Bloomingdale School District

Bloomingdale, NJ

Visual & Performing Arts Grades K-8

Adopted: December

2017

Revised August 2018

Grades K-8 Visual and Performing Arts Curriculum is aligned to the New Jersey Standards for Visual and Performing Arts. Visual and Performing Arts will provide students the opportunities to explore authentic works of art, interdisciplinary collaborations and connections, use of technology to enhance their creative innovations and prepare them to be successful in the 21st century.

Visual & Performing Arts Department

Bloomingdale School District

Visual and Performing Arts

CURRICULUM GUIDE

Elaine Baldwin
Interim Superintendent of Schools
Principal,
Samuel R. Donald

Cheryl Mallen, Principal,
Martha B. Day

Frank Verducci, Principal,
Walter T. Bergen

Kerridyn Trusheim, Supervisor Curriculum,
Instruction & Assessment

Visual and Performing Arts Curriculum Philosophy
Grades K-8

 The Visual and Performing Arts strive to ensure that all students cultivate a sense of creativity and explore various facets of self-expression through the different art disciplines: Visual arts, Music, Dance and Theater. Research shows that students involved in the visual and performing arts are more successful in school, more involved in their communities, and perform better on standardized tests. More importantly, the Visual and Performing Arts will provide students the opportunities to explore authentic works of art, interdisciplinary collaborations and connections, use of technology to enhance their creative innovations and prepare them to be successful in the 21st century. Students will learn the development and influence of the arts throughout history and across cultures. Through study and experience in producing works of art and participating in performances, students will learn the elements of art, principles of design, and communication of thoughts and feelings nonverbally through music involving higher order thinking skills.

New Jersey Student Learning Standards
for
Visual and Performing Arts

INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce ... Those countries that produce the most important new products and services can capture a premium in world market ...

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts are essential component**s** of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:
- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts:

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the 1994 National Standards for Arts Education and National Coalition for Core Arts Standards (NCCAS) National Arts Standards, anticipated for final publication in 2014**.** Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project

2014 Visual and Performing Arts Standards

In view of the pending publication of the National Coalition of Core Arts Standards (NCCAS) National Arts Standards, anticipated for fall 2014, no revisions were made to the 2009 Visual & Performing Arts Standards.

The 2014 visual and performing arts standards align with the 1994 National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts. The NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points. This difference will be reconciled in future iterations of New Jersey's Core Curriculum Content standards in Visual and Performing Arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Currently, Media Arts is a component of New Jersey state theatre and visual arts standards. However, the new NCCAS National Arts Standards have expanded the definition, content and approach to media arts to be more comprehensive, and have presented it as a new stand-alone art form. While every state will examine the licensing/certification issues related to Media Arts standards, we recognize the media arts are being taught by a variety of authorized personnel, and standards serve to improve instruction and clarify student outcomes.

Organization of the Standards

The organization of the visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

Standard 1.1 The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

Standard 1.2 History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

Standard 1.3 Performing: *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

Standard 1.4 Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the visual and performing arts standards correspond to federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool:** All students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that progress toward basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade- level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students *demonstrate competency* in the content knowledge and skills delineated for the selected arts discipline.

(NJDOE 2009)

CURRICULUM ADDENDA FOR SPECIAL EDUCATION

This curriculum can be both grade and age appropriate for special education students and serves as a guide for the special education teacher in line with the district's written philosophy of special education, as stated within Policy #6700 concerning Programs for Educationally Disabled Students. Based on the Child Study Team evaluation and consultation with the parent and classroom teacher, an individualized education plan may include modifications to content, instructional procedures, student expectations, and targeted achievement outcomes of this curriculum document in accordance with the identified needs of an eligible student. This educational plan will then become a supplemental guide that the classroom teacher, parent, and Child Study Team will use to measure the individual student's performance and achievement.

CURRICULUM ADDENDA FOR ENGLISH LANGUAGE LEARNERS

This curriculum guide is appropriate and is implemented for all students according to age and grade, and is in line with the district's written philosophy of English language acquisition concerning Bilingual Instruction and English as a Second Language Programs. In Accordance with the New Jersey Administrative Code 6A:15, the contents herein provide equitable instructional opportunities for English Language Learners to meet the Core Curriculum Content standards and to participate in all academic and non-academic courses. Students enrolled in a Bilingual and/or an ESL program may, in consultation with the classroom teacher and Bilingual and/or ESL teacher, receive modification to content, instructional procedures, student expectations and targeted achievement outcomes of this curriculum document in accordance with the students developmental and linguistic needs.

Modifications	**Special Education Students:** How to Adapt Your Teaching Strategies to Student Needs **English Language Learners:** How to adapt lessons for ELL students by Dr. Denise Furlong **Students at Risk of Failure:** Modifications and Accommodations for At Risk Students **Gifted Students:** Gifted Students Modifications

ENGLISH LANGUAGE LEARNERS
GENERAL MODIFICATIONS FOR INSTRUCTIONAL ACTIVITIES

In order to ensure that English Language Learners are fully integrated into classroom life and can participate in all mainstream content areas, certain modifications and differentiated criteria shall be implemented. The following modifications can be utilized to suit the needs of English Language Learners in the mainstream classes outlined in this curriculum guide. After consultation with an ESL/Bilingual teacher and identification of student's proficiency level, the mainstream content area teacher can choose the appropriate strategies. Teachers should:

Beginning ESL students
- Allow students to illustrate answers or vocabulary words
- Allow students to translate vocabulary into native language and use native language dictionary.
- Speak slowly and clearly
- Use gestures, facial expressions, and visuals
- Ask yes/no questions
- Model: use concrete demonstration of abstract concepts
- Use manipulatives, props, pictures, and concrete objectives as much as possible
- Assign a native language partner/peer tutor
- Use study guides/outline chapters
- Monitor use of notebooks
- Differentiated grading and requirements

Beginning and Intermediate ESL students
- Simplify language/avoid idioms
- Use cooperative learning groups/set up peer tutoring pairs to encourage participation
- Use videos to reinforce content
- Tape record lessons and text readings
- Incorporate appropriate student software into planning and assignments
- Highlight key words and concepts
- Reduce the number of items for tests, class work, and homework
- Allow for repetition of material in various modes, (oral, written, visual, song)
- Allow verbal response in place of written
- Use manipulatives and hands-on activities
- Use graphic organizers, Venn diagrams and outlines to visually present information
- Encourage students to organize information through the use of such organizers
- Build background knowledge prior to lesson, students may not be aware of culturally specific events or objects
- Provide multiple choice options for open ended questions
- Use student as a resource whenever possible
- Differentiated grading and requirements

Advanced ESL students and recently exited ESL students (see above as needed)
- Score writing holistically (focus on the content of ideas rather than grammar)
- Use cooperative learning groups/set up peer tutoring pairs
- Highlight key words
- Encourage participation by fostering a supportive class climate and allowing for mistakes
- Use graphic organizers
- Modify and support writing assignments and assessments
- Build background knowledge through class discussions especially if material is culturally specific to the United States
- Use student as a resource whenever possible/highlight student success

MODIFICATIONS/SUPPLEMENTARY AIDS IN REGULAR EDUCATION
FOR SPECIAL EDUCATION STUDENTS

To the maximum extend appropriate, an educationally disabled pupil shall be educated with children who are not educationally disabled. In developing the basic plan of the individual education program, the Child Study Team, Regular Education teacher, Special Education teacher, and parent/guardian shall determine the appropriateness of regular education program options with support, such as curricular or instructional modifications.

The following list is only some of the curricular modifications and instructional techniques available for implementation in the Regular Education classroom.

- Read tests orally, record student response; allow test retakes
- Reduce the amount of written work or class work by one half
- Grade student on what is handed in, do not penalize for incomplete assignments / homework / spelling
- Allow student to finish tests and quizzes during school, after school, or in the Resource Center; allow additional time for tests
- Do not require student to make up work when absent
- Provide preferential seating, study carrels
- Keep desk free from extraneous materials
- Provide adequate space for movement
- Extend time for processing information
- Cue student to stay on task
- Establish an individual daily schedule
- Break work into shorter segments
- Rewriting tests / consider spacing and crowding
- Test for content and knowledge in subject areas
- Grading modification based on individual goals
- Verbal cues and prompts
- Proximity control
- Logical consequences / natural reinforcers / immediate feedback
- Augmentative communication systems (i.e., Alpha Talker)
- Books on tape / study guides
- Differentiated activities / assignments
- Homework Clubs, homework assignment pads
- Vary test formats; short answers, matching, essay
- Alternative response modes: points, writes, circles
- Curriculum-based assessment
- Peer tutoring: Individual and Class wide models
- Cooperative learning groups
- Advance organizers / outlines / study guides / mapping guides
- Note-taking assistance / note-taking strategies
- Rephrasing/redirecting /'preview' strategies / mnemonic devices
- Computer assisted instruction
- Assistive technology devices
- Math: calculator, tables, number lines, manipulatives
- Vary input: lecture, demonstration, simulations
- Vary output: oral, written games, role plays
- Vary questioning techniques
- Parallel activity or curriculum
- Provide summary of reading assignment: written / taped
- Use checklist for review / study procedures
- Behavioral contingency contracts / planned ignoring
- Time out/ time away

Gifted Students Accommodations and Modification in the Classroom:

- Focus on and be organized to include more elaborate, complex, and in-depth study of major ideas, problems, and themes that integrate knowledge within and across systems of thought
- Allow for the development and application of productive thinking skills to enable students to re-conceptualize existing knowledge and/or generate new knowledge
- Enable students to explore constantly changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world
- Encourage exposure to, selection, and use of appropriate and specialized resources Promote self-initiated and self-directed learning and growth
- Evaluations should stress higher level thinking skills, creativity, and excellence in performance.

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	Grades: K-2

Strand A. Dance

Essential Questions	Enduring Understandings
How do underlying structures unconsciously guide the creation of art works?	Underlying structures in art can be found via analysis and inference.
Does art have boundaries?	Breaking accepted norms often give rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Original choreography and improvisation of movement sequences begins with basic understanding of the elements of dance. Original movement is generated through improvisational skills and techniques.	**Instructional Guidance** *To assist in meeting these CPIs, students may:* ● Focus on movement invention and the use of movement for narrative. Experiment with the four sub-categories of *Effort* identified in *Laban Movement Studies* as space. weight, time, and flow; each of which has two opposite polarities: o Space: Direct / Indirect o Weight: Strong / Light o Time: Sudden / Sustained o Flow: Bound / Free ● Experiment with the qualities of movement using the 8 effort actions: Float / Glide; Slash / Punch (Thrust); Dab/ Flick; and Wring/Press. ● Practice using movement to create narrative. ● Seek out expertise on the use of Laban movement principles to teach dance in the elementary grades through organizations such as the Laban/Bartenieff Movement Studies Institute (LIMS). ● Participate in a "distance exchange" video conferencing residency in partnership with organizations such as the Language of Dance Center housed at the Lincoln Center in New York City or THEPERFORMANCE LAB™
CPI **1.1.2A.1** Identify the elements of dance in planned and improvised dance sequences **CPI**	**Sample Assessments** *To show evidence of meeting these CPIs, students may complete the following performance assessment:* Workings alone or in small groups, tell a story in movement that uses a children's story as stimulus. Use all eight Effort Actions in the dance and incorporate changes in weight, time, and flow. Set the dance to a

| 1.1.2.A.2 Use improvisation to discover new movement to fulfill the intent of the choreography. | musical score. Perform the dance for classmates in a school setting and share the dance with other students virtually, through distance exchanges in partnership with the Language of Dance Center.

Resources
- http://en.wikipedia.org/wiki/Laban_Movement_Analysis
- http://www.limsonline.org/
- http://www.lodc.org/what_lod.html
- http://www.lodc.org/ |

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	**Grades: 3-5**

Strand A. Dance

Essential Questions	Enduring Understandings
How do underlying structures unconsciously guide the creation of art works?

Does art have boundaries? | Underlying structures in art can be found via analysis and inference.

Breaking accepted norms often give rise to new forms of artistic expression. |

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content

Musical and non-musical forms of sound can affect meaning in choreography and improvisation.

Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse). | **Instructional Guidance**
To assist in meeting these CPIs, students may:

- Focus on the relationship between the *sound and music* to dance.

- View a variety of dances that incorporate sound or music in different ways (e.g., dances by Merce Cunningham with music and sound scores by John Cage; Jerome Robbins *Monotones* that incorporate silence; dances that incorporate music visualization by modern dance pioneers, such as Ruth St. Dennis; African and Afro-Caribbean dances whose dance steps correlate to drumming or employ body percussion as part of the dance; the use of dance bells in either American Indian or Caribbean dances; and others.

- Compare and contrast the use of weight centers, body patterning, balance, contrasting and complimentary shapes, and range of motion in modern dance, ballet, jazz, African and Afro-Caribbean dance.

- Seek out expertise in the various forms of dance, and view either live or online examples of dances from each of the forms using resources such as TenduTV, and the Smithsonian Folkways Collection. |
| **CPI**
1.1.5.A.3
Determine how accompaniment (such as sound, spoken text or | **Sample Assessments**
To show evidence of meeting these CPIs, students may complete the following performance assessment: |

silence) can affect choreography and improvisation.

CPI
1.1.5.A.4
Differentiate contrasting and complimentary shapes, shared weight centers, body parts, [body patterning], [balance], and range of motion in compositions and performances.

Create a simple sound score for a dance using a combination of text or poetry, sampled sound, and original or remixed music using software such as [Garage Band], [FlexiMusic Kids],or [JamStudio.] Working in small groups, improvise to the score and choreograph a dance that incorporates contrasting and complimentary shapes, shared weight centers, independent use of body parts, unilateral and contra lateral body patterning, balance, and range of motion through high, middle, and low space. Perform and digitally capture the dance for an audience of peers and post the dances on the school website

Resources
- [http://www.britannica.com/EBchecked/topic/150714/dance/25692/Theatrical-elements]
- [http://dancejam.com/?gclid=CM7f4v6C450CFclB5god0hWYMg]
- [http://danceadvantage.net/2009/05/22/anaheim-ballet-youtube/]
- [http://www.folkways.si.edu/explore_folkways/video_asia_pacific.aspx]
- [http://www.jamstudio.com/Studio/index.htm]
- [http://www.hitsquad.com/smm/programs/FlexiMusicKids/]

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	**Grades: 6-8**

Strand A. Dance	
Essential Questions	**Enduring Understandings**
How do underlying structures unconsciously guide the creation of art works?	Underlying structures in art can be found via analysis and inference.
Does art have boundaries?	Breaking accepted norms often give rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content	**Instructional Guidance**
	To assist in meeting these CPIs, students may:
Numerous formal [choreographic structures] can be used to develop the [elements of dance] in the creation of dance works.

Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.

Creating master works in dance requires ability to comprehend, articulate, and manipulate time, | ● Focus on dances from around the world by connecting with students worldwide though [Epals.com] (e.g., Bar-Lev Junior High School in Kfar-Saba is a small town in Israel whose 8th grade students expressed an interest in sharing Israeli dances with their EPal school partners in an ongoing project; Denka, from a youth center in Ruse, Bulgaria has students who are different ages with English speaking ability who recently posted interest in an ongoing cultural exchange focusing on folkloric and modern dance; Kikaaya College School in Uganda, East Africa, a secondary school with students from 14 –19 years of age is currently looking for a partner school from any part of the world which has an interest in student exchanges centering on Music, Dance and Drama with "global dimensions"). |

space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices.

Interpretation of dance is heavily reliant on its context.

CPI
1.1.8.A.1
Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.

CPI
1.1.8.A.3
Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).

CPI
1.1.12.A.1
Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.

CPI
1.1.12.A.3
Analyze issues of gender, ethnicity, socio-economic status, politics, age,

- Compare dance traditions through interactive dialogue and by sharing videos of indigenous dances posted by students on the web and through other online video resources.

- Seek out expertise about world dance forms from professional dancers and musicians.

- Correspond with past participants of NYU Steinhardt's School of Dance education advanced dance practicum in Kampala, Uganda on global perspectives related to dance. (Students from this program take classes in traditional Ugandan dance, teaching methodologies, and Ugandan school structures at Makerere University. They also work with children from the refugee camp in Gulu at the Royal Ballet and Modern Dance School, teaching and choreographing).

- Discuss the origins and traditions behind the dances of each home country through EPal and/or other web-based threaded conversations by asking questions such as: Who are the dances performed by? What is their function? How old is the tradition? How is dance passed on from generation to generation?

Sample Assessments

To show evidence of meeting these CPIs, students may complete the following performance assessment:

Collaborate with EPal peers to create a dance in the style of the indigenous dance form of the home country (e.g., Israeli folk, Bulgarian folk, Ugandan dance).

Working in small groups, create a modern dance to share with Epals that addresses global dimensions, such as global citizenship, conflict resolution, diversity, human rights, interdependence, social justice, values, perceptions or sustainable development. Perform both dances for a group of live and virtual (EPal) peers, and compare and contrast the two in an interactive web-based discussion.

Resources
- http://www.epals.com/search/SearchResults.aspx?q=dance&g=53&PageIndex=1
- http://video.google.com/videosearch?q=Israeli+Folk+dance&rls=com.microsoft:en-us&oe=UTF-8&um=1&ie=UTF-8&ei=msfpStOICoq7lAe25-H_BA&sa=X&oi=video_result_group&ct=title&resnum=9&ved=0CCoQqwQwCA#
- http://www.katbkay.com/Dance/pagehistory.htm
- http://www.katbkay.com/Dance/pagehistory.htm
- http://video.google.com/videosearch?q=Bulgarian+dance&rls=com.microsoft:en-us&oe=UTF-8&um=1&ie=UTF-8&ei=7cjpSrjdOIu2lAf31IyABQ&sa=X&oi=video_result_group&ct=title&resnum=1&ved=0CBEQqwQwAA#
- http://www.eliznik.org.uk/Bulgaria/dance/index.htm

and physical conditioning in relation to dance performances.	• http://www.ehow.com/video_4936702_southern-bulgarian-folk-dance.html • http://video.google.com/videosearch?q=Ugandan+dance&rls=com.microsoft:en-us&oe=UTF-8&um=1&ie=UTF-8&ei=k8rpSvndC4OwlAefjNT_BA&sa=X&oi=video_result_group&ct=title&resnum=1&ved=0CBEQqwQwAA# • http://steinhardt.nyu.edu/study_abroad/programs/Dance_Uganda • http://steinhardt.nyu.edu/photo_essays/uganda

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	Grades: K-2

Strand B. Music

Essential Questions	Enduring Understandings
How do underlying structures unconsciously guide the creation of art works? Does art have boundaries?	Underlying structures in art can be found via analysis and inference. Breaking accepted norms often give rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.	**Instructional Guidance** *To assist in meeting this CPI, students may:* • Focus on the instrument families of the orchestra, and investigate factors that affect the pitch of brass instruments based on the length of the tubes or crooks. Explore factors that determine pitch fluctuation of brass instruments. • Listen to examples of music featuring brass instrumentation, such as Hayden's *Trumpet Concerto in E-flat*; the trumpet solo from Bach's *Brandenburg Concerto No.2*; Wagner's *Tannhauser*, featuring the trombone; the *Waltz of the Flowers* from Tchaikovsky's *The Nutcracker Suite;* Mozart's *Horn Concerto No. 2 in E-flat major;* and Ralph Vaughan Williams' *Symphony No. 6 / Tuba Concerto.*
CPI **1.1.2.B.4** Categorize families of instruments and identify their associated musical properties.	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Create a "brass" instrument from materials such as garden hose and funnels, and using a brass instrument mouthpiece or homemade mouthpiece. Make predictions about pitch and explore how pitch changes based on the length of the air pipe. **Resources** • http://www.artsalive.ca/en/mus/instrumentlab/brass.html • http://www.dsokids.com/listen/instrumentlist.aspx?

- http://www.austinsymphonykids.org/conduct.html
- http://www.factmonster.com/ipka/A0885967.html
- Jeunesse, Gallimard. (1993). *Musical Instruments.* Scholastic, New York, NY

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	Grades: 3-5

Strand B. Music

Essential Questions	Enduring Understandings
How do underlying structures unconsciously guide the creation of art works? Does art have boundaries?	Underlying structures in art can be found via analysis and inference. Breaking accepted norms often give rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	**Instructional Guidance** *To assist in meeting this CPI, students may:* ● Focus on rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions meter, as well as measure, and music notation structures, such as measure, clefs, time signatures, note values, staff, and barlines. ● Practice listening skills for hearing rhythm in text, and notational skills, using either written notation or computer assisted notation software, such as *Finale* or *Sibelius*. ● Record and rehearse compositions using digital recording devises and rehearsal software, such as *Smart Music* or *Practica Musica* or freeware, such as practicespot.com.
CPI **1.1.5.B.2** Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Set the poem, "A Cormorant's Tale" by Paul Fleishman, to an original pentatonic melody for two voices. The composition must use all five pitches at least once, and the rhythm of the music must match the poem. Decide on instrumentation or vocal range and sing or play the composition recording digitally, and using computer- assisted rehearsal software programs, such as *Smart Music* or *Practica Musica*. Perform the final composition for peers. **Resources** ● http://www.smartmusic.com/Students/Default.aspx ● http://www.computermusicshop.com ● http://www.ars-nova.com/theory.html

- http://method-behind-the-music.com/theory/notation
- http://www.amazon.com/Am-Phoenix-Poems-Two-Voices/dp/0064460924
- Ardley, Neil. (2004). *A young Person's Guide to Music*, Dorling Kindersley Publishing. New York, NY.

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	Grades: 6-8
Strand B. Music	

Essential Questions	Enduring Understandings
How do underlying structures unconsciously guide the creation of art works? Does art have boundaries?	Underlying structures in art can be found via analysis and inference. Breaking accepted norms often give rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications

Content
 	
Common, recognizable musical forms often have characteristics related to specific cultural traditions.
 	
Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
 	
Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.
	Instructional Guidance
	To assist in meeting these CPIs, students may:
	
	● Focus on the influence of African and Afro-Cuban music on the history and development of American music, such as Jazz, Blues, Swing, Bop and Bebop.
	
	  - American blues music was first performed in the early 20th Century and is often said to have evolved from the Acapella vocal music and oral traditions of African-American slaves imported principally from West Africa.
	
	  - In the 1930s, Latin American dances, such as the samba and rumba, became popular Western ballroom dances which influenced the musical styling of the big band era.
	
	  - In the 1950s, the Cool Jazz School imported the Bossa Nova from Brazil.
	
	● Listen to contemporary pop music and trace how earlier interventions of style influenced this music.

CPI **1.1.8.B.1** Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by	**Sample Assessments** *To show evidence of meeting these CPIs, students may complete the following performance assessment:* Transpose the rhythmic structure and stylistic delivery of the American patriotic song, *America the Beautiful,* (words by Katharine Lee Bates, music composed by Samuel A. Ward, published 1895) into either a

reading and interpreting written scores.

CPI
1.1.12.B.1
Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

CPI
1.1.12.B.2
Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

samba, an 8 bar blues number or a Bossa Nova. Notate, rehearse and digitally record the composition using computer- assisted notation software, such as *Finale* or *Sibelius* or notation freeware, such as *Forte*, and computer assisted rehearsal software programs, such as *Smart Music* or *Practica Musica*.

Perform the composition for teachers and peers. Refine the work based on critical feedback. Re-record and submit the revised score to the National School Boards Association (NSBA) Student Electronic Music Composition Talent Search, sponsored by MENC and NSBA. (The Electronic Music Composition Competition recognizes outstanding compositions and is held to influence school administrators to include or improve music technology in their schools' curriculum).

Resources
- http://www.musilosophy.com/jazz-improvisation.htm
- http://www.savoystyle.com/african.html
- http://worldmusic.nationalgeographic.com/view/page.basic/genre/content.genre/south_african_jazz_791
- http://www.jazz.com/jazz-blog/archive/2008/3
- http://africanmusic.org/home.html#D
- http://www.africaguide.com/culture/music.htm
- http://en.wikipedia.org/wiki/Blues
- http://www.menc.org/gp/nsba-student-electronic-music-composition-talent-search
- http://www.forte-notation.eu/en/index.htm?gclid=CKXTgavdv50CFeRL5QodfT1TiA

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	Grades: K-2
Strand C. Theatre	

Essential Questions	Enduring Understandings
How do underlying structures unconsciously guide the creation of art works? Does art have boundaries?	Underlying structures in art can be found via analysis and inference. Breaking accepted norms often give rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content	**Instructional Guidance** *To assist in meeting this CPI, students may:*
Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.	- Identify common topics and ideas in stories from different cultures and historical periods by reading or viewing children's versions of plays such as: · Beware of Strangers: *Little Red Riding Hood,* or *Lon Po Po,* a Chinese version of Little Red Riding Hood

	· Finding your Gifts: *The Indian Paintbrush* or *Amazing Grace*, a story about young girl who loves acting out stories and who believes she can do anything she sets her mind to do · Friendship: *Charlotte's Web* or *1,000 Cranes*
CPI **1.1.2.C.3** Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Working in small groups, create and perform a short play from a different time or culture using voice, movement, and facial expression to communicate the emotions of the characters in the story. Choose a topic from among the themes included in the instructional guidance. Perform the play for an in-school and virtual audience. **Resources** ● https://docs.alsde.edu/documents/54/4artsTHT.doc ● http://web.bsu.edu/00smtancock/CyberLessons/LonPoPo/ ● http://www2.scholastic.com/browse/collateral.jsp?id=1018 ● http://www.Childrenstheatreplays.com/ ● http://library.thinkquest.org/5291/history.html ● http://www.abcteach.com/directory/theme_units/literature/charlottes_web/

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	**Grades:** **3-5**

Strand C. Theatre	
Essential Questions	**Enduring Understandings**
How do underlying structures unconsciously guide the creation of art works? Does art have boundaries?	Underlying structures in art can be found via analysis and inference. Breaking accepted norms often give rise to new forms of artistic expression

Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.). The actor's physicality and vocal techniques have a direct relationship to character development. **CPI** **1.1.5.C.1**	**Instructional Guidance** *To assist in meeting these CPIs, students may:* ● Read classic folktales and fables focusing on the lessons of fables and how they teach those lessons ● Read modern versions of folktales or fairytales, such as Jon Scieszka's versions of The True Story of the Three Little Pigs , and The Stinky Cheese Man and Other Fairly Stupid Tales; classic and contemporary versions of Aesop's Fables, or Buddhist Jataka Tales focusing on lessons of fables and how they teach those lessons **Sample Assessments**

Evaluate the characteristics of a well-made play in a variety of scripts and performances.

CPI
1.1.5.C.2
Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.

To show evidence of meeting these CPIs, students may complete the following performance assessment:

Develop a contemporized dramatic dialogue from a classic folktale told in prose, such as The Goose and the Golden Eggs, The Hare and the Tortoise or the Jakata Tale, A Hero Named Jinx. The script must have a clear beginning, middle and ending; the new conversational dialogue must reflect the action, characters, and plot of the original story.

Rehearse and perform the new work for an in-school audience and post the performance either on the school website or share it as a Jing Project with an audience of virtual peers from another country.

Resources
- http://www.umass.edu/aesop/fables.php
- http://kidcrosswords.com/kidreader/aesops_fables/aesops_fables_table.htm
- http://edsitement.neh.gov/printable_lesson_plan.asp?id=593
- Collections of short plays, such as Short Plays for the Classroom by Juanita Bryson which includes The Three Little Pigs, The Boy Who Cried Wolf, Jack Sprat, The Tortoise and the Hare and other familiar stories.
- http://www.buddhanet.net/bt_40.htm
- http://www.buddhanet.net/bt_35.htm
- http://www.buddhanet.net/bt_conts.htm (list of Jakata Tales)
- www.youtube.com/watch?v=KhGR_evk2X4

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	**Grades: 6-8**

Strand C. Theatre	
Essential Questions	**Enduring Understandings**
How do underlying structures unconsciously guide the creation of art works?	Underlying structures in art can be found via analysis and inference.
Does art have boundaries?	Breaking accepted norms often give rise to new forms of artistic expression.
Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content	**Instructional Guidance** *To assist in meeting these CPIs, students may:*
Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history.	- Read or view, and analyze a variety of plays that reflect cultural traditions or periods in history (e.g. *Night, Cyrano de Bergerac, Romeo & Juliet, Les Miserables, Black Tomb* [*Kurozuka*], *Mother Courage, Little Woman, A Light in the Storm, Oedipus the King, Hagoromo,* etc.).
A team of artists, technicians, and managers who collaborate to achieve a common goal uses a	- Focus on the structural components of western and non-western plays and theatrical traditions.

broad range of skills to create theatrical performances. Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.	● Investigate aspects of theatrical production, including both front and back of house operations.
CPI **1.1.8.C.1** Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras. **CPI** **1.1.8.C.4** Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company.	**Sample Assessments** ***To show evidence of meeting these CPIs, students may complete the following performance assessment:*** Working in groups, select a period play and use a Wiki to collectively notate specific references found in the script regarding politics, music, art, and fashion of the times. Include culturally specific or time-based references within the text that give contextual insight into the era or that provide clues for the staging/pacing of the play. Initially, a line-by-line reading of the script should be used as the basis for a contextual analysis, followed by research of the period using online resources to understand the play's timeframe, its popular culture, lifestyle, humor, and political and social climate. Collaboratively create a directorial plan including directors notes, biographical sketches of the characters, a prompt book, lighting, scene and set design concepts (accompanied by plots, models or elevations, sketches and renderings of sets, properties, and costumes), as well as a strategy for meeting all front of house operations, including marketing, house, and stage management. Mount the production for adjudication in the student division of the Educational Theatre Association's (International Thespians Society) *Thespian Festival*. **Resources** ● http://www.edta.org/educational_events/junior.aspx ● http://classicacts.net/ ● http://www.edta.org/educational_events/festival/ ● http://en.wikipedia.org/wiki/Hagoromo_(play) ● http://en.wikipedia.org/wiki/Kabuki#Famous_plays ● http://artsedge.kennedy-center.org/content/3418/ ● http://en.wikipedia.org/wiki/History_of_theatre#Roman_theatre ● http://www.artslynx.org/theatre/design.htm ● http://www.archive.org/stream/spectatorshandbo00uptouoft/spectatorshandbo00uptouoft_djvu.txt ● *Set and Costume Design for Ballet and Theatre, Alexander Shouvaloff, ISBN-13: 9780856673153* ● *Scene Design and Stage Lighting, 6th Edition, W. Oren Parker, and R. Craig Wolf, Hartcourt Brace Pub, ISBN: 0-03-028777-4* ● *Designing with Light, An Introduction to Stage Lighting, J. Michael Gillette, Mayfield Publishing Company, ISBN: 1-55934-527-6*

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. Put appropriate color in here.	Grades: K-2

Strand D. Visual Art

Essential Questions	Enduring Understandings
How do underlying structures unconsciously guide the creation of art works?	Underlying structures in art can be found via analysis and inference.
Does art have boundaries?	Breaking accepted norms often gives rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content The basic elements of art and principles of design govern art creation and composition. **CPI** **1.1.2.D.1** Identify the basic elements of art and principles of design in diverse types of artwork.	**Instructional Guidance** ***To assist in meeting this CPI, students may:*** ● Focus on the work of Joan Miró, a Spanish artist who used colorful organic and geometric shapes and straight and curved lines to create dreamlike, surrealistic abstract paintings of birds, animals, figures, and nature. Examine Miró's exemplary surrealistic pictures such as *The Beautiful Bird Revealing the Unknown to a Pair of Lovers*, *Miró Garden*, *Bather*, *Woman and Dog in Front of the Moon*, *Acrobats in the Night Garden*, or *Dutch Interior 1* which consist of large areas of color, interpretations of everyday objects, and abstract symbols. **Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Create a series of drawings in the style of Joan Miró's dreamlike images, using crayons and broad-tipped magic markers. Employ automatic drawing techniques used by Miró where the hand is allowed to move freely across the page. Connect the lines to make shapes and create lines within the shapes to create features. Color to the shapes to give them an expressive quality and display the finished artwork in a public space within the school. **Resources** ● http://deepspacesparkle.blogspot.com/2009/05/joan-Miró-art-project.html ● http://misstabarcea.blogspot.com/2009/06/joan-Miró.html ● http://artsedge.kennedy-center.org/content/2005/ ● http://www.teach-nology.com/teachers/lesson_plans/arts/history/ ● http://www.moma.org/collection/search.php ● http://images.google.com/images?hl=EN&source=hp&q=Miró&btnG=Search+Images&gbv=2&aq=f&oq=&aqi=g10

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	Grades: 3-5

Strand D. Visual Art	
Essential Questions	**Enduring Understandings**
How do underlying structures unconsciously guide the creation of art works?	Underlying structures in art can be found via analysis and inference.
Does art have boundaries?	Breaking accepted norms often gives rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	**Instructional Guidance** *To assist in meeting this CPI, students may:* ● Observe line and line weight in nature either directly or using online resources for nature photography such as Google Earth Explorer, National Geographic or Nature Photos Online. Practice using line for different purposes in drawing; for expression, for texture, as an object, a symbol, or to define form. ● Focus on the history and development of linocuts (linoleum cuts relying primarily on line to define the forms), and block printing from various countries including Germany, where the practice originated, and Japan where it is used extensively to this day. View works of prominent artists such as Käthe Kollwitz, Katsushika Hokusai, the artists of Die Brücke in Germany who invented the practice, artists such as Picasso and Henri Matisse who helped to establish linoleum as a respected medium used for printmaking by professional artists, and contemporary American artists such as Walter Inglis Anderson.
CPI **1.1.5.D.1** Identify elements of art and principles of design that are evident in everyday life.	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Create prints using linoleum block cutting techniques for inclusion in the annual Dick Blick Linoleum Block Print Contest in the 4th to 6th grade division (annual deadline March 15). The subject matter for the prints must be drawn from nature and focus on the use of line and line weight as the primary mode of expression. Winners will have their prints posted on Artsonia, the worlds' largest student art museum. **Resources** ● http://en.wikipedia.org/wiki/Linocut ● http://www.artsonia.com/ ● http://www.naturephotosonline.com/ ● explorer.altopix.com/maps/130/1/Nature/

- http://www.nationalgeographic.com/
- www.davisart.com/.../Thinking-with-a-Line/Interactive-CD-ROM-120331.aspx
- Thinking with a Line, Teacher's Guide, by Cathy Weisman Topal, Davis publications

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	Grades: 6-8

Strand D. Visual Art	
Essential Questions	**Enduring Understandings**
How do underlying structures unconsciously guide the creation of art works?	Underlying structures in art can be found via analysis and inference.
Does art have boundaries?	Breaking accepted norms often gives rise to new forms of artistic expression.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
<u>**Content**</u> The study of masterworks of art from diverse cultures and different <u>historical eras</u> assists in understanding specific cultures.	<u>**Instructional Guidance**</u> ***To assist in meeting this CPI, students may:*** Focus on the master artists, such as those in the following list whose work and point of view stem specifically from their cultural heritage, and identify those elements or characteristics of their work that provide evidence of this connection. ● <u>Andrew Wyeth</u> (American) is a realist painter working in a regionalist style focusing on familiar subjects, such as the Pennsylvania and Maine landscape or people close to him. He is often described as"Painter of the People," due to his work's popularity with the American public ● <u>Thomas Hart Benton</u> (American) is best known as the founder of the Regionalist style of painting. Benton declared himself an "enemy of modernism". His work depicts uncensored scenes of American life. ● <u>Grant Woods</u> (American/<u>*American Gothic*</u>) is a major American Regionalist painter. Born and raised in the Mid West, Woods found endless inspiration there for his paintings of prosperous farms and people reflecting idealized American values. ● <u>Grandma Moses</u> (American) started painting seriously in her mid-seventies. She captured scenes from her everyday rural life in a simple, primitivism style of painting. ● <u>Horace Pippin</u> (African American) is considered to have been one of the top primitive painters of his time. His subject matter ranges from historical warfare to religious, and genre paintings, all executed with personal interpretations of those subjects.

- Johannes Vermeer (Dutch) was a seventeenth century Dutch Baroque painter who specialized in genre paintings depicting interior scenes of middle class life. He is renowned for his use of light.

- Rembrandt van Rijn (Dutch) is widely regarded as the greatest painter, draftsman, and etcher of Dutch descent in the 17th century. His numerous portraits and self-portraits are characterized by luxuriant brushwork, rich color, and a mastery of chiaroscuro.

- Jan Van Eyck (Flemish) was the most famous and innovative Flemish painter of the 15th century, who perfected the newly developed technique of oil painting. His naturalistic panel paintings, mostly portraits and religious subjects, made extensive use of disguised religious symbols.

- Toulouse Lautrec (French) was a painter, printmaker, draftsman, and illustrator, whose immersion in the colorful and theatrical life of fin de siècle Paris yielded a body of exciting, elegant and provocative images of the modern and decadent life of those times.

- Max Beckman (German) is often classified as an Expressionist, although Beckman rejected both the term and the movement. His paintings are highly allegorical, voicing universal themes of terror, redemption, and the mysteries of eternity and fate. During the 1930's, his works often contain references to the brutalities of the Nazis.

- Do Ho Suh (Korean) is best known for his intricate sculptures that defy conventional notions of scale and site-specificity, Suh's work draws attention to the ways viewers occupy and inhabit public space. Whether addressing the dynamic of personal space versus public space, or exploring the fine line between strength in numbers and homogeneity, Do-Ho Suh's sculptures continually question the identity of the individual in today's increasingly transnational, global society.

- Frida Kahlo (Mexican) painted using vibrant colors in a style that was influenced by indigenous cultures of Mexico and European influences including realism, symbolism, and surrealism.

- Diego Rivera (Mexican) is perhaps Mexico's most famous painter and muralist. Born in Guanajuato City, Guanajuato, he studied painting in Mexico before going to Europe in 1907 where he took up cubism. When he returned to Mexico in 1921, Rivera became best known for the government-sponsored murals he undertook that reflected his communist politics in historical contexts.

- Marc Chagall (Russian) is one of the pioneers of European Modernism, and often depicted Jewish folk culture.

	• Pepon Osorio (Puerto Rican): Osario is best known for his large scale installations depicting the home life of the neighborhood and people he works with (Latino households in urban centers).
CPI **1.1.8.D.2** Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Create an enhanced podcast showcasing a virtual gallery of master works by artists whose style or thematic content is directly attributable to their cultural heritage. Determine how to organize the collection according to shared aesthetic sensibilities, common approaches to social commentary or stylistic similarities between the works of different artists such as those listed above. Post the enhanced podcast online to a free educational blogging community, such as 21 Classes.com or through a classroom management tool such as Blackboard , Moodle or MyVision. Present the podcast to classmates, schoolmates in other classes or parents and community members at a live event celebrating National Arts and Humanities Month. **Resources** • http://www.pbs.org/art21/education/lessonsbyartist.html#v • http://www.artbabble.org/artist • http://artsedge.kennedy-center.org/teach/les.cfm • http://www.21classes.com/shop/features

Standard 1.2 History of the Arts and Culture: All students will understand the role of, development, and influence of the arts throughout history and across cultures.	Grade Clusters: K-2

Strand A: History of the Arts and Culture	
Essential Questions	**Enduring Understandings**
Does art define culture or does culture define art? What is old and what is new in any work of art? How important is "new" in art?	Culture affects self-expression, whether we realize it or not. Every artist has a style; every artistic period has a style.
Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	**Instructional Guidance** *To assist in meeting this CPI, students may:* • Focus on the life and work of Alexander Calder, particularly on his fascination with kinetic sculpture/mobiles.

	- View collections of Calder sculptures using web-based resources, such as the National Gallery of Art, the Calder Foundation, ARTstor or Flickr. - Discuss ways artists use themes in art making that may be abstract, but can still be based on life forms (*biomorphic* abstraction). Compare and contrast Calder's stabiles, such as ***Cheval Rouge***, to his mobiles, such as, ***Untitled***. Discuss the term *mobile* and how the innovation of movement changes the work of art.
CPI **1.2.2.A.1** Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.	**Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Using simple materials, such as pipe cleaners, string, paperclips, and cardboard or construction paper, design and create *biomorphic* stabiles and mobiles. Experiment with adding and removing materials to counter-balance the stabiles and to balance the mobiles as part of a school display. **Resources** - http://www.nga.gov/exhibitions/caldwel.shtm - http://www.calder.org/home - http://www.flickr.com/groups/calder/ - http://www.artstor.org/index.shtml - http://www.youtube.com/watch?v=7daTukUjx3E - Calder Mobile, Alexander Mobile, George Walter Vincent Smith Art Gallery, pub., 1938 - Alexander Calder: a concentration of works from the permanent collection of ...by Whitney Museum of American Art, Alexander Calder, Patterson Sims - Alexander Calder: Sculpture, mobiles by Alexander Calder, James Johnson Sweeney, Arts Council of Great Britain, Tate Gallery Let's discuss citations-need consistency

Standard 1.2 History of the Arts and Culture: All students will understand the role of, development, and influence of the arts throughout history and across cultures.	**Grade Clusters: 3-5**
Strand A: History of the Arts and Culture	

Essential Questions	**Enduring Understandings**
Does art define culture or does culture define art?	Culture affects self-expression, whether we realize it or not.
What is old and what is new in any work of art?	Every artist has a style; every artistic period has a style.
How important is "new" in art?	

Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**

Content	Instructional Guidance
	To assist in meeting this CPI, students may:
Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	● Read about and discuss the work of Pablo Picasso and his influence on the art world, particularly with regard to the emergence of cubism.
	● View examples of Picasso's work either through trips to museums or via virtual resources, such as ARTstor or by viewing the Whitney Museum of Art exhibition or archived television shows, such as CBS Sunday Morning, tracing his influence on modern art and artists.
CPI **1.2.5.A.3** Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.	**Sample Assessments** **To show evidence of meeting this CPI, students may complete the following performance assessment:** Curate a show of works featured in the MOMA collection, and create an enhanced Podcast and downloadable audio tour of the exhibition highlighting the influence of the work of Pablo Picasso on contemporary art, design and advertising. Include works from his the seven major phases of his career including:

	● Before 1901
	    ● Blue Period
	    ● Rose Period
	    ● African-influenced Period
	    ● Cubism
	    ● Classicism and surrealism
	    ● Later works

	Present the Podcast to classmates and online peers.
	Resources ● http://www.artcyclopedia.com/artists/picasso_pablo.html ● http://www.artlex.com/ArtLex/c/cubism.html ● http://www.princetonol.com/groups/iad/lessons/elem/elem lessons.html ● http://www.artchive.com/artchive/P/picasso.html ● http://www.cbsnews.com/stories/2007/01/18/sunday/main237 1451.sht ● http://www.haberarts.com/picassus.html ● http://www.metmuseum.org/toah/hd/cube/hd_cube.htm ● http://www.citrinitas.com/history_of_viscom/modernists.html ● http://www.picasso.fr/us/picasso_page_exhibitions-museums-books-auctions.php ● http://www.pvpusd.k12.ca.us/teachweb/hokanson/picasso.html

Standard 1.2 History of the Arts and Culture: All students will understand the role of, development, and influence of the arts throughout history and across cultures.	**Grade Clusters: 6-8**
Strand A: History of the Arts and Culture	

Essential Questions	Enduring Understandings
Does art define culture or does culture define art? What is old and what is new in any work of art? How important is "new" in art?	Culture affects self-expression, whether we realize it or not. Every artist has a style; every artistic period has a style.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Technological changes have and will continue to substantially influence the development and nature of the arts. **CPI** **1.2.8.A.1** Map historical innovations in the arts caused by the creation of new technologies.	**Instructional Guidance** *To assist in meeting this CPI, students may:* ● Examine the evolution of portraiture up to and including its transition to a photographic process (beginning from paintings and drawings of aristocrats, to silhouettes, to daguerreotypes, etc.) to the digital age and accessibility of photographic processes to the masses, and mass communication outlets through virtual networks. ● Focus on artists, such as Gustave Courbet, who discovered that the invention and widespread popularity of photography as a form of portraiture pushed realists into an anti-photographic movement, allowing for the ground-breaking art movements that followed. **Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Create a short documentary for a presentation for Education Technology Week at the New Jersey Department of Education that highlights how the emergence of photography in the mid-nineteenth century profoundly influenced painting and how it called into question the meaning of art. Create a position statement on whether photography is art or craft in today's art market as part of the documentary and post it on an online arts discussion site, such as Quazen.com. **Resources** ● Crimp, Douglas, and Hal, ed Foster. The Anti-Aesthetic: Essays on Postmodern Culture. Port Townsend: Bay Press, 1983. ● Gerondeau, Marc. "Impressionism History." Impressionism and Impressionist Painters. 2004. ● Jeffrey, Ian. Photography: A Concise History. London: Thames and Hudson, 1981. ● McPherson, Heather. The Modern Portrait in Nineteenth-Century France. Cambridge: Press Syndicate of the U of Cambridge, 2001. ● Polkinhorn, Harry. "Seeing Power." Light and Dust Mobile Anthology of Poetry. 1 Jan. 2009. 14 Jan. 2009. ● Weiner, Philip P. New Dictionary of the History of Modern Ideas (Vol 4). Charles Scribner's Sons, 1973. Science Encyclopedia. 21 Jan. 2009.

- Westlake-Kenny, Barbara. "From Paints to Prints: The Impact of Photography on Portraiture." UAB Publications. Winter 2002. UAB. 14 Jan. 2009.
- Claude Monet and His Style of Impressionism
- Edvard Munch
- Jackson Pollock and Marxism
- The Flâneur
- Gustave Courbet

Standard 1.2 History of the Arts and Culture: All students will understand the role of, development, and influence of the arts throughout history and across cultures.	Grade Clusters: 6-8

Strand A: History of the Arts and Culture	
Essential Questions	**Enduring Understandings**
Does art define culture or does culture define art?	Culture affects self-expression, whether we realize it or not.
What is old and what is new in any work of art?	Every artist has a style; every artistic period has a style.
How important is "new" in art?	

Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content Tracing the chronological history of dance, music, theatre, and visual art in world culture provides insight into lives of people and their values. **CPI** **1. 2.8.A.2** Differentiate past and contemporary works of art representing important ideas, issues, and events chronicled in diverse cultures.	**Instructional Guidance** *To assist in meeting this CPI, students may:* ● Study a collection of Andy Warhol's art to determine his "style." ● Focus on the life and work of Andy Warhol and examine what events or movements influenced his work (e.g., the velvet underground). **Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Create an original work of art using the Andy Warhol style of repetitive self-portrait images that reflect unique personalities and make extensive use of contemporary icons and symbols. Prepare the work for classroom exhibition and live and virtual peer to peer critiques, using resources such as Slideshare. Make refinements/medications to the art work based on peer to peer and teacher critiques and post the final compositions on the school's gallery in Artsonia. **Resources** ● www.artchive.com/artchive/W/warhol.html ● www.warhol.org/collections/index.html ● www.artcyclopedia.com/artists/warhol_andy.html ● http://spinner.cofc.edu/~farrells/Farrell/Warhol/English/Web%20Site/Main_page.html

Standard 1.2 History of the Arts and Culture: All students will understand the role of, development, and influence of the arts throughout history and across cultures.	Grade Clusters: 6-8

Strand A: History of the Arts and Culture

Essential Questions	Enduring Understandings
Does art define culture or does culture define art? What is old and what is new in any work of art? How important is "new" in art?	Culture affects self-expression, whether we realize it or not. Every artist has a style; every artistic period has a style.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content The arts reflect cultural mores and personal aesthetics throughout the ages.	**Instructional Guidance** *To assist in meeting this CPI, students may:* • Focus on ways that the creation of art is impacted by artistic styles, trends, movements and the social/political/historical context of the artist and their artwork. • Examine how artists communicate across social, historical, cultural, geographic, socio-economic, linguistic, and political boundaries. • Analyze the effect the arts can have on global society (e.g., the infusion of American hip-hop culture into non-western societies like those of Ghana or Japan).
CPI **1. 2.8.A.3** Analyze the social, historical and political impact of artists on culture and the impact of culture on the arts.	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Create a visual artwork that will be included in a *virtual art gallery* in celebration of art history month. The artwork must take a position on the recent ongoing ethnically driven conflicts (e.g., the genocide in Darfur in western Sudan, or the Bosnian war in Bosnia and Herzegovina). The "show" will be shared and discussed with a peer group of students in another country via electronic media. Stylistically, the artworks draw inspiration from the use of symbolism and allegory utilized in works such as: Picasso's *Guernica;* Judy Chicago & Donald Woodman's *Holocaust Series;* Hale Woodruff's *The Mutiny Aboard the Amistad, The Amistad Slaves on Trial at New Haven,* or *The Return to Africa;* or Fernando Botero's Abu Ghraib series. **Resources** • www.en.wikipedia.org/wiki/Guernica_(painting) • www.pbs.org/treasuresoftheworld/guernica/gmain.html

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	**Grades: K-2**

Strand A. Dance	
Essential Questions	**Enduring Understandings**
How does creating and performing in the arts differ from viewing the arts? To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The arts serve multiple functions: enlightenment, education, and entertainment. Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. The artistic process can lead to unforeseen or unpredictable outcomes.
Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content: The elements of dance are time, space, and energy. Improvisational structures facilitate movement invention. Musical or non-musical accompaniment is a choice. Dance can communicate meaning around a variety of themes. The creation of an original dance composition often begins with improvisation. Movement sequences change when applying the elements of dance.	**Instructional Guidance** *To assist in meeting these CPIs, students may:* - Focus on the use of creative movement to create narrative. - Read and discuss the content, rhyming structure, and imagery of classic children's nursery rhymes from around the world. Talk about the lessons the rhymes were intended to teach and write modern day nursery rhymes. - Practice using creative movement to tell a story.
CPI **1.3.2.A.1** Create and perform planned and improvised movement	**Sample Assessments** *To show evidence of meeting these CPIs, students may complete the following performance assessment:*

sequences using the elements of dance, with and without musical accompaniment, to communicate meaning around a variety of themes.

CPI
1.3.2.A.2
Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.

Improvise and choreograph a short dance that includes a clear, beginning, middle, and end (ABC choreographic form) and dynamic contrasts (e.g., changes to force and tempo), and also utilizes three levels of space (high, middle, and low) to tell a movement story of a contemporized version of a favorite Mother Goose Nursery Rhyme (e.g. The Ants Go Marching, The Farmer in the Dell, Hey Diddle Diddle, Hickory Dickory Dock, Little Bo Peep, The House That Jack Built, Old Mother Hubbard, Little Bunny Foo Foo) or other nursery rhymes from around the world. Rehearse and perform the dance for classmates or in a school assembly.

Resources
- http://www.zelo.com/family/nursery/index.asp
- http://www3.amherst.edu/~rjyanco94/literature/mothergoose/rhymes/menu.html
- http://www.bygosh.com/mothergoose/index.htm

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	Grades: 3-5

Strand A. Dance

Essential Questions	Enduring Understandings
How does creating and performing in the arts differ from viewing the arts? To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The arts serve multiple functions: enlightenment, education, and entertainment. Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. The artistic process can lead to unforeseen or unpredictable outcomes.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content: Fundamental movement structures include a defined beginning, middle, and ending. Planned choreographic and improvised movement sequences manipulate time, space, and energy. Kinesthetic transference of rhythm comes from auditory and visual stimuli. Works of art, props, and other creative stimuli can be used to	**Instructional Guidance** *To assist in meeting these CPIs, students may:* ○ Seek out expertise about American Indian dances; particularly those of the Haudenosaunee people, also known as the **Iroquois** Confederacy, which is made up of the Cayuga, Mohawk, Oneida, Onondaga, Seneca and Tuscarora Native American Indian tribes. ● Focus on the **traditional social dances** of the Iroquois, called **earth songs**, such as the robin dance, the duck dance, the alligator dance, the friendship dance and the smoke dance (a more complete listing appears below with links to their descriptions). These are danced at any time, for no reason other than enjoyment and are passed for generation to generation. No new songs are made up for the dances. ● **Earth Songs:** (See links below) ○ Standing Quiver

inform the thematic content of dances. Various dance styles, traditions, and techniques adhere to basic principles of alignment, balance, focus, and initiation of movement.	o Moccasin Dance o Old Moccasin Dance o Robin Dance o Duck Dance o Alligator Dance o Pigeon Dance o Raccoon Dance o Chicken Dance o Sharpened Stick o Fishing Dance o Shake the Bush o Gartered Dance o Cousin's Dance o New Women's Shuffle o Northern Dance o Cherokee's Dance o Rabbit Dance o Round Dance o Friendship Dance o Delaware Skin Dance o View video clips of Iroquois social dances, (e.g. the smoke dance, the stick dance, and stomp dances) and Iroquois sacred dances using Google Video links such as those listed in the resources below.
CPI: **1.3.5.A.1** Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.	**Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Working in small groups, recreate an authentic social dance from the list above, as well as a ceremonial dance (e.g., a wedding dance, naming dance or healing dance). Perform the dances in a live forum and share with virtual peers using free video chat and video conferencing tools, such as Oovoo or a Jing Project that include photos and videos of the performance, accompanied by a peer to peer discussion about the history and function or purpose of the dances in the Iroquois culture.
CPI **1.3.5.A.3** Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli. **CPI** **1.3.5.A.5** Perform basic sequences of movement from different	**Resources** o http://www.ohwejagehka.com/songs.htm o http://www.iroquois.net/ o http://video.google.com/videosearch?client=safari&rls=en&q=Iroquois+dances&oe=UTF-8&um=1&ie=UTF-8&ei=B_7kSvu2OMzBlAe54e3oCg&sa=X&oi=video_result_group&ct=title&resnum=4&ved=0CBcQqwQwAw# o http://en.wikipedia.org/wiki/Iroquois_music o http://www.oovoo.com/ o http://www.mnsu.edu/emuseum/cultural/northamerica/iroquois.html o http://ohwejagehkahadegaenage.yuku.com/topic/987/t/Dance-Steps.html

styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.	o http://nativedrums.ca/index.php/Music/Social_Dance?tp=a&bg=1&ln=e o http://www.jingproject.com/

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	Grades: 6-8

Strand A. Dance

Essential Questions	Enduring Understandings
How does creating and performing in the arts differ from viewing the arts? To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The arts serve multiple functions: enlightenment, education, and entertainment. Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. The artistic process can lead to unforeseen or unpredictable outcomes.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content: Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras. Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.	**Instructional Guidance** *To assist in meeting theses CPIs, students may:* ● Examine the use of music and dance as a means of preserving history and culture by focusing on West African dances of Guinea, Senegal, Mali, and Ghana. ● Observe online examples of authentic West African dances. Identify common themes of dances and compare the relationship of the dance to music. Determine the extent to which West African dance influenced popular American dances, such as jazz, hip-hop, and salsa. ● Seek out expertise on authentic West African dance and participate in dance master classes.
CPI: **1.3.8.A.2** Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes. **CPI** **1.3.8.A.3**	**Sample Assessments** *To show evidence of meeting these CPIs, students may complete the following performance assessment:* Collaborate to create and perform an original dance in the style of the dances of West Africa (based on knowledge derived from focused research outlined above). Reflect authentic movements from West African dance or abstract the essence of the movement. The dance must have a clear beginning, middle and end, and include appropriate rhythmic and stylistically accurate movement elements.

Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.	Perform the dance for a live (and virtual) audience and identify how the traditions of West African culture are expressed through: Space (e.g., shape, level, level, direction, and pathway), Time (e.g., tempo, duration, beat, accents) and Force / Flow (e.g., light or heavy, bound or free, and quick or sustained) in a Jing Project and/or lecture demonstration format.
	Resources ● http://en.wikipedia.org/wiki/African_dance ● http://www.adad.org.uk/ ● http://www.artslynx.org/dance/ ● http://www.mnh.si.edu/africanvoices/ ● http://home.comcast.net/~dzinyaladzekpo/ ● http://www.columbia.edu/cu/lweb/indiv/africa/cuvl/music.html ● http://www.youtube.com/watch?v=F3VAkeWvKBE ● http://www.youtube.com/watch?v=-bboJsFVa58 ● http://www2.lib.virginia.edu/artsandmedia/artmuseum/africanart/Elements.html ● http://www.youtube.com/watch?v=ISiyiTa4N0 ● http://www.africaguide.com/culture/music.htm ● http://www.youtube.com/watch?v=4zdAdEfTSDV ● http://www.youtube.com/watch?v=qpKiPB7PpGw ● http://www.youtube.com/watch?v=LQ3Dqibj0Dc

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	**Grades:** **K-2 & 3-5**

Strand B. Music	
Essential Questions	**Enduring Understandings**
How does creating and performing in the arts differ from viewing the arts? To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The arts serve multiple functions: enlightenment, education, and entertainment. Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. The artistic process can lead to unforeseen or unpredictable outcomes.
Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	**Instructional Guidance** ***To assist in meeting these CPIs, students may:*** ● Focus on the use of music as narrative by listening to and discussing works, such as Sergei Prokofiev's *Peter and the Wolf* or Daniel Pinkham's *Make Way for Ducklings*. ● View Oscar winning animated feature film of Peter and the Wolf by Suzie Templeton (PBS Great Performances).

Prescribed forms and rules govern [music composition](), rhythmic accompaniment, and the harmonizing of parts. Complex scores may include compound meters and the grand staff. Decoding musical scores requires understanding of notation systems, the [elements of music](), and basic compositional concepts.	● Discuss ways that music communicates both through narrative and through expression. ● Practice reading and playing musical scores.
CPI **1.3.2.B.1** Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo. **CPI** **1.3.2.B.6** Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale. **CPI** **1.3.5.B.2** Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice. **CPI** **1.3.5.B.4** Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	**Sample Assessments** ***To show evidence of meeting these CPIs, students may complete the following performance assessment:*** Collaborate with the [Metropolitan Opera Guild / In Class Arts Partnership Program]() to enhance the retelling of the story of Peter and the Wolf, picking up the tale from where Sergei Prokofiev left off, after the wolf is captured and carried off to the zoo. Create a script and lyrics, add melodies, other musical moments, and visual design elements. Working in small groups, sing or play and digitally record the melodies and/or rhythmic accompaniments in AB and ABA form that thematically represent one of the central characters; either Peter, the Wolf, the Bird, the Duck, Grandfather or the Hunters. Rehearse and refine the music for the "operetta" and participate in the staging of a live performance for a school-wide and community audience. **Resources** ● [http://www.metoperafamily.org/education/schools/opera_classroom.aspx]() ● [http://www.philtulga.com/Peter.html]() ● [http://www.pbs.org/wnet/gperf/genre/cinema.html#cine_vid]()

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	**Grades:** **6-8**
B. Music	
Essential Questions	**Enduring Understandings**

How does creating and performing in the arts differ from viewing the arts?	The arts serve multiple functions: enlightenment, education, and entertainment.
	Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.
To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The artistic process can lead to unforeseen or unpredictable outcomes.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Western, non-Western, and avant-garde notation systems have distinctly different characteristics	**Instructional Guidance** *To assist in meeting this CPI, students may:* ● Examine examples of non-western notation systems, such as India's Sargam notation system, China's Jianpu notation system, the Shakuhachi musical notation of Japan, and the Javanese Gamelan music notation of Kepatihan. ● Listen to music from each of these cultural traditions and compare it with Western music. ● Focus on the Gamelan by viewing audio recordings and videos of Gamelan playing using online resources, such as Google Videos, Youtube or I Tunes. ● Seek out expertise on Gamelan music through organizations, such as the American Gamelan Institute and the UK Gamelan network that offer free online lessons in Gamelan technique. View the work of contemporary artists, such as composer Terry Dame and her group, the Electric Junkyard Gamelan, who are experimenting with the style and the medium. ● Seek out additional expertise on Gamelan music and Javanese traditions of music, theatre and dance through www.epal.com.
CPI **1.3.8.B.1** Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Working in small groups, research and use found objects to build their own Gamelan. Experiment with matching the tonality and resonance of their "instruments", clustering them according to compatibility of pitch. Read a tale from Bali and dramatize it with masks and instruments. Notate the score using a Gamelan cipher notation (http://www.efn.org/~qehn/tutor/notation.htm).

Rehearse and perform the story for classmates and E-pal peers.

Resources
- http://www.efn.org/~qehn/tutor/notation.htm
- http://en.wikipedia.org/wiki/Musical_notation
- http://en.wikipedia.org/wiki/Gamelan
- http://www.seasite.niu.edu/Indonesian/Budaya_Bangsa/Gamelan/Main_Page/main_page.htm
- http://video.google.com/videosearch?q=gamelan&rls=com.microsoft:en-us&oe=UTF-8&um=1&ie=UTF-8&ei=-ZDYSqqEMIOm8AaVxs23BQ&sa=X&oi=video_result_group&ct=title&resnum=8&ved=0CCUQqwQwBw#
- http://www.gamelan.org/
- http://www.wnyc.org/shows/spinning/episodes/2009/10/11
- http://worldmusic.nationalgeographic.com/view/page.basic/genre/content.genre/gamelan_721
- http://www.gamelannetwork.co.uk/gamelan-play-tech.html
- *Balinese Dance, Drama and Music: A Guide to the Performing Arts of Bali* by I Wayan Dibia
- *Indonesian Children's Favorite Stories* by Joan Suyenaga
- *Gecko's Complaint: Balinese Folktale* by Ann Martin Bowler
- *A Club of Small Men: A Children's Tale from Bali* by Colin McPhee
- *The Adventures of Mouse Deer: Tales of Indonesia and Malaysia* by Aaron Shepard
- *Balinese Children's Favorite Stories* by Victor Mason
- http://www.epals.com/

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	**Grades: K-2**

Strand C. Theatre	
Essential Questions	**Enduring Understandings**
How does creating and performing in the arts differ from viewing the arts? To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The arts serve multiple functions: enlightenment, education, and entertainment. Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. The artistic process can lead to unforeseen or unpredictable outcomes.
Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content Plays may use narrative structures to communicate themes. Actors use voice and movement as tools for storytelling. **CPI**	**Instructional Guidance** *To assist in meeting these CPIs, students may:* - Focus on the basics of character development including use of voice and movement. - Research famous historical/contemporary figures from New Jersey for the purpose of creating a monologue. **Sample Assessments**

1.3.2.A.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices. **1.3.2.A.2** Use voice and movement in solo, paired, and group pantomimes and improvisations.	***To show evidence of meeting these CPIs, students may complete the following performance assessment:*** Create and perform a short monologue as a famous person from New Jersey for classmates. Perform the monologues in a school assembly and post the performance on the school website and/or submit completed works as podcasts to the NJ Historical Society to accompany their ongoing exhibits. **Resources** ● http://www.50states.com/bio/newjerse.htm ● http://www.kids-space.org/HPT/1a/11a.html

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	**Grades: 3-5**

Strand C. Theatre

Essential Questions	**Enduring Understandings**
How does creating and performing in the arts differ from viewing the arts? To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The arts serve multiple functions: enlightenment, education, and entertainment. Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. The artistic process can lead to unforeseen or unpredictable outcomes.

Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content A play's effectiveness is enhanced by the theatre artists' knowledge of technical theatrical elements and understanding of the elements of theatre. Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	**Instructional Guidance** *To assist in meeting these CPIs, students may:* ● Analyze the structural elements of plays and script writing. ● Seek out expertise on the basics of technical theatre. ● Participate in student blog sites regarding social justice topics.
CPI **1.3.5.A.1** Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction. **CPI** **1.3.5.A.2** Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect	**Sample Assessments** *To show evidence of meeting these CPIs, students may complete the following performance assessment:* Research issues of social justice using online resources, such as the Using Their Words Project and Epals Digital Storytelling or The Way We Are Projects. Collaborate with classmates to stage an original play about child labor, fair trade or bullying. Script the play including simple stage directions, character descriptions, set and scene changes, entrances and exits of characters, use of properties, and simple audio and lighting cues. Rehearse and perform the play for an in-school audience and submit the performance for viewing on the county cable access television station.

meaning in scripted and improvised performances.	

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	**Grades: 6-8**
Strand C. Theatre	

Essential Questions	Enduring Understandings
How does creating and performing in the arts differ from viewing the arts? To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The arts serve multiple functions: enlightenment, education, and entertainment. Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. The artistic process can lead to unforeseen or unpredictable outcomes.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character's intent vary in live performances and recorded venues Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility. Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.	**Instructional Guidance** ***To assist in meeting these CPIs, students may:*** ● Investigate the patterns and root causes of immigration into the U.S. in the late 19th and early 20th Century. ● Trace the Westward expansion and the reasons behind it during this same time period. ● Practice use of improvisational skills for character development.

Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.

CPI
1.3.8.C.1
Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.

CPI
1.3.8.C.2
Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.

CPI
1.3.12.C.1
Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres

CPI
1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Sample Assessments
To show evidence of meeting these CPIs, students may complete the following performance assessment

Collaborate with students in another region of the county or from outside the U.S. (through synchronistic video exchange with partnering organizations, such as THE PERFORMANCE LAB, or using tools such as, ooVoo, and Jing Projects), to create and perform a play about three fictitious families that immigrated to the U.S. at the turn of the 20th Century. All three families, an Irish family, a Chinese family, and a family of Jewish decent, passed through Ellis Island between 1892 and 1924, the peak years during which 12 million people were processed. Follow the journeys of the families as they settle in New York, Chicago, and San Francisco. The characters and family scenarios must be historically plausible and the context for the story must be historically accurate.

Resources
- http://www.THEPERFORMANCELAB.org
- http://www.theperformancelab.org/section_do/do_GAFFNEY_GREETING.htm
- http://artsedge.kennedy-center.org/content/2313/
- www.isu.edu/~trinmich/00.n.dairies.html
- www.over-land.com/trore.html
- www.historyglobe.com/ot/otmap1.htm
- www.xroads.virginia.edu/~HYPER/OREGON/rem_toc.html
- www.wzo.org.il/home/politic/d132.htm
- http://teacher.scholastic.com/immigrat/ellis/
- http://www.cmp.ucr.edu/exhibitions/immigration_id.htm
- http://www.historychannel.com/ellisisland/
- http://www.riverdeep.net/current/2001/08/082001_ellisisland.jhtml
- http://www.ellisislandimmigrants.org/ellis_island_immigrants.htm
- http://www.lib.niu.edu/ipo/iht329633.html
- http://www.migrationinformation.org/USfocus/display.cfm?ID=160
- http://www.uic.edu/educ/bctpi/pt3/greatmigration.html
- http://northbysouth.kenyon.edu/1999/family/webpage12.htm

- Baicker, Karen. Immigration: Then and Now. New York: Scholastic, 1997. (Citizenship Test found on p.76.; Answer key is on p. 77.)
- Bierman, Carol. "Journey to Ellis Island." StoryWorks (April/May 1999): Vol. 6, Issue 6, 24-29.
- Kelley, Timothy. "Destination: America." The New York Times Upfront (September 3, 2001): Vol. 134, Issue 1, 28-30.
- Levine, Ellen. If Your Name Was Changed at Ellis Island. New York: Scholastic, 1993.
- Olson, Tod. "Coming to America." Scholastic Update (November 15, 1996): Vol. 129, Issue 6, 13-15
- Peros, Michael. First Stop, Ellis Island! Immigration Then and Now. New York: Scholastic, 1997.
- Wilmore, Kathy. "America's Immigrant Roots." Junior Scholastic (February 1995): 14-15.
- Wilmore, Kathy. "America Was the Dream." Junior Scholastic (February 1997): 16-19.
- Woodruff, Elvira. "Inside Out: An Ellis Island Story." StoryWorks (November/December 1994): 6-11.
- "A Visit to Ellis Island." Scholastic News (March 1993): 4-5.

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	Grades: K-2

| **Strand D. Visual Art** ||

Essential Questions	Enduring Understandings
How does creating and performing in the arts differ from viewing the arts? To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The arts serve multiple functions: enlightenment, education, and entertainment. Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. The artistic process can lead to unforeseen or unpredictable outcomes.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles	**Instructional Guidance** ***To assist in meeting this CPI, students may:*** - Examine folktales from the Americas and around the world (e.g., Aesop's Fables, Just So Stories by Rudyard Kipling,

of design for personal expression results in visual communication that may be relevant in a variety of settings.

CPI
1.3.2.D.2
Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.

Indian Why Stories, Anansi Tales, The Jackal and the Leopard stories, Chinese proverbs) and discuss the process of storytelling, the use of symbols, and morals in storytelling.

Sample Assessments
To show evidence of meeting this CPI, students may complete the following performance assessment:

Create 3 dimensional clay sculpty figures of characters from a folktale of another time or another land. Pick out main ideas in the story and discuss the use of symbolism in the tale.

Retell the story through the eyes of the sculpty figures in small groups. Practice the story in small groups and then perform it for classmates and for students in a class in the country from which the tale originated. Capture the story using digital photography and post the stories on the school website.

Resources
- http://www.americanfolklore.net/
- http://www.americanfolklore.net/latin-american-folklore.html
- http://www.americanfolklore.net/ee.html#2
- http://www.americanfolklore.net/ee.html#1
- http://www.ucalgary.ca/~dkBrown/storfolk.html

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	Grades: 3-5

Strand D. Visual Art	
Essential Questions	**Enduring Understandings**
How does creating and performing in the arts differ from viewing the arts?

To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist? | The arts serve multiple functions: enlightenment, education, and entertainment.

Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.

The artistic process can lead to unforeseen or unpredictable outcomes. |
| **Content and Cumulative Progress Indicators (CPIs)** | **Classroom Applications** |
| **Content**

Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with | **Instructional Guidance**
To assist in meeting this CPI, students may:

- Focus on genres of art that that are defined by opposing or contrasting stylistic influences or techniques (e.g., fauvism vs. pointillism; abstract expressionism vs. cubism; pop art vs. contemporary realism). Identify likenesses and dissimilarities within the paired genres (e.g., Fauvism and |

appropriate vocabulary and a stylistic approach to art-making.	pointillism both deal with repetitive brush strokes and the application of vivid color. Both share similar thematic content, centering on figures, still lives and landscapes. However, the fauvists used very broad brushstroke applied in free-flowing, seemingly wild motion. The paintings of the pointillists, on the other hand, were very tightly controlled, utilizing small distinctive dots of color on top of or next to each other to create the illusion of dimensionality). ● Experiment with digital photography techniques and simple manipulations of digital imagery made possible by photo filters in software, such as the 40 artistic brush strokes available for digital manipulation of imagery in Photo Shop Elements or comparable programs, such as Corel Paint, I Photo and others.
CPI **1.3.5.A.3** Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.	**Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Assemble a digital portfolio of representative examples of two contrasting genres of art (e.g., fauvism vs. pointillism) that includes 10 from each of the two genres being compared from among the genres identified in the instructional focus. Using a digital camera, shoot and upload a series of photos that share similar thematic contents as the exemplary paintings. Using the artistic brushstroke options available in the photo software, emulate the painting techniques in each of the two chosen contrasting genres. Compare the manipulated digital imagery to the two genres of painting in a multi-media presentation and share observations with classmates using a Jing Project. Display portfolios in the classroom and public spaces in the school or community. **Resources** ● http://www.wikipedia.org/wiki/Category:Art_genres ● http://www.artcyclopedia.com/index.html ● http://www.artbabble.org/artist ● http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Plans ● http://www.artstor.org/index.shtml

Standard 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	**Grades: 6-8**
Strand D. Visual Art	

Essential Questions	**Enduring Understandings**
How does creating and performing in the arts differ from viewing the arts?	The arts serve multiple functions: enlightenment, education, and entertainment.

	Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.
To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?	The artistic process can lead to unforeseen or unpredictable outcomes.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	**Instructional Guidance** *To assist in meeting this CPI, students may:* ● Analyze the compositional design components of paintings stemming from different cultural traditions. Consider their use of spatial relationships as well as the scale, orientation and proportion of the shapes and predominant colors used in the composition of the picture(s). ● Choose a painting from among those identified that has the illusion of visual depth (a readily apparent foreground, middle ground and background). Transform the artist's use of illusionary space into dimensional space by physically dissecting/cutting apart the shapes that comprise the three portions of the picture plane. Cut foam core or similar materials of varying thicknesses in the same shape. Mount the shapes to the foam core and reassemble the composition in low relief.
CPI **1.3.8.D.1** Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Design and build a pop-up book that creates the same type of illusionary depth that was accomplished in paintings and low reliefs. Collaborate with classmates to mount a juried pop-up book arts exhibition at the community and school libraries. Post the winning entries for inclusion in the Artsonia online gallery. **Resources** ● http://www.robertsabuda.com/popmakesimple.asp ● http://www.robertsabuda.com/popupbib.html ● http://en.wikipedia.org/wiki/Pop-u'_book

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: K-2
Strand A: Aesthetic Responses	

Essential Questions	Enduring Understandings
Does art define culture or does culture define art?	Aesthetics fosters artistic appreciation; interpretation, imagination, significance and value.

What's the difference between a thoughtful and a thoughtless artistic judgment?	The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision-making.
What is old and what is new in any work of art?	Experts can and do disagree about the value, power and source of art.
How important is "new" in art?	

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content	**Instructional Guidance**
	To assist in meeting these CPIs, students may:
Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	● Focus on the function of totems in storytelling and the preservation of cultural heritage.
Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	● Seek out expertise on totem poles outside cultural resources, such as the Royal British Columbia Museum using online resources such as flickr.com and free web conferencing sites, such as Dim Dim or Open a Circle.
Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	
CPI **1.4.2.A.1** Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).	**Sample Assessments** *To show evidence of meeting these CPIs, students may complete the following performance assessment:* Compose a multi-media presentation that compares and contrasts the use of totems in artwork of various indigenous people from around the world, such as Tlingit Clan (Northwest Coast Indians of Alaska), the Haida people of the Queen Charlotte Islands, the Tsimshian people of British Columbia, and the Polynesians. Share and discuss the presentations with classmates at their grade level as part of a related social studies lesson/unit.
CPI **1.4.2.A.2** Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.	Create Totems that tell a story about their personal family history and cultural heritage using cardboard tubes, digital photos and paper for inclusion in back-to-school night presentations during Arts Awareness Month.
CPI **1.4.2.A.3** Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).	**Resources** ● http://www.royalbcmuseum.bc.ca/MainSite/default.aspx ● http://www.flickr.com/ ● http://www.dimdim.com ● http://www.openacircle.com/ ● http://users.imag.net/~sry.jkramer/nativetotems/ ● http://www.native-languages.org/totem.htm

- http://www.beachcalifornia.com/mckinnleyville-totem-pole.html
- Totem Pole, Diane Hoyt-goldsmith, Holiday House, ISBN-10: 0823411354
- Barbeau, Marius (1950) *Totem Poles.* 2 vols. (Anthropology Series 30, National Museum of Canada Bulletin 119.) Ottawa: National Museum of Canada.
- Garfield, Viola E., and Forrest, Linn A. (1961) *The Wolf and the Raven: Totem Poles of Southeastern Alaska.* Revised edition. Seattle: University of Washington Press. ISBN 0-295-73998-3.
- Malin, Edward (1986) *Totem Poles of the Pacific Northwest Coast.* Portland, Oregon: Timber Press. ISBN 0-88192-295-1.
- Reed, Ishmael (ed.) (2003) *From Totems to Hip-Hop: A Multicultural Anthology of Poetry across the Americas, 1900-2002.* ISBN 1560254580.

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: 3-5
Strand A: Aesthetic Responses	

Essential Questions	Enduring Understandings
Does art define culture or does culture define art?	Aesthetics fosters artistic appreciation; interpretation, imagination, significance and value.
What's the difference between a thoughtful and a thoughtless artistic judgment?	The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision-making.
What is old and what is new in any work of art?	Experts can and do disagree about the value, power and source of art.
How important is "new" in art?	

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	**Instructional Guidance** *To assist in meeting this CPI, students may:* ● Use traditional and online resources, such as Art21, and TenduTV, to seek out information on the lives and work of artists of various disciplines whose work is a direct reflection of their personal and social situation (examples below). ● Mary Cassatt is a 19th century professional artist who created images about the social and private lives of woman emphasizing the bond between mother and child. ● Jean-Michel Basquiat is the first African-American painter to gain international fame. He gained popularity first as a graffiti artist in New York City, and then as a successful

1980s-era Neo-expressionist artist. Basquiat's paintings continue to influence modern-day artists.

o   Kara Walker is best known for exploring the raw intersection of race, gender, and sexuality through her iconic, silhouetted figures using the traditionally proper Victorian medium of the silhouette directly onto the walls of the gallery to create a theatrical space.

o   Aaron Copland is an American composer of concert and film music who forged a distinctly American style of composition. Copland's music achieved a balance between modern music and American folk styles.

o   Bruce Springsteen is an American singer-songwriter widely known for his brand of rock music infused with poetic lyrics, and Americana sentiments, centered on his native New Jersey working class upbringing.

o   Alvin Ailey is an American choreographer and activist who founded the Alvin Ailey American Dance Theater in New York. Ailey is credited with popularizing modern dance and revolutionizing African-American participation in 20th century concert dance. Ailey's choreographic masterpiece, *Revelations,* is believed to be the best-known and most often seen modern dance performance. *Revelations* celebrates the history of the African-America experience.

o   William Shakespeare is an English poet and playwright from the 16th Century who widely regarded as the greatest writer in the English language and the world's preeminent dramatist. Shakespeare wrote about people and times from all classes.

CPI **1.4.5.A3** Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	**Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Create a montage, enhanced podcast, and/or video mash-up (remix of unrelated source material used to create new work- see http://en.wikipedia.org/wiki/Mashup_(video)) featuring artists from several different disciplines (such as those above) whose work is a direct reflection of their personal heritage and circumstance. In the presentation, take a position and show evidence of how artists are influenced by the environment and how the world an artist lives in can affect his/her work. Present the montage for classroom and online peer discussion using resources such as Art21 or Art Babble. Submit selected works to the annual: ThinkQuest Narrative Competition. **Resources** ● http://www.pbs.org/art21/ ● http://www.artbabble.org/

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: 6-8

Strand A: Aesthetic Responses

Essential Questions	Enduring Understandings
Does art define culture or does culture define art? What's the difference between a thoughtful and a thoughtless artistic judgment? What is old and what is new in any work of art? How important is "new" in art?	Aesthetics fosters artistic appreciation; interpretation, imagination, significance and value. The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision-making. Experts can and do disagree about the value, power and source of art.

Content and Cumulative Progress Indicators (CPI)s	Classroom Applications
Content: Contextual clues to artistic intent are imbedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.	**Instructional Guidance** *To assist in meeting this CPI, students may:* - Seek out expertise on the impact of culture, and historical context on culturally specific archetypal or consummate works of art using cultural resources such as the Newark Art Museum or the Philadelphia Museum of Art through online programs (e.g. Artstor) and/or through onsite educational outreach programs. - Develop criteria for identifying and classifying culturally specific clues related to content and utilitarian function of archetypal works of art in consultations with students, peers, and identified experts from the field.
CPI **1.4.8.A.1** Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Create self-portraits inspired by and utilizing stylistic influences of the chosen artists, such as Frida Kahlo, Chuck Close, and Giuseppe Arcimboldo, who were influenced by their culture, geographic and geopolitical circumstances. Post images on a Ning or blog for peer-to-peer and student-to-professional discussions.

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: 6-8

Strand A: Aesthetic Responses	
Essential Questions	**Enduring Understandings**
Does art define culture or does culture define art? What's the difference between a thoughtful and a thoughtless artistic judgment? What is old and what is new in any work of art? How important is "new" in art?	Aesthetics fosters artistic appreciation; interpretation, imagination, significance and value. The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision-making. Experts can and do disagree about the value, power and source of art.

Content and Cumulative Progress Indicators (CPI)s	**Classroom Applications**
Content Performance technique varies according to historical era and genre. **CPI** **1.4.8A.3** Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical	**Instructional Guidance** ***To assist in meeting this CPI, students may:*** - Focus on ways people communicate about culture through music, and identify ways a culture's music reflects its values. **Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Create a digital presentation for the Mathers Museum of World Cultures or similar online resources exemplifying significant aspects of the indigenous music of the region or country of choice that distinguishes it from other forms of world music. Include information on instrumentation, predominant melodic and rhythmic structures, and popular idioms common to the region or country. **Resources** - http://www.infoplease.com

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: 6-8
Strand A: Aesthetic Responses	

Essential Questions	Enduring Understandings
Does art define culture or does culture define art?	Aesthetics fosters artistic appreciation; interpretation, imagination, significance and value.
What's the difference between a thoughtful and a thoughtless artistic judgment?	The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision-making.
What is old and what is new in any work of art?	Experts can and do disagree about the value, power and source of art.
How important is "new" in art?	

Content and Cumulative Progress Indicators (CPI)s	Classroom Applications
Content Abstract ideas may be expressed in works of art using a genre's stylistic traits.	**Instructional Guidance** *To assist in meeting this CPI, students may:* ● Determine ways that dance and music are expression of culture. ● View and discuss video series, such as *Dance in America: Free to Dance* or *New Worlds, New Forms* chronicling the role of African culture in modern dance in America, a three-part documentary that examines the critical role African-American choreographers and dancers have played in the development of modern dance as an American art form. ● Examine ways the dance and music of non-western cultures connect to daily life by conducting Web searches for music and video streams from a variety of cultures and eras, particularly African or West African cultures, as in Ghana. ● Interact with students from another country to learn about the similarities and differences in art and cultures through Epals Friends through education program
CPI **1.4.8A.4** Compare and contrast changes in the accepted meanings of known art works over time, given shifts in	**Sample Assessments** *To show evidence of meeting this CPI, students may complete the following performance assessment:* Select two culturally specific dances from among those studied in class. Compare and contrast the movement, music, stylistic influences,

societal norms, beliefs or values.	socio/political/economic issues, costumes, and meaning of the dances. Create a dance that emulates the style of one or both of the dances using a current issue (e.g., global warming, immigration) or societal trends to inform the content of the dance and to illustrate how societal norms, etc. impact the meaning of artwork over time. Post performance on the web for viewing and discussion with Epal partners from the culture being studied. **Resources** ● www.artslynx.org/dance/world_dance.htm ● http://video.google.com/ ● http://youtube.com ● http://www.ndeo.org/content.aspx?page_id=1106&club_id=893257 ● http://www.dancechanneltv.com ● http://tendu.tv/ ● http://www.pbs.org/wnet/freetodance/lessonplans.html

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: 6-8

Strand A: Aesthetic Responses

Essential Questions	Enduring Understandings
Does art define culture or does culture define art? What's the difference between a thoughtful and a thoughtless artistic judgment? What is old and what is new in any work of art? How important is "new" in art?	Aesthetics fosters artistic appreciation; interpretation, imagination, significance and value. The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision-making. Experts can and do disagree about the value, power and source of art.

Content and Cumulative Progress Indicators (CPI)s	Classroom Applications
Content	**Instructional Guidance** *To assist in meeting this CPI, students may:*
Symbolism and metaphor are characteristics of art making.	● Explore the implications of various design choices made by artists with respect to the use of symbolism and metaphor. ● View selected works of art and seek out background information on the Spanish artist Francisco Goya. Analyze ways in which he articulated his ideas about political, religious, and social issues of the day. Focus on his 1810 series of 82 aquatints entitled *The Disasters of War; Los Caprichos*, a set of 80 aquatints condemning the foolishness in Spanish Society; and his political paintings, such as *The Third of May*, painted in 1814 to commemorate Spanish resistance to Napoleon's armies during the occupation of 1808.

	● View video clips using online resources, such [The Pinky Show](#) that represent divergent viewpoints on various contemporary issues or art social commentary sites such as [graphicwitness.org](#).
CPI **1.4.8.A.5** Interpret symbolism and metaphors embedded in works of dance, theatre, music, and visual art.	**Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Create a series of annotated sketches that take a position on a contemporary issue, such as Hawaii vs. U.S. Imperialism, the war on drugs, illegal immigration, and genetically modified organisms. Capture the work digitally and create an enhanced podcast stating a personal position and post for peer-to-peer discussion with classroom and online contemporaries through organizations such as the PBS series: [Art21](#). **Resources** ● [http://artsedge.kennedy-center.org/teach/wlk.cfm](#) ● [http://www.artstor.org/](#) ● [http://www.pbs.org/art21/](#) ● [http://www.artbabble.org/](#) ● [http://www.pinkyshow.org/](#) ● [http://www.artshow.com/commentary.html](#) ● [http://www.franciscodegoya.net](#) ● [http://www.artshow.com/commentary](#) ● [http://www.fulltable.com/vts/g/goya/goya.htm](#)

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: K-2

Strand B: Critique Methodologies	
Essential Questions	**Enduring Understandings**
When is art criticism vital and when is it not?	The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.

Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**
Content: Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	**Instructional Guidance** ***To assist in meeting this CPI, students may:*** ● Read an assortment of fairy tales and folk tales from around the world selected by the teacher. Use the Web as a primary resource to identify and access the stories.

	● Discuss common elements of storytelling worldwide using a Venn diagram to plot similarities and differences.
	● Practice how stories can be told through movement.
	● Collaborate with peers to create rubrics for performance and creativity to inform positive critique
CPI **1.4.2.B.2** Apply the principles of positive critique in giving and receiving responses to performances.	**Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Working in small groups, and with the support of the classroom teacher, create and perform a dance of a modern Fairy Tale adapted from classics, such as *Jack and the Beanstalk* or a more contemporary popular children's story, such as Maurice Sendac's *Where the Wild Things Are,* for a school assembly. Refine work based on feedback from peers, teachers, guest artists, and self-critique using rubrics developed as a class. **Resources** ● http://www.rickwalton.com/folktale/jacoba13.htm ● http://www.cln.org/themes/fairytales.html ● http://en.wikipedia.org/wiki/List_of_fairy_tales ● http://www.andersenfairytales.com/en/main ● http://artswork.asu.edu/arts/teachers/assessment/resources.htm ● http://www.nj.gov/education/njpep/classroom/arts_assessment/worddocs/Creativity_InventionRubric.doc ● http://www.nj.gov/education/njpep/classroom/arts_assessment/index.html ● http://www.nj.gov/education/njpep/classroom/arts_assessment/worddocs/AuthenticAssessment.pdf

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: 3-5
Strand B: Critique Methodologies	

Essential Questions	Enduring Understandings
When is art criticism vital and when is it not?	The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content	**Instructional Guidance** ***To assist in meeting these CPIs, students may:***
Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	● Develop a skills rubric for ensemble critique in vocal music through discussion with teachers and peers. Include correctness of pitch, correctness of rhythm, effectiveness of blending of voices, understandability of the words, appropriate use of dynamics,

	breathing at the right time, using good breath support and posture and appropriateness of expression.
Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	• Develop and refine listening skills using software-training packages for vocal training, such as Smart Music or Singorama (utilizing digital recording and playback / assessment feature).
CPI **1.4.5.B.1** Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria. **CPI** **1.4.5.B.2** Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	**Sample Assessments** ***To show evidence of meeting these CPIs, students may complete the following performance assessment:*** Listen to digital recordings of their choral ensemble and apply the rubric described above to the performance. Make suggestions for improvement as an individual member of the chorus and for the ensemble. Set individual learning goals as member of the ensemble (e.g., During the fast section I am going to concentrate on the enunciation of the beginnings and endings of my words…OR I am going to try to listen to the members of my section and concentrate on blending my voice with my section mates rather than trying to "out sing" them…OR I am going to focus more carefully on the director to ensure I am beginning and ending phrases on time). Rehearse, re-record, and re-evaluate ensemble performances. Set intermediate and long term goals to improve areas of need and to build on strengths. **Resources** • http://www.nj.gov/education/njpep/classroom/arts_assessment/index.html • http://www.smartmusic.com/ • http://www.singorama.com/?hop=index5htm

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: 6-8
Strand B: Critique Methodologies	

Essential Questions	Enduring Understandings
When is art criticism vital and when is it not?	The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	**Instructional Guidance** ***To assist in meeting this CPI, students may:*** • Seek out expertise on Japanese art and culture focusing on Haiku poetry, *Myno* (Japanese folk dancing), and *Taiko* drumming.

	● Participate in a live and/or interactive (virtual-exchange) residency activities utilizing resources such as the Seabrook Cultural and Educational Center, in Upper Deerfield Township, Cumberland County, New Jersey and programs such as Exploring Place: Documenting Your Community's Culture and Traditions sponsored by The New York Folklore Society and the Empire State College's Center for Distance Learning.
CPI **1.2.8.B.1** Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.	**Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Create and perform a program of drumming and dance that stylistically emulates the *Myno* (folk) dances and *Taiko* drumming as performed by the *Hoh Daiko* Drummers. Use Haiku poetry as the primary source for the thematic content of solo and group drumming and dances. Working in teams of three to five students, serve as choreographer for a small group dance, and dance in a group dance choreographed by a classmate. Refine the work based on feedback from peers, teachers, guest artists, and self-critique and perform the works live at a school or community assembly and/or post the dances for viewing online. Online audience? Where online? **Resources** ● http://www.seabrookeducation.org/ ● http://rhythmweb.com/taiko/index.html ● http://www.taiko.com/ ● http://www.historylink.org/t-tac/TAIKO%20DRUMMING.pdf ● http://www.japanesefolkdance.org/ ● http://www.toyomasu.com/haiku/ ● http://www.education-world.com/a_curr/curr052.shtml ● http://www.britannica.com/EBchecked/topic/251787/haiku

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.		Grade Clusters: 6-8
Strand B: Critique Methodologies		
Essential Questions	**Enduring Understandings**	
When is art criticism vital and when is it not?	The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.	
Content and Cumulative Progress Indicators (CPIs)	**Classroom Applications**	

Content	Instructional Guidance
	To assist in meeting this CPI, students may:
Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to arts assessments that exclude the artists.	● Find evidence of the Golden Ratio in *Leonardo da Vinci's The Annunciation*, *Madonna with Child*, and *Mona Lisa;* and in Salvador Dali's *Three Sphinxes of Bikini, Geopoliticus Child*, and *The Ship*.
CPI **1.2.8.B.2** Differentiate among basic formal structures and technical proficiency of artists within artwork.	**Sample Assessments** **To show evidence of meeting this CPI, students may complete the following performance assessment:** Design and render a series of 2-dimensional compositions that emulate the form and stylistic renderings of the source works using the Golden Mean (as found in nature) as inspiration and as a compositional tool. Digitally capture a portfolio of original work and post it (along with the podcast) on a Ning or an arts social networking site, such as Art Babble discussion with classmates and online peers. **Resources** ● http://cuip.uchicago.edu/~dlnarain/golden/activity1.htm ● http://cuip.uchicago.edu/~dlnarain/golden/activity4.htm ● http://cuip.uchicago.edu/~dlnarain/golden/activity8.htm Lycos Multimedia ● http://www.princetonol.com/groups/iad/lessons/high/Grace-golden.htm ● The Golden Webquest: http://members.tripod.com/mropfer/the_golden_webquest.htm ● The Golden Ratio Activity: http://cuip.uchicago.edu/~dlnarain/golden/activity ● The Golden Section: http://goldennumber.net/goldsect.htm ● Golden Ratio Activity: http://www.markwahl.com/golden_ratio.htm ● The Golden Ratio Quiz: http://cuip.uchicago.edu/~dlnarain/golden/quiz/htm ● The Human Face: http://goldennumber.net/face.htm ● Examples of Art: http://facultystaff.vwc.edu/~trfanney/golden_mean_wowslides/gm10o.html ● Thinkquest on the Golden Ratio: http://www.goldenmeangauge.co.uk/index.html ● The Golden Proportion through a Dentist's Eyes: http://www.goldenmeangauge.co.uk/index.html ● *Golden Ratio in the Arts: http://www.mikkeli.fi/opetus/myk/pv/comenius/kultainen.htm ● http://www.salvadordalimuseum.org/education/for_educators.html

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, theatre, music, and visual art.	Grade Clusters: 6-8

Strand B: Critique Methodologies

Essential Questions	Enduring Understandings
When is art criticism vital and when is it not?	The critical processes of observing, describing, interpreting, and evaluating leads to informed judgments about the relative merits of artworks.

Content and Cumulative Progress Indicators (CPIs)	Classroom Applications
Content Universal principles of art and elements of design apply equally to culturally specific artwork.	**Instructional Guidance** ***To assist in meeting this CPI, students may:*** ● Discuss ways in which Picasso, Matisse, and other artists were influenced by the geometric qualities and abstract forms of African sculpture. ● View slides of African art from the Yale Art Gallery, Artstor or other electronic resources. ● Identify anchor works by Picasso and Matisse influenced by African art.
CPI **1.2.8.B.3** Compare and contrast examples of archetypal subject matter from diverse cultural contexts and historical eras by writing critical essays.	**Sample Assessments** ***To show evidence of meeting this CPI, students may complete the following performance assessment:*** Create a "salon collection" as part of a media-based critical essay comparing and contrasting exemplary works of Picasso and Matisse, which were influenced by African art. Analyze the ways the two artists stylistically emulated African arts through the use of symbols and imagery. Present the media essay during Art History Month to celebrate cross-cultural influences on art and art making. **Resources** ● http://www.artstor.com ● http://artgallery.yale.edu/ ● http://en.wikipedia.org/wiki/Picasso's_African_Period ● http://cghs.dadeschools.net/african-american/twentieth.../cubism.htm ● http://www.drloriv.com/lectures/african.asp ● http://www.metmuseum.org/toah/hd/aima/hd_aima.htm. ● Primitivism and twentieth-century art: a documentary history By Jack D. Flam, Miriam Deutch, ISDN: 0-520-212-78-9

Benchmark Assessments

Assessments on the Elementary level will be given three times during the school year. The tests will be grade specific. Although the content will not change during the year on each grade level, teachers will be able to assess growth based on accelerating levels of gained knowledge as demonstrated by the students on tests two and three.

Visual Arts:

Grade 1:

- What direction do horizontal, vertical, and diagonal lines go in? Draw them.
- What shape has fours side, four points, four corners, and all four sides are equal? Draw it.
- Draw a triangle, rectangle, circle, and free shape.
- How many lines form a circle?
- What are the three primary colors? Draw a circle of each one.
- What are the three secondary colors? Draw a circle of each one.
- What is a pattern? Draw one.
- What do you get when you mix red and blue?
- What do you get when you mix yellow and blue?
- What do you get when you mix red and yellow?

Grade 2:

- Name the three primary and secondary colors.
- Name the warm colors, name the cool colors.
- Draw an organic shape. What makes it organic?
- Draw a geometric shape. What makes it geometric?
- What does symmetry mean? Draw an example.
- Name a famous artist we studied.
- Name a famous work of art we studied.
- What is texture?
- What is the color turquoise and create it?
- What is abstract art?

Grade 3:

- What is the spectrum? Draw it in order.
- What is the focal point of a work of art?
- Using line, show movement.
- What is a closed shape?
- What is an open shape?
- How many different ways can you change a sheet of paper? List and describe them.
- Name the three paintings you have just been shown (teacher will select three masterworks to show.)
- What is 2D? What is 3D? What does dimensional mean?
- What are details in a work of art?
- What is constructive criticism?

Grade 4:

- Draw a face with eyes, nose, and mouth in the "right" places.
- Name two ways you can show perspective in a work of art?
- What is foreground? Middle ground? Background?
- What is a landscape?

- Name several ways to make a strong composition.
- How do the parts in an art project work together?
- Who was Pablo Picasso and when did he live?
- What is he famous for?
- Besides using black and white, what two colors can you add together to create gray?
- How is a line drawing different from a piece of sculpture?

Grade 5:

- What is the difference between realistic and abstract art?
- What is the focal point of a work of art?
- Define primary, secondary, and tertiary colors and create them.
- Name your favorite artist and painting by that artist.
- What is monochromatic color?
- What does the visible spectrum mean? Color it.
- Using lines or dots create a value scale showing five changes.
- Describe 2D and 3D and define each "D".
- Write a story about the work of Art being shown. (Teacher will select masterwork) Be sure to use the Elements of Art and Principles of Design in your story whenever possible.
- What is a work of Art?

Grades 6-8
Formative: Do nows, exit slips
Summatives: Graded projects at end of unit, self-evaluations

Performing Arts:

Grades K-5:
a. Informal aural and visual observation of student performance
b. Simple written assessment
c. Public performances
d. Interactive Smartboard games and assessments, Share the Music assessments

Grades 6-8:
a. Informal aural and visual observation of student performance
b. Formal aural and visual observation of student performance
c. Written assessment
d. Public performances
e. Interactive Smartboard games and assessments, Share the Music assessments

Interdisciplinary Connections and Alignment to Technology

New Jersey Student Learning Standards
The units in this curriculum reflect the integration of the New Jersey Language Arts/Literacy, Mathematics, Science, Social Studies, Technology Literacy, and 21st-Century Life and Careers Core Curriculum Content Standards.

These integrated standards are:

Language Arts/Literacy – NJSLS 3.1.E 1-5; 3.1.F 1-2; 3.1.H 1-7; 3.2.A 1-13; 3.2B 8-10; 3.2.C 1-5, 7, 9; 3.2.D 2, 4, 12; 3.3.A 1-3, 5; 3.3.B 5-6; 3.3.C 1-3; 3.4, 3.5.A 1-8; 3.5.B 1-7; 3.5.C 1-4
Mathematics – NJSLS 4.2: 4.4.A 1-3; 4.4 B 1-2; 4.4 C 1; 4.5 E 1-3
Science – NJSLS 5.2.P.A.1; 5.2.8.A.3; 5.2.4.B.1; 5.2.12.C.2
Social Studies – NJSLS 6.1.P.D.1,2,3,4; 6.1.12.D.3.e; 6.1.12.D.8.b; 6.1.12.D.14.f
Technology Literacy – NJSLS 8.1; 8.2
21st-Century Life and Careers – NJSLS 9.1; 9.2

New Jersey Student Learning Standards (Literacy/Math)

The Standards set requirements not only for English language arts (ELA) but also for literacy in history/social studies, science, and technical subjects. Just as students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so too must the Standards specify the literacy skills and understandings required for college and career readiness in multiple disciplines.

Literacy standards for grade K-5 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields. It is important to note that the K-5 literacy standards in history/social studies, science, and technical subjects are not meant to replace content standards in those areas but rather to supplement them. States may incorporate these standards into their standards for those subjects or adopt them as content area literacy standards.

CAREER INFUSION

I.   AWARENESS OF SELF

A.   Becomes aware of personal characteristics including strengths and limitations
        1.   Considers careers in terms of strengths and limitations
        2.   Accurately describes own scholastic abilities
B.   Identifies a preferred lifestyle
        1.   Understands that careers are related to lifestyle
2.   Identifies from a variety of life styles those most compatible with personal characteristics and needs.
C.   Relates personal needs, values, and interests to behavior decisions and careers
        1.   Explores personal interests.
        2.   Explores careers in terms of interests and abilities.
        3.   Understands that one's career can combine skills and interests.

II   IMPROVE HUMAN RELATIONSHIPS, INCREASE INTERPERSONAL SKILLS

A.   Reacts positively to constructive criticism.
1.   Gives and profits from constructive criticism.
2.   Use information gained through constructive criticism to effect change in self and others.
B.   Works with others regardless of sex, race, or cultural differences.
C.   Affirms the need for positive interpersonal relationships.
        1.   Uses positive means for working with others.
        2.   Assumes an active role in group situations.
        3.   Understands the need for and maintains open communication.

III.   IMPROVE CAREER PLANNING AND DECISION-MAKING SKILLS

        A.   Able to use decision-making processes.
                1.   Obtains adequate and relevant information for decisions.
                2.   Uses information sources effectively in making decision.
        B.   Demonstrates the ability to participate in group decision-making.
                1.   Identifies the kinds of decisions that are made in groups.
                2.   Participates effectively in group decision-making.

IV.   IMPROVE WORK, ATTITUDES, AND APPRECIATION FOR CAREER SUCCESS

A.　　Demonstrates initiative and independence
　　　　　1.　　Engages in activities independently.
　　　　　2.　　Engages in independent study and independent tasks.
　　　B.　　Exhibits positive work attitude.
1.　　Identifies ways in which occupation, jobs, and work situations can be personally satisfying.
2.　　Identifies ways in which workers can improve their work in terms of satisfaction.
C.　　Plans and completes tasks efficiently and thoroughly.
　　　　　1.　　Demonstrates self-discipline in completing tasks.
　　　　　2.　　Values planning in organizing work and completing jobs.
D.　　Uses health and safety habits.
　　　　　1.　　Explores safety aspects of jobs.
　　　　　　　2.　　Evidences concern for safety of self and others.

V.　　IMPROVE PROFICIENCY OF COMMUNICATION AND COMPUTATIONAL SKILLS

　　　A.　　Understand how good listening skills apply to careers explored.
　　　B.　　Uses writing and speaking skills effectively.
　　　　　1.　　Uses writing and speaking skills in and out of school.
　　　　　2.　　Uses diverse writing and speaking skills effectively.

VI.　　GAIN KNOWLEDGE OF THE CAREER IMPLICATION OF SUBJECT MATTER

　　　A.　　Identifies career implication of school experiences.
1.　　Explores careers and plans school experiences in terms of personal interests and skills already learned.
2.　　Applies course content to career interests.
B.　　Relates specific school experiences to job requirements.
　　　　　1.　　Understand career implication of specific subject matter.
　　　　　2.　　Explores career in terms of educational requirements.

VII.　　ACQUIRE AND APPLY SOCIO-TECHNOLOGICAL-ECONOMIC-POLITICAL UNDERSTANDING

　　　A.　　Evidences technological understanding.
　　　　　1.　　Traces impact of technology on careers explored
　　　　　2.　　Acquires skills needed to work with technologies related to preferred Occupations

VIII.　　INCREASE KNOWLEDGE OF CAREER AND OCCUPATIONAL INFORMATION

A.　　Uses knowledge of personal values, interest, needs, and limitations to explore career options by relating personal characteristics to preferred occupations.
B.　　Develop awareness of a range of career options and their requirements by developing skills which can be combined in a number of ways in different careers.

IX.　　MARKETABLE SKILLS AND ADAPTABILITY

　　　A.　　Understands effects of technological change.
　　　　　1.　　Explores emerging careers and occupations.
2.　　Considers implications of future technological change on preferred occupations.

X.   LEISURE PREFERENCES

      A.   Identifies personal leisure preferences.
            1.   Relates values and interests to use of leisure time.
            2.   Evaluates leisure activities in terms of personal values and goals.
B.   Describes the role of leisure in living: pleasure, personal, social, intellectual development, health, and fitness.
1.   Assesses the value of hobbies and activities in personal development.
2.   Values leisure activities.

XI.   CAREER DAY

A.   Students in Grades 5-8 will participate in Career Day which will involve them in projects, interviews, resume writing, etc.