### **Questions:**

- What are we creating? (D4)
- What graphic techniques will we explore in this work? (D4)
- How will we handle the formal elements as we design this product? (D4)
- How will the forms we create express the content and meet the needs of our client? (D4)
- How do the forms we choose express our intent? (D5)
- How can we use symbols to make meaning? (D5)
- What kinds of symbols might we choose that will convey the culturally-specific meaning? (D5)
- Does this work? (D6)
- Does our work accomplish its purpose? Why or why not? (D6)
- Could we change our work in some way to make it more effective? (D6)
- What connections can I make to my art and why? (D7)
- What sources from our own time and place, and from other times and places, have we used? Why? (D7)

### **Performance Objectives:**

#### **The learner will**

- Demonstrate a technical knowledge and creative use of the formal elements and design principles in a variety of media. (D4)
- Provide interpretations of the ideas or feelings expressed in their work as needed. (D5)
- Evaluate the success of their work at accomplishing its purpose. (D6)
- Make proposals for changes that would make the work more effective. (D6)
- Articulate the way they intend others to respond to their work. (D7)
- Discuss how forms express the content in their work. (D12)
- Explain and justify their own criteria for judging artwork. (D14)
- Demonstrate a knowledge of the various commercial purposes art can serve in society. (D18)
- Express personal emotions, ideas, and opinions that will be synthesized into the art team strategies through their art. (D19)

#### **Goals Met:**

#1, 4, 5, and 8.

#### **Suggested Activities:**

- Have the team seek out school related jobs such as designing T-shirts for Band, Speech Team, Drama performances, and other school activities.

## *A Course of Study – Senior Portfolio*

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| <ul style="list-style-type: none"><li>• What are the formal elements that make up this work? (D12)</li><li>• Who does the form express the content? (D12)</li><li>• In what ways do the media and techniques used challenge me? (D12)</li><li>• What are the criteria that we used to judge this work? (D14)</li><li>• What value do I place on this work of art? (D18)</li><li>• What purpose does this work serve in society? Is it a worthwhile purpose? (D18)</li><li>• How can art express my personal emotions, ideas and opinions in conjunction with the needs of the cooperative art team and the needs of our client. (D19)</li></ul> | <ul style="list-style-type: none"><li>• Have the team seek out design jobs that deal with promotion of the schools or specific school programs.</li><li>• Have the team take out and advertisement in the school or community newspaper to stimulate design jobs from the community.</li></ul> |
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## *A Course of Study – Senior Portfolio*

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### **Vignette:**

As one of their independent study assignments, a small group of Senior Portfolio students chose to work as jurors for the annual Gothenburg Spring Exhibition for grades 7 through 12. They were responsible for developing their criteria to recognize the qualities within the works based on technical, creative, aesthetic, cultural, and historical approaches. They chose to view the show independently, placing tabs on those works they felt had the most merit, based on their criteria. They came together as a group, critiqued those works that were marked with one or more tabs, and then assigned a recorder to briefly document their comments for the Gothenburg students to reflect upon. From the beginning, these students were aware of how the Gothenburg students would benefit from the critique process. To their surprise and delight, they gleaned even more benefits by having the opportunity to evaluate student work created in a different school and community environment, which truly broadened their perspectives.

### **Assessment:**

- Dialogue between the students after the experience to verify that learning was taking place.

### **Questions:**

- Does this work accomplish its purpose? Why or why not? (D6)
- How do the forms created in this work express the content intended? (D6)
- What factors have been used in other times and places to evaluate a work of art? (D10)
- What characteristics make this work successful? Why? (D14)
- Are there elements in this work that are not successful? Why? (D14)
- What are the criteria that I use to judge a work of art? (D14)
- What value do I place on a particular work of art? (D18)
- What purpose does this work serve in society? Is it a worthwhile purpose? (D18)

### **Performance Objectives:**

#### **The learner will**

- Evaluate the effectiveness of the medium and techniques in many works of art. (D6)
- Evaluate the success of a work in reference to its purpose. (D6)
- Make proposals for changes that would make these works more effective. (D6)
- Interpret the historical and contemporary value of an artwork and predict its future value. (D10)
- Explain and justify their own criteria for judging artwork. (D14)
- Demonstrate a knowledge of the various purposes art can serve in society. (D18)

#### **Goals Met:**

#1, 2, 3, 4, and 5.

#### **Suggested Activities:**

- Have the students develop a semester contract where they would propose their intent, medium, subject matter, historical context, etc., composed from the aid of the Inquiry into Visual Arts matrix.

## A Course of Study – Senior Portfolio

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### Vignette:

After a semester of Painting I and Painting II, which involved studying 20<sup>th</sup> century American artists and styles of painting, Tim chose and independent study in acrylic. His intent was to advance his technique in stain painting and action painting that would document the pop culture through the eyes of a skate board youth. Tim had previously investigated the stain painting of Helen Frankenthaler and the action paintings of Elaine and Willem de Kooning. He liked the idea of Elaine's beginning her paintings with studies of basketball and baseball players, then concentrating on movement and expression. Tim enjoyed the quick action of the brush strokes used by Willem and the transparent qualities of Helen's stain techniques. He felt he was ready to move on to developing his own personal style and be an artist that was true to his own time in history. Skate boarding is an activity that is an extension of himself and Tim is caught-up in the national scene and the social attitudes that accompany this sport. When he finished this series, Tim was asked to write a philosophical statement and outline his goals that express his intent, style, and purpose.

Assessment:

- In-process critiques of his work relative to his goals held by student, teacher, and classmates when appropriate to his specific stages of development.

### Questions:

- What medium will I choose to express the content of my work? Why? (D4)
- What techniques will I explore in my work? (D40)
- How will I handle the formal elements as I design my work? (D4)
- How will the forms I create express the content I want? (D4)
- How do the form that I am making express my intent? (D5)
- Would my work be as effective in another medium or if I had used other techniques? (D6)
- Does my work accomplish its purpose? Why or why not? (D6)
- Could I change my work in some way to make it more effective? (D6)
- What kinds of media and techniques have been used in different times and places? (D7)
- How does what I am trying to say in my work connect to my life? (D7)
- Does my work have something to say to the society in general? What? (D7)
- What do I think this work is trying to express? (D13)
- Is this work expressing a significant idea or emotion? (D13)
- How can art express my personal emotions, ideas, and opinions? (D19)

### Performance Objectives:

The learner will

- Demonstrate a technical knowledge and creative use of the formal elements and design principles in his chosen media. (D4)
- Discuss the way their election of medium and techniques has contributed to the meaning of their work. (D5)
- Express and analyze personal or universal feelings and ideas in their artwork. (D5)
- Provide interpretations of the ideas of feelings expressed in their work as needed. (D5)
- Evaluate the success of their work at accomplishing its purpose. (D6)
- Analyze and discuss the sources of their own works and of other works. (D7)
- Write a critical response to my body of work. (D13)
- Express personal emotions, ideas, and opinions through art. (D19)

Goals Met:

#1, 2, 3, 5, and 6.

Suggested Activities:

- The student could act as an artist in residence for a 3<sup>rd</sup> or 4<sup>th</sup> grade class using his series of works as a catalyst for discussion.

# A Course of Study – Painting I

## Vignette:

Becoming familiar with the transparent and opaque qualities of acrylic paint is accomplished through experimentation by each student. Their findings are shared with the class. The students then engage in the study of Gene Davis and the Washington Color Painters. They compare and contrast the art and information from the Joslyn Art Museum catalogue about Gene Davis' hard-edge painting entitled "Friar Tuck," Jackson Pollock's abstract expressionist piece entitled "Galaxy," Hans Hofmann's oil entitled "Morning," Kenneth Noland's acrylic entitled "Cirium," and Helen Frankenthaler's acrylic stain painting entitled "Monoscape", which are all part of their permanent collection. Internet searches are conducted on Netscape where they compile and share information with the class on one of the following: Gene Davis, the Washington Color Painters, Morris Louis, Kenneth Noland, Thomas Downing, Howard Mehring, Helen Frankenthaler, Marc Rothco, the Imagist, Abstract Expressionism, or Action Painting. They seek out the intent or meaning of the artwork or style they investigate and then design and execute a painting with a specific and personal intent in mind.

### Assessment:

- An oral report is given to the class when they share their research.
- A final painting is executed and critiqued by the class. Technique and intent is the focus.
- A critical essay evaluating a painting from this period of American History will be written.

## Questions:

- What am I creating? (D4)
- What techniques will I choose to express the content of my work and why? (D4)
- How will I handle the formal elements as I design this painting? (D4)
- How will the forms I create express the content I want? (D4)
- How do the medium and techniques I choose help me to express meaning? (D5)
- How do the forms that I am making express my intent?
- Does this work? (D6)
- Does my work accomplish its purpose? Why or why not? (D6)
- Could I change my work in some way to make it more effective? (D6)
- What kinds of media and techniques have been used in different times and places? (D7)

## Performance Objectives:

### The learner will

- Demonstrate a technical knowledge and creative use of the formal elements and design principles in an acrylic medium. (D4)
- Discuss the way their selection of style and techniques have contributed to the meaning of their work. (D5)
- Provide interpretations of the ideas or feelings expressed in their work as needed. (D5)
- Evaluate the success of their work at accomplishing its purpose. (D6)
- Make proposals for changes that would make the work more effective. (D6)
- Analyze and discuss the sources of their own works and of other works. (D7)
- Articulate the way they intend others to respond to their work. (D7)
- Describe, analyze, and classify a variety of historical styles. (D8)
- Describe, analyze, and classify a variety of personal artistic styles within the American culture during the 1940's and 50's. (D8)
- Discuss the factors that might contribute to change in cultural style. (D8)
- Examine and analyze contemporary visual images in the context of popular culture. (D9)
- Demonstrate the way individual experiences contributes to meaning in art. (D9)
- Cite examples and explain how works of art provide a variety of perspectives on a common theme. (D9)
- Analyze how the formal elements and principles are used in a work of art. (D12)
- Discuss how forms express the content in a work of art. (D12)
- Discuss the kinds of characteristics that contribute to general, historical, or personal styles. (D12)
- Consider and analyze works that challenge conventional definitions of art through media and/or technique. (D12)
- Write a critical essay evaluating a work of art. (D14)
- Express personal emotions, ideas, and opinions through art. (D19)

## *A Course of Study – Painting I*

- How does what I am trying to say in my work connect to my life experiences? (D7)
- What kinds of characteristics contribute to a cultural and/or historical style? (D8)
- What differences can be found in works by different artists from the same culture? (D8)
- What things might you want to know about a historical period to help you interpret images from that culture? (D9)
- Within a given culture, what things might you want to know about individual artists to help you interpret their works? (D9)
- What are the formal elements that make up this work? (D12)
- How does the form express the content? (D12)
- In what ways do the media and techniques used challenge me? (D12)
- What are the characteristics of this work that make it part of a particular style? (D12)
- What characteristics make this work successful? Why? (D14)
- Are there elements of this work that are not successful? Why? (D14)
- What are the criteria that I used to judge this work? (D14)
- How can art express my personal emotions, ideas, and opinions? (D19)
- How does art affirm or challenge societal values? (D19)

### **Goals Met:**

#1, 2, 3, 4, 5, and 8.

### **Suggested Activities:**

- Have the student investigate other American artists who have stretched or expanded the meaning or interpretation of what art is.

## *A Course of Study –Painting I*

### ***Vignette:***

After viewing the film entitled The Hudson River and its Painters, the students will have witnessed the growth of the Hudson River School in the mid-nineteenth century. This film shows more than 200 paintings and prints by Thomas Cole, Asher Durand, Frederic Church, Albert Bierstadt, John Kensett Jasper Cropsey, and Wrothington Whittredge (to name a few), which are juxtaposed with beautiful location photography of the Hudson River area. The students have the opportunity to view original paintings by Thomas Cole and Frederic Church at Dr. Stuart Embury's home and hear Dr. Embury tell of his passion for collecting artwork, especially pieces from this particular American School of landscape painters. The students will investigate what constitutes a style and a school by comparing and contrasting these works of art. Following class demonstrations and practice in opaque and glazing methods using acrylic paint, the students set out for North Park, which is two blocks away. With pencil, watercolors and paper in hand, they plan to capture the beauty of this corner of Holdrege in a few small sketches during two class periods. On the third day, the students critique each sketch in small groups and then choose one of their own to develop into a finished work over the next three weeks.

### **Assessment:**

- Verbal critiques of each students' work will happen when appropriate to his or her stages of development emphasizing composition, techniques, elements and principles, techniques and intent.

### **Questions:**

- How will I handle the formal elements as I design my work? (D4)
- How will the forms I create express the content I want? (D4)
- How do the forms that I am making express my intent? (D5)
- Would my work be as effective in another medium or if I had used other techniques? (D6)
- Does my work accomplish its purpose? Why or why not? (D6)
- Could I change my work in some way to make it more effective? (D6)

### **Performance Objectives:**

#### **The learner will**

- Demonstrate a technical knowledge and creative use of the formal elements and design principles in the acrylic medium. (D4)
- Discuss the way their selection of techniques has contributed to the meaning of their work. (D5)
- Express and analyze personal or universal feelings and ideas in their artwork. (D5)
- Evaluate the effectiveness of the techniques in their work. (D6)
- Make proposals for changes that would make the work more effective. (D6)
- Explain what the technique and medium communicate about the physical and geographical context of the work. (D7)
- Explain how the physical, geographical, historical, and individual considerations shape the choices about forms, media, and techniques that they and other artists make. (D7)
- Analyze how the formal elements and principles are used in a work of art. (D12)
- Discuss how forms express the content in a work of art. (D12)
- Discuss the kinds of characteristics that contribute to general, historical or personal styles. (D12)
- Examine through group discussion the significant ideas or emotions expressed in a variety of works of art. (D13)
- Will justify their own criteria for judging artwork. (D14)

## *A Course of Study –Painting I*

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- What kinds of media and techniques have been used in different times and places? (D7)
- How does what I am trying to say in my work connect to my life? (D7)
- Does my work have something to say to the society in general? What? (D7)
- What are the formal elements that make up this work of art? (D12)
- How does the form express the content? (D12)
- What are the characteristics of this work that make it part of a particular style? (D12)
- In what ways do the media and techniques used challenge me? (D12)
- How do I respond to the expressive qualities of this work? (D13)
- What characteristics make this work successful? Why? (D14)
- What value do I place on a particular work of art? Why? (D18)

### **Goals Met:**

#1, 2, 3, 5, and 8.

### **Suggested Activities:**

- Have the students prepare a presentation for the American History classes relative to their studies and landscape paintings created during this unit.
- Have the students do an Internet search to discover other American landscape artists.

# A Course of Study – Painting I

## Vignette:

Students find art as a tool for documenting history, raising social conscience, and creating a hopeful narrative of the human spirit through the work of Afro-American artist Jacob Lawrence. After class and small group discussions centering on slide selections from Lawrence's Harriet Tubman series, the students begin to understand how his style combines simplified forms with representational imagery in a narrative format. They have a chance to investigate Lawrence's personal history and Harlem Renaissance influences through the Scholastic Art magazine: Working With Shapes: Jacob Lawrence, and through a book entitled The Great Migration: An American Story and Paintings, by Jacob Lawrence. As a class, the students brainstorm a list of themes or topics that center on pertinent social, economic, or cultural issues relative to their own lives and/or community. From this list, each student will execute their own visual story that will document history, raise social conscience, or inspire triumph over adversity.

### Assessment:

- After the completion of their painting, the students will create a verbal narrative to accompany their work. As a class, the class will attempt to read the visual story, then hear the verbal narrative and critique it's merits.

## Questions:

- Using acrylic, what techniques will I explore in this work? (D4)
- How will the forms I create express the content I want? (D4)
- How do the forms that I am making express my intent? (D5)
- How can I use symbols to make meaning? (D5)
- What kinds of symbols might I choose that convey universal, culturally-specific, or personal meaning? (D5)
- What kinds of symbols might I choose that convey universal, culturally-specific, or personal meaning? (D5)
- Does this work accomplish its purpose? Why or why not? (D6)
- How does the forms created in this work express the content intended? (D6)
- How does what I am trying to say in my work connect to my life experiences? (D7)
- Does my work have something to say to society in general? What? (D7)
- What things might you want to know about a historical period to help you interpret images from that culture? (D9)

## Performance Objectives:

### The learner will

- Demonstrate a technical knowledge and creative use of the formal elements. (D4)
- Express and analyze personal and universal feelings and ideas in their work. (D5)
- Interpret real events in images and justify the interpretation. (D5)
- Provide interpretations of the ideas or feelings expressed in their work as needed. (D5)
- Evaluate the success of their work in reference to its purpose. (D6)
- Make proposals for changes that would make their work more effective. (D6)
- How the cultural, physical, geographical, historical and/or individual considerations shape the choices about forms, media, and techniques that they and other artists make. (D7)
- Examine and analyze contemporary visual images in the context of popular culture. (D9)
- Interpret visual images in their cultural/historical contexts. (D9)
- Demonstrate the way individual experience contributes to meaning in art. (D9)
- Articulate the way they intend others to respond to their work. (D9)
- Interpret the historical and contemporary value of an artwork and predict its future value. (D10)
- Examine and discuss societal conditions that might affect the making of an artwork. (D11)
- Discuss universal themes addressed through art. (D11)
- Examine through individual writing and group discussion significant ideas or emotions expressed in a variety of works of art. (D13)
- Explain and justify their own criteria for judging artwork. (D14)
- Examine the work of Jacob Lawrence and discuss how form, symbols, technique, and medium construct meaning. Then do the same for student work executed for this specific assignment. (D17)

## A Course of Study – Painting I

- Within a given culture, what things might you want to know about individual artists to help you interpret their works? (D9)
- What kinds of universal themes might link works from different cultures? (D9)
- What kinds of universal themes might link works from different cultures? (D9)
- What factors make this work important today? (D10)
- What societal conditions have affected the making of a particular work of art? (D11)
- How does a work of art reflect the concerns of its society? (D11)
- How can a work of art serve as a record of its culture for future societies and what continued impact might it have? (D11)
- What universal concerns do people address in their works of art? (D11)
- What do I think this work is trying to express? (D13)
- Is this work expressing a significant idea or emotion? (D13)
- How do I respond to the expressive qualities of this work? (D13)
- What characteristics make this work successful? Why? (D14)
- What are the criteria that I use to judge a work of art (D14)
- How are symbols used in society to express ideas ? (D17)
- How does a particular work construct meaning through form, symbols, techniques and medium? (D17)

- Use symbols from contemporary society to express ideas. (D17)

### Goals Met:

#1, 2, 3, 4, 5, and 8.

### Suggested Activities:

- One of, or a combination of the paintings designed for the narrative unit could be executed in a mural for the school or community.
- The students could compare and contrast the simplified style used by Lawrence with works by Picasso, Braque, and Stuart Davis.
- This class continues to investigate major American artists and styles of painting, their influences and impact. Viewing American Impressionism through the life, times, and artwork of Mary Cassatt is interesting. Cassatt is now recognized as one of the great American artists of the 19<sup>th</sup> century. Her personal story, her relationship with Degas, the influence of her socially prominent Philadelphia family and the palaces where she lived and painted is eloquently told in a video, [Portrait of an Artist vol. 2: Mary Cassatt Impressionist from Philadelphia and Scholastics Art Magazine](#). The same or a different sketch from North Park that the students created for their landscape assignment during their study of the Hudson River Painters would be interesting to revisit for this unit.

## *A Course of Study –7<sup>th</sup>/8<sup>th</sup> Grade Instrumental Music*

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### **Vignette:**

The Seventh/Eighth Grade concert band prepares three concerts during the school year. In the final concert in May, the band played a piece called “Gettysburg” composed by Randy Edelman, arranged by John Moss. This was not a technically difficult piece of music, but it created emotions through auditory pictures. The band played through the piece before any historical information was given to them. Then they discussed the historical significance of Gettysburg, what happened during the battle, the impact surrounding the battle of Gettysburg and the entire Civil War on the United States. The students created mental images for various sections of the piece to enhance the expressive qualities of the work. The end result was a moving performance more deeply appreciated, understood, and enjoyed by the students and audience alike.

### **Assessment:**

- Student evaluation of their progress by listening to tapes of earlier rehearsals and the final performance.
- Director’s critique of concert.

### **Questions:**

- What techniques are necessary to perform music competently? (C7)
- How does the composer communicate the picture or storyline of the music? (C12)
- How does the music’s title influence one’s sense of anticipation about the message? (C13)
- How does music of the past still relate to today’s audience? (C18)
- What reaction does it evoke? (C20)
- Does it evoke the same reaction in all learners? (C20)

### **Performance Objectives:**

#### **The learner will**

- Demonstrate appropriate technical skills for their particular instrument. (C7)
- Interpret a piece of music through narration/illustration. (C12)
- Describe what messages or emotions are communicated after listening to a piece of music. (C13)
- Identify music from our own culture that might play a similar function to music from another time period/place/culture. (C18)
- Describe how responses to music may differ when listening to or performing music. (C20)
- Identify mood/feeling in response to music. (C20)

#### **Goals Met:**

#1, 2, 3, 5, 6, and 7.

#### **Suggested Activities:**

- The study of concert scales: determining the transposition from the concert scale into the major for each student’s instrument. Perfecting the scale for the practical playing range of the instrument.
- The study of chromatics: learning the fingerings/positions for all notes in the practical playing range of the student’s chosen instrument. This will also create the knowledge of enharmonics and half-steps.
- The study of the difference between concert band music and pep band music: this will give the opportunity for band members to experience both types of music and compare the likes and differences between the two styles of music.
- The study of expressive notation: this will assist in playing musically rather than just playing notes and rhythms.

## *A Course of Study – 8<sup>th</sup> Grade Drama*

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### **Vignette:**

In small groups, students wrote and produced over the school intercom a radio play about a contemporary problem. Students learned how to write a plot line and develop characters to relate their selected problem. Through production, students learned to speak clearly, to create sound effects, and to work together as a group. Evaluation came from audience reaction, self-evaluation, and teacher's observation of cooperative work and meeting time constraints.

### **Assessment:**

- Performance was assessed by audience reaction for student learning.
- Student self-assessment was completed by a check list for student learning and program assessment.
- Observations of preparation and performance by teachers for student learning and program assessment.
- Teachers critiqued creative writing for parent information and student learning.

### **Questions:**

- How does a play express meaning? (B5)
- How is meaning conveyed by the actor? (B5)
- What are the parts of the play? (B4)
- What skills are needed to portray a character? (B4)
- How does a character in a play compare to a real person? (B7)
- What themes in the play give insights into my life? (B11)

### **Performance Objectives:**

#### **The learner will**

- Recognize and demonstrate skills of performance and production . (B4)
- Explain how a play's themes are transmitted through characters and plot. (B5)
- Identify human traits they have observed and analyzed in a character in a play. (B7)
- Compare and contrast situations of characters with their own lives and the lives of their friends. (B11)

#### **Goals Met:**

#1, 4 5, 6, 7, and 8.

## *A Course of Study – 8<sup>th</sup> Grade Art*

### **Vignette:**

The eighth grade students enter the world of American artist Edward Hicks by exploring his painting “The Peaceable Kingdom.” Hicks reveals two stories within this one painting based on the words of the prophet Isaiah and the noble deeds of a Quaker hero by the name of William Penn. The students discover that this 1824 painting is actually celebrating the visions of peace in the past and future. They compare the values of the Quakers to their own modern day values. They also investigate Hicks’s use of personal symbolism and visual imagery, which becomes a catalyst for their own creative work. The students discuss relevant social issues that are important to them and are asked to develop personal symbolism that visually relates their story.

### **Assessment:**

- Class discussion facilitated by the teacher.
- Written test over reading material and classwork.
- A written evaluation of the effectiveness of their symbolism and readability of their visual story.

### **Questions:**

- What am I trying to say? (D5)
- How do the forms that I am making express my intent? (D5)
- What kinds of symbols might I choose that convey universal, culturally-specific, or personal meaning? (D5)
- What does it mean in its time and culture? (D9)
- Why is this work important? (D10)
- What connections can I make to other times, places, and cultures? (D11)
- What are the elements and content of the work? (D12)

### **Performance Objectives:**

#### **The learner will**

- Express and analyze personal and universal feelings and ideas in their artwork. (D5)
- Interpret real or imagined events in images and justify the interpretation. (D5)
- Provide interpretations of the ideas or feelings expressed in their work as needed. (D5)
- Interpret visual images in their cultural/historical contexts. (D9)
- Demonstrate the way individual experience contributes to meaning in art. (D9)
- Interpret the historical and contemporary value of an artwork and predict its future value. (D10)
- Examine and discuss societal conditions that might affect the making of an artwork. (D11)
- Analyze how the formal elements and principles are used in a work of art. (D12)

#### **Goals Met:**

#1, 3, 4, and 7.

#### **Suggested Activities:**

- The students could discuss what qualities were exhibited by William Penn to attain hero status for the Quakers. The class would look at a series of works exhibiting the heroic qualities of Harriet Tubman, which were created by Jacob Lawrence. The students would compare and contrast the content of Hicks’ and Lawrence’s works and then choose a contemporary hero that they would develop into a visual narrative.

## *A Course of Study – 4<sup>th</sup> Grade Dance*

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### ***Vignette:***

Fourth graders learned about the Swedish heritage of their town.. The local dance instructor shared her knowledge of Swedish folk dancing, and engaged the students in authentic enactment of one of the dances. Following her presentation, the students visited a nearby museum to view traditional costumes. Incorporating what they'd learned, the students wrote reports and planned a dance they would perform at the annual Swedish festival.

### **Assessment:**

- Teacher-assessed report for student learning.

### **Questions:**

- What dance steps can be combined to create a dance? (A5)
- What style or dance form could be used to express a meaning? (A6)
- What are the unique characteristics of dance from various cultures? (A13)

### **Performance Objectives:**

#### **The learner will**

- Demonstrate basic dance fundamentals and vocabulary and identify underlying principles.
- Perform a dance using style, form mood, and intensity to communicate a meaning.
- Identify characteristics of dances from other cultures and time periods.

#### **Goals Met:**

#1, 2, 3, and 7.

#### **Suggested Activities:**

- This activity would correspond with the students studies of authentic Swedish music and an historical investigation of Swedish culture and traditions in the classroom.

## *A Course of Study – 4<sup>th</sup> Grade Music*

### **Vignette:**

The 4<sup>th</sup> grade music students study Native American sounds and music in conjunction with their Nebraska social science studies. They read about Plains Indian custom and culture. In music class they create “found sounds” that relate to nature and develop three different chants that incorporate movement. After learning the song “Indian Stick Dance,” they are ready to put all that they have learned and created together in an ABCBA form which is: A=sounds, B=chants, C=song. Their understanding of early Native American Culture is revealed in their written observation as well as their performance and class discussions.

### **Assessment:**

- Teacher assesses student learning through class discussions, individual creative writings, and the effectiveness of their final performance.

### **Questions:**

- What sounds are used to communicate in music of various cultures? (C8)
- How does the music communicate a picture or storyline? (C12)
- How is style in music used to express perspectives of life stages, ceremonies, history, nationalism, spirituality, and nature? (C15)
- How does music of the past still relate to today’s audience? (C18)
- Why are some pieces still performed years after their creation while others are forgotten? (C21)

### **Performance Objectives:**

#### **The learner will**

- Explain the communicative properties of music in various world cultures. (C8)
- Compose and arrange music within specified guidelines. (C12)
- Explain the function of music in the ceremonies of various cultures. (C15)
- Identify music from our own cultures, which might play a similar function to music from another time period/place/culture. (C18)
- Design a rationale for judging a piece of music as “quality” music.

#### **Goals Met:**

#1, 2, 3, 4, and 5.

#### **Suggested Activities:**

- Listen to examples of music of various cultures (e.g. African talking drums, Alpine horns, folk songs, call and response) and examine how communication may occur.
- Perform a piece of music changing some of the elements of the music (e.g. tempo and loudness). How do these changes affect the message?
- Listen to an excerpt of music and create a narrative. Then use dance, pictures or instruments in place of words to perform the story.
- Plan a mini-concert on a culture or historical era.
- Examine the rituals that learners go through to begin school and compare, contrast, connect with similar rituals in other cultures (e.g. “Shanile” Lesson Plan *Music Education Journal*, July 1994, p. 23)
- One of the ways we learn about past cultures is through their music. Have learners select examples of music that would help future generations understand them and their culture.

## *A Course of Study – 4<sup>th</sup> Grade Theatre*

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### **Vignette:**

Fourth grade students read Night of the Twisters during their study of Nebraska history. Students were highly interested in this historic event, so in small groups they wrote and developed short dramatizations to be presented to other members of the class. They learned to work together, to be a polite and attentive audience, and to present for an audience. After each presentation, students evaluated the groups to determine how the audience reacted, what they did well, and what they could do better.

### **Assessment:**

- Production Performance: Peers orally evaluate the group’s presentation for student learning.

### **Questions:**

- How well could I be seen and heard? (B6)
- How do the choices made affect the piece? (B18)
- How well did the work communicate its story and meaning? (B17)

### **Performance Objectives:**

#### **The learner will**

- Analyze strengths and weaknesses of their own work and work of others. (B6)
- Analyze and articulate what they gleaned from a theatre experience. (B17)
- Articulate how theatrical elements used well together help to create style. (B18)

#### **Goals Met:**

#2, 4, 5, and 6.

#### **Suggested Activities:**

- Students would write their own “screenplay” of a contemporary natural disaster that would serve the purpose of preserving history and incorporate dramatic interest.

## A Course of Study – 4<sup>th</sup> Grade Art

### Vignette:

In conjunction with the fourth grade Nebraska History unit, the students watched the film, “View of the Vanishing Frontier” where they learned about the artist/explorers Karl Bodmer and George Catlin. They also saw the real places on the Missouri River that their paintings depicted. Other resources explored by the students included two educational trunks of Native American artifacts from the Joslyn Museum, and a field trip to the Museum of Nebraska Art to see actual paintings by Bodmer and Catlin. The students compared two artworks visually narrating the Battle of Little Big Horn. One reproduction was a work by Catlin and the other by a Lakota artist. The stories concerning this moment in history were discussed and the culturally different perspectives of each artist were examined.

To make this concept of multiple perspectives relevant to their lives, a cooperative learning project was designed to explore how a situation like this could happen today. The students brainstormed scenarios showing two different cultural perspectives of the same situation from a current event

In the evaluation, students revealed their understanding of the concept through their discussion of the scenario and through the creation of a group mural telling the story, much like the pieces of narrative art by Bodmer, Catlin, or the Lakota.

### Assessment:

- Teacher and student discussion (student learning).
- Teacher-assessed production of a mural (student learning).
- A creative writing activity that would describe the content of their mural. The mural would be rated or critiqued by the class relative to its success in meeting their intent reflected in their prose or poetry.

### Questions:

- How can works of art provide a variety of perspectives on a common theme. (D9)
- Does my work have something to say to the society in general? (D7)
- What characteristics might works of art from different cultures have in common? How might they differ? (D8)
- How can a work of art serve as a record of its culture for future societies and what continued impact might it have? (D11)
- Is this work expressing a significant idea or emotion? (D13)
- What types of approaches have been used in various times, places, or cultures. (D16)

### Performance Objectives:

#### The learner will

- Cite examples and explain how works of art provide a variety of perspectives as a common theme. (D9)
- Examine through writing and group discussion significant ideas or emotions expressed in a variety of works of art. (D13)
- Synthesize multiple views in their work. (D16)
- Examine and discuss societal conditions that might affect the making of an artwork. (D11)

### Goals Met:

#1, 6, 7, and 8.

# *Connecting Frameworks to District Planning*



## *Planning Thematic Units*

The K-12 Visual and Performing Arts Curriculum Frameworks is designed to be used as you create and implement a quality arts curriculum in your classroom. Beginning with SETTING THE STAGE and continuing through each of the disciplines, the document provides rich examples of best practice in dance, theatre, music and the visual arts education.

### **Are sample units available?**

A sample unit, "*Sights and Sounds: Images that Impact*", follows on pages J3-J24. It presents five lessons that have been designed using the K-12 Visual and Performing Arts Curriculum Frameworks. The first pages (J3-J4) give an overview of the unit, its theme, rationale, and a narrative description of the lessons. The individual lessons each begin with a page showing how the Frameworks was used as the foundation for the writing. The pages that follow give teaching procedures and details of the classroom activity.

Other lesson/unit designs created by Nebraska teachers may be found on the Internet website, <http://artnet.nde.state.ne.us/>.

### **Where does unit design begin?**

As you begin writing curriculum, you may refer to the section USING FRAMEWORKS (pp. 6-13), which explains how the Frameworks document is used in lesson design.

A WAY TO BEGIN (pp.11-13) describes four different starting points:

- 1) The art or performance
- 2) The artist or performer
- 3) The questions
- 4) The theme

CONNECTING FRAMEWORKS  
TO THE CLASSROOM

This model does not suggest that units or lessons be designed in a linear, sequential process, but as puzzle pieces that build to create the whole.

The form used in *Sights and Sounds* will provide an outline for lesson design created from the Nebraska K-12 Visual and Performing Arts Curriculum Frameworks.

| UNIT OVERVIEW: THEME        |
|-----------------------------|
| <u>Rationale for Theme:</u> |
| <u>Unit Narrative</u>       |
| <u>Lesson Narrative</u>     |
| <u>Goals for Learners</u>   |

| LESSON DESIGN   |
|---|
| <u>Activity</u><br>(Dance, Theatre, Music, Visual Arts) |
| <u>Approach:</u><br><u>Process:</u>                     |
| <u>Performance Objectives:</u><br>The learner will...   |
| <u>Selected Questions:</u>                              |
| <u>Selected Sample Activity:</u>                        |
| <u>Context for Learning</u>                             |

Rationale for Theme

- Identify “what you are teaching and why you are teaching it” or “what students should know and be able to do.”
- Develop the context and theme that provides the motivation and connection to the desired learning.

Unit Narrative/Lesson Narrative

- A short story or vignette that describes the action of the classroom during the learning process.

Goals for learners

- Select the standards and/or goals that define the learning.

Selecting the paths to learning from the Frameworks Document

- Consider a place to start (pg.11).
- Identify the Approaches and Processes
- Select the arts disciplines to be studied (Dance, Theatre, Music, or Visual Arts).
- Select which of the performance objectives will be accomplished during the lesson(s).
- Check the “Inquiry Chart” for additional questions that may be addressed during the lesson(s). List both question and identifying chart number.
- Select a sample activity on which to base the lesson(s).
- Create a context for learning which sets the activity into a “real situation.” Record this story on the left side of the activity page. The column on the right is for classroom directions. Indicate what is happening and the questions which are being discussed.
- A second page is then used to list teaching procedures; assessment considerations and other resources and connections that need to be addressed as the lesson is developed.

# *Sights and Sounds: Images that Impact*

## Rationale for Theme:

The arts have served as a reflection of people and their cultures throughout the ages. In many cultures, the arts are a part of everyday life as they illustrate and interpret what is happening in a given society. Students across Nebraska need to know that the arts are part of their life and not limited to museums, theatres, and concert halls. Nebraska artists and their works, along with common Nebraska experiences were the inspiration for the theme, "Sights and Sounds: Images that Impact." The unit teaches students that important works of art are inspired by and created in our communities.

## Unit Narrative

Time and space change our perspective. Do we ever *really* see the things around us? What is *unique* about our community and state? How do we help students learn from their everyday surroundings?

In this thematic unit, students are asked to develop skills of interaction and observation through making critical decisions and creating responses to the sights and sounds around them.

## Lesson Narrative

### 1) Dance: Making the Dance Connection (J5-J7)

This activity focuses on simulation where committee members from a hypothetical group known as the Nebraska Artistic Research Commission, approach individuals about their connection to dance. Using journaling as a tool for discovery, learners are asked to investigate their connections to dance.

*This active learning model focuses on the creative approach to connecting. (A12)*

### 2) Theatre: The Bus Stops Here (J9-J11)

The unit continues as learners create a sequel to the screenplay, *Sweetwater*, and submit it to the Commission of Nebraska Artistic Research. The scene describes the unique qualities of the learner's culture and community as experienced by visitors from outer space.

*One of the focuses of this active learning model is the aesthetic approach to interpreting. (B21)*

3) Music: Critical Choices (J13 - J15)

Continuing the simulation, the Commission has sent a letter requesting the selection of music for its Arts Packet. The learners are asked to listen to, select and/or write works that illustrate Nebraska's past, present, and future through music.

*This activity highlights the critical approach to evaluating. (C21)*

4) Visual Arts: Art on Site (J17 - J20)

This simulation creates a Commission of Nebraska Artistic Research that calls for communities in Nebraska to send in photographs of what they might contribute to the tour publication, "Sights & Sounds: Images that Impact." Learners are called to review and select *important* Nebraska art works for publication.

*The cultural and historical approach to evaluating, provides focus for the lesson developed around the theme inspired by Nebraska artists and art work. (D10)*

5) Integrated: Nebraska - Sights, Sounds, Action! (J21 - J24)

The class is invited to create a two-minute TV commercial that highlights Nebraskans and their connections to the arts of the past, present, and future.

*This integrated activity focuses on the technical and creative approaches to connecting in Dance (A8, A12), Music (C10, C14), Theatre (B7, B11), and the Visual Arts (D7).*

**Goals for Learners: (selected goals from page 5)**

The learner will:

- Recognize and value the connections between the arts and their own lives and environment.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expressions or work.

# Sights and Sounds: Images that Impact

## A Dance Lesson: Making the Dance Connection

### Creative Approach to *Connecting*

#### Performance Objectives:

The learner will

- Identify and communicate feelings through dance. (A12)
- Investigate how dance influences life. (A12)

#### Selected Questions:

- What connections can I make to dance? (A12)
- How does creative expression in dance help express feelings in my life? (A12)
- How do we create and communicate through dance? (A6)
- What is being communicated? (A10)
- Why is experience significant? (A15)
- What connection can be made between dance and other fields of study? (A20)
- What is my response? (A23)

#### Selected Sample Activity:

An "emotion" chart is looked at and feelings are discussed and put in motion.

#### Context for Learning:

To personalize this learning, we have created this lesson, inspired by the suggested questions and sample activity above.

### **DANCE**

#### *Creative Approach*

#### to *Connecting*

#### **What connections can I make to dance?**

#### **Questions:**

- How does creative expression in dance help express feeling in my life?
- How does dance help me know and improve myself?

#### **Performance Objectives:**

#### **Learners will:**

- Identify and communicate feelings through dance.
- Investigate how dance influences life.

#### **Sample Activities:**

An "emotion" chart is looked at and feelings are discussed and put into motion. Bring in a piece of art or music and, after discussion, have learners select a work of art or music and use movement to describe their feelings.

Have learners choose an emotion, fit it to accompaniment, and present a 1-minute movement study to the class. If dance does not convey emotion, the dancer must rework the activity.

View a dance on videotape: have learners discuss how it made them feel or react.

#### **Dance Activity: Making the Dance Connection**

Dear Diary,

Today, I was asked what dance meant to me and my mind was a total blank. It seems that the Commission of Nebraska Artistic Research is looking for information about how dance has been a part of people's lives throughout history. They decided to begin with asking individuals about how dance has influence their life...

So here it goes...I remember going to dance performances and taking dance lessons for a while. I especially remember my one and only dance recital... There are also memories of the stories my grandparents tell of families traveling for miles as they gathered for evenings of dance and laughter. My family danced to a band with a tuba beat and other families danced to different beats.

The more I write, the more I realize that dance really has been important to me. When I hear music and my body begins to follow its rhythm, I know that feelings are being communicated. Although I would never say that I am a dancer, I am beginning to realize that dance has influenced my life and that in many ways, the way that I move throughout the day is also dance.

That's all for now...

#### **I. WHAT CONNECTIONS CAN YOU MAKE TO DANCE? (A12)**

Think about dance and your life. Have you ever felt the urge to dance? Do you dance in your mind rather than with your feet? Record your connections to dance.

#### **II. WHAT IS DANCE?**

Dance is expression through movement. It combines TIME/RHYTHMS, SPACE, and ENERGY to communicate a message or feeling. Lets start with facial expression. Using the chart on C20, experiment with how the faces show emotion. Now, allow your body to respond to this emotion. Have your partner try to figure out what emotion you are expressing. (A10)

- Chose an emotion and using full body movement and facial expression. See if your partner can guess what you are expressing. (A22)
- Think about your morning activities and your feelings as the day begins. Create a series of movements that express what you do and how you feel in the morning.
- Use the video (or demonstration) to show the elements of TIME/RHYTHM, SPACE, and ENERGY.
- How could you make the above activities a dance?
- Take the series of morning movements and add the use of TIME/RHYTHM, SPACE, and ENERGY to broaden these movements into a dance. (A9)
- How could creative expression in dance help express feelings in my life? (A12)

#### **III. DANCE COMMUNICATES CONNECTIONS**

Preview a short portion of the video and discuss the following questions:

- What is my response? (A23)
- What is being communicated? (A10)
- How does creative expression in this dance connect to feelings in my life? (A12)
- How do we create and communicate through dance? (A6)
- Having seen dancers communicating feelings and emotions using the elements of dance, allow the students to do their morning movements again.

#### **VI. WHAT CONNECTIONS CAN BE MADE TO OTHER TIMES AND CULTURES? (A16)**

Learn a folk, national, or historical dance such as a square dance, polka, English country dance, a minuet, or gavotte. Link your dance to its nationality, culture, and time. Consider the geography of the region and how steps in the dance relate to the terrain, costume, and work of the people of the region/time involved.

Take time to discuss your responses within your group!

## DANCE TEACHING PROCEDURES: *Making the Dance Connection*

### PREPARATION

- TIME – This activity can be completed in one class or extended.
- Collect necessary equipment and materials

### CLASSROOM PROCEDURES

- I. Read diary entry.
  - Allow time for students to respond to the diary entry.
- II. Discuss how faces express emotion using the emotion chart as a reference.
  - With a partner, practice showing emotions through facial expression.
  - Watch video demonstration showing the elements of dance (in resource packet) or use the information of the Elements of Dance handout.
  - Form small groups and use the elements of dance to create a series of movements that express morning activities and feelings.
- III. Watch a portion of Alvin Ailey's *I Feel the Spirit*.
  - Write personal responses to the dance performance.
  - Discuss responses.
  - After viewing the video and discussing how the elements of dance are used as the message is communicated, allow the opportunity to do their "Morning Movements" another time.
- IV. Learn a dance from another time/culture.
  - Research the country, its culture and geography. How have things influenced the dance?

### EXTENSION ACTIVITIES

- Set the movements to music.
- Manipulate the movements to create different messages.

### ASSESSMENT

- The objective being assessed is:  
**How well is the student communicating a feeling through his/her dance.**

An informal assessment can be accomplished as the class responds to the "Morning Movements" created by the small groups. The opportunities given to "rework" the activity will allow the student to have multiple opportunities to self-assess and achieve the goal.

### TEACHING STRATEGIES

- Journal writing
- Small group collaboration
- Class/small group discussion

### MATERIALS/RESOURCES

- TV and VCR
- Demonstration of elements of dance (Video and/or instruction sheets)
- Excerpts of Alvin Ailey's, *I Feel the Spirit*
- Copies of an emotion chart (e.g., Hevner Chart in the document on page C20 or another chart)

### VOCABULARY

- Elements of dance – time, space, energy

### CURRICULUM CONNECTIONS

- Social Studies
- Health
- Career Awareness

Dear Diary,

Today, I was asked what dance meant to me and my mind was a total blank. It seems that the Commission of Nebraska Artistic Research is looking for information about how dance has been a part of people's lives throughout history. They decided to begin with asking individuals about how dance has influence their life...

So here it goes...I remember going to dance performances and taking dance lessons for a while. I especially remember my one and only dance recital... There are also memories of the stories my grandparents tell of families traveling for miles as they gathered for evenings of dance and laughter. My family danced to a band with a tuba beat and other families danced to different beats.

The more I write, the more I realize that dance really has been important to me. When I hear music and my body begins to follow its rhythm, I know that feelings are being communicated. Although I would never say that I am a dancer, I am beginning to realize that dance has influenced my life and that in many ways, the way that I move throughout the day is also dance.

That's all for now...

### **I. WHAT CONNECTIONS CAN YOU MAKE TO DANCE? (A12)**

Think about dance and your life. Have you ever felt the urge to dance? Do you dance in your mind rather than with your feet? Record your connections to dance.

### **II. WHAT IS DANCE?**

Dance is expression through movement. It combines TIME/RHYTHMS, SPACE, and ENERGY to communicate a message or feeling. Lets start with facial expression. Using the chart on C20, experiment with how the faces show emotion. Now, allow your body to respond to this emotion. Have your partner try to figure out what emotion you are expressing. (A10)

- Chose an emotion and using full body movement and facial expression. See if your partner can guess what you are expressing. (A22)
- Think about your morning activities and your feelings as the day begins. Create a series of movements that express what you do and how you feel in the morning.
- Use the video (or demonstration) to show the elements of TIME/RHYTHM, SPACE, and ENERGY.
- How could you make the above activities a dance?
- Take the series of morning movements and add the use of TIME/RHYTHM, SPACE, and ENERGY to broaden these movements into a dance. (A9)
- How could creative expression in dance help express feelings in my life? (A12)

### **III. DANCE COMMUNICATES CONNECTIONS**

Preview a short portion of the video and discuss the following questions:

- What is my response? (A23)
- What is being communicated? (A10)
- How does creative expression in this dance connect to feelings in my life? (A12)
- How do we create and communicate through dance? (A6)
- Having seen dancers communicating feelings and emotions using the elements of dance, allow the students to do their morning movements again.

### **VI. WHAT CONNECTIONS CAN BE MADE TO OTHER TIMES AND CULTURES? (A16)**

Learn a folk, national, or historical dance such as a square dance, polka, English country dance, a minuet, or gavotte. Link your dance to its nationality, culture, and time. Consider the geography of the region and how steps in the dance relate to the terrain, costume, and work of the people of the region/time involved.

**Take time to discuss your responses within your group.**



# A Theatre Lesson: The Bus Stops Here

## Aesthetic Approach to Interpreting

### Performance Objectives:

The learner will

- Identify various levels of meaning in a theatrical work. (B21)
- Articulate the various ways theatre can lead to creative self-expression and personal meaning. (B21)
- Articulate the importance of diversity in the making, interpretation and evaluation of theatre (e.g., gender, multicultural and nontraditional). (B21)

### Selected Questions:

- How did I respond to the play? (B21)
- What does this screenplay mean to me? (B17)
- How does the play help me to see my community in a new way? (B21)
- How does theatre affect life? (B21)

### Selected Sample Activity:

Have learners pick a special moment from their lives that involves self and others and visualize it. Think about why the choice was made, feelings at the time and how others might have felt. With partners, create a living picture of that moment. Share it with the class. Discuss what is happening in the picture and how the characters are feeling.

### Context for Learning:

To personalize this sample activity, a context for learning was created. The theatre activity is found on the pages that follow.

THEATRE

## Aesthetic Approach to Interpreting

### **What does this mean to me?**

#### Questions:

- How did I respond?
- How does the work help me look at myself in a new way?
- How does life affect theatre? How does theatre affect life?
- How does the collaboration between audience and performer affect the creation of meaning in the theatre?

#### Performance Objectives:

##### Learners will:

- Compare a live theatrical experience with viewing a film, listening to radio, or reading a book.
- Identify various levels of meaning in a theatrical work.
- Articulate the various ways theatre can lead to creative self-expression and personal meaning.
- Articulate the importance of diversity in the making, interpretation and evaluation of theatre (e.g., gender, multicultural and nontraditional).

#### Sample Activities:

Have learners pick a special moment from their lives that involves self and others. Image a picture of this moment. Think about why learners chose that moment, how they felt, and how they thought the others might have felt. With partners, create a living picture of that moment. Share it with the class. Discuss what is happening in the picture. Describe how the characters are feeling. Explain why certain conclusions were reached.

View a video/film/production. Describe how it created meaning and form. Identify the various levels of meaning. Could this work help people deal with problems? Explain.

Choose an incident common to the participants. Divide into small groups to discuss what happened. Have each group re-enact what happened. Compare the presentations. What similarities were there? What differences? What?

Choose an incident from the news. Re-enact the incident. Discuss how interpretation might be shaped by prejudice, ignorance or viewpoint.

### **Theatre Activity: The Bus Stops Here**

**I & II.** The Commission of Nebraska Artistic Research (NAR) has invited you to a reading of "Sweetwater," a screenplay co-authored by a Nebraskan. The writer's experience crossing Nebraska on a Greyhound bus inspired him to write about what Nebraska might look and sound like to someone from a different culture

**I. Warm-up Activity:** Improvisation

**II. Introduce the Activity**

→ **Assign readers** for the following six parts:

Narrator Mrs. Christiansen  
Isabelle Lois Opal Elgin  
Gerard

→ **Read the selected scenes.**

→ **Discuss the performance using these questions:**

- How did I respond to the play? (B21)
- What does this screenplay mean to me? (B17)
- How does the play help me to see my community in a new way? (B21)
- What makes this screenplay important? (B14)
- How does life affect theatre? ...theater affect life? (B21)

**III.** The NAR is compiling a Nebraska Arts Packet and wants to present the sights and sound of your community.

**III. Partner Activity**

→ Recall the improv you did with a partner where you assumed the roles of alien and hometown person. Now reverse roles. Then alien becomes the hometown person, etc.

To take this play beyond the 21<sup>st</sup> century, imagine an alien spaceship landing in your hometown. You decide to create a sequel and submit it to the NAR for the arts packet. Having listened to the selected scenes from the script, take a few minutes to recall an event in your community that a visitor from outer space might find interesting, confusing or amusing.

**VI.** Submit your group's idea to the Commission in the form of a photograph.

**VI. Group Activity**

→ **Share stories in groups of 4-6 students.**

→ **Develop a group story.**

- How does the collaboration between audience and performer affect the creation of meaning in the theatre? (B21)

→ **Create a scene to be photographed illustrating the climax of your story and give it a title.**

# THEATRE TEACHING PROCEDURES: *The Bus Stops Here*

## PREPARATION

- This lesson may take more than one class period and may be developed into a full teaching unit
- Copy scripts for each student.
- Assign parts and allow time for practice reading.
- Arrange chairs/stools in front or on stage.

## CLASSROOM PROCEDURES (Teaching Theatre and Cultural Diversity)

- I. Warm-up
  - A. Improvise
    1. Describe/create a special place in your hometown.
    2. Go to a “new” place (different from your hometown).
    3. Meet someone “new”.
  - B. Improvise the following scene with a partner: An alien lands in your hometown. You must protect him from discovery. He must fit into your town for 24 hours until he can return to his planet. Teach him/her how to fit into your town for the next 24 hours. The alien doesn’t understand your culture.
- II. Discuss or read a piece of literature that involves a person coming to a new “place”.  
(e.g., *Alice in Wonderland* • *The King & I* • *My Antonia* • *Journey to America* • *A Connecticut Yankee in King Arthur’s Court* • *Sweetwater*)
  - Read/listen to the screenplay.
  - Discuss the screenplay using the questions provided on the activity sheet.
- III. Revisit the “alien improv.”
  - With your partner, select a portion of the improvisation to share with a small group.
- IV. Share a selected portion within small groups.
  - In the small group, blend the selected portions to create a story. Using actors, create a tableau or a moving image to represent the big idea of the story. Take a photograph of the scene and give it a title.
- V. Making Connections
  - A. Processing the experience
    1. How did you use your own life experiences in the development of your characters? (emotions, relationships)
    2. Discuss your stories and the story read.
    3. How did this “performance” / experience affect your personal views?  
How does theatre affect life? / How does life affect theatre?  
How does the collaboration between audience and performer create meaning in the theatre?

## EXTENSION ACTIVITIES

- Write actual scripts for the scene.
- Manipulate the scenes to tell different stories.

## TEACHING STRATEGIES

- Whole Group presentation
- Partner sharing
- Small group processing-cooperative learning w/social skills

## ASSESSMENT

Use the questions listed in Making Connections above as the tableau **performance** is assessed. A **rubric** may be created to assist in the assessment. Refer to the Assessment section of the document for more information.

## VOCABULARY

|              |               |         |               |              |           |
|--------------|---------------|---------|---------------|--------------|-----------|
| Play         | Dialogue      | Tableau | Improvisation | Conflict     | Rehearsal |
| Storytelling | Dramatization | Scene   | Script        | Play writing |           |

## MATERIALS/RESOURCES

- Reading material
- Optional – camera to record the group story

## CURRICULUM CONNECTIONS

|               |                |            |          |               |
|---------------|----------------|------------|----------|---------------|
| Language Arts | Social Studies | Psychology | Guidance | Special Needs |
|---------------|----------------|------------|----------|---------------|

## *Theatre Activity: The Bus Stops Here*

**I & II.** The Commission of Nebraska Artistic Research (NAR) has invited you to a reading of “Sweetwater,” a screenplay co-authored by a Nebraskan. The writer’s experience crossing Nebraska on a Greyhound bus inspired him to write about what Nebraska might look and sound like to someone from a different culture

**I. Warm-up Activity:** Improvisation

**II. Introduce the Activity**

→ **Assign readers** for the following six parts:

|          |                   |          |      |
|----------|-------------------|----------|------|
| Narrator | Mrs. Christiansen | Isabelle | Lois |
| Opal     | Elgin             | Gerard   |      |

→ **Read the selected scenes.**

→ **Discuss the performance using these questions:**

- How did I respond to the play? (B21)
- What does this screenplay mean to me? (B17)
- How does the play help me to see my community in a new way? (B21)
- What makes this screenplay important? (B14)
- How does life affect theatre? ...theater affect life? (B21)

---

**III.** The NAR is compiling a Nebraska Arts Packet and wants to present the sights and sounds of your community.

To take this play beyond the 21<sup>st</sup> century, imagine an alien spaceship landing in your hometown. You decide to create a sequel and submit it to the NAR for the arts packet. Having listened to the selected scenes from the script, take a few minutes to recall an event in your community that a visitor from outer space might find interesting, confusing or amusing.

**III. Partner Activity**

→ **Recall the improv you did with a partner where you assumed the roles of alien and hometown person. Now reverse roles. Then alien becomes the hometown person, etc.**

---

**VI.** Submit your group’s idea to the Commission in the form of a photograph.

**VI. Group Activity**

→ **Share stories in groups of 4-6 students.**

→ **Develop a group story.**

- How does the collaboration between audience and performer affect the creation of meaning in the theatre? (B21)

→ Create a scene to be photographed illustrating the climax of your story and give it a title.



# Sights and Sounds: Images that Impact

## A Music Lesson: Critical Choices

### Cultural/Historical Approach To Evaluating

#### Performance Objectives:

The learner will...

- Describe how the significance of a piece of music changes over time and cultures.
- Explain how the value of music changes when viewed from different cultural perspectives.

#### Selected Questions:

- What is the value of this music? (C21)
- What influence does the historical setting of the work have on its worth today? (C17)
- Does this music have significance today, yesterday, and/or for the future? Why? (C17)
- What is this music communicating? (C12)
- How well does this music effect a response? (C20)

#### Selected Sample Activity:

Listen to an example of a Gregorian chant and discuss its significance today.

#### Context for Learning:

To personalize this learning, we have created a series of activities in which the learners interact with each other as they make critical evaluations.

MUSIC

### *Critical Approach to Evaluating*

#### *What is the value of this music?*

##### Questions:

- Why are some pieces still performed years after their creation while others are forgotten?
- How do we decide what pieces to perform/program?

##### Performance Objectives:

###### Learners will:

- Design a rationale for judging a piece of music as "quality" music.
- Develop criteria for programming music.

##### Sample Activities:

One of the ways we learn about past cultures is through their music. Have learners select examples of music which would help future generations understand them and their culture. Choose 5-15 minutes of music for a radio show on a given theme, including a variety of moods and styles.

Choose background music for a piece of literature that learners have read.

Have learners generate characteristics that a piece of music must have to be considered "quality." Using a familiar piece of music, determine its value "quality."

View a portion of a motion picture with and without the sound and explore the impact it has on the total experience. (i.e. "Star Wars," "Dances With Wolves", and "Home Alone").

C21

### *Music Activity: Critical Choices*

Dear Educator,

The Commission of Nebraska Artistic Research (NAR) is considering creating and/or commissioning music that represents Nebraska, its past, present and future. The music selected will have its debut in a Nebraska Arts Packet, which will be distributed statewide. Making such selections is difficult. Your class is being asked to assist with critical evaluation and selection of the music.

Please listen to the music provided on the enclosed tape, then design a rationale for judging a piece of music. Develop criteria for judging and selecting music and then submit the music you choose. Remember, the music should represent both the history and future of our state.

As an incentive for your class, the NAR will sponsor your attendance at a performance of your choice in your area.

Thank you for taking the time in your busy teaching schedule to assist us this important decision. Send a tape of the music your students have selected and keep the one in the packet. It may be useful in other units of instruction.

Sincerely,

Gerald L. Bacon  
Director of the Commission of Nebraska  
Artistic Research

#### **I. Read the letter and listen to the selections.**

#### **II. Use the questions below to guide your discussion as you determine a rationale for judging a piece of music.**

- Does this music have significance today, yesterday, and/or for the future? Why? (C17)
- Why are some pieces still performed years after their creation while others are forgotten?
- How does music of other cultures speak to the listener?
- What connections can be made to other times, places and cultures? (C18)
- How well does this music evoke a response? (C20)
- How does music of the past still relate to today's audiences?
- What is this music communicating? (C12)
- How does this music relate to the individual? (C25)
- Are meaningful connections made to personal experience? (C22)
- Is a musical message conveyed effectively? Why? (C13)

#### **III. How do we make critical choices?**

- Discuss what it means to judge a piece of music as "quality" music and design a rationale for evaluating music.
- Create a classroom music chart listing how the significance of music changes over time and culture.
- Use the criteria and rationale as small groups choose two to four musical works that represent the local community, its past, present or future.

## *MUSIC TEACHING PROCEDURES: Critical Choices*

### PREPARATION

- Select 2-4 pieces of music
- Collect necessary materials

### CLASSROOM PROCEDURES

#### VI. **Read and Listen**

- Read the letter from the Commission of Nebraska Artistic Research to the class.
- Listen to each selection and use the discussion questions provided.

#### VII. **Discuss the selections.**

#### VIII. **How do we make critical choices?**

- Students develop a rationale for judging a piece of music as “quality” music.
- Create a music chart that lists the criteria that makes music significant over time and across cultures.
- In small groups, use the criteria and rationale as music is chosen which represents Nebraska, its past, present or future.

### TEACHING STRATEGIES

- Inquiry method
- Large group discussion
- Small group consensus building

### EXTENSION ACTIVITIES

- Have students compose/arrange music that follows the criteria chart
- Have students write lyrics that represent Nebraska and use them with the music they have developed or another “quality” music.

### ASSESSMENT

The small groups report back with a **presentation** of their music selections and then, in class **discussion**, show how the rationale and criteria were used in making their choices. Refer to the Assessment section of the document for more information.

### VOCABULARY

- Differentiate between composer, performer, recording technician, and listener
- Elements of music – rhythm, melody, form, tone color, texture, etc.

### MATERIALS/RESOURCES

- Music selections – In your choice of listening selections, consider the following:
  - ethnic populations in the community
  - special celebrations
  - place names (i.e., Ogallala) and community history

### CURRICULUM CONNECTIONS

- Social Studies
- English
- Technology

## *Music Activity: Critical Choices*

Dear Educator,

The Commission of Nebraska Artistic Research (NAR) is considering creating and/or commissioning music which represents Nebraska, its past, present and future. This music selected will have its debut in a Nebraska Arts Packet that will be distributed statewide. Making such selections is difficult. Your class is being asked to assist with critical evaluation and selection of the music.

Please listen to the music provided on the enclosed tape, then design rationale for judging a piece of music. Develop criteria for judging and selecting music and then submit the music you choose. Remember, the music should represent both the history and future of our state.

As an incentive for your class, the NAR will sponsor your attendance at a performance of your choice in your area.

Thank you for taking time in your busy teaching schedule to assist us in this important decision. Send a tape of the music your students have selected and keep the one in the packet. It may be useful in other units of instruction.

Sincerely,

Gerald L. Bacon  
Director of the Commission of  
Nebraska Artistic Research

### **I. Read the letter and listen to the selections.**

### **II. Use the following questions to guide the classroom discussion.**

- Does this music have significance today, yesterday, and/or the future? Why? (C17)
- Why are some pieces still performed years after their creation while others are forgotten?
- How does music of other cultures speak to the listener?
- What connections can be made to other times, places and cultures? (C18)
- How well does this music evoke a response? (C20)
- How does music of the past still relate to today's audiences?
- What is the music communicating? (C12)
- How does this music relate to the individual? (C25)
- Are meaningful connections made to personal experience? (C22)
- Is a musical message conveyed effectively? Why? (C13)

### **III. How do we make critical choices?**

- Discuss what it means to judge a piece of music as "Quality" music and design a rationale for evaluating music.
- Create a classroom chart listing criteria for selecting or programming music.
- Use the criteria and rationale as small groups choose two to four musical works that represent the local community, its past, present or future.



# Sights and Sounds: Images that Impact

## A Visual Arts Lesson: Art on Site

### Cultural/Historical Approach to *Evaluating*

#### Performance Objectives:

The learner will

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation. (D10)
- Discuss the criteria that their own culture uses to evaluate art works. (D10)
- Interpret the historical and contemporary value of an artwork and predict its future value. (D10)
- Explore how the evaluation of work of art has changed over time. (D10)

#### Selected Questions:

- Why is the work important? (D10)
- What factors make this work important today? (D10)
- How have evaluations of particular works changed over time and across cultures? (D10)
- How good do I think this is? (D14)
- What connections can I make to my own experience? (D15)

#### Selected Sample Activity:

Look at a diverse group of objects and categorize them according to craft or fine art. Justify each decision. Discuss selected factors such as possible gender of the artist, function or culture of the work, etc. that contributed to the categorization. How do categorizations affect the way one values different works?

#### Context for Learning:

To personalize this learning, we have created a learning activity from the suggestions above.

### **VISUAL ARTS**

#### *Cultural/Historical Approach*

#### to *Evaluating*

#### **Why is this work important?**

##### **Questions:**

- What factors make this work important today?
- What factors have been used in other times and places to evaluate a work of art?
- How have evaluations of particular works changed over time and across cultures?

##### **Performance Objectives:**

###### **Learners will:**

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation.
- Discuss the criteria that their own culture uses to evaluate art works.
- Interpret the historical and contemporary value of an artwork and predict its future value.
- Explore how the evaluation of a work of art has changed over time.

##### **Sample Activities:**

Look at a diverse group of objects and categorize them according to craft or fine art. Justify each decision. Discuss selected factors such as possible gender of the artist, function or culture of the work, etc. that contributed to the categorization. How do categorization affect the way one values different works?

Examine a work of art from another culture that has mythological content and research what this content means in that culture. Write an essay discussing how this work is important to that culture. Make a work of art that represents a contemporary cultural hero. How is one's work important to his/her culture?

Choose a well-known work of art and make a survey of why people think the work is important. Analyze the kinds of answers received. Develop a list of criteria used to evaluate the work. Research how the work was valued in its time. Discuss how the evaluation might have changed over time.

#### **Visual Arts Activity: Art on Site**

The Commission of Nebraska Artistic Research called for communities in Nebraska to send in photographs of what they might contribute to the tour publication, "Sights & Sounds: Images that Impact." Since we received such a wide variety of images, we have asked your committee to help us by categorizing the submitted works. Each decision you make must be justified to the members of the Commission. Use the following questions as you establish the criteria for the categories.

- Why is the work important? (D10)
- What factors make this work important today? (D10)
- How have evaluations of particular works changed over time and across cultures? (D10)
- How am I reacting to this end and why? (D13)
- How good do I think this is? (D14)
- What connections can I make to my own experience? (D15)
- How does art relate to life? (D19)

→ **Start by dividing the photos of images into consideration groups of like images:**  
(List by corresponding number or subject matter.)

##### Popular Culture

##### Fine Art

→ **Now establish criteria for evaluation of each group (your criteria may be different).**

- **Now use your criteria to choose two images from each category to be included in the publication.**

→ **What images from your community could be included and in which category would they be placed?**

# VISUAL ARTS TEACHING PROCEDURES: *Art on Site*

## PREPARATION

- One class period
- Packets of art images for each group

## CLASSROOM PROCEDURES

- I. Read the context for learning and allow students to work in small groups to divide the works into the two categories. Have the class compare selections for each category. Discuss the following questions:
  - What purposes do these categories of works serve in society?
  - Are they worthwhile?
- II. Review the questions the groups might consider while developing criteria and allow time for development of criteria in small groups. Compare the criteria which each group has developed.
- III. Allow small groups to modify their criteria.
- IV. Allow small groups to choose images for inclusion in the publication and to consider images from their community they might like to add.
- V. As a class, discuss the selections for the publication and how the criteria was used.
- VI. Do a final assessment writing.

## EXTENSION ACTIVITIES

- Whole class activity with consensus on art images to be selected.
- Photograph “art on site” in local community.
- Create an “Images that Impact” pamphlet or display.

## TEACHING STRATEGIES

- Small group
- Consensus decision making

## ASSESSMENT

See page J20 included with the lesson and the Assessment section of the document for more information.

## VOCABULARY

|          |                 |          |            |
|----------|-----------------|----------|------------|
| Fine Art | Popular Culture | Criteria | Evaluation |
|----------|-----------------|----------|------------|

## MATERIALS/RESOURCES

- Include works that range from popular advertising images to fine art pieces from around the state. Try to include some “pop” art type images, which are set forth as art, but use imagery from popular culture.
- Include images from all ethnic populations represented within Nebraska.
- Be sure to include some works that serve a function, such as Native American pottery.
- Have enough art images for each group to have a complete set.

## CURRICULUM CONNECTIONS

- Social Studies
- Health
- Career Awareness

## *Visual Arts Activity: Art on Site*

The Commission of Nebraska Artistic Research called for communities in Nebraska to send in photographs of what they might contribute to the tour publication, "Sights & Sounds: Images that Impact." Since we received such a wide variety of images, we have asked your committee to help us by categorizing the submitted works. Each decision you make must be justified to the members of the Commission. Use the following questions as you establish the criteria for the categories.

- Why is the work important? (D10)
- What factors make this work important today? (D10)
- How have evaluations of particular works changed over time and across cultures? (D10)
- How am I reacting to this and why? (D13)
- How good do I think this is? (D14)
- What connections can I make to my own experience? (D15)
- How does art relate to life? (D19)

→ **Start by dividing the photos of images into consideration groups of like images:**  
(List by corresponding number or subject matter.)

### Popular Culture

### Fine Art

→ **Now establish criteria for evaluation of each group (your criteria may be different).**

→ **Now use your criteria to choose two images from each category to be included in the publication.**

→ **What images from your community could be included and in which category would they be placed?**

## ASSESSMENT

**GOAL: Recognize and value connections between arts and their own lives and environments.**

**Objectives:**

- Examine and analyze contemporary visual images in the context of popular culture.
- Interpret the historical and contemporary value of an artwork and predict its future value.

**Assessment:** Student writing

- Discuss how your group valued the two categories, popular culture and fine art.
- Pick a work of art you think reflects Nebraska culture and discuss why that reflection is true for you.

**GOAL: Exhibit oral and written communication skills in responding to your own artistic expression and that of others.**

**Objective:**

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation.

**Assessment:** Student writing and participation in oral group work.

**GOAL: Be able to develop criteria based on knowledge and experience in evaluation their own and others' creative expressions or work.**

**Objectives:**

- Discuss criteria that their own culture uses to evaluate works of art
- Explore how evaluation of a work of art has changed over time.

**Assessment:** Student writing and oral discussion

- Pick one of the works you chose for inclusion in the publication and discuss how it fits your criteria for evaluation.
- Discuss how the works of popular culture have been interpreted over time.

**GOAL: Recognize the importance of diversity and equity in the creation, performance, interpretation and evaluation of arts.**

**Objectives:**

- Evaluate works of art from at least two different cultural/historical perspectives based on historical investigation.
- Interpret visual images in their cultural/historical contexts.

**Assessment:** Student writing

- Pick a work of art you discussed today and describe it from at least two perspectives.
- Discussion of Nebraska culture and works from the students' communities.

**GOAL: Solve problems through the visual and performing arts.**

**Objectives:**

- Interpret historical and contemporary value of an artwork and predict its future value.
- Interpret visual images in their cultural/historical contexts.

**Assessment:** Group solution to problem of choosing images for a tour publication.

### CHECKLIST FOR EVALUATION OF WRITING ASSESSMENT

- Writing shows student has interpreted contemporary values of works of art.
- Writing shows student has developed significant criteria related to cultural/historical context for evaluation.
- Writing shows student has connected the criteria to the evaluation statements.
- Writing shows student recognizes multiple perspectives.
- Writing show relationship of art to the student's own experience.

# Sights and Sounds: Images that Impact

## An Integrated Lesson: Sights, Sounds, Action!

### Technical/Creative Approach to Connecting

#### Performance Objectives:

The learner will . . .

- Communicate feelings through dance. (A12)
- Identify knowledge and skills gained from reading, viewing and/or performing. (B11)
- Analyze music of various cultures as a vehicle for communication. (C14)
- Explain how cultures, physical, geographical, historical and individual considerations shape the choices about forms, media and techniques that they and other artists make. (D7)

#### Selected Questions:

- How does dance/movement help us communicate feelings? (A12)
- What skills are developed as we are involved in theatre? (B11)
- How is music used to communicate information about various cultures? (C14)
- How are the choices an artist makes influenced by resources available, where the artist is living, and when the choices were made? (D7)

#### Context for Learning:

The Nebraska Artistic Research Commission (NAR) has invited each community to develop a TV commercial which highlights Nebraskans and their connections to the arts of the past, present and future. This two minute commercial will be used for the grand debut of the Nebraska Arts Packet. Since the packet will be representing Dance, Music, Theatre and the Visual Arts, it is important for your group's commercial to include all the arts.

**DANCE**  
*Creative Approach to Connecting*  
What connections can I make to dance?  
Questions:  
• How does creative expression in dance help express feeling in my life?  
• How does dance help me know and improve myself?

**THEATRE**  
*Creative Approach to Connecting*  
What links can be made from this theatre experience to life?  
Questions:  
• Do I identify with any characters in this play?  
• What themes in this play give me insight into my life?  
• By performing, what do I learn that can be used in life?  
• How does this reflect society?  
Performance Objectives:

**MUSIC**  
*Creative Approach to Connecting*  
What does this message communicate to the individual?  
Questions:  
• How do musical messages compare among different individuals?  
• How do different composers treat the same theme (e.g., French Revolution through Beethoven's "Eroica")?  
Performance Objectives:  
Learners will:  
• . . . music of various cultures as a vehicle for . . .  
• . . . in various types of concert

**VISUAL ARTS**  
*Technical and Creative Approach to Connecting*  
What connections can I make to my art and why?  
Questions:  
• What kinds of media and techniques have been used in different times and places?  
• How and why do media and techniques differ in different times and places?  
• How does what I am trying to say in my work connect to my life experiences?  
• What sources from my own time and place, and from other times and places, have I used for my work? Why?  
• Does my work have something to say to the society in general? What?  
Performance Objectives:  
Learners will:  
• Explain what the technique and medium communicate about the cultural, physical, geographical and individual context of the work.  
• Explain how the cultural, physical, geographical, historical and individual considerations shape the choices about forms, media and techniques that they and other artists make.  
• Analyze and discuss the sources of their own works and of other works.  
• Articulate the way they intend . . .

# INTEGRATED ARTS TEACHING PROCEDURES:

## *Sights, Sounds, Action!*

### PREPARATION

- Time – This lesson may extend over 3-5 class periods.
- Collect Materials for the boxes.
- Arrange for a “production” of the commercial, either “live” or recorded on VHS

### CLASSROOM PROCEDURES

#### I. Introduction

- Introduce the activity to the class by reading the context for learning.
- Form three small groups (or multiples of three)
- Assign a box to each group

#### II. Small group activity

- Read the assignment on the box lid.
- Open the box to reveal the materials/props
- Discuss the questions provided. Record and submit the group’s responses.
- Design the commercial
  - Two minutes
  - Showcasing each of the art disciplines

#### III. Presentation of commercials

#### IV. Individual self-assessment

- Reflective questionnaire completed by each student

### EXTENSION ACTIVITIES

- Development of commercial to be used on local cable station

### ASSESSMENT

- Self-assessment will be on going throughout the activity as the groups answer the questionnaires provided.
- A rubric may be developed for use by both the students and the teacher as the project is completed. See the Assessment section of the document for information on developing rubrics and other forms of assessment.

### TEACHING STRATEGIES

- Small group
- Performance

### VOCABULARY

- Commercial

### MATERIALS/RESOURCES

- Questionnaires for each group
- Material to use as drapes for each box
- Simple musical instruments
- Pads for recording the script
- Rolls of newsprint, other colored paper, and glue for the backdrop

### CURRICULUM CONNECTIONS

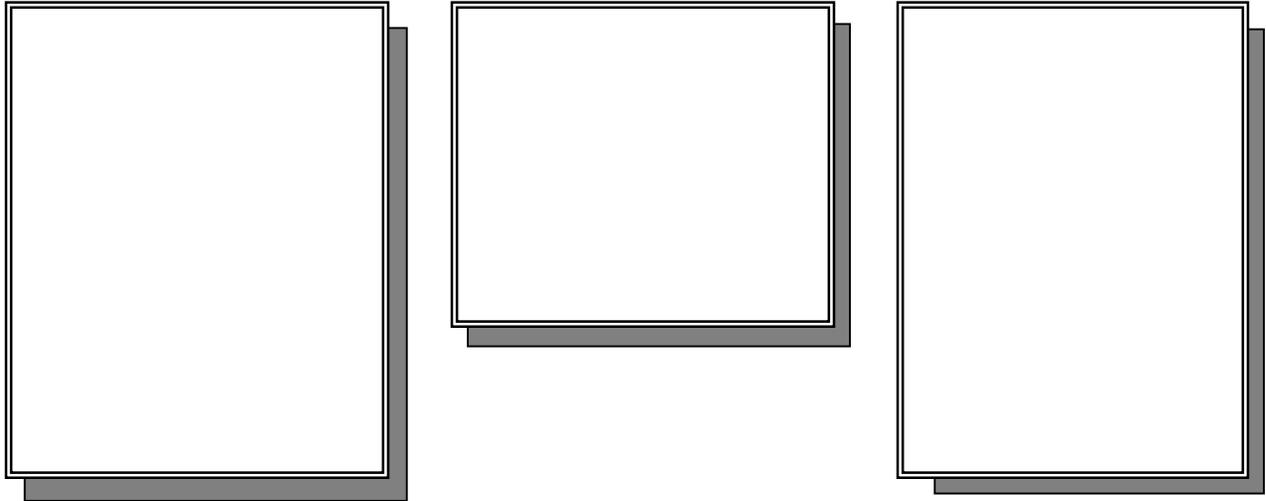
- Social Studies
- Technology
- Language Arts

# *Integrated Arts Activity: Sights, Sounds, Action!*

The Nebraska Artistic Research Commission (NAR) is calling for the involvement of students and community members statewide as the new arts project, *Sights and Sounds: Images that Impact* is released. This project will provide a means for Nebraskans to remember the arts of their past, affirm the arts as they are today, and give voice to the dreams of what the arts may be like in the future.

The advertisements provided have appeared in a local newspaper. Your students are being asked to create commercials showcasing the arts in Nebraska. Three different commercials will be needed. The first will showcase the arts of the past, the second will highlight the arts of today and the third commercial will forecast the arts as they may be in the future.

## **Advertisements and questions:**



## **Questions for small group processing:**

- How does dance/movement help us communicate feelings?
- What skills are developed as we are involved in theatre?
- How is music used to communicate information about various cultures?
- How are the choices an artist makes influenced by resources available, where the artist is living, and when the choices were made?

## **Reflective self-assessment questions:**

- How does dance reflect the concerns of society? (A16)
- How has dance changed through the ages? (A13)
- How does the script reflect the society it is describing? (B11)
- What sounds are used to communicate in the music of various cultures? (C8)
- How do we decide what music to play? (C21)
- How do we apply evaluative criteria to our work? (D15)



## *Standards Impact on Integrated Learning*

While standards alone will not renew education, there will be no renewal or any other sustained change without them. Standards set the direction, determine the level of expectation, and create the conditions for focusing resources - time, dollars, and professional expertise and energy. Standards provide the mark for measuring achievement and the benchmark for how well we are doing.

We have learned from years of serious and valiant, but often futile, attempts to integrate learning experiences on the basis of content alone. It simply cannot be done, let alone done well. With standards defining what students are to know, what they are expected to be able to do, and what personal behaviors they are to exhibit, there is hope that the various sources of content, the professional, yet idiosyncratic, instructional practices of teachers, and the varying application of teaching resources can result in a common ground of what it means to have learned.

Most of all, standards are visionary statements. They describe what the learner is to be like and to be able to do. Standards embrace the essence of what an education is supposed to be like in personal, student terms. After all, the renewal of education that we all seek is not really about schooling. It is about learning. But, schooling must embrace a variety of processes, programs, and practices designed and/or selected to help students LEARN. Without standards, most any practice, as long as it is considered "professional, promising, or best," will do. However, standards require the designing and/or selecting of programs, processes, and practices to meet the learner's need.

Finally, standards offer hope for the future. Standards keep us focused on the target. Standards encourage flexibility in approach. Standards ensure that the enduring qualities we want for our students do not get lost in the rhetoric of politics or the argument of reform. Standards write new ideas, new ideologies, and new ways of thinking.

All subjects or disciplines of schooling must focus on standards. Subjects or disciplines should address standards outside their respective domains. Any discipline or subject area that addresses multiple standards in multiple areas should be encouraged.

Where do the Visual and Performing Arts fit into reform? Check the standards. The Visual and Performing Arts address areas across science, math, social studies, and literature. The arts are about beliefs, values, and cultures, and they bring authenticity to the teaching-learning process.

The Visual and Performing Arts Frameworks includes both standards and recommended instructional content. Both are essential. Visual and Performing Arts lead the way and set the pace for change and renewal. Visual and Performing Arts are vital to standards-based change in our schools and are essential for anyone regarded as an "educated" person.

*Doug Christensen, Commissioner of Education*

## EXPLORING INTEGRATED LEARNING

### ***How can Frameworks lead to integrated learning?***

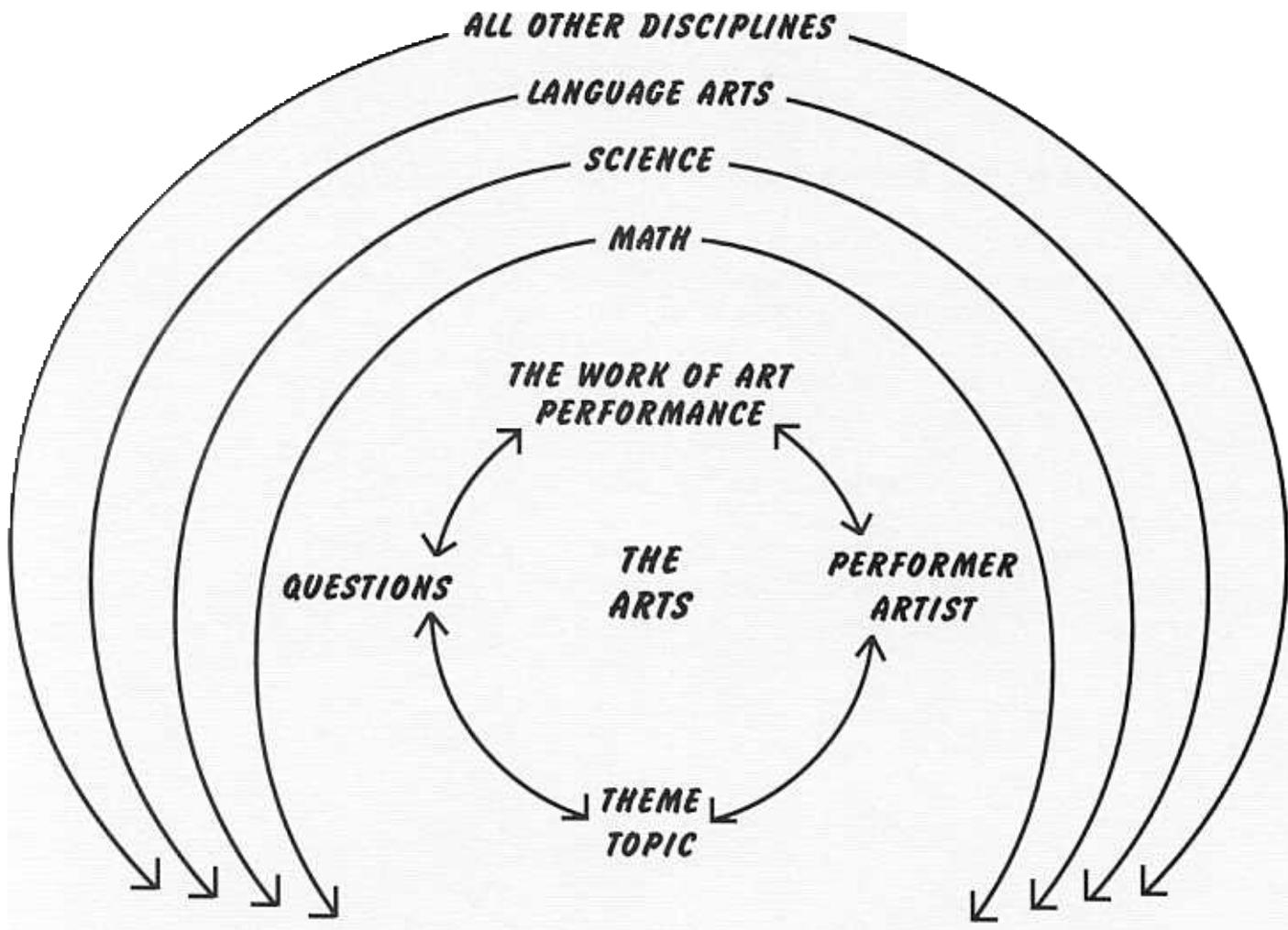
Whether building lessons, units, courses, or complete K-12 curriculum designs, there are multiple models for attaining those ends. This model asks curriculum designers to look at the whole picture when creating interdisciplinary units.

The following illustration puts the arts in the center of curriculum decisions (pp. 11-13). Note in the illustration that the “Arts” are cradled in the lap of “Standards.” The standards are then achieved by selecting content through performance objectives/questions, assessments, and activities. All areas of study, such as the arts, math, science, language arts, etc., point back to the standards as the “focus for learning.”

This holistic model asks educators to consider all of the facets of curriculum design. These decisions do not have to be linear or sequential, but should always be made in relationship to focusing on a standard.

The steps are outlined below. Keep in mind that the order in which they are presented is only a suggestion to help you get started.

1. Select an appropriate standard (or standards) that focuses on “What students should know and be able to do.”
2. Select art works/performances, artists, themes, and/or questions that would support your standards and unit plan. (Refer to pp. 11-13 in the K-12 Visual and Performing Arts Curriculum Frameworks document.)
3. Write a rationale explaining why this unit is important to teach and for students to know and be able to do.
4. Select the best performance objectives and questions to meet the standards from the K-12 Visual and Performing Arts Curriculum Frameworks document.
5. Select activities that support the desired learning from the K-12 Visual and Performing Arts Curriculum Frameworks document and create others on your own. Be sure to put them in a context that your students will enjoy working with.
6. Select one or more disciplines to collaborate with in order to extend this unit into other parts of your school. What could the history teacher or the language arts, math, or science teachers do to support the selected standard or standards?
7. Put your plan together in a vignette that would best describe your unit plan to another.



# STANDARDS

PERFORMANCE  
OBJECTIVES/QUESTIONS

ASSESSMENTS

ACTIVITIES

*Building Interdisciplinary Study with a Focus on Standards*

## EXPLORING INTEGRATED LEARNING

### ***How have school teams created integrated learning?***

The following interdisciplinary plans illustrate how two Nebraska schools - one rural and one urban - approached a similar theme. Broken Bow's theme is based on quilting; Omaha's theme highlights the rural roots of our state. These examples were created during Nebraska's 1996 K-12 Visual and Performing Arts Curriculum Frameworks Summer Symposium. They are included just as they were written during one very intense day of brainstorming and writing. The school teams will refine and rework their plans as the school year progresses.

***Vignette: Broken Bow Public Schools team investigates Quilters...***

Broken Bow Schools has laid the groundwork for a unit which takes place throughout the year focusing on the standard "Students recognize and value the connections between the arts and their own lives and environments." The heart of the unit lies in the production and presentation of the play *Quilters* which deals with the relationships of women, their story telling, and the creation of quilt squares to represent their life events. Activities will take place in grades K-12, will tie to themes and events presented in the play, and incorporate as many areas of the curriculum as possible.

Activities for the visual arts may include, but are not limited to: a study in color theory, students creating their own quilt squares, a study of the Western movement, a study of pioneer photography, using community people as resources for quilting and weaving, resourcing the Custer County Historical Society, wall hangings, creation of a mural for the elementary school by the high school art club, and a study of the quilt painting "Tar Beach."

Activities for the theatre may include, but are not limited to: performance of *Quilters*, role-playing, a study of *Our Town*, *O Pioneers*, *The Quilt Story*, *Grandma's Quilt* and *The Josephina Story Quilt*, relating life events in literature, a study of R.P. Smith's cowboy poetry, poetry written on life experiences and set to music.

Activities for music may include, but are not limited to: a study of Early American Band songs; a quartet performance; a study of Native American music; a fall concert to kick off the theme for the year; songs related to life events with inclusion of the freshman compositions "Meet the Sandhillers"; an Early American music concert; a sixth grade opera focusing on life events; Ivan Neth (saw musician); composing songs on Nebraska, or group life events; a study of composers' life experiences; Otto Rosenfield (storyteller with music); community members to participate in Music in Our Schools Month; a study of songs from *Quilters*; writing poetry and setting it to music.

Activities for dance may include, but are not limited to: a study and creation of a period dance; square dancing, country line dancing, a video of Native American dance, interpretation of dance scenes in *Rodeo*, a study of *Western Women* (Part I - "Pioneer Women"), Gary Schaaf as resource for possible workshops, elementary creating a dance to song from *Quilters*.

Rationale: There is a need to convey to our K-12 students the significance of the arts as reflections of lives - daily and life milestones - through interdisciplinary approach. The musical *Quilters* serves as the inspiration for a year long emphasis on the theme "Quilt of Life" which in turn will give our students opportunity to create and/or respond to dance, theatre, music and visual arts.

Submitted by:

William Reichert  
Paul Loomer  
Lance C. Bristol  
Maris Bentley  
Janelle Custer

Joyce Patch  
Mary Jo Peterson  
Don Davis  
Peggy Hirsch  
Carol Reichenberg

Karen Neth  
Shelly Jenkins  
Cathy Stading  
Alma Wiggins  
Shari Hoffman

## EXPLORING INTEGRATED LEARNING

### ***Vignette: Omaha Public Schools team investigates rural roots...***

1. **Select an appropriate standard (or standards) that focuses on “What students should know and be able to do.”**

Students recognize the connection between the arts and their own lives and environments.

2. **Select art works/performances, artists, themes, and/or questions that would support your standards and unit plan. (Refer to pp. 11-13 in the K-12 Visual and Performing Arts Curriculum Frameworks document.)**

#### **Theatre/Performance**

*State Fair*  
*Oklahoma*  
Nebraska Theatre Caravan  
Story Teller: Nancy Duncan  
Story Teller: Mary Heise  
KIOS “Rabbit Tales”

#### **Dance**

Square Dancing  
Line Dancing  
Virginia Reel  
*Rodeo*

#### **Authors**

Marie Sandoz  
Laura Ingalls Wilder  
Willa Cather  
Roger Welsch

#### **Visual Arts**

Grant Wood  
Andrew Wyeth  
James Wyeth  
Thomas Hart Benton  
Omaha Quilters' Guild  
Nebraska Arts Council Artists in Residence  
*American Fold Painters of the Centuries*  
by Paul Siefert and Edward Hicks

#### **Music**

Folk Songs  
Country Western  
Cowboy Songs  
Aaron Copeland's *Hoedown*  
Student Made Musical Instruments  
Phyllis Dunne: *Making Music Come Alive*

#### **Literature/Language Arts**

*Dear Rebecca, Winter is Here*  
*Sara, Plain and Tall*  
Cowboy Poetry  
*The Legend of Pecos Bill*

#### **Science/Math**

Agriculture  
Animal Husbandry  
Genetics  
Conservation/Stewardship  
Economics  
Education Department of the Beef Council  
Nebraska Pork Producers Association  
Nebraska Soybean Board  
Gifford Farm, Randy Gleason  
Douglas County Extension Office  
Ken Wordeman, Nebraska Corn Board

## EXPLORING INTEGRATED LEARNING

### 3. Write a rationale explaining why this unit is important to teach and for students to know and be able to do.

It is important for students to recognize the connection between the arts and their own lives and environments to enhance and enrich their understanding of the historical, cultural and economic impact of their rural roots. "City Kids, Rural Roots" is an enrichment unit for students in grades 3 through 6.

### 4. Select the best performance objectives and questions to meet the standards from the K-12 Visual and Performing Arts Curriculum Frameworks document.

#### Performance Objectives

- Dance: Demonstrate dance fundamentals related to them.  
*Technical Approach to Perceiving*  
Perform a dance from another time period.  
*Cultural/Historical Approach to Perceiving*
- Music: Explain the feeling caused by a piece of music recently hear or performed.  
*Aesthetic Approach to Evaluating*  
Interpret a piece of music through narration or illustration.  
*Creative Approach to Interpreting*
- Visual Arts: Explore a variety of techniques and media.  
*Technical Approach to Perceiving*  
Interpret visual images in their cultural/historical contexts.  
*Cultural/Historical Approach to Interpreting*
- Theatre: Identify how their criteria for evaluating a theatrical experience are drawn from other kinds of experiences in their lives; e.g. television, sports.  
*Critical Approach to Connecting*  
Identify and trace universal themes in plays across different cultures and times.  
*Cultural/Historical Approach to Connecting*

### 5. Select activities that support the desired learning from the K-12 Visual and Performing Arts Curriculum Frameworks document and create others on your own. Be sure to put them in a context that your students will enjoy working with.

- A. View one of several famous paintings of a farm scene, i.e., "The Hailstorm" by Thomas Hart Benton. Discussion should include questions such as, what do you like about this painting, has the student ever seen a farm landscape compare and contrast the elements of the painting. After discussion, students will recreate the scene as depicted in the painting in a freeze form and in a moving interpretation of events preceding and/or following the moment in time. Students will research the cultural/historical time period of the painting and choose appropriate music to accompany their tableaux.

## EXPLORING INTEGRATED LEARNING

- B. After viewing several aerial photographs of existing farmscapes, students will create similar pattern prints using a variety of media to depict the diverse plowing/planting patterns (at this time you could mention stewardship of the land), such as, stamps could be blocks wrapped with string and dipped in paints to be pressed in a variety of directions.
  - C. The theme of patterns could be extended to the study of the folk tradition of quilting. Literature connections could be made, such as, The Keeping Quilt, Nebraska A-Z, or Grandmother's Quilt. Quilt patterns could be explored and designed using the computer program Tesselmania. Students could learn the folk song, "Seeing Nellie Home" (The Quilting Party). Folk dancers could be invited to demonstrate and teach dance patterns through folk dance. Square Dancing to contemporary line dancing. Homemade instruments could be made by the students to accompany the music, such as, cigar box guitars, upright bass from a tub and broom handle and washboards.
  - D. Culminating Activity: The After Quilting Social Quilting Bee tradition would be traced back to the early pioneer days to discover that after the sewing was finished the men would join the women for a social time. Students could decorate a shoe box to serve as a container for an old-fashioned box lunch. Dances could be demonstrated and taught to others. Instruments played. Aerial prints and quilting projects displayed.
6. **Select one or more disciplines to collaborate with in order to extend this unit into other parts of your school. What could the History teacher do to support the selected standard or standards...or the language arts, math, science or...**

### **Specialists:**

Music teacher  
Art teacher  
Information Manager

### **Community Resources:**

Education Department of the Beef Council  
Nebraska Pork Producers Association, Inc.  
Nebraska Soybean Board, Educational Soybean Kit  
Gifford Farm, Educational Theme Tours  
Auctioneer  
Ag Based Programs, 4-H, Douglas County Extension  
Nebraska Corn Board  
Retired Teacher's Association-the one room school house and life on the farm  
Square Dancers  
Omaha Quilters Guild Education Outreach Liason.

## EXPLORING INTEGRATED LEARNING

### 7. Put your plan together in a vignette that would best describe your unit plan to another.

“City Kids, Rural Roots” is an interdisciplinary unit designed for students to gain an understanding and appreciation of the rural heritage of Nebraskans. Through a variety of activities students will come to recognize the art and music which reflects the feeling and mood of rural Nebraska as well as have an opportunity to learn and practice the traditional folk dances. To gain a better understanding of how visual arts is infused in the lives of the agricultural community a variety of media will be studied including the folk tradition of quilting and the more contemporary practice of landscape art. Students will study historical pieces such as Thomas Hart Benton's “The Hailstorm,” employing discussion and role-playing while comparing the subject matter and artist's perspectives with their own life experiences. A variety of literary works will be incorporated to serve both as an enhancement and point of historical and cultural references for the unit. Students will engage in a broad spectrum of science and math curriculum related experiences to gain a better understanding of the environmental concerns of agriculturalists through a study of the stewardship programs and conservation methods used by farmers today.

Submitted by:

Kathy Hayduska  
Betsy Barbary

Pat deGroot  
Lynn McCormick

Kathy David  
Pam Friedlander

## *Introduction to Resources*

In this section, you will find suggestions for books, films, videos, catalogues, and publishing houses to add to your resources lists. These suggestions serve only as a starting point and are by no means all the resources available to you. We encourage you to add your favorite resources to this section to personalize your document. The resources listed are not to be construed as endorsements nor exclusive recommendations by Arts Frameworks or the Nebraska Department of Education.

Beginning with a vignette on collaborative research and teamwork for a musical production and concluding with the elements of art, music, dance, and theatre, this section tries to highlight resources at the local, state, and national levels. In addition to those listed, we would urge you to consider your local **Educational Service Unit** as a primary source of information and at the very least, a first stopping point. ESU Staff Developers are very familiar with K-12 Visual and Performing Arts Curriculum Frameworks and can provide guidance as well as information.

The Assessment Document contains a large section on implementation of Frameworks assessment activities in the form of vignettes. The materials and resources cited in the vignettes are invaluable to teachers intending to incorporate the arts into their curricula. Please refer carefully to the vignettes both for guidance on assessment activities and teaching resources.

After the grant period for K-12 Visual and Performing Arts Curriculum Frameworks has ended in July 1996, requests for information on the project can be directed to the Project Director, Sheila Brown, in the Nebraska Department of Education.

Sheila Brown, Director  
Visual and Performing Arts Education  
Nebraska Department of Education  
301 Centennial Mall South  
P.O. Box 94987  
Lincoln, NE 68509-4987

Telephone: 402-471-2295  
Fax: 402-471-0117  
e-mail: [sheila\\_b@nde4.nde.state.ne.us](mailto:sheila_b@nde4.nde.state.ne.us)

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