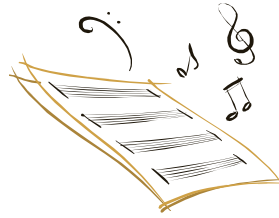


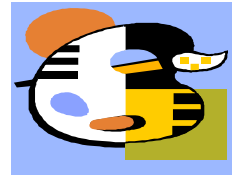
FINE ARTS STANDARDS



Fine Arts Curriculum

Music

Art



Theatre

A Guide for Pre-School through High School



**Diocese of Tucson
Department of Catholic Schools
Bishop Gerald F. Kicanas
June 2007**

FINE ARTS STANDARDS

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FINE ARTS STANDARDS

Acknowledgement

The Department of Catholic Schools sincerely appreciates the work of the curriculum committee for the Fine Arts. This group worked tirelessly to insure that our schools' Fine Arts programs were aligned with the most current standards, while keeping values of our Catholic faith infused in the overall objectives. Thank you to all members of this committee for setting the standards high and producing a curriculum guide which will enhance the learning of our students.

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FINE ARTS STANDARDS

Fine Arts Vision Statement

The Diocese of Tucson believes that its schools are distinctively Catholic because they educate the whole person. We proclaim God. Because we believe that everyone is a reflection of God Himself, we believe that every child is sacred, holy and unique. The school nourishes the child through the Visual and Performing Arts which are integral to what it means to be human. There is no aspect of the human experience untouched by the Arts and man's desire to understand and participate in the Divine. God is Beauty. It is this attraction to beauty stamped on our very souls that compels us to seek the Author of all beauty in greater depth and sublimity. It is a life long endeavor.

The Arts provide an outlet for creativity, self-expression, and an opportunity to participate in a universal language. The Arts are a direct link to experiencing God. Instruction in the Arts cultivates multiple forms of literacy by developing intuition, reasoning, and imagination leading to unique forms of communication. Fine Arts enhance the academic learning process. They are an inseparable part of the total curriculum, dedicated to educating the whole child.

FINE ARTS STANDARDS

Introduction to Music, Art and Theatre

The Diocesan Fine Arts Curriculum Guide is based on the Arizona Standards for Music, Art and Theatre Education, which in turn is based on National Standards. It is the goal of the curriculum to have students gain knowledge of music, art and theatre fundamentals and history, participate in a variety of experiences, confidently create and perform, and appreciate the Arts as an integral aspect of their lives.

The Curriculum Guide has as its purpose to help teachers of these subject areas to identify certain outcomes for our students at appropriate grade levels. The guide for the elementary program has been formatted by strands and concepts, with identified outcomes. The early learning standards have been delineated for the pre-school aged child. At the high school level, band, choir, and orchestra outcomes have been identified to aid instruction in performance ensembles in the music curriculum, while instruction in the subject of art and theatre have encompassed the standards based curriculum for high school students.

Additionally, standards and objectives for the inclusion of our Catholic Faith and Tradition have been created, so that our music and art, their practice, history and current use may be included in the instructional aspect of a general fine arts curriculum. This identifies us as Catholic through the infusion of our practice into the learning of our faith tradition.

FINE ARTS STANDARDS

Preschool Fine Arts

Standard 1: Creating Art

Date		Objective: Students	Activity/Assessment/Experiment
	P.1.1	Use a variety of materials/media to create original works of art	Exploring and discovering the following: paper, rocks, sand, clay, plaster, fabric, play dough, salt, crayons, markers, paint, watercolors, pastels, charcoal, pencils, glue, and cardboard.
	P.1.2	Use a variety of tools to create original works of art	Exploring and discovering the following: cotton swabs, small/large brushes, drinking straws, sponges, sticks, fly swatters, stamps, fingers, scissors, rollers, paper puncher, and staplers
	P.1.3	Use a variety of techniques and processes to create original works of art	Exploring and discovering the following: drawing, scribbling, painting, sculpting, printing, weaving, cutting, construction, collage, bending, folding, sewing, tearing, stapling, and taping
	P.1.4	Use lines, forms, shapes, colors, and texture to create personal art work	Students will use chalk to draw straight and curved lines on the sidewalk
	P.1.5	Create art work with details which represent the child's ideas, experiences, and feelings	Students will draw and/or write in their journal, explaining what they have created
	P.1.6	Create art in two and three dimensions	Students will use sugar cubes and glue to construct a work of art

Standard 2: Art in Context

Date		Objective: Students	Activity/Assessment/Experiment
	P.2.1	Participate in creative art activities that are part of the child's community and culture	Child draws or creates a picture of a the Lenten candles
	P.2.2	Participate in visual art activities that are part of other cultures	Child draws or creates a pictures of animals or symbols seen in pictographs using twigs, yucca, or bamboo as paintbrush

FINE ARTS STANDARDS

Standard 3: Art as Inquiry

Date	Objective: Students	Activity/Assessment/Experiment
P.3.1	Describe personal art work	Child tells a story about the picture he/she drew
P.3.2	Express creative and personal choices when engaging in art activities	Child takes time to select a piece of paper for the desired texture and color
P.3.3	Respond to the art work of self and others through making comments or asking questions	Child says, "I like the bird in your picture."
P.3.4	Describe the details observed in art work	Child tells his/her friend, "The dog you drew looks just like my dog."

Standard 4: Fine Motor Development

Date	Objective: Students	Activity/Assessment/Experiment
P.4.1	Use hands and fingers to manipulate a variety of tools and materials (crayons, markers, chalk, sponges, paint brushes, scissors, pencils, and silverware)	Child tears paper into pieces to make collage
P.4.2	Use eye-hand coordination in performing simple tasks	Child strings beads
P.4.3	Manipulate smaller objects, tools, and instruments that require wrist and squeezing motions	Child uses a paper punch to make holes
P.4.4	Use fine motor skills in daily living	Child uses eating utensils at mealtimes Child puts on and takes off jacket, sweater, or sweatshirt

Standard 5: Music and Creative Movement in Context

Date	Objective: Students	Activity/Assessment/Experiment
P.5.1	Listen/respond to different types of music (rock, classical, jazz, reggae, Native American chants, gospel, bluegrass, lullabies, marches, and country music)	Children will listen to many types of music throughout the school year
P.5.2	Use creative movement and dance to interpret the mood of various types of music and stories	Children will create his/her own dance while listening to music
P.5.3	Join in music and movement activities that are part of the child's community or culture	Children will sing "Yes Jesus Love Me"
P.5.4	Create music and movement activities that express the experiences of their own culture and the culture of others	Children will listen to Hawaiian music and sways from side to side

FINE ARTS STANDARDS

Standard 6: Music and Creative Movement as Inquiry

Date	Objective: Students	Activity/Assessment/Experiment
P.6.1	Talk about music or movement	Child talks about which music is his/her favorite
P.6.2	Describe music or movement of self and others	Child says to friends, "You are moving your arms up and down"
P.6.3	Express creative and personal choices when engaging in music or movement activities	Child says, "I like the way the ballerina turns on her toes"
P.6.4	Respond to music or movement of self and others by noticing details commenting and questioning	Child asks what instrument makes that low sound

Standard 7: Creating Dramatic Play

Date	Objective: Students	Activity/Assessment/Experiment
P.7.1	Participate in dramatic play activities	Child plays hospital
P.7.2	Assume roles from daily activities using a variety of props	Child pretends to be a teacher and reads a book to their friends
P.7.3	Dramatize familiar stories	Child says, "My grandpa told me a story about the wind. I'll be the wind"
P.7.4	Take on more than one dramatic play role at a time	Child plays a daddy and a baby by changing their voice
P.7.5	Pretend on objects exists without using a prop	Child orders a pizza and pretends to eat

Standard 8: Dramatic Play in Context

Date	Objective: Students	Activity/Assessment/Experiment
P.8.1	Demonstrates an understanding of behaviors important to specific roles	Child plays the role of a doctor and pretends to give a friend a shot
P.8.2	Demonstrates an understanding of the sequence of events	Child pretends to cook dinner, serve, and washes the dishes
P.8.3	Negotiates roles, relationships, and actions during dramatic play activities	Children act out specific situations important to them
P.8.4	Develops a repertoire of roles, actions, and behaviors that reflect diversity in the community	Child pretends to be a store clerk and rings up purchased items and puts them in a bag
P.8.5	Participates in dramatic play situations that reflect that routines, rituals, and celebrations of community and culture	Child asks friends to join him/her in making tamales using play dough

FINE ARTS STANDARDS

Standard 9: Dramatic Play as Inquiry

Date		Objective: Students	Activity/Assessment/Experiment
	P.9.1	Talk about dramatic play experiences	Child tells his/her friend what character he/she played yesterday
	P.9.2	Add details and new elements to dramatic play situations over time	Child gets more props for his/her friends
	P.9.3	Respect the ideas and suggestions of others during dramatic play	Child listens as friends plan what they are going to do
	P.9.4	Respond to the performance of others	Child applauds other children's performance

FINE ARTS STANDARDS

MUSIC STANDARDS MATRIX

	Strand 1- Create	Strand 2 - Relate	Strand 3 - Evaluate
Concept #1	Singing alone and with others music from different genres and diverse cultures.	Understanding the relationships among music, the arts and other disciplines outside the arts	Listening to, analyzing and describing music
Concept #2	Playing instruments alone and with others, music from different genres and diverse cultures.	Understanding music in relation to history and culture	Evaluating music and music performances.
Concept #3	Improvising rhythms, melodies, variations and accompaniments.	Understanding music in relation to self and universal themes	
Concept #4	Composing and arranging music		
Concept #5	Reading and notating music		

FINE ARTS STANDARDS

D = Discover
E = Explore
P = Proficient

Students will demonstrate proficiency by:	P	K	1	2	3	4	5	6	7	8	9-12
1. Sing the Gospel Acclamation “Alleluia” and Lenten form	D	D	E	P	P	P	P	P	P	P	P
2. Sing from memory simple songs and refrains for songs at Mass	D	D	E	P	P						
3. Chant the “Our Father” together as one voice	D	D	D	E	E	E	P	P	P	P	P
4. Respond to chanted “Kyrie”	D	D	D	E	E	E	P	P	P	P	P
5. Know the following refrains from memory: From: O Come O Come Emmanuel-Rejoice, Rejoice; O Come All Ye Faithful- O come let us adore Him; Immaculate Mary-Ave, Ave Ave Maria; Ye Sons and Daughters-Alleluia	D	D	D	E	E	P	P	P	P	P	P
6. Sing parts of the Mass: Alleluia (Gospel Acclamation), Holy, Holy, Holy, Memorial Acclamation, Great Amen following the Doxology, Repsonsorial Psalm.			D	D	E	E	P	P	P	P	P
7. Know from memory simple repetitive songs of Eucharistic nature to be sung for Communion.				D	D	E	E	P	P	P	P
8a.. Identify hymns with the Liturgical Cycle of the Church Year.					D	D	E	E	E	E	P
8b. Sing the following hymns: Of The Father’s Love Begotten, O Come O Come Emmanuel, O Come All Ye Faithful, Joy to the World, At The Cross Her Station Keeping, Lord Who Throughout These Forty Days, All Glory Laud and Honor, Alleluia, Alleluia (Hymn to Joy), Jesus Christ is Ris’n Today, Ye Sons and Daughters, Come Holy Ghost, Amazing Grace, Holy God We Praise Thy Name, Down In Adoration Falling, Immaculate Mary, Hail Holy Queen, and a form of the Magnificat.						D	D	E	E	E	P
8c. Sing the following in Latin: Sanctus, Memorial Acclamation, Amen, Agnus Dei and in Greek: Kyrie				D	D	D	E	P	P	P	P
8d. Sing the following hymns in Latin: Salve Regina, Regina Caeli, Tantum Ergo, O Salutaris, Pater Noster, Ave Maria, Salve Regina, Veni Sancto Spiritu., Pange Lingua, Veni, Veni Emmanuel, Adeste Fideles.							D	D	E	E	P
8e. Sing from memory: Salve Regina, Ave Maria, Pater Noster, Regina Ceali									D	D	P
9. Using plain chant to chant the psalms (Responsorial Psalm) antiphonally and responsorially.				D	D	D	E	E	E	P	P

FINE ARTS STANDARDS

D = Discover
E = Explore
P = Proficient

Students will demonstrate proficiency by:	PK	K	1	2	3	4	5	6	7	8	9-12
10. Compare and contrast sacred, secular and profane music								D	D	D	P
11. Read and explain the information contained with the hymn (e.g., composer, hymn tune, source of text, historical time, publisher, copyright date and other sources)					D	D	D	E	E	E	P
12. Sing responses to Litany of the Saints	D	D	D	D	E	E	E	E	P	P	P
13. Recognize the difference between chant notation and conventional notation.							D	D	E	E	P
14. Recognize and identify hymns, hymn tunes and other musical or textual settings							D	D	E	E	P
15. Recognize and identify a 'lead' sheet									D	E	P
16. Sing Mass parts (Holy, Holy, Holy, Memorial, Acclamation, Amen, Lamb of God, Gloria) in bi-lingual Mass settings					D	D	E	E	P	P	P
17. Sing music for Benediction in Latin and English						D	D	E	E	E	P
18. Understand and define the role of the cantor (song leader), congregation and choir at Mass and other Liturgical functions								D	E	E	E/P
19. Explain the role of the organ in liturgical music.								D	D	E	E/P
20. Give a brief overview of the connection of Catholic Liturgical Music to ancient Jewish									D	D	E/P
21. Distinguish Liturgical music forms (e.g., praise and worship, seasonal, meditation, petition, comfort).									D	D	E/P
22. Identify which texts (lyrics) are scripture, scripture based, faith based, poetic and meditative								D	D	E	E/P
23. Identify and name the parts of the Mass which were normally set to music (e.g., Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei)									D	D	E/P
24. Define and explain Requiem											D/E/P

FINE ARTS STANDARDS

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Students will demonstrate proficiency by:	PK	K	1	2	3	4	5	6	7	8	9-12
25. Define and give examples of Canticles and Psalms set to music.									D	D	E/P
26. Define and explain Vespers and its historical significance as set to music.									D	D	D/E/P
27. Sing a simple setting of the Divine Office within a group									D	D	D/E/P
28. Play music appropriate for Mass								D	D	D/E	D/E/P
29. Choose appropriate music for Mass and other Liturgical functions based on cycle of the Church year, feasts or seasons and/or occasions.									D	D	D/E/P
30. Function as song leader for Mass, Liturgy or Devotions									D	D	D/E/P

FINE ARTS STANDARDS

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Strand 1: Create

Concept 1: Singing alone and with others music from various genres and diverse cultures

	K	1	2	3	4	5	6	7	8
Students will show proficiency by :									
1.1.1: Exhibiting singing and speaking voices	D	E	P						
1.1.2: Singing on pitch loud/soft, fast/slow, high/low		D	E	E	P				
1.1.3: Singing an ostinato on pitch with an appropriate tone quality			D	E	E	P			
1.1.4: Singing rounds on pitch with an appropriate tone quality				D	E	P	P		
1.1.5: Singing partner songs on pitch with an appropriate tone quality					D	E	E	P	
1.1.6: Singing songs with descants with an appropriate tone quality, diction and posture						D	E	E	P
1.1.7: Singing songs with descants with an appropriate tone quality, diction and posture, dynamics, phrasing, interpretation, and tempo							D	E	P
1.1.8: Singing with technical and stylistic accuracy (e.g. vocal production, posture)								D	E
1.1.9: Echoing spoken rhythm patterns	D	E	P						
1.1.10: Following a steady beat while singing		D	E	E	P				
1.1.11: Performing a steady beat while singing			D	E	P				
1.1.12: Singing rhythmic patterns with words				D	E	E	P		
1.1.13: Singing unaccompanied with correct timing and intonation					D	E	P		
1.1.14: Singing music written in two parts								D	E
1.1.15: Singing music from memory	D	E	E	P					
1.1.16: Echoing singing using syllable names		D	E	E	P				
1.1.17: Singing using syllable names			D	E	E	P			
1.1.18: Reading and singing using syllable names				D	E	E	P		
1.1.19: Reading and singing pitch names					D	E	E	P	
1.1.20: Singing short songs from written notation						D	E	P	
1.1.21: Singing songs from written notation							D	E	P
1.1.22: Singing written notation using letters, numbers, and/or syllables								D	E
1.1.23: Responding properly to basic conducting cues (e.g. start, stop)		D	E	P					
1.1.24: Responding properly to basic conducting cues (e.g., 3/4, 4/4).					D	E	P		
1.1.25: Responding expressively to conducting cues (e.g. legato, dynamics).						D	E	E	P

FINE ARTS STANDARDS

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Strand 1: Create

Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures

GENERAL MUSIC - 8 K	Students will demonstrate proficiency by:	K	1	2	3	4	5	6	7	8	
	1.2.1: Maintaining a steady beat	D	E	P							
	1.2.2: Maintaining a steady beat with a partner		D	E	E	P					
	1.2.3: Maintaining a steady beat with a group			D	E	E	E	P			
	1.2.4: Playing expressively with appropriate dynamics, phrasing, interpretation, articulation, and tempo								D	E	P
	1.2.5: Playing expressively on instruments of the genre and culture explored									D	E
	1.2.6: Playing sounds that are loud/soft, fast/slow		D	E	E	P					
	1.2.7: Playing short melodic patterns that are loud/soft fast/slow			D	E	P					
	1.2.8: Playing a simple ostinato accompaniment using dynamics				D	E	P				
	1.2.9: Playing short melody using appropriate dynamics					D	E	P			
	1.2.10: Playing simple independent instrumental parts while other students sing or play contrasting parts							D	E	P	
	1.2.11: Playing by rote rhythmic patterns using sixteenth notes and syncopation in 2/4, 3/4, and 4/4 time signatures								D	E	P
	1.2.12: Echoing rhythm patterns	D	D	E	P						
	1.2.13: Playing with correct rhythmic duration quarter notes, eighth notes, and quarter rests			D	E	E	P				
	1.2.14: Playing with correct rhythmic duration half notes, whole notes, and corresponding rests				D	E	E	P			
	1.2.15: Playing with correct rhythmic duration dotted half notes and dotted quarters					D	E	P			
	1.2.16: Playing short songs from written notation						D	E	E	P	
	1.2.17: Responding properly to basic conducting cues (e.g. stop/	D	D	E	P						
	1.2.18: Responding properly to formal conducting cues (e.g., 3/4, 4/4).						D	E	P		
	1.2.19: Responding expressively to conducting cues (e.g. legato, dynamics).							D	E	P	
1.2.20: Playing with technical accuracy (e.g., posture, tone quality, breath control, mallet technique).								D	E	E	

FINE ARTS STANDARDS

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Strand 1: Create

Concept 3: Improvising rhythm, melodies, variations, and accompaniments

Students will demonstrate proficiency by:	K	1	2	3	4	5	6	7	8
1.3.: Improvising an answer to a teacher performed statement (to a steady beat)	D	D	E	P					
1.3.2: Improvising simple rhythmic accompaniments			D	E	P				
1.3.3: Improvising simple melodic phrasing				D	E	P			
1.3.4: Singing and/or short improvised melodies for a specified time frame					D	E	P		
1.3.5: Improvising a melody based on a given tonality						D	E	P	
1.3.6: Playing an improvised accompaniment using tonic and dominant chords							D	E	E
1.3.7: Improvising a harmonic accompaniment using tonic, dominant and subdominant chords								D	E
1.3.8: Singing and/or playing short improvised melodies in a consistent style and meter									D

Strand 1: Create

Concept 4: Composing and arranging music

Students will demonstrate proficiency by:	K	1	2	3	4	5	6	7	8
1.4.1: Composing and notating short pieces using non-standard musical notation		D	D	E	P				
1.4.2: Creating music to accompany or tell a story			D	E	P				
1.4.3: Creating a short song within specified guidelines choosing from a variety of sound sources (e.g. body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound)				D	D	E	P		
1.4.4: Creating short and/or instrumental pieces within specified guide-lines, choosing from a variety of sound sources (e.g. body percussion, found objects, non-Pitched instruments, pitched instruments, computer generated sound)					D	E	E	P	
1.4.5: Composing short pieces using standard musical notation in the treble clef within specified guidelines						D	E	E	P
1.4.6: Composing and notating short pieces using standard musical notation in the treble clef within specified guidelines							D	E	E
1.4.7: Creating/arranging short songs and/or instrumental pieces in the treble clef within specified guidelines using technology								D	E

FINE ARTS STANDARDS

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Strand 1: Create Concept 5: Reading and notating music

GENERAL MUSIC K - 8

Students will demonstrate proficiency by:	K	1	2	3	4	5	6	7	8
1.5.1: Recognizing melodic movement as up and down		D	E	P					
1.5.2: Recognizing steps, skips, and repeated notes to music			D	E	E	P			
1.5.3: Distinguish melodic shape	D	E	E	P					
1.5.4: Identify quarter and eighths notes and quarter rests (e.g. Ta, Ti Ti)		D	E	E	P				
1.5.5: Reading/decoding quarter notes, eighth notes, and quarter rests			D	E	E	P			
1.5.6: Reading/decoding half notes, whole notes, and corresponding rests				D	E	P			
1.5.7: Reading/decoding sixteenth notes and sixteenth note patterns and simple syncopation in 2/4, 3/4, and 4/4 time signatures						D	E	E	_P
1.5.8: Conducting patterns and cues in duple, and triple meter in time to the music							D	E	P
1.5.9: Identify the intervals within a diatonic scale								D	E
1.5.10: Reading written notation using letters, numbers, and/or syllables									D
1.5.11: Identifying the letter names for the lines and spaces of the treble clef				D	E	E	P		
1.5.12: Identifying the letter names for the lines and spaces of the bass clef							D	E	E
1.5.13: Recognizing non-standard musical notation	D	E	P						
1.5.14: Demonstrating melodic line and texture through non-standard musical notation		D	E	P					
1.5.15: Reading and notating non-standard musical notation			D	D	E	E	E	P	
1.5.16: Identifying major and minor scales								D	E
1.5.17: Identifying major and minor chords									D
1.5.18: Identifying parts/symbols in a musical score: staves, clefs			D	E	E	P			
1.5.19: Identifying parts/symbols in a musical score: dynamics, meter signature				D	E	E	P		
1.5.20: Identifying parts/symbols in a musical score: accidentals, phrasing marks, key signatures					D	E	E	E	P
1.5.21: Defining terms and symbols used in music notation as identified in previous grade levels						D	E	E	E

FINE ARTS STANDARDS

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Strand 2: Relate

Concept 1: Understanding the relationships among music, the arts, and other disciplines outside the arts.

GENERAL MUSIC	K	1	2	3	4	5	6	7	8	
	Students will demonstrate proficiency by:									
	2.1.1: Explore the relationship between music and dance responding to sounds through movement	D	E	P						
	2.1.2: Using body movement to show variations in rhythm, pitch or tempo		D	E	P					
	2.1.3: Showing musical pulse, pattern and phrasing through movement			D	E	P				
	2.1.4: Performing a dance to given piece of music that reflects its cultural heritage.				D	E	E	P		
	2.1.5: Identifying the use/function of music from various cultures correlating to grade level social studies curriculum					D	E	E	E	P
	2.1.6: Identifying/describing ways in which the principles and subject matter of other disciplines are related to music (e.g., science, math, history).							D	E	E
	2.1.7: Explaining the connection between music and other art forms (e.g., balance in visual arts and balance within a performing ensemble).								D	E
	2.1.8: Identifying and explaining how technology and music interface.									D
	2.1.9: Explaining the nature of sound as vibration						D	E	P	
	2.1.10: Describing the effect an instrument's physical properties will have upon its sound							D	E	P
	2.1.11: Identifying and explaining the basic concepts behind the science of sound (e.g., sound as vibration, acoustics, resonance, intervals).								D	E
	2.1.12: Identifying and analyzing the ways in which the elements of music (i.e. steady beat, rhythm dynamics, texture, pitch and pitch direction, timbre, form, tempo) are interrelated with elements of other arts.									D
	2.1.13: Recognizing composers' motivations for creating music		D	E	E	E	E	E	E	E
	2.1.14: Explaining and applying the relationship between note values and mathematics					D	E	P		
2.1.15: Comparing two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance)							D	E	E	
2.1.16: Exploring and analyzing the relationship of music to language arts, visual arts, literature	D	E	E	E	E	E	E	E	E	

FINE ARTS STANDARDS

D = Discover
E = Explore
P = Proficient

Strand 2: Relate

Concept 2: Understanding music in relation to history and culture

Students will demonstrate proficiency by:	K	1	2	3	4	5	6	7	8
2.2.1: Discovering various uses of music in daily experiences (e.g., songs of celebration, seasons).	D	E	E	P					
2.2.2: Recognizing uses of music in daily experiences (e.g., game songs, marches, dance music, work songs).		D	E	E	E	P			
2.2.3: Identifying music from various genres and diverse cultures				D	E	E	P		
2.2.4: Explaining musical characteristics that make a piece appropriate for a specific event or function.					D	E	P		
2.2.5: Describing historical context and or influence of music on daily life, culture, politics, etc.						D	E	E	E
2.2.6: Identifying the contributions of significant composers, performers, and important pieces from major time periods and cultures, past and present								D	E
2.2.7: Comparing and contrasting the characteristics that distinguish one style/period of music from another various time periods									D
2.2.8: Applying appropriate movements to music from various cultures					D	E	P		
2.2.9: Describing the cultural context and or influence of music on daily life, culture, politics, etc.						D	E	E	P
2.2.10: Comparing and contrasting the influences of music in various cultures							D	E	E
2.2.11: Identifying the instrumentation of ensembles from various cultures								D	E
2.2.12: Identifying the origins and development of instruments					D	E	P		
2.2.13: Identifying the origins and development of written music								D	E
2.2.14: Describing the origins and development of written music									D
2.2.15: Identifying different musical careers				D	E	E	E	E	E
2.2.16: Describing different musical careers					D	E	E	E	E
2.2.17: Classifying different musical careers						D	E	E	E
2.2.18: Comparing and contrasting different musical careers							D	E	E

8
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K
GENERAL MUSIC

FINE ARTS STANDARDS

D = Discover
E = Explore
P = Proficient

Strand 2: Relate

Concept 3: Understanding music in relation to self and universal themes

Students will demonstrate proficiency by:	K	1	2	3	4	5	6	7	8
2.3.1: Describing what a piece of music makes them think of or about	D	E	E	P					
2.3.2: Identifying a song or other piece of music that is important to their family		D	E	P					
2.3.3: Drawing a picture that is inspired by listening to a specific piece of music			D	E	P				
2.3.4: Writing a story that is inspired by listening to a specific piece of music				D	E	P			
2.3.5: Describing the roles and impact music plays in their lives and the lives of others					D	E	P		
2.3.6: Reflecting on and discussing the roles and impact music plays in their lives and the lives of others						D	E	P	
2.3.7: Explaining personal reactions to musical experiences, and identifying which musical aspects evoke these reactions							D	E	P
2.3.8: Describing the various ways that music conveys thought, emotion, and universal themes without the use of words								D	E
2.3.9: Describing why they like their favorite piece of music	D	E	P						
2.3.10: Explaining music preferences (I like it because...)		D	E	P					
2.3.11: Distinguishing music preferences (I like it because...) from music judgments (It is good because...)				D	E	E	E	E	E
2.3.12: Distinguishing music preferences (I like it because...) from music judgments (It is good because...) from cultural judgments (It is important because...)					D	E	E	E	E

Strand 3: Evaluate

Concept 1: Listening to, analyzing, and describing music

Students will demonstrate proficiency by:	K	1	2	3	4	5	6	7	8
3.1.1: Identifying singing/speaking voice	P								
3.1.2: Identifying melodic shape/pitch direction		P							
3.1.3: Recognizing that music moves by steps, skips, leaps, and repeats			P						
3.1.4: Identifying steps, skips, leaps and repeats within a given piece of music				P					
3.1.5: Describing the melodic movement within a given piece					P				
3.1.6: Classifying scales as major, minor						P			
3.1.7: Classifying chords as major and minor							P		

FINE ARTS STANDARDS

D = Discover
E = Explore
P = Proficient

Strand 3: Evaluate

Concept 2: Evaluating music and music performance

Students will demonstrate proficiency by:	K	1	2	3	4	5	6	7	8
3.2.1: Expressing personal reactions to a music performance through drawing (I like it because...)	P	P	P						
3.2.2: Discussing/explaining personal preferences for music (I like it because vs. it is good because....)				P					
3.2.3: Distinguishing music preferences (I like it because...) from music judgments (It is good because) from cultural judgments (It is important because...)					P				
3.2.4: Using established criteria (e.g., dynamics, pronunciation) to evaluate performances and compositions						P			
3.2.5: Creating and applying established criteria to evaluate performances and compositions							P		
3.2.6: Writing a critique of a performance, composition, improvisation or arrangement based on established criteria								P	P
3.2.7: Listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed	P	P	P	P	P	P	P	P	P

FINE ARTS STANDARDS

B = Beginning
I = Intermediate
A = Advanced
D = Distinction

HIGH SCHOOL Performing Ensembles: Band Strand 1: Create Concept 1: Singing alone and with others, music from various genres and diverse cultures. Students will demonstrate proficiency by:				
1.1.1. singing their own instrumental parts with and ensemble	B	I	A	D
1.1.2. singing their own instrumental parts in tune with appropriate articulation, phrasing, and dynamics	B	I	A	D
1.1.3. singing rhythmic patterns of different meters	B	I	A	D
1.1.4. singing their own instrumental parts with good posture and with proper breath support.	B	I	A	D

Performing Ensembles: Band Strand 1: Create Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures. Students will demonstrate proficiency by:				
1.2.1. properly assembling and identifying the various parts of their instruments.	B	I	A	D
1.2.2. demonstrating proper care and maintenance of their instrument.	B	I	A	D
1.2.3a. playing solo and ensemble literature on grade level 1-2 on a scale of 1-6	B	I	A	D
1.2.3b. Playing solo and ensemble literature on grade level 2-3 on a scale of 1-6.		I	A	D
1.2.3c. playing solo and ensemble literature on grade level 3-5 on a scale of 1-6.			A	D
1.2.3d. playing solo and ensemble literature on grade level 5-6 on a scale of 1-6.				D
1.2.4a. identifying and playing individually and with others the following note and rest values while maintaining a steady beat : whole, half, quarter, eighth, dotted half, dotted quarter.	B	I	A	D
1.2.4b. identifying and playing individually and with others the following note and rest values while maintaing a steady beat : whole, half, quarter, eighth, dotted half, dotted eighth and sixteenth as well as other note and rest values encountered in the repertoire .		I	A	D
1.2.4c. identifying and playing individually and with others all note and rest values as encountered in the repertoire .			A	D
1.2.5a. playing the Concert Bb, F, and Eb major scales one octave on wind and mallet percussion instruments.	B	I	A	D
1.2.5b. playing concert Ab, C, G, and D major scales for one octave and a chromatic scale in the appropriate range.		I	A	D
1.2.5c. playing scale structures appropriate to the repertoire encountered for full practical range.			A	D
1.2.5d. playing all major\minor and selected modal scale structures, throughout the practical range of the instrument.				D

FINE ARTS STANDARDS

B = Beginning
I = Intermediate
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1.2.6. identifying and playing articulations and symbols as they occur in the repertoire .	B	I	A	D
1.2.7a. demonstrating the basic embouchure , posture and hand/stick/mallet position appropriate for characteristic tone production on their instrument.	B	I	A	D
1.2.7b. demonstrating how factors such as emboucher shape and tension, mouthpiece and reed selection, slide position, stick/mallet placement, and fingerings influence the intonation and tone quality of their instrument.		I	A	D
1.2.8a. playing on pitch, in rhythm , with appropriate articulation, dynamics, and tempo .	B	I	A	D
1.2.8b. playing, on pitch, in rhythm, with appropriate articulation, dynamics, phrasing, and tempo .		I	A	D
1.2.8c. playing expressively, on pitch, in rhythm, with appropriate articulation, dynamics, phrasing, and tempo .			A	D
1.2.8d. playing expressively, on pitch, in rhythm, with appropriate articulation, dynamics, phrasing, finesse and tempo .				D
1.2.9a. playing exercises from memory at appropriate level.	B	I	A	D
1.2.9b. playing exercises/music from memory at appropriate level.		I	A	D
1.2.9c. performing solo literature from memory at the appropriate level.			A	D
1.2.10a. playing notated music at grade level 1-2 on a scale of 1-6.	B	I	A	D
1.2.10b. playing notated music at grade level 2-3 on a scale of 1-6.		I	A	D
1.2.10c. playing notated music at grade level 3-5 on a scale of 1-6.			A	D
1.2.10d. playing notated music at grade level 5-6 on a scale of 1-6.				D
1.2.11a. playing repertoire accurately and with good breath control, tone quality, and technique at grade level 1-2 on a scale of 1-6.	B	I	A	D
1.2.11b. playing repertoire accurately and with good breath control, tone quality, and technique at grade level 2-3 on a scale of 1-6.		I	A	D
1.2.11c. playing repertoire accurately and with good breath control, tone quality, and technique at grade level 3-5 on a scale of 1-6.			A	D
1.2.11d. playing repertoire accurately and with good breath control, tone quality, and technique at grade level 5-6 on a scale of 1-6.				D
1.2.12a. sight reading repertoire accurately and expressively at one level below performance level.	B	I	A	D
1.2.12b. transposing repertoire at sight accurately and expressively (e.g., reading different clefs , trumpet in D played on a Bb instrument).				D
1.2.13a. playing a varied repertoire from different genres at appropriate level (e.g., traditional, military, popular, folk).	B	I	A	D
1.2.13b. playing varied literature from different genres at appropriate level from the standard repertoire.		I	A	D
1.2.14a. responding to basic conductor's cues (e.g., tempo and dynamics).	B	I	A	D
1.2.14b. responding to conductor's cues (e.g., phrasing and expression).		I	A	D
1.2.14c. responding to conductor's cues (e.g., style, expression, part cueing).			A	D
1.2.14d. conduct and ensemble with appropriate gestures, tempo, expression and cueing .				D
1.2.15a. playing independent parts while others play contrasting parts within an ensemble at grade level 1-2 on a scale of 1-6.	B	I	A	D
1.2.15b. playing independent parts while others play contrasting parts within an ensemble at grade level 2-3 on a scale of 1-6.		I	A	D
1.2.15c. playing independent parts while others play contrasting parts within an ensemble at grade level 3-5 on a scale of 1-6.			A	D
1.2.15d playing independent parts while others play contrasting parts within an ensemble at grade level 5-6 on a scale of 1-6.				D

FINE ARTS STANDARDS

B = Beginning
I = Intermediate
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1.2.16a. playing together as an ensemble (e.g., tempo and balance).	B	I	A	D
1.2.16b. playing together as an ensemble (e.g., tempo, intonation , balance and blend).		I	A	D
1.2.16c. playing together as an ensemble (e.g., tempo, intonation , balance, blend and expression).			A	D
1.2.16d. consistently playing together as an ensemble (e.g., tempo, intonation, balance , blend, expression and sensitivity).				D
1.2.17a. playing by rote short rhythmic and/or melodic patterns, and/or intervallic while maintaining a steady beat .	B	I	A	D
1.2.17b. playing by rote short rhythmic and/or melodic patterns in tempo .		I	A	D
1.2.17c. playing by rote medium –length rhythmic and/or melodic patterns in tempo .			A	D
1.2.17d. playing music by rote in tempo with appropriate expression				D
1.2.18. moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).	B	I	A	D
1.2.19a. additionally for percussionists: playing the appropriate percussion rudiments (e.g., long, 5-stroke, 7-stroke rolls, paradiddles, flams).	B	I	A	D
1.2.19b. additionally for percussionists: applying percussion rudiments appropriate to the repertoire encountered.		I	A	D
1.2.20a. recognize when their instruments are in tune by listening to a given pitch .	B	I	A	D
1.2.20b. tuning their own instrument using a tuner or other pitch reference.		I	A	D
1.2.20c. adjusting appropriately to inherent intonation tendencies of their own instrument.			A	D
1.2.20d. adjusting appropriately to inherent intonation and timbre tendencies of their own instrument.				D
1.2.21a. recognizing intonation within the ensemble.		I	A	D
1.2.21b. recognizing intonation within the ensemble and responding appropriately.			A	D
1.2.21c. adjusting intonation to pitch tendencies within the ensemble and tonal context.				D

Performing Ensembles: Band Strand 1: Create

Concept 3: Improvising rhythms, melodies, variations, and accompaniments.

Students will demonstrate proficiency by:

1.3.1a. playing improvised melodies for a minimum of 4 measures within teacher specified guidelines (e.g., using a limited pitch set).	B	I	A	D
1.3.1b. playing simple improvised melodies within an appropriate harmonic structure for a minimum of 8 measures over an accompaniment within teacher specified guidelines.		I	A	D
1.3.1c. playing complex improvised melodies within an appropriate harmonic structure, with expression, for a minimum of 12 measures over chord progression.			A	D
1.3.1d. playing complex improvised melodies within an appropriate harmonic structure, with expression for a minimum of 24 measures over chord progression.				D
1.3.2a. playing improvised melodic and rhythmic accompaniments for a minimum of 4 measures within teacher specified guidelines.	B	I	A	D
1.3.2b. playing melodic and rhythmic improvised accompaniments for a minimum of 8 measures within teacher specified guidelines.		I	A	D
1.3.2c. playing melodic and rhythmic improvised accompaniments for a minimum of 12 measures within teacher specified guidelines.			A	D
1.3.2d. playing melodic and rhythmic improvised accompaniments for a minimum of 24 measures within teacher specified guidelines.				D

FINE ARTS STANDARDS

B = Beginning
I = Intermediate
A = Advanced
D = Distinction

Performing Ensembles: Band
Strand 1: Create
Concept 4: Composing and arranging music.

Students will demonstrate proficiency by:

1.4.1a. identifying how changing compositional elements of music (e.g., dynamics , tone color, tempo) can change the style and experience of the music.	B	I	A	D
1.4.1b. manipulating compositional elements of music (e.g., dynamics , tone color, tempo) to change the style and experience of the music.		I	A	D
1.4.1c. analyzing the compositional and stylistic elements that differentiate various musical genres.			A	D
1.4.2a. creating short compositions for their own instrument, a minimum of 2 measures within teacher specified guidelines.	B	I	A	D
1.4.2b. creating short compositions for their own instrument or others, a minimum of 4 measures within teacher specified guidelines.		I	A	D
1.4.2c. creating short compositions for duet or small ensemble , a minimum of 8 measures within teacher specified guidelines.			A	D
1.4.2d. composing a musical work for small or large ensemble , or solo with accompaniment .				D
1.4.3a. transposing /arranging/ transcribing music within teacher specified guidelines.		I	A	D
1.4.3b. arranging or transcribing a musical work for small or large ensemble , or solo with accompaniment .				D

Performing Ensembles: Band
Strand 1: Create
Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

1.5.1a. identifying the key of their instrument in relation to concert pitch .	B	I	A	D
1.5.1b. identifying the key of other instruments within the ensemble in relation to concert pitch .		I	A	D
1.5.2a. explaining the function of the following time signatures: 4/4, 3/4, 2/4, 6/8, cut time.	B	I	A	D
1.5.2b. explaining the difference between simple/compound and duple/triple meter .		I	A	D
1.5.2c. explaining various asymmetrical meters .			A	D
1.5.3. explaining and applying the terms encountered in the repertoire .	B	I	A	D
1.5.4. playing expressively, on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire .	B	I	A	D
1.5.5. using appropriate terminology to describe and explain music encountered in the repertoire .	B	I	A	D
1.5.6a. identifying steps, skips and repeated notes encountered in the repertoire .	B	I	A	D
1.5.6b. identifying intervals encountered in the repertoire .		I	A	D
1.5.7a. explaining the function of the key signatures and accidentals.	B	I	A	D
1.5.7b. recognizing and playing key signatures and accidentals in the repertoire .		I	A	D
1.5.8a. describing and playing simple musical forms as encountered in repertoire .	B	I	A	D
1.5.8b. synthesizing characteristics of musical structure and form into performance practice.				D

FINE ARTS STANDARDS

B = Beginning
I = Intermediate
A = Advanced
D = Distinction

MUSIC -- HIGH SCHOOL -- ORCHESTRA/STRINGS

Performing Ensembles: Orchestra/Strings
Strand 1: Create

Concept 1: Singing alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

1.1.1. singing their own instrumental parts with and ensemble	B	I	A	D
1.1.2. singing their own instrumental parts in tune with appropriate articulation, phrasing, and dynamics	B	I	A	D
1.1.3. singing rhythmic patterns of different meters	B	I	A	D
1.1.4. singing their own instrumental parts with good posture and with proper breath support.	B	I	A	D

Performing Ensembles: Orchestra/Strings
Strand 1: Create

Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

1.2.1a. properly assembling and identifying the various parts of their instruments.	B	I	A	D
1.2.1b. explaining how adjustments made to various parts of an instrument affect the sound of that instrument (e.g., relationship of bridge, sound post, fingerboard and bow).			A	D
1.2.2. exhibiting proper care and maintenance of their instrument.	B	I	A	D
1.2.3. maintaining good posture and playing position.	B	I	A	D
1.2.4a. utilizing the proper left and right hand holding posture for their stringed instrument.	B	I	A	D
1.2.4b. utilizing the proper left and right hand holding posture while shifting for their stringed instrument.		I	A	D
1.2.4c. utilizing the proper left and right hand holding posture while shifting for their stringed instrument (e.g., shifting, extension).			A	D
1.2.5a. exhibiting proper bow control, including the techniques used for staccato, slurred staccato, détaché, slurs, double stops using one finger down, down bow, up bow, open strings, bow lift, pizzicato .	B	I	A	D
1.2.5b. exhibiting proper bow control and technique using spiccato , changing strings with wrist and forearm action, col legno, ricochet and double stops.		I	A	D
1.2.5c. exhibiting proper bow control and technique using accented détaché, legato détaché, martelé , spiccato, string crossings at varying tempi, and bow articulation using variations of slurred and détaché groupings of notes.			A	D

FINE ARTS STANDARDS

B = Beginning
I = Intermediate
A = Advanced
D = Distinction

MUSIC -- HIGH SCHOOL -- ORCHESTRA/STRINGS

1.2.6a. playing D, G, A, C and F major one octave scales, arpeggios , and triads using proper half step fingering.	B	I	A	D
1.2.6b. performing two octave scales, triads and arpeggios in the keys of D, G, A, C and F major, one octave scales, triads, and arpeggios in additional major keys (playing in at least one position higher than first with technical facility), and playing one octave scales, triads and arpeggios in the keys of d,g,b,a and e melodic minor.		I	A	D
1.2.6c. playing two or three octave (where possible) major and minor scales up to four sharps and four flats plus the g melodic minor using variations in bowing articulation.			A	D
1.2.6d. playing all major and minor scales in two or three octaves (where possible) plus the g melodic minor using variations in bowing articulation .				D
1.2.7a. recognizing when their instruments are in tune by listening to a given pitch.	B	I	A	D
1.2.7b. tuning their own instrument using a tuner or other pitch reference.		I	A	D
1.2.7c. tuning their own instrument using a pitch reference.			A	D
1.2.8a. aurally distinguishing and performing on their instrument half and whole steps.	B	I	A	D
1.2.8b. recognizing pitch discrepancies and respond appropriately in a unison context.		I	A	D
1.2.8c. recognizing pitch discrepancies and responding appropriately in an harmonic context .			A	D
1.2.9a. playing a natural harmonic on each string.		I	A	D
1.2.9b. playing natural harmonics of an octave and octave and a fifth, and two octaves on open strings and fingered harmonics in first position.			A	D
1.2.10a. producing a characteristic tone quality on their instrument.	B	I	A	D
10b. incorporating rudimentary aspects of vibrato into their playing.		I	A	D
1.2.10c. performing vibrato (with any of the four fingers), using appropriate bow length and weight for flautando , ponticello in various tempi.			A	D
1.2.11a. playing by rote short rhythmic, melodic, and/or intervallic patterns (one octave) while maintaining a steady beat.	B	I	A	D
1.2.11b. playing by rote rhythmic, melodic and/or intervallic patterns (two octaves) while maintaining a steady beat.		I	A	D
1.2.11c. playing by rote rhythmic, melodic and/or intervallic patterns in major and minor key signatures up to four sharps and four flats.			A	D
1.2.12a. performing solo or ensemble pieces at grade level 1-2 (on a publishers scale of 1-6).	B	I	A	D
1.2.12b. performing solo or ensemble pieces at grade level 2-3 (on a publishers scale of 1-6).		I	A	D
1.2.12c. performing solo or ensemble pieces at grade level 3-5 (on a publishers scale of 1-6).			A	D
1.2.12d. performing solo or ensemble pieces at grade level 6 (on a publishers grade level 1-6).				D

FINE ARTS STANDARDS

B = Beginning
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D = Distinction

1.2.13a. sight reading simple rhythmic and melodic exercises one level below performance level.	B	I	A	D
1.2.13b. sight reading rhythmic and melodic exercises and/or music one level below performance level.		I	A	D
1.2.13c. sight reading music comparable to one level below performance level.			A	D
1.2.14a. responding to a variety of conducting cues (e.g., entrance cue, simple duple/triple patterns, cutoffs).	B	I	A	D
1.2.14b. responding to a variety of conducting cues (e.g., crescendo, decrescendo, legato).		I	A	D
1.2.14c. responding to various patterns and cues representing meters in one, two, three, four, five or six beat patterns, constant or changing tempi, and mood or style indicators.			A	D
1.2.15a. playing simple music from a variety of genres, cultures and styles.	B	I	A	D
1.2.15b. playing and performing music from a wide variety of genres, cultures, and styles.		I	A	D
1.2.15c. playing, performing, and/or auditioning using music from a wide variety of genres, cultures, and styles.			A	D
1.2.16a. transposing a simple melody (e.g., do-re-mi on different strings).	B	I	A	D
1.2.16b. playing simple melodies in at least two keys, demonstrating correct shifting technique (e.g., violin and viola – 3 rd position, cello – extended fingerings, 2 nd and 3 rd position, bass – 2 nd , 3 rd , and 4 th position).		I	A	D
1.2.16c. playing simple melodies in several keys.			A	D
1.2.16d. playing complex melodies in several keys.				D

Performing Ensembles: Orchestra/Strings
Strand 1: Create

Concept 3: Improvising rhythms, melodies, variations and accompaniments.

Students will demonstrate proficiency by:

1.3.1a improvising simple melodic figures or phrases withing teacher specified guidelines.	B	I	A	D
1.3.1b. improvising simple melodic lines utilizing whole, half, and quarter notes/rests in a beginning level key.		I	A	D
1.3.1c. improvising simple melodic phrases and simple accompaniment patterns over a simple chord progression (e.g., tonic-dominant, 12 bar blues).			A	D

FINE ARTS STANDARDS

B = Beginning
I = Intermediate
A = Advanced
D = Distinction

Performing Ensembles: Orchestra/Strings
Strand 1: Create
Concept 4: Composing and arranging music.

Students will demonstrate proficiency by:

1.4.1a. composing simple melodic motives or phrases within teacher specified guidelines.	B	I	A	D
1.4.1b. composing rhythmic and melodic exercise within teacher specified guidelines.		I	A	D
1.4.1c. creating short compositions for duet or small ensemble, a minimum of 8 measures within teacher specified guidelines.			A	D
1.4.1d. composing a musical work for small or large ensemble, or solo with accompaniment.				D

Performing Ensembles: Orchestra/Strings
Strand 1: Create
Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

1.5.1a. reading music in simple meters (e.g., 4/4, 3/4, 2/4, 6/8, cut time).	B	I	A	D
1.5.1b. reading and notating music in simple and compound meters (e.g., 6/8, 9/8, cut time).		I	A	D
1.5.1c. reading and notating music in various meters (e.g., 6/4, 3/8, 2/2).			A	D
1.5.1d. reading and notating music in various meters (e.g., 7/8, 5/8, and non-metered).				D
1.5.2. indentifying and applying musical terms and symbols appropriate to the repertoire encountered.	B	I	A	D
1.5.3a. playing expressively on pitch and in rhythm, dynamics phrasing, and tempo markings encountered in the repertoire. (e.g., staccato, marcato, legato, ritardando, accent and fermata).	B	I	A	D
1.5.3b. playing expressively on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire (e.g., tenuto and harmonic markings).		I	A	D
1.5.3c. playing expressively on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire.			A	D
1.5.4. using appropriate terminology to describe and explain music encountered in the repertoire.	B	I	A	D
1.5.5a. explaining the function of the key signature, time signature and accidentals .	B	I	A	D
1.5.5b. applying key signatures, time signatures, and accidentals to repertoire.		I	A	D
1.5.6a. describing and playing simple musical forms as encountered in the repertoire.	B	I	A	D
1.5.6b. describing and playing musical forms as encountered in the repertoire.		I	A	D
1.5.6c. synthesizing characteristics of musical structure and form into performance practice.				D

FINE ARTS STANDARDS

B = Beginning I = Intermediate A = Advanced D = Distinction
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Performing Ensembles: Choir

Strand 1: Create

Concept 1: Singing alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

1.1.1a. maintaining a steady beat with auditory assistance, (e.g., metronome, clapping, tapping feet, instruments).	B	I	A	D
1.1.1b. maintaining a steady beat with visual assistance (e.g., conductor's cues).		I	A	D
1.1.1c. maintaining a steady beat without external assistance.			A	D
1.1.1d. maintaining a steady beat, recognizing the macro and micro beat , exhibiting an understanding through appropriate movement (e.g., conducting, choreography).	B	I	A	D
1.1.2a. adjusting and matching pitches	B	I	A	D
1.1.2b. adjusting and matching pitches and developing an awareness of tuning to self and other voices or instruments.		I	A	D
1.1.2c. adjusting and matching pitches and demonstrating a consistent ability to tune to self and other voices and instruments.			A	D
1.1.2d. tuning more complex chords (e.g., thicker, dissonant, jazz chords) with an understanding of the importance of their pitch within the chord structure.				D
1.1.3a. singing with proper with frequent prompting	B	I	A	D
1.1.3b. singing with proper posture with occasional prompting.		I	A	D
1.1.3c. singing with proper posture with minimal prompting.			A	D
1.1.3d. assuming correct singing posture with no teacher prompting.				D
1.1.4/5a. recognizing breathy, glottal , and coordinated onsets and releases and developing ability to use coordinated onsets and release with frequent prompting.	B			
1.1.4/5b. using breathy, glottal , and coordinated onsets and releases and developing ability to use coordinated onsets and release with occasional prompting.		I		
1.1.4/5c. using breathy, glottal , and coordinated onsets and releases and developing ability to use coordinated onsets and release with minimal prompting.			A	
1.1.4/5d. using correct form of onset for style of music with no teacher prompting.				D
1.1.6a. using the articulators to produce clarity of consonants and purity of vowels with frequent prompting.	B			
1.1.6b. using the articulators to produce clarity of consonants and purity of vowels with occasional prompting.		I		
1.1.6c. using the articulators to produce clarity of consonants and purity of vowels with minimal prompting.			A	
1.1.6d. using the articulators to produce clarity of consonants and purity of vowels with no teacher prompting.				D

FINE ARTS STANDARDS

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1.1.7a. developing an awareness of singer's resonance by describing the sensations that occur to produce a clear and free tone with frequent prompting.	B			
1.1.7b. singing with a resonant , clear and free tone with occasional prompting.		I		
1.1.7c. singing with a resonant , clear and free tone with minimal prompting.			A	
1.1.7d. singing with a consistent resonant , clear and free tone with no prompting.				D
1.1.8a. recognizing and using chest, head, and/or falsetto registrations appropriately with frequent prompting.	B			
1.1.8b. recognizing and using chest, head, and/or falsetto registrations appropriately with occasional prompting.		I		
1.1.8c. using chest, head, and/or falsetto registrations appropriately with minimal prompting.			A	
1.1.8d. using chest, head and/or falsetto registrations appropriately and consistently with no prompting.				D
1.1.9a. singing a vocal part while maintaining a balance of volume and blend of vocal quality with other members of the same section utilizing level 1-3 choral literature in a standard choral formation.	B	I	A	D
1.1.9b. singing a vocal part while maintaining a balance of volume and blend of vocal quality with at least one member of the same section utilizing level 2-4 choral literature in beginning mixed formations.		I	A	D
1.1.9c. singing a vocal part while maintaining a balance of volume and blend of vocal quality with other members of the ensemble using level 3-5 choral literature in choral formations requiring processions, recessions, and/or choreography, and more complex mixed formations.			A	D
1.1.9d. singing and holding vocal parts by themselves while maintaining balance of volume and blend of vocal quality with other members of the ensemble using advanced mixed arrangements or more complex movement, choreography.				D
1.1.10a. singing a variety of choral music representing various genres (e.g., classical, spirituals, folk songs, jazz, mariachi, African, Gregorian Chant, 4 part hymns) in unison or two parts at a difficulty level of 1-2 on a scale of 1-6.	B	I	A	D
1.1.10b. singing a variety of choral music representing various genres (e.g., classical, spirituals, folk songs, jazz, mariachi, African, Gregorian Chant, 4 part hymns) in at least three parts at a difficulty level of 2-4 on a scale of 1-6.		I	A	D
1.1.10c. singing a variety of choral music representing various genres (e.g., classical, spirituals, folk songs, jazz, mariachi, African, Gregorian Chant, 4 part hymns) in at least four parts at a difficulty level of 3-5 on a scale of 1-6.			A	D
1.1.10d. singing a variety of choral music representing various genres (e.g., classical, spirituals, folk songs, jazz, mariachi, African, Gregorian Chant, 4 part hymns, polyphony) in 4-8 parts at a difficulty level of 4-6 or collegiate level.				D

FINE ARTS STANDARDS

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1.1.11a. singing a variety of music literature with appropriate dynamics, timbre, tempi, phrasing, articulation, balance, and blend with frequent assistance from teacher.	B			
1.1.11b. singing a variety of music literature with appropriate dynamics, timbre, tempi, phrasing, articulation, balance and blend with occasional assistance from the teacher.		I		
1.1.11c. singing a variety of music literature with appropriate dynamics, timbre, tempi, phrasing, articulation, balance and blend with minimal assistance from teacher.			A	
1.1.11d. singing a variety of music literature with appropriate balance and blend by correctly reading and interpreting printed scores and applying stylistic knowledge.				D
1.1.12a. responding to basic conduction gestures.	B	I	A	D
1.1.12b. responding to deviation in conducting patterns for stylistic interpretation.		I	A	D
1.1.12c. responding to various conducting gestures and patterns including changing and mixed meters .			A	D
1.1.12d. conducting an ensemble on beginning level literature.				D
1.1.13a. singing music in 1-3 different languages with correct pronunciation.	B	I	A	D
1.1.13b. singing music in 2-4 different languages with correct pronunciation.		I	A	D
1.1.13c. singing music in 3-5 different languages with correct pronunciation.			A	D
1.1.13d. singing music in 5 or more different languages with correct pronunciation.				D
1.1.14a. singing a cappella in rehearsal setting (e.g., warm ups, round or canons).	B	I	A	D
1.1.14b. singing a cappella music in rehearsal settings; singing music with a cappella sections in rehearsal and performance settings.		I	A	D
1.1.14c. singing a cappella music in a performance setting.			A	D
1.1.14d. singing a cappella music in mixed formations (as opposed to standard SATB sections) or with one person to a part.				D
1.1.15a. singing and performing level 1-3 literature from memory.	B	I	A	D
1.1.15b. singing and performing level 3-4 literature from memory.		I	A	D
1.1.15c. singing and performing level 3-5 literature from memory.			A	D
1.1.15d. singing and performing advanced level literature from memory with a shorter rehearsal span and/or performing extended works (e.g., Messiah).				D
1.1.16. using technology and multimedia to enhance knowledge and application of vocal technique (e.g., recordings, instructional DVDs, computer applications).	B	I	A	D

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Performing Ensembles: Choir
Strand 1: Create

Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

1.2.1a. adding simple instrumental accompaniments (e.g., hand percussion instruments or solo instrument) singing, using choir members when feasible.	B	I	A	D
1.2.1b. adding moderate instrumental accompaniments (e.g., small combo or chamber ensemble) to singing, using choir members when feasible.		I	A	D
1.2.1c. adding complex instrumental accompaniment (e.g., jazz band, wind ensemble, orchestra, percussion ensemble, mariachi ensemble, etc.) to singing, using choir members when feasible.			A	D
1.2.1d. adding complex instrumental accompaniment (e.g., jazz band, wind ensemble, orchestra, percussion ensemble, mariachi ensemble) to singing, using choir members, student musicians or professional musicians.				D

Performing Ensembles: Choir

Strand 1: Create

Concept 3: Improvising rhythms, melodies, variations, and accompaniments.

Students will demonstrate proficiency by:

1.3.1a. using appropriate improvisation techniques when required by the literature (e.g., jazz, gospel, aleatoric, blues).	B	I	A	D
1.3.1b. using advanced solo improvisational techniques when required by the literature (e.g., jazz, gospel, aleatoric, blues).				D

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Performing Ensembles: Choir

Strand 1: Create

Concept 4: Composing and arranging music.

Students will demonstrate proficiency by:

1.4.1a. composing a variation of a theme by replacing or changing some of the note values and/or pitches.	B	I	A	D
1.4.1b. creating short compositions with a minimum of 4 measures within teacher specified guidelines using standard notation .		I	A	D
1.4.1c. creating short compositions with a minimum of 8 measures within teacher specified guidelines using standard notation .			A	D
1.4.1d. creating complete compositions a minimum of 16 measures in length using teacher specified guidelines.				D
1.4.2a. describing how the changing elements of music (e.g., dynamics , tone color, tempo) can effect the style of the music.	B	I	A	D
1.4.2b. changing musical elements within a given song to demonstrate how the compositional choices effect the song.		I	A	D
1.4.2c. arranging short sections of a song within teacher specified guidelines using standard notation and a variety of musical elements.			A	D
1.4.2d. creating complete compositions a minimum of 16 measures in length using student chosen guidelines and any notional system.				D
1.4.3a. using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g., sequencing software, composing software, etc.)	B	I	A	D

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Performing Ensembles: Choir
Strand 1: Create
Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

1.5.1a. reading, performing, identifying and notating whole, half, dotted half, quarter and eighth notes and rests in simple meters .	B	I	A	D
1.5.1b. reading, performing, identifying and notating whole, half, quarter, eighth, sixteenth and dotted notes and rests in simple and complex meters .		I	A	D
1.5.1c. reading, performing, identifying and notating whole, half, quarter, eighth, sixteenth, and dotted notes and rests in complex and changing meters .			A	D
1.5.1d. reading, performing, identifying and notating whole, half, quarter, eighth, sixteenth, and dotted notes and rests in complex and changing meters at faster tempi .				D
1.5.2a. sight-singing melodies with stepwise motion and intervals of 3rds, 5ths and octaves utilizing a methodology (such as solfège or numbers).	B	I	A	D
1.5.2b. sight-singing melodies with disjunct motion adding the intervals of 4 ^{ths} and 6ths utilizing a methodology (such as solfège or numbers).		I	A	D
1.5.2c. sight-reading melodies with disjunct motion adding the intervals of 7ths and intervals larger than one octave utilizing a methodology (such as solfège or numbers).			A	D
1.5.2d. sight-reading melodies with greater rhythmic and textural complexity utilizing a methodology (such as solfège or numbers).				D
1.5.3a. reading, singing, identifying, and/or notating a series of pitches within a major scale utilizing mostly stepwise motion and beginning work on intervals of 3rds, 5ths and octaves .	B	I	A	D
1.5.3b. reading, singing, identifying, and/or notating a series of pitches within major and minor scales continuing work on 3 rd , 5ths and octaves , and adding the intervals of 4ths and 6ths.		I	A	D
1.5.3c. reading, singing, identifying, and/or notating a series of pitches within major and minor scales utilizing all intervals .			A	D
1.5.3d. reading, singing, identifying and notating a series of pitches within major and minor scales and modes utilizing all intervals .				D
1.5.4a. identifying and utilizing basic score symbols (e.g., fermata, repeat signs and double bar lines, note names) in 1 or 2 part literature.	B	I	A	D
1.5.4b. identifying and utilizing common score symbols in at least 3 part literature.		I	A	D
1.5.4c. identifying and utilizing all score symbols in at least 4 part literature.			A	D
1.5.4d. identifying and utilizing all score symbols in 6 to 8 part literature.				D

FINE ARTS STANDARDS

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1.5.5a. singing major scales and identifying whole and half step patterns.	B	I	A	D
1.5.5b. singing major, minor, chromatic, whole tone scales and identifying whole and half step patterns.		I	A	D
1.5.5c. singing major, minor, chromatic, whole tone scales and identifying whole and half step patterns.			A	D
1.5.5d. singing major, minor, chromatic, whole tone scales and modes and identifying whole and half step patterns.				D
1.5.6a. sight-singing examples or literature in unison or two-part homophonic texture.	B	I	A	D
1.5.6b. sight-singing examples or literature in 2-3 part homophonic and simple polyphonic texture.		I	A	D
1.5.6c. sight-singing examples or literature in 4-6 part homophonic and polyphonic texture.			A	D
1.5.6d. sight-singing examples or literature in 5-8 part complex homophonic and polyphonic texture.				D
1.5.7a. using technology and multimedia to enhance knowledge and application of reading and notating music (e.g., recordings, instructional DVDs, computer applications).	B	I	A	D
1.5.7b. using technology to create multimedia projects on selected music topics (e.g., use of Finale, Sibelius music notation software).				D

FINE ARTS STANDARDS

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MUSIC - HIGH SCHOOL -- PERFORMING ENSEMBLES: ALL

Performing Ensembles: All Strand 2: Create				
Concept 1: Understanding the relationship among music, the arts, and other disciplines outside the arts.				
Students will demonstrate proficiency by:				
2.1.1a recognizing the relationship between music and various functions/events (e.g., specific to content area).	B	I	A	D
2.1.1b. explaining the relationship between music and various functions/events (e.g., specific to content area).		I	A	D
2.1.1c. analyzing the relationship between music and various functions/events (e.g., specific to content area).			A	D
2.1.2a. identifying how music can be transcribed from one music medium to another (e.g., one instrument to another, one ensemble to another).		I	A	D
2.1.2b. explaining how music can be transcribed from one medium to another (e.g., one instrument to another, one ensemble to another).			A	D
2.1.2c. transcribing music from one medium to another (e.g., one instrument to another, one ensemble to another).				D
2.1.3. recognizing composers' motivations for creating the music being performed by the students.	B	I	A	D
2.1.4a. recognizing and applying the relationship between rhythm and mathematics as it occurs in the repertoire .	B	I	A	D
2.1.4b. explaining and applying the relationship between rhythm and mathematics as it occurs in the repertoire .		I	A	D
2.1.4c. analyzing and applying the relationship between rhythm and mathematics as it occurs in the repertoire .			A	D
2.1.5. recognizing the connections between music and other content areas as encountered in the repertoire .	B	I	A	D
2.1.6. exploring the connections between choral text and language arts and social studies (choral only).	B	I	A	D
2.1.7a. describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, bowings, vocal placement).	B	I	A	D
2.1.7b. analyzing and correcting one's own physical mechanics essential to playing/singing within the repertoire .				D
2.1.8a. analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.	B	I	A	D
2.1.8b. manipulating the physical properties of voice/instrument to create a spectrum of sounds and effects (e.g., timbre /color, flutter tonguing, bending pitch, vowel change or modification).				D
2.1.9a. recognizing acoustic properties as they affect the performers and the performance space.		I	A	D
2.1.9b. adjusting to acoustic properties as they affect the performers and the performance space.				D
2.1.10a. comparing how the basic elements of two or more arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, images in art, words in poetry).		I	A	D

FINE ARTS STANDARDS

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MUSIC - HIGH SCHOOL -- PERFORMING ENSEMBLES: ALL

Performing Ensembles: All

Strand 2: Relate

Concept 2: Understanding music in relation to history and culture.

Students will demonstrate proficiency by:

2.2.1a. investigating the origins and development of instrumental/vocal music.	B	I	A	D
2.2.1b. recognizing the origins and development of instrumental/vocal music.		I	A	D
2.2.1c. describing the origins and development of instrumental/vocal music.			A	D
2.2.1d. applying the developmental and historical characteristics of instrumental/vocal music to performance practice .				D
2.2.2. identifying and comparing a varied repertoire of music from diverse genres and musical styles.	B	I	A	D
2.2.3. playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	B	I	A	D
2.2.4a. identifying and applying appropriate audience behavior in the context and style of music being performed.	B	I	A	D
2.2.4b. applying appropriate audience behavior in the context and style of music being performed.		I	A	D
2.2.5a. identifying the composers of the works being sung/played.	B	I	A	D
2.2.5b. identifying and discussing the composers of the works being sung/played.		I	A	D
2.2.5c. identifying and analyzing the context in which the composer wrote the work being played or sung.			A	D
2.2.5d. naming the contributions of significant composers and performers specific to the music they play/sing.				D
2.2.6. identifying various roles of music in daily experiences.	B	I	A	D
2.2.7a. identifying the musical characteristics that make a piece of music appropriate for a specific event or function.	B	I	A	D
2.2.7b. explaining and applying the musical characteristics that make a piece of music appropriate for a specific event or function.		I	A	D
2.2.8a. identifying and discussing the roles/careers musicians play in various societies.		I	A	D
2.2.8b. identifying and discussing the roles/careers musicians play in various societies and investigate opportunities for life long participation in music.			A	D

FINE ARTS STANDARDS

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Performing Ensembles: ALL

Strand 2: Relate

Concept 3: Understanding music in relation to self and universal themes.

Students will demonstrate proficiency by:

2.3.1a. explaining their musical preference for specific musical works and styles.	B	I	A	D
2.3.1b. describing their preference for specific musical works and styles.		I	A	D
2.3.1c. describing specific musical characteristics that influence their preference for specific musical works and styles.			A	D
2.3.1d. expressing personal reactions to musical experiences and identifying which musical aspects evoke these reactions.				D
2.3.2a. identifying the roles and impact music plays in their lives and the lives of others.	B	I	A	D
2.3.2b. discussing the roles and impact music plays in their lives and the lives of others.		I	A	D
2.3.2c. reflecting on the roles and impact music plays in their lives and lives of others.			A	D
2.3.3a. identify the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	B	I	A	D
2.3.3b. describing the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).		I	A	D
2.3.4a. identifying and explaining music preferences (I like it because...)	B	I	A	D
2.3.4b. identifying, explaining, and distinguishing music preferences (I like it because...) from judgments (It is good because....)		I	A	D
2.3.4c. Distinguishing music preferences (I like it because...) from music judgments (It is good because...) from cultural judgments (It is important because ...)				D

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MUSIC - HIGH SCHOOL -- PERFORMING ENSEMBLES: ALL

Performing Ensembles: ALL

Strand 3: Evaluate

Concept 1: Listening to, analyzing, and describing music.

Students will demonstrate proficiency by:

3.1.1. listening to music from various cultures and genres.	B	I	A	D
3.1.2a. identifying the musical characteristics that make a piece of music appropriate for a specific event.	B	I	A	D
3.1.2b. identifying and describing the musical characteristics that make a piece of music appropriate for a specific event.		I	A	D
3.1.2a. describing and analyzing the musical characteristics that make a piece of music appropriate for a specific event.			A	D
3.1.3. identifying the sound of the instruments/voices specific to their ensemble .	B	I	A	D
3.1.4. identifying instruments/voices by family family/voice type.	B	I	A	D
3.1.5. comparing/contrasting the performance of a solo/ensemble in relation to the genre or style performed.		I	A	D
3.1.6. using appropriate terminology to describe and explain music.				D
3.1.7a. identifying the elements of music in the repertoire .	B	I	A	D
3.1.8a. comparing multiple interpretations of the same piece of music.		I	A	D
3.1.8b. comparing and analyzing multiple interpretations of the same piece of music.			A	D
3.1.9a. identifying their role (e.g., melody, harmony, accompaniment , foreground/background) within the texture of the ensemble .	B	I	A	D
3.1.9b. describing their role (e.g., melody, harmony, accompaniment , foreground/background) within the texture of the ensemble .		I	A	D
3.1.9c. analyzing their role (e.g., melody, harmony, accompaniment , foreground/background) within the texture of the ensemble .			A	D
3.1.10a. identifying whether an instrument/voice is in tune by listening to a pitch reference.	B	I	A	D
3.1.10b. determining whether the instrument/voice is sharp, flat, or in tune by listening to a pitch reference/ ensemble .		I	A	D
3.1.11a. identifying the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music.	B	I	A	D
3.1.11b. describing the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music used to create different moods or feelings.		I	A	D
3.1.11c. analyzing the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music used to create different moods or feelings.			A	D
3.1.12. listening to musical examples with sustained attention.	B	I	A	D

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Performing Ensembles: ALL

Strand 3: Evaluate

Concept 2: Evaluating music and music performances.

Students will demonstrate proficiency by:

3.2.1a. identifying the characteristics that evoke a temperament or mood in a piece of music.	B	I	A	D
3.2.1b. describing the characteristics that evoke a temperament or mood in a piece of music.		I	A	D
3.2.1c. analyzing the characteristics that evoke a temperament or mood in a piece of music.			A	D
3.2.2a. using teacher specified criteria to evaluate a musical performance.	B	I	A	D
3.2.2b using teacher or student specified criteria to evaluate a musical performance.		I	A	D
3.2.2c. using student specified criteria to evaluate a musical performance.			A	D
3.2.2d. evaluating musical experiences orally and in writing with appropriate critique and terminology.				D
3.2.3. showing respect for personal work and the work of others through appropriate critique.	B	I	A	D
3.2.4. evaluating the effect of audience and performers' behaviors on the performance.	B	I	A	D
3.2.5a. reflecting on the experience(s) of their performance and the performance of others.	B	I	A	D
3.2.5b. describing the experience(s) of their performance and the performance of others.		I	A	D
3.2.5c. analyzing the experience(s) of their performance and the performance of others.			D	D
3.2.5d. analyzing and articulating the quality of their performances and the performances of others.				D

FINE ARTS STANDARDS

MUSIC GLOSSARY AND TERMINOLOGY

A

AB FORM (Binary) – A musical movement divided into two distinct sections.

ABA FORM (Ternary) – A musical movement divided into three sections. The first and third sections are the same (A). The second section is different (B).

ACCELERANDO – Gradually increasing the speed or tempo of the music.

A CAPELLA – (Literally from the chapel) music for voices sung without accompaniment by any instruments.

ACCENT – (>) To add emphasis to the note by making it louder than other notes without this symbol.

ACCIDENTAL – Sharp (#), double sharp (x), flat (b), double flat (bb) or natural (xx). These symbols alter the note from what is designated in the KEY SIGNATURE to raise or lower the note.

ACCOMPANIMENT – A separate part for instruments and/or voices added to support the MELODY line; should not sound as dominant as the MELODY.

ACOUSTIC – Sound produced from an instrument that is not made to produce sounds electronically, but relies on the natural shape, construction and materials of the instrument.

ACOUSTIC INSTRUMENTS – Instruments which produce a sound by the natural shape, construction and materials contained in it rather than producing the sound needing an electrical current.

ACOUSTICS -- the science of sound, or the way that sound performs in a specific place.

ADAGIO – A slow, leisurely tempo.

AEROPHONE – An instrument on which sound is produced through an enclosed column of air (e.g. trumpet/brass, clarinet/reed, flute/woodwind, accordion)

ALEATORIC – Music constructed in a non-melodic fashion producing sounds which can seem random and disharmonic.

FINE ARTS STANDARDS

ALLEGRO - A quick, lively tempo, (happy)

ANDANTE – A moderately slow tempo such as walking (from to walk)

ANACRUCIS – Note or notes that begin a musical PHRASE not beginning on the down beat of the measure. (pick up)

ANTECEDENT, CONSEQUENT – Two musical PHRASES having the same or similar rhythms, the second of which responds to or concludes the first. Sometimes called question and answer.

ANTIPHONAL – music sung by two different groups, usually one singing the call and the other “answering” or singing the response.

ARPEGGIO – to play a chord in a harp like fashion; one note quickly after another instead of a BLOCK CHORD where all notes are played at the same time.

ARTICULATION – the separation of successive notes from one another, singly or in groups, by a performer, and the manner in which this is done; the manner in which notes are performed.

ARTICULATORS -- lips, teeth, tongue, throat when used to shape consonants, vowels, embouchure in vocal music production.

ART SONG – A musical setting of a short poem to music by a composer of serious (non popular) music.

AURAL – having to do with the ear or the sense of hearing.

ATONAL – The absence of a tonal center or major or minor or modality. A form of modern music which sounds random and discordant.

AUTOHARP – An instrument on which simple chords may be produced by strumming the strings while button-controlled bars dampen the strings not included in the chord.

B

BAND – An instrumental ENSEMBLE composed primarily of WOODWIND, BRASS, and PERCUSSION INSTRUMENTS. (see INSTRUMENTAL FAMILIES).

FINE ARTS STANDARDS

BALLET – Music written for dances trained in classic or modern serious dance. It may be contained in an opera or other stage piece or stand on its own. It may tell a story or it may be abstract.

BAR – Also called a **MEASURE**. It is the space on the **STAFF** between two vertical lines which contains the beats of music.

BAR LINE – The lines on either side of the measure

BARITONE - The lower range of the human voice.

BASS – The very lowest register of the human voice

BASS CLEF - xxx A symbol that indicates where the F below Middle C is written. It is used to denote low pitches of sound.

BEAT – The underlying or interior pulse of the music which determines **TEMPO**.

BLUES (12 bar blues) -- a secular black American folk music of the 20th Century, related to, but separate from, jazz. The term describes both the characteristic melancholy state of mind and the eight, 12, and 32 bar harmonic progressions that form the basis for blues improvisation; the most common is 12 bars long. The other characteristic is the “blue note”, a microtonal flattening of the 3rd, 7th and to a lesser extent 5th scale degrees.

BODY PERCUSSION – Sounds that can be produced with or on the body (snap, clap, stomp, pat)

BRASS CHOIR – An **ENSEMBLE** composed of **BRASS INSTRUMENTS** (see **INSTRUMENTAL FAMILIES**).

C

CADENCE – The closing or end of a **PHRASE**, section or piece of music.

CALL AND RESPONSE – A song **FORM** in which a statement from a soloist or small group alternates with an answer or repeat from the group.

CANON - **FORM** of music in which one part states a particular phrase and it is repeated by another group delayed by a few **MEASURES** creating its own harmony. (e.g. Row, Row, Row Your Boat)

CHORD – Two or more notes sounding simultaneously.

CHORD PROGRESSION – Succession of harmonic content in time (e.g., tonic-dominant, 12 bar blues).

CHROMATIC – Movement by half steps (e.g., c to c#)

FINE ARTS STANDARDS

CHROMATIC SCALE - A scale of half steps with 12 tones to an octave.

CLEF – A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

COL LEGNO - Tapping the strings with the stick of a bow.

COMPOSER - A person who writes or composes music.

COMPOSITION - Creation of original music by organizing sound. Usually written for others to perform.

CONDUCTOR - A person who directs a group in the performance of music.

COORDINATED ONSET - Balance between the muscular activity of the vocal chords and the air pressure beneath them is exactly right for easy, efficient production of high-quality sound.

CRESCENDO - Usual term to indicate a gradual increase in volume.

CUES - Motions made by a conductor to assist a performing ensemble (e.g., cut offs, entrances, dynamics, breath, phrasing)

D

DESCRENDO - Usual term for gradually decreasing in volume.

DESCANT - An obligato parts that soars above the tune or melody.

DÈTACHÈ - A broad, vigorous stroke in which the notes of equal time value are bowed singly with a slight articulation owing to the rapid change of bow.

DIATONIC SCALE - The notes found within a major or minor scale.

DICTION - Enunciation of words in singing.

DISJUNCT - Term applied to a melodic line that moves by leap rather than in conjunct motion (by step).

DOMINANT - The 5th note or degree in the scale.

FINE ARTS STANDARDS

DOMINANT CHORD - In tonal music, the chord built on the 5th degree of the scale.

DOUBLE STOPS - On stringed instrument, playing notes simultaneously.

DYNAMICS - Varying degrees of volume pertaining to the performance of music.

E

ELEMENTS OF MUSIC - Melody, rhythm, harmony, pitch, dynamics, timbre, tempo, texture, form, text and/or lyrics.

EMBOUCHURE - The proper position of the lips in the playing of wind instruments.

ENSEMBLE - 1. A group of musicians. 2. Ability of musicians to work together to create a unity and balance of performance.

F

FERMATA - Hold the note for a longer duration, usually one half the value of the written note. (from the Italian – to hold).

FLAUTANDO - A flutelike effect produced by bowing very slightly over the fingerboard.

FORM - The structure, shape or organizing principal of music.

G

GENRE - A type of kind of musical work (e.g., opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland, blues, folk, etc.)

GLOTTAL ONSET OR STOP - The glottal (stop) is the sound made when the vocal chords are pressed together to stop the flow of air then released, and is the sound in the middle of the interjection uh-oh. (e.g., for a glottal onset, practice saying “egg”).

H

HARMONIC - 1. Pertaining to harmony. 2. set of overtones produced by the sounding of the fundamental tone.

HARMONY - Combining of notes simultaneously.

FINE ARTS STANDARDS

HOMOPHONIC - Texture where voices or instruments sound together or in which all the parts move in the same rhythm (as opposed to polyphonic).

I

IMPROVISATION - Spontaneous creation of original music or based on a given form.

INTERVAL - Distance between two pitches.

INTONATION - Singing or playing in tune.

J K L

LEGATO - To be played without any perceptible interruption between the notes. To play and smooth and connected line of music.

LEVELS OF DIFFICULTY - A classification system used by performing ensembles.

Level 1: very easy; easy keys, meters, and rhythms; limited ranges.

Level 2: easy; may include changes of tempo, key, and meter; modest ranges.

Level 3: moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4: moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5: difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements.

Level 6: very difficult; suitable for musically mature students of exceptional competence.

(adapted with permission from the New York State School Music Association [NYSSMA] Manual, 1991)

M

MAJOR KEY - Tonally, a key based on a major scale; a scale that contains the following step pattern: whole, whole, half, whole, whole, whole, half.

MAJOR SCALE - A scale that contains the following step patterns: whole, whole, half, whole, whole, whole, half.

FINE ARTS STANDARDS

MARTELE - In string performance, a hammered stroke, an effect obtained by releasing each stroke forcefully and suddenly.

MELODIC MINOR - A minor scale that has the sixth and seventh scale degrees raise one half step while ascending, and in natural form while descending.

MELODY - An organized sequence of single notes. (the tune).

METER - The grouping of rhythmic pulses or beats by which a piece of music is measured.

METER SIGNATURE - An indicator of the meter of a music work, usually presented in the form of a fraction; the denominator indicates the unit of measurement (note value) and the numerator indicates the number of units (notes) that make up or are contained in a measure.

METERS - The pattern of beats by which the time span of a piece of music is measured.

MINOR KEY - Tonally, a key based on a minor scale; a scale that contains the following step pattern: whole, half, whole, whole, half, whole, whole.

MINOR SCALE - A scale that contains the following step patterns: whole, half, whole, whole, half, whole, whole.

MODE - The selection of tones arranged in a scale that form the basic tonal substance of a composition containing whole and half steps in a configuration or sequence other than major or minor.

MODULATION - Tonally, the change from one key or tonal center to another.

MOTIF/MOTIVES - A short figure of characteristic design that recurs throughout a composition or section as a unifying element.

N

NATURAL HARMONIC - String term describing high tones of a flute-like timbre that are produced by lightly touching the string at one of its nodes instead of pressing it down.

NOTATION - Method or methods used for writing down music.

O

OCTAVE - A musical interval of 8 degrees or steps. Musical notes 8 steps apart carry the same letter name and sound similar due to their acoustical properties.

FINE ARTS STANDARDS

ONSETS - Referring to vocal sound production, the moment when phonation begins in the vocal folds, creating sound (e.g., for a glottal onset, practice saying “egg” or an aspirate onset, put an “h” in front of your tone; for a coordinated onset sing “meow” like a cat. *SEE glottal or coordinated*).

OSTINATO - A rhythmic or melodic accompaniment figure repeated continuously throughout a section or entire composition.

P

PARTNER SONGS - Two or more totally independent songs that have the same harmonic structure and can be sung together at the same time.

PENTATONIC SCALE - Tonally, a scale having five tones and containing no half steps. Most commonly whole, whole, minor third, whole.

PERFORMANCE PRACTICE – specific ways of interpreting music within historical and established guidelines. (e.g., swing has its own *practice*, whereas Baroque has a different approach to the performance of music from that period).

PHRASE - A musical idea comparable to a sentence or a clause in language.

PHRASING - The clear and meaningful rendition of musical phrases.

PITCH - The location of a note related to its highness or lowness.

PIZZACATO - Indication that the string is to be plucked with the finger instead of bowed.

POLYPHONIC - Music arranged for several voices or instruments in which parts enter individually at different times (as opposed to homophony).

PONTICELLO - The bridge of a string instrument.

POSITION - String term describing the places on the fingerboard to which the left hand shifts in order to obtain higher or lower tones.

Q

R

RANGE - The compass of an instrument or voice, or of a piece of music, from the lowest note to the highest; the interval between those notes.

FINE ARTS STANDARDS

REGISTRATION - Referring to vocal sound production, the term used to denote various theories of how the human voice changes, both subjectively and objectively, as it moves through its pitch range. This includes falsetto, head and chest voices.

REPERTOIRE - A body of selection of musical works/pieces or compositions.

RESONANCE - The creation by a vibrating body of vibrations in another body. May refer to human singing and /or instrument playing.

RHYTHM - The combination of long and short and uneven sounds that convey a sense of movement in time.

RICOCHET - Throwing the bow on the string in the upper third of the bow so that it will produce a rapid series of notes.

RITARDANDO - A gradual slowing of tempo.

RHONDO FORM - A musical form in which a section is repeated, with contrasting sections in between, such as ABACA. Musical example: *Spring* from *The Four Seasons* by Vivaldi.

ROTE - Performing a written piece of music from memory or having learned it by following a modeled example instead of reading.

ROUND - Common name for a circle canon in which each individual musician or par, having started the piece at different times, returns from the conclusion of the melody to its beginning repeating ad libitum. (e.g., Row, row, row your boat)

S

SCALE - The arrangement of notes in a specific order of intervals, normally whole or half steps.

SCORE - The organized notation of all the instruments and/or vocal parts of a composition. A score is normally vertically aligned so as to represent visually the musical coordination desired in performance.

SLUR - A curved line placed above or below a group of notes to indicate that they are to be played legato.

SOLFÈGE - A system of designating verbal syllables for the degrees (steps or intervals) of a scale.

STACCATO - A manner of performance indicated by a dot placed over a note calling for a reduction of its written duration and non-smooth connectedness to the note following it.

STAFF (STAVES) - A set of lines, on, between, above and below which notes are written. In Western music, a five-line staff has been the most widely used type since the early 13th century.

FINE ARTS STANDARDS

STYLE - The style of a composition is its manner of treating form, melody, rhythm, counterpoint, harmony and tone color.

SUB-DOMINANT - The fourth degree of a scale.

SUB-DOMINANT CHORD - In tonal music, the chord built in the 4th degree of the scale.

SYNCOPATION - The placement of rhythmic accents on weak beats or weak portions of beats.

T

TEMPO (TEMPI) - The pace at which music move according to the speed of the underlying beat.

TENUTO - Held; sustained.

TEXTURE - The musical element representing the different layers of horizontal and vertical sounds, usually with regard to the way individual parts or voices are put together (e.g., polyphonic, homophonic).

TIMBRE - Term describing the tonal quality of a sound: a clarinet and an oboe sound the same note are said to produce different timbres.

TIME SIGNATURE - The meter indicated at the beginning of a piece by two numbers.

TONALITY (KEY) - The tonal center of a composition.

TONIC - The 1st note or degree of the scale.

TONIC CHORD - In tonal music, the chord built on the 1st note of the scale (tonal center).

TRANSCRIBE - The writing down of music.

TRANSPOSE - To write or perform music in a different key.

TRIAD - A chord of three notes consisting of a root, third above the root and fifth above the root.

V

FINE ARTS STANDARDS

V

VIBRATO - A slight fluctuation of pitch.

W

WHOLE TONE SCALE - A scale that divides the scale into six equal, tempered whole tones.

Y

Z

FINE ARTS STANDARDS

ART STANDARDS MATRIX

Strands and Concepts Matrix	Strand 1 Create Student will create art work to communicate ideas, meanings, and/or purposes	Strand 2 Relate Student will analyze and interpret contextual ideas, meanings and purposes of art from diverse cultures and time periods.	Strand 3 Evaluate Student will draw thoughtful conclusions about the significance of art.
Concept #1	Creative Process: Develop, revise and reflect on ideas for expression in personal art work.	Artworlds: Describe the world that art plays in culture and how it reflects, records and interacts with history in various times, places, and traditions.	Art Issues and Values: Justify general conclusions about the nature and value of art.
Concept # 2	Materials, Tools and Techniques: Uses materials, tools and techniques and applies them to his or her own artwork.		
Concept # 3	Elements and Principals: Uses elements of arts and principals of design in his or her own artwork.		
Concept # 4	Meanings or Purposes: Express ideas to communicate meanings or purposes in artwork.		
Concept # 5	Quality: Apply criteria to assess the quality of in-progress and finished artwork.		

FINE ARTS STANDARDS

High School Visual Arts Goals, Concepts and Objectives

STRAND I

Strand I: CREATE

Goals:

1. Demonstrating knowledge and skill through participation in the visual or performance arts
 - a. Enhance physical, emotional, intellectual and social development
 - b. Experience the importance of discipline, teamwork, and cooperation in creative expression
 - c. Attain mastery of skills appropriate to individual ability
 - d. Develop self-confident and a positive self-concept through successful creative experiences
 - e. Acquire an appreciation of the arts through participation
 - f. Experiment with diverse materials, media, and technology
 - g. Develop and communicate individual expression through various art media

Concepts and Objectives:

1. Develop , revise and reflect on ideas for expression
 - Contribute to discussion about ideas
 - Develop plans for their artwork
 - Make revision in their artwork
 - Create a body of work for exhibition
 - Demonstrate artistic growth by selecting art for exhibition
2. Use a variety of materials, tools and techniques
 - Identify and experiment with a variety of tools, materials and techniques
 - Use a range of tools, materials, and techniques appropriately
 - Communicate ideas effectively
3. Use elements of art and principles of design in artwork
 - Select and use elements and principles to organize the composition of the artwork
 - Solve compositional problems
4. Express ideas to communicate meanings or purpose in artwork
 - Select and use subject matter and symbols in artwork
 - Demonstrate purposeful use of subject matter and symbols
 - Describe subject matter in their artwork
 - Create original art that communicates substantive meaning

FINE ARTS STANDARDS

STRAND II

Strand II: RELATE

Goals:

1. Factual understanding of historical, cultural, and social contexts of art
 - a. Gain a deeper understanding of heritage, cultures, and styles
 - b. Explore the connections between art and technology
 - c. Develop active listening skills and an appreciation of art through observation
 - d. Explore and appreciate artwork of other artists
 - e. Master concepts appropriate to learning level
 - f. Recognize the presence and role of art in our daily lives
 - g. Relate art and significant works to their social, historical and religious contexts
 - h. Understand the importance of discipline, teamwork and cooperation
 - i. Explore potential career pathways and lifetime involvement in the arts

Concepts and Objectives:

1. Understand the relationship between art and the other disciplines
 - Understand arts role in functions and events
 - Explore the relationship of art to literature, history and performing arts
 - Explore the role of art in worship
 - Explore the relationship between art and the environment, industry, technology and commerce
 - Identify and explain various roles of art in daily life
 - Compare emotional expression in the various arts
2. Understand the historical and cultural significance of art
 - Recognize cultural motivation for the creation of art
 - Understand diverse art styles
 - Learn about artists and their work
 - Examine how the presentation and display of art influence they are interpreted
 - Investigate the origins and development of art
 - Understand characteristic unique to style and period
 - Describe and analyze how art objects from diverse cultures and time period are made
 - Investigate the importance of cultural and ethnic influences on the interpretation of art
3. Identify and analyze various careers in art
 - Explore career options in the visual arts
 - Discuss how people care for and protect art

FINE ARTS STANDARDS

STRAND III

STRAND III: Evaluate

Goals

1. Explore, reflect, and interpret the nature concepts and themes of the arts through analysis and evaluation.
 - a. Develop a sensitivity towards the artistic aspects and individuality of life
 - b. Analyze how spiritual, moral, emotional, aesthetic, and intellectual growth is achieved through art
 - c. Evaluate the connections between art and technology
 - d. Foster a life-long appreciation for and support of the arts
 - e. Master skills through interpretation
 - f. Form aesthetic judgments through analysis and evaluation of art experience
 - g. Communicate thoughts and feelings through written and oral expression

Concepts and Objectives

1. Identify, analyze, reflect and interpret how art communicates and conveys meaning
 - Form and support opinions about art
 - Explore what makes art different from other visual objects
 - Distinguish art preferences from art judgments
 - Discuss opinions about issues associated with art
 - Evaluate own and others/ artwork
 - Compare and contrast theories used to evaluate art
 - Compare and contrast multiple interpretations of art
 - Defend an opinion about an artwork using an aesthetic theory
 - Use proper terminology to describe and explain art
 - Evaluate artworks orally and in written form
 - Evaluate the effectiveness of a particular material, tool or techniques to achieve a desired result
 - Draw conclusions about the essence and value of art
 - Evaluate the quality in the use of a particular material, tool or technique
 - Evaluate works by an artist using established criteria

FINE ARTS STANDARDS

0 = Not Introduced
I = Introduce
T = Teach
R = Review
P = Proficient

I. ART AESTHETICS

1. Elements of Art

1. Line: Create a mark made by a tool as it is drawn across the surface. Line will be used to create shape, form, pattern, texture and rhythm.
2. Color: demonstrate an understanding of the three dimensions of color: hue, value, and intensity.
3. Shape: Investigate the area defines by line, value, texture, and/or color that is two dimensional and having width and length as distinguished from form.
4. Form: Identify form (mass) as being three dimensional by exploring width, height, and depth.
5. Space: Identify shape as the distance, area or depth that surrounds or is within an object.
6. Texture: Differentiate and name the ways a surface looks and feels.

	K	1	2	3	4	5	6	7	8	9	10	11	12
I.1.1: The student will explore LINE in art													
a. Identify types of lines (straight, curved, wavy, broken, dotted, thick, thin, zigzag, continuous, etc.)	I	T	T	R	R	R	P	P	P	P	P	P	P
b. Create line with a variety of art tools and media	I	T	T	R	R	R	P	P	P	P	P	P	P
c. Use line to create shape or form	I	T	T	T	R	R	R	P	P	R	R	P	P
d. Use line to create pattern and texture	I	T	T	T	R	R	R	P	P	P	P	P	P
e. Use line to create rhythm	I	T	T	R	R	R	P	P	P	P	P	P	P
f. Identify and use line as being one element of art	I	I	T	T	T	T	R	P	P	P	P	P	P
g. Students will recognize line in compositions and in the environment	I	I	T	T	T	T	R	P	P	R	P	P	P

FINE ARTS STANDARDS

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I.1.2: The students will explore color in art	K	1	2	3	4	5	6	7	8	9	10	11	12
a. Name and identify primary colors (red, blue, yellow)	I	T	T	R	P	P	P	P	P	P	P	P	P
b. Name and identify secondary colors (green, orange, violet)	I	T	T	R	P	P	P	P	P	P	P	P	P
c. Mix secondary colors from primary colors	I	T	T	R	R	P	P	P	P	P	P	P	P
d. Name and identify intermediate colors (also know as tertiary colors) intermediate colors have two names: red-orange, yellow-orange, yellow-green, blue-green, blue-violet, red-violet)	O	O	O	I	I	T	T	T	T	R	P	P	P
e. Mix intermediate colors from primaries and secondaries.	O	O	O	I	I	I	T	T	R	R	P	P	P
f. Identify the position of the primary, secondary, and intermediate colors on a 12 part color wheel	O	O	O	I	I	T	T	T	T	R	R	P	P
g. Name and use cool colors in compositions. (cool colors are colors associated with water: green, blue, violet)	I	T	T	T	T	T	R	P	R	R	P	P	P
h. Name and use warm colors in compositions. (warm colors are associated with the sun: yellow, orange, red)	I	T	T	T	T	T	R	R	R	R	P	P	P
i. Recognize value as the lightness or darkness of a color	I	I	I	T	T	T	R	R	R	R	P	P	P
j. Mix tints (light values) by adding white to colors and shades (dark values) by adding black to colors	O	I	I	T	T	T	T	R	R	R	P	P	P
k. Name and use neutrals (black, white, gray)	O	I	T	T	T	T	T	R	R	R	P	P	P
l. Define and identify hue, value, intensity	O	O	I	I	I	T	T	T	R	R	P	P	P
m. Identify and use simple color harmonies (color schemes) in compositions. Colors that appear pleasing together because they are:													
• Monochromatic – variations of a single color e.g., tints and shades (red and pink)	O	O	O	O	I	T	R	R	R	P	P	P	P
• Analogous – variations of any three or four adjacent colors on the color wheel e.g., green, blue-green, blue	O	O	O	O	I	T	T	T	T	R	P	P	P
• Complementary – variations of colors opposite on the color wheel e.g., yellow and violet	O	O	O	I	I	T	R	R	P	P	P	P	P
• Tertiary - variations of primary colors and secondary colors e.g., red-orange, yellow- orange, blue-green	O	O	I	I	O	T	T	R	R	R	R	P	P

FINE ARTS STANDARDS

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	K	1	2	3	4	5	6	7	8	9	10	11	12
n. Identify transparent, translucent, and opaque colors	O	O	I	T	T	T	R	R	P	P	P	P	P
• Transparent – a physical property that allows light to pass through so that objects lying beyond are entirely visible	O	O	I	I	T	T	T	R	R	R	P	P	P
• Translucent – a physical property that allows light to pass through, but obscures specific details of objects	O	O	O	O	O	O	O	I	T	T	R	R	P
• Opaque – a physical property that cannot be seen through	O	I	I	T	T	T	R	R	R	R	R	P	P
o. Identify and use color as being one element of art	I	I	T	T	T	T	T	R	R	R	P	P	P
I.1.3: The students will explore shape in art													
a. Identify shape as an area enclosed by a line and/color	I	T	T	T	R	R	R	P	P	P	P	P	P
b. Name and identify geometric shapes	I	T	T	R	P	P	P	P	P	P	P	P	P
c. Identify organic shapes (circle, square, rectangle, triangle)	I	I	T	T	T	R	R	R	P	P	P	P	P
d. Arrange shapes to create compositions	I	T	T	T	T	R	R	R	P	P	P	P	P
e. Identify and use shape as being one element of art	I	I	T	T	T	R	R	R	P	P	P	P	P
I.1.4: The students will explore form in art													
a. Identify form as three-dimensional	I	I	T	T	T	R	R	R	P	P	P	P	P
b. Identify and name geometric forms (sphere, pyramid, cone, cube, cylinder)	O	O	O	O	I	I	T	T	R	R	P	P	P
c. Identify geometric forms (sphere, pyramid, cone, cube, cylinder)	O	O	I	I	T	T	R	R	P	P	P	P	P
d. Identify organic forms and distinguish them from organic shapes	O	O	O	I	I	T	T	R	P	P	P	P	P
e. Identify organic forms and distinguish them from geometric forms	O	O	O	I	I	T	T	R	R	P	P	P	P
f. Create form by modeling, assembling or constructing	I	T	T	T	R	R	R	R	R	P	P	P	P
g. Identify and use form as being one element of art	I	I	I	T	T	T	R	R	P	P	P	P	P

FINE ARTS STANDARDS

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I.1.5: The student will explore space in art	K	1	2	3	4	5	6	7	8	9	10	11	12
a. Identify positive space as the solid or occupied areas within shapes and forms	I	I	T	T	T	T	T	R	R	P	P	P	P
b. Identify negative space as the empty or unoccupied areas around shapes or forms	I	I	T	T	T	T	T	R	R	R	P	P	P
c. Explain the illusion of depth created by perspective, overlapping, position, and/or size.	O	I	T	T	T	T	R	R	R	R	P	P	P
d. Identify and use space as being one element of art	I	I	T	T	T	T	R	R	R	R	P	P	P
I.1.6: The students will explore texture in art													
a. Name and identify a variety of textures (rough/smooth, shiny/dull, course/slick, soft/hard	I	T	T	T	R	R	R	P	P	P	P	P	P
b. Identify texture as the look and feel of a surface	I	T	T	T	R	R	R	P	P	P	P	P	P
c. Create actual and imaginary textures in a composition using a variety of materials and tools	I	T	T	T	R	R	R	P	P	P	P	P	P
d. Differentiate between tactile (feel) and visual (sight) texture	O	O	I	I	T	T	T	R	R	R	P	P	P
e. Identify and use texture as being one element of art	I	I	T	T	T	T	T	R	P	P	P	P	P

FINE ARTS STANDARDS

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2. Principles of Design

1. Unity: Recognize the whole or total effect when using the elements and principles of design to achieve a quality of oneness or pleasing sense of

composition.

2. Emphasis: Identify the parts of artwork that are most important, where the stress, accent, or focus is placed. E.g., opposing sizes, differing colors, etc.

3. Balance: Identify and apply symmetrical (formal) balance, asymmetrical (informal) balance and radial balance.

4. Variety: Use different types and combinations of the element of design to avoid monotony in a composition.

5. Pattern: Identify and demonstrate regular repetition of one or more of the elements of art.

6. Rhythm: Identify and demonstrate regular repetition of one or more of the elements of art.

7. Proportion: Investigate and compare elements to each other in terms of properties of size, quantity, and degree of emphasis. E.g. twice as big, darker than

I.2.1: The students will explore unity in art.	K	1	2	3	4	5	6	7	8	9	10	11	12
a. Recognize that unity in composition results from an aesthetic combination of all components	O	O	O	O	O	O	I	T	T	R	P	P	P
b. Recognize that unity is created through the successful manipulation of the elements and principles of art	O	O	O	O	O	O	I	T	T	R	P	P	P
c. Identify and use unity as one principle of art	O	O	O	O	O	I	T	R	P	P	P	P	P

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I.2.2: The students will explore emphasis in art.	K	1	2	3	4	5	6	7	8	9	10	11	12
a. Identify emphasis by indicating what parts of an artwork are most important (where the stress, accent or focus is placed)	I	T	T	T	T	R	R	R	R	P	P	P	P
b. Recognize that emphasis implies dominance of a main idea	O	O	I	I	I	T	T	R	R	R	P	P	P
c. Identify and use emphasis as one principle of design	O	O	I	I	I	T	T	R	R	R	P	P	P
I.2.3: The student will explore balance in art.													
a. Recognized balance as an arrangement that achieves equilibrium in the eyes of the viewer	O	O	I	I	T	T	T	R	R	R	P	P	P
b. Identify symmetrical (formal) balance in compositions	I	I	T	T	T	T	T	T	R	R	P	P	P
c. Identify asymmetrical (informal) balance in compositions	O	O	O	O	I	I	T	T	R	R	P	P	P
d. Identify radial (from the center) balance in compositions	O	O	O	I	I	I	T	T	R	R	P	P	P
e. Identify and use balance as one principle of design	O	I	I	T	T	T	T	R	R	R	P	P	P
I.2.4: The student will explore variety in art.													
a. Identify variety as a means of adding interest in artwork	O	I	T	T	T	T	T	R	R	P	P	P	P
b. Recognize variety in:													
• Line	I	T	T	T	R	R	R	P	P	P	P	P	P
• Color	I	T	T	T	R	R	R	P	P	P	P	P	P
• Size and Shape/Form	I	I	O	I	T	R	R	R	R	P	P	P	P
• Space	I	T	T	T	T	R	R	R	R	P	P	P	P
• Texture	I	T	T	T	R	R	R	P	P	P	P	P	P
c. Identify and use Variety as one Principle of Design	I	T	T	T	R	R	R	R	R	R	P	P	P

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I.2.5: The student will explore pattern in art.	K	1	2	3	4	5	6	7	8	9	10	11	12
a. Identify pattern as the regular repeat of an element of art such as line or texture or any combination of these elements to produce compositions	T	T	T	T	R	R	R	P	P	P	P	P	P
b. Identify and use pattern as a principle of design	T	T	T	T	R	R	R	P	P	P	P	P	P
I.2.6: The students will explore rhythm in art.													
a. Identify rhythm as being achieved by the repetition of lines, shapes, colors textures or patterns in compositions	I	I	T	T	T	T	R	R	R	R	P	P	P
b. Identify and use rhythm as a principle of design	I	I	T	T	T	T	R	R	R	R	P	P	P
I.2.7: The student will explore proportion in art.													
a. Identify proportion as the size relationship between one part of a composition to another (head to body) and parts to the whole person to environment	O	O	I	T	T	T	T	R	R	P	P	P	P
b. Identify the use of proportion to indicate distance (larger shapes imply closeness, smaller shapes imply distance), overlapping shapes (front shape is close, back shape is farther away)	O	I	T	T	T	T	T	R	R	R	P	P	P
c. Identify and use proportion as a principle of design	I	I	I	I	T	T	T	R	R	R	P	P	P

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II. ART PROCESS

1. Media and Method

1. Drawing: use lines sketched or shaded on paper to represent an object, figure, or plan.
2. Painting: Experiment using a wet medium that can be applied with a brush or other tool.
3. Printmaking: Design and produce many copies of one image by applying wet color to a carved or etched object and then pressing it on a flat surface, such as paper or cloth
4. Sculpture: Carve or model three dimensional pieces of art.
5. Fibers and Textiles: Recognize the variety of characteristics and textures of fibers and textiles.
6. Photographic Imagery: Recognize that computers, simple still cameras, and/or video/digital cameras create graphics, photos and digital images.
7. Collage and Mosaic: Assemble papers, cloth or other surfaces pasted to a firm paper background to create a collage.
8. Architectural Structures: Explore habitable buildings designed and constructed with a definite conscious pattern or organization.

	K	1	2	3	4	5	6	7	8	9	10	11	12
II.1.1: The students will explore drawing in art.													
a. Experiment with a variety of drawing media e.g.													
• Pencils	I	T	T	T	R	R	R	P	P	P	P	P	P
• Crayons	I	T	T	T	R	R	R	P	P	P	P	P	P
• Water-based felt pens	I	T	T	T	R	R	R	P	P	P	P	P	P
• Oil crayons/pastels (craypas)	I	I	T	T	T	R	R	R	R	P	P	P	P
• Chalk	I	T	T	T	R	R	R	P	P	P	P	P	P
• Charcoal	O	O	O	I	T	T	T	R	R	P	P	P	P
• Ink	O	O	O	I	T	T	T	R	R	R	P	P	P
• Non-traditional tools e.g. twigs, string, etc.	I	T	T	T	R	R	R	P	P	P	P	P	P

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b. Experiment with a variety of techniques, e.g.													
• Contour - An approach which features the outline or edge of a figure or object	I	I	I	T	T	R	R	R	R	R	P	P	P
• Gesture - An approach which emphasizes movement	I	I	T	T	R	R	R	P	P	P	P	P	P
• Calligraphic - An approach using a line of varying width	O	O	O	I	T	T	T	R	R	R	P	P	P
• Hatching - An approach using parallel lines which vary in distance to create value	O	O	O	O	I	I	T	T	R	R	P	P	P
• Crosshatching - An approach using intersecting series of parallel lines which vary in distance to create value	O	O	O	O	I	I	T	T	R	R	P	P	P
• Stippling - An approach which uses dots of varying size and distance to indicate value	O	O	O	O	O	O	O	I	T	T	R	P	P
• Sketching - a simple drawing which catches the impression of an object	I	I	T	T	T	T	R	R	R	R	R	P	P
• Shading - Use of varying values to create the illusion of three dimensions	O	O	O	I	I	I	T	T	T	R	R	P	P
c. Draw a variety of subject matters:													
• figures (human and animal)	I	I	T	T	T	R	R	R	R	R	R	P	P
• portraits	I	I	T	T	T	R	R	R	R	R	R	P	P
• landscapes	I	I	T	T	T	R	R	R	P	P	P	P	P
• seascapes	I	I	T	T	T	R	R	R	R	P	P	P	P
• still life	O	I	I	T	T	T	R	R	R	P	P	P	P
• abstract images	I	I	I	I	T	T	T	T	T	R	P	P	P
• non-representational (drawing with no obvious models in physical reality)	I	I	T	T	T	R	R	R	P	P	P	P	P

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	K	1	2	3	4	5	6	7	8	9	10	11	12
d. Draw from memory, imagination, and observation	I	I	T	T	T	R	R	R	P	P	P	P	P
e. Express individual ideas, feelings and moods through drawing	I	I	I	T	T	R	R	R	P	P	P	P	P
f. Draw using baseline (line used as a guide to draw objects)	O	I	I	T	T	R	R	R	P	P	P	P	P
g. Draw using linear, one-point perspective													
• Perspective - Creates the illusion of depth and distance	I	I	I	T	T	T	R	R	R	P	P	P	P
• Linear - Lines parallel in nature converge in the distance	O	O	I	T	T	T	R	R	R	P	P	P	P
• One-Point - Object is viewed so that all lines appear to meet at this point	O	O	O	O	O	I	T	T	R	R	P	P	P
• Horizon - Drawing where the sky and earth appear to meet	O	O	I	I	T	T	R	R	P	P	P	P	P
II.1.2: The student will explore painting in art.													
a. Paint using basic painting tools and a variety of media e.g.													
• Finger-paint with on color, then with many	I	I	T	T	O	O	O	O	O	O	O	O	O
• Pain with tempura	I	I	T	T	T	R	R	R	P	P	P	P	P
• Paint with objects such as sponges, sticks, etc.	I	I	T	T	T	R	R	R	P	P	P	P	P
• Explore brush strokes: dabbing, dots, varying pressures	I	I	T	T	T	R	R	R	P	P	P	P	P
• Paint on wet paper with tempura	I	I	I	T	T	T	R	R	R	P	P	P	P
• Make a watercolor wash	I	I	I	I	T	T	T	T	R	R	R	P	P
• Explore brush strokes with watercolor: rolling, stippling, dry brush	I	I	I	I	T	T	T	T	R	R	R	P	P
• Explore bleeding and over painting in watercolor	O	O	O	O	O	O	I	T	T	T	R	P	P
• Combine crayon and a thin paint in resist process	I	I	T	T	T	R	R	R	P	P	P	P	P
b. Express individual ideas, feelings, and moods through painting	I	I	T	T	T	R	R	R	P	P	P	P	P
c. Paint as a group to create a composition with a theme (mural)	I	I	T	T	T	R	R	R	R	R	R	P	P

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	K	1	2	3	4	5	6	7	8	9	10	11	12
II.1.3: The student will explore printmaking in art.													
a. Create Prints by manipulating a variety of materials: leaves, etc.	I	I	T	T	T	R	R	R	R	R	P	P	P
b. Express individual ideas, feelings, and moods through printmaking	I	O	O	O	O	I	T	T	R	R	R	P	P
II.1.4: The student will explore sculpture in art.													
a. Identify sculpture as three-dimensional	I	I	T	T	T	R	R	R	R	R	R	P	P
b. Differentiate between sculpture and 2-D art.	I	I	T	T	T	T	R	R	P	P	P	P	P
c. Hand model, carve and/or assemble CLAY into a composition using tools and techniques.	I	I	I	T	T	T	T	R	R	R	R	P	P
d. Express individual ideas and feelings through sculpture	I	I	T	T	T	R	R	R	P	P	P	P	P
e. Model or assemble 3-D works of art from a variety of materials.													
• clay, wood, plastic	I	I	T	T	T	R	R	R	P	R	R	P	P
• wire, cardboard, paper, paper-mache and boxes	I	I	I	I	T	T	T	R	R	R	R	P	P
• plaster and other materials	I	I	I	I	T	T	T	R	R	R	R	P	P
II.1.5: The student will explore fibers/textiles in art.													
a. Express ideas and feeling using fibers and textiles	I	I	T	T	T	R	R	R	R	R	R	P	P
b. Recognize the characteristics and textures of fibers	O	I	T	T	T	R	R	R	R	R	R	P	P
c. Arrange a variety of materials to create a fiber composition	I	I	T	T	T	R	R	R	R	R	R	P	P
d. Create a textile composition from a variety of methods	I	I	T	T	T	T	R	R	R	R	R	P	P
II.1.6: The student will explore photographic imagery in art.													
a. Express idea and feelings through photographic composition using various ways	I	I	T	T	T	T	T	R	R	R	R	P	P
b. Recognize that computer and cameras create photographs and video-taped images	I	I	T	T	T	R	R	R	P	P	P	P	P

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II.1.7: The student will explore collage/mosaic in art.	K	1	2	3	4	5	6	7	8	9	10	11	12
a. Express ideas and feelings through collage or mosaic	I	I	T	T	T	R	R	R	R	R	R	P	P
b. Arrange a collage composition using a variety of materials	I	I	T	T	T	R	R	R	R	R	R	P	P
c. Arrange a mosaic composition using a variety of materials	I	I	T	T	T	R	R	R	R	R	R	P	P
d. Create within a group a collage or mosaic	O	O	O	O	I	I	T	T	T	R	R	P	P
II.1.8: The student will explore architecture as art.													
a. Express ideas and feelings by creating architectural structures	I	I	T	T	T	R	R	R	R	P	P	P	P
b. Distinguish a variety of architectural styles	I	I	I	I	T	T	T	T	R	R	R	P	P
c. Select materials and construct architectural models of structures	I	I	I	I	T	T	T	T	R	R	P	P	P
d. Recognize architectural forms of shelter	I	I	I	I	T	T	T	T	R	R	P	P	P
e. Describe the relationship of the environment to architectural styles	O	O	O	O	I	I	T	T	R	R	R	P	P

2. Safety in Art Process

1. Potential hazards: Recognize potentially hazardous materials and situations and demonstrate a conscious awareness and respect for art tools and media

	K	1	2	3	4	5	6	7	8	9	10	11	12
II.2.1: The student will recognize potential hazards.													
a. Recognize potentially hazardous materials and situations	I	I	T	T	T	R	R	R	R	R	R	P	P
b. Demonstrate cautious awareness and respect for art tools and materials	I	I	T	T	T	R	R	R	R	P	P	P	P
c. Demonstrate consistency in properly caring for and cleaning tools and the area	I	I	T	T	T	R	R	R	R	P	P	P	P

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III. ART HISTORY

1. Awareness of contemporary and past works of art
 1. Develop an understanding and appreciation of self and others through art, culture, and heritage.
 2. Identify various artists and historical periods.
 3. Celebrate and recognize the importance of art in the history of the Catholic Church.

	K	1	2	3	4	5	6	7	8	9	10	11	12
III.1.1: The student will develop an appreciation of self and others													
a. Recognize and value the images and symbols of cultures or schools of art	O	I	T	T	T	R	R	R	R	P	P	P	P
b. Identify various historical periods in art.	I	O	I	T	T	T	R	R	R	R	R	P	P
c. Recognize global art and diverse contributions of artists.	I	I	I	T	T	T	R	R	R	R	R	P	P
d. Recognize how art relates to holidays and festivals	I	I	T	T	T	R	R	R	P	P	P	P	P
e. Recognize art in natural and manufactured environments	I	I	T	T	T	R	R	R	P	P	P	P	P
III.1.2: The student will recognize the role of art and artists in history													
a. Describe how ART reflects the social and political moods of the time	O	O	I	I	T	T	T	R	R	R	R	P	P
b. Recognize the function of visual arts in the community	I	O	O	O	O	O	O	I	I	T	T	R	R
III.1.3: The student will recognize art of the Catholic Church.													
a. Discuss statuary, icons and other religious art.	O	I	T	T	T	R	R	R	R	P	P	P	P

VISUAL ARTS - K - HIGH SCHOOL

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2. Active Participation in the Visual Arts

1. Locate and visit various art resources in the community.

III. 2.1: The student will be aware of community art resources.	K	1	2	3	4	5	6	7	8	9	10	11	12
a. Develop environmental awareness by recycling to create art	I	I	T	T	T	R	R	R	P	P	P	P	P
b. Value art compositions by self, peers, and others.	I	I	T	T	T	R	R	R	P	P	P	P	P
c. Value the creative process in art	I	I	T	T	T	R	R	R	P	P	P	P	P
d. Demonstrate respect for art forms and objects	I	I	T	T	T	R	R	R	P	P	P	P	P
e. Recognize a variety of careers in the field of art	O	O	O	O	O	O	I	I	T	T	R	R	P
f. Investigate ones own cultural heritage through art	I	I	T	T	T	R	R	R	P	P	P	P	P
h. Participate in a school art show	I	I	T	T	T	R	R	R	R	P	P	P	P

IV. ART CRITICISM

1. Explore, recognize, value, and demonstrate respect for work created by self, peers and others.
2. Develop a base for making informed perceptions and judgments about visual arts

IV.1.1: The student will examine and evaluate art.	K	1	2	3	4	5	6	7	8	9	#	11	12
a. Explore and discuss the art of students and major artists	I	T	T	T	R	R	R	P	P	P	P	P	P
b. Examine and evaluate the art of students and major artists	O	O	O	O	I	T	T	T	R	P	P	P	P
c. Describe, analyze, interpret and judge art	O	O	O	O	I	T	T	T	R	P	P	P	P
d. Explore meaning and feelings in art	I	T	T	T	R	R	R	P	P	P	P	P	P
e. Define criticism as judgment of art	O	O	O	O	I	T	T	T	R	P	P	P	P
f. Develop criteria for viewing art that will lead to visual discrimination	O	O	O	O	O	O	O	I	T	R	P	P	P
g. Develop a vocabulary that artistically analyzes visuals	I	I	T	T	R	R	R	P	P	P	P	P	P
h. Utilize vocabulary to analyze works of art or cultural artifacts	I	T	T	T	R	R	R	P	P	P	P	P	P

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	K	1	2	3	4	5	6	7	8	9	10	11	12
IV.2.1: The student will make informed judgments about art.													
a. Identify and discuss elements major artists	I	I	T	T	R	R	R	P	P	P	P	P	P
b. Identify the principles of design in art of major artists	O	O	O	O	O	I	T	T	T	T	R	R	P
c. Identify and differentiate between art styles	O	O	I	T	T	T	R	R	R	R	R	P	P
d. Recognize art of major artists presented in class	I	I	I	I	T	T	T	T	R	R	R	P	P
e. Apply art knowledge and judgment through personal choices	I	T	T	T	R	R	R	P	P	P	P	P	P
f. Develop confidence in one's own works of art	I	T	T	T	R	R	R	P	P	P	P	P	P

FINE ARTS STANDARDS

Art Vocabulary

A

Abstract: is usually based on a subject you can identify but the artist leaves out details, simplifies, or rearranges some of the elements. Abstract work based on a subject not recognizable is called non-objective art.

Abstract Expressionism: refers to the style of painting that prevailed for about a dozen years following the end of the Second World War. One of its originators, the American artist Jackson Pollock (1912-1956), mainly poured and splattered his colors, instead of applying them with the brush.

Analogous: refers to colors that are closely related because they have only one color in common. They are next to one another on the color wheel. For example: blue, blue-green, and green.

Aesthetician: is a philosopher of art.

Aesthetics: is a branch of philosophy that developed out of an interest in explaining the concept of beauty. Learning and becoming proficient with basic art terms is the first level of mastery in aesthetics. The second level of skill in logical thinking is being able to reflect on and analyze meaning of things. A third level of understanding occurs when aesthetic concepts are used in judging art, 'art criticism'.

Aesthetic Theories:

Expressivism- An aesthetic and critical theory of art that places emphasis on the expressive qualities. **According to this theory, the most important thing about a work of art is the vivid communication of moods, feelings, and ideas.**

Formalism- An aesthetic and critical theory of art which places emphasis on form---- the structural qualities instead of either content (sometimes called literal or allegorical qualities) or contextual qualities. **According to this point of view, the most important thing about a work of art is the effective organization of the elements of art through the use of the principles of design.**

Imitationalism- An aesthetic theory of art that places emphasis on the literal qualities. **According to this theory, the most important thing about a work of art is the realistic representation of subject matter.** A work is considered successful if it looks like and reminds the audience of what is seen in the real world.

Instrumentalism- (Also called **Pragmatism**) an aesthetic theory that places emphasis on the functional qualities. **According to this theory, the most important thing about a work of art is fulfilling the purpose for which it was intended.**

Art Criticism: is critical thinking about art.

FINE ARTS STANDARDS

Asymmetrical: is a type of visual balance in which the two sides of the composition are different yet balance; visually equal without being identical, also known as ‘informal balance’.

B

Balance: is a principle of design that describes the arrangement of the parts of a composition to create a sense of equality in visual interest, stability, or weight. Types of balance are symmetrical, asymmetrical, and radial.

Baroque: (1600-1700) means ornate, Baroque art contains swirling curves, elaborate ornamentation and dramatic lighting.

Batik: is a traditional method of decorating cloth in Indonesia. Hot wax is painted on cloth and then dipped into the dye, which soaks into the un-waxed cloth.

Bleeding: is the technique of painting that purposely allows the paint to flow where it wants into other colors or follow the texture of the surface of the paper.

Broad Method of Art Criticism: This “aesthetic scanning” method describes what the perceiver should notice within four broad categories:

1. sensory qualities (design elements such as line, color, shape)
2. formal qualities (design principles such as type of balance)
3. technical qualities (use of medium)
4. expressive qualities (pervasive mood or feeling)

C

Calligraphy: are flowing lines made with brushstrokes similar to Oriental writing. The art of writing letters and words in a beautiful, ornamental style using pen or brushes.

Collage: is a work of art created by gluing bits of paper, fabric, scraps, photographs or other material to a flat surface.

Complementary: colors are exact opposites on the color wheel, blue and orange, red and green, yellow and violet. When these colors are mixed they create gray or neutral brown. When complementary colors are placed side by side they create a strong contrast which ‘complements’ each other. Complementary colors when mixed lower each other’s intensity.

Composition: the plan, placement, or arrangement of the elements of art in a work. It is often useful to discuss composition in reference to the principles of design.

Context: A set of interrelated conditions (social, cultural, environmental, economic, and political) under which an artwork is produced or interpreted.

Contour is an edge, ridge or groove of a form. In contour drawing, the main idea is to record every slight change in the edges of a form.

Crosshatching is the technique of placing lines close together in opposite directions to create dark areas in a drawing or print.

Crayon, oil pastel etching or scratch Color the paper with a thick layer of crayon or oil pastels. Use light colors. Apply a second layer of dark tempera paint mixed with a drop or two of liquid soap. Allow the paint to dry. Draw into the black layer with a sharp tool.

FINE ARTS STANDARDS

Crayon resist Apply oil pastels or wax crayons with firm pressure, then cover the entire paper with diluted tempera or ink. Use a wide brush. The wax will ‘resist’ the paint or ink.

Craypas are oil crayons, also called pastels.

Cubism is the formal discipline of subtle balance that is applied to traditional subjects. The objects are given geometric dimensions. I.e.: Braque

D

Dada (1915-1923) is the art movement that embraced simplicity so much that the art work could be based on chance and could also include incorporated objects. I.e.: Man Ray

Decalomania is the technique of producing random texture patterns by applying thick paint to the front of two papers, pressing the painted sides together and then pulling them apart.

Decoupage is a method of creating pictures by cutting and pasting pieces of paper onto a surface. (Mod Podge is a brand of glossy adhesive that is often used.)

De Stijl (1917-1932) means “the style” in Dutch. This school of art believed that pure abstract art could contain only vertical and horizontal planes and only the three primary colors with black, white and gray. I.e.: Mondrian

E

Elements of Design are line, shape, form, color value, texture and space.

F

Fanning means fanning the bristles of the brush out like a fan.

Feldman method of art criticism describes these key steps to critical thinking:

- 1) description of the artwork – gathering evidence
- 2) analysis of the artwork’s structure or design – finding order in the evidence
- 3) interpreting the work – making inferences about the possible meaning based on steps 1 and 2
- 4) (optional) judging the significance of the work using explicit criteria and logical reasoning

Fixative is a thin liquid applied to a surface to prevent the smearing, flaking or fading of a medium, or to impart a permanent finish.

Foreshortening is a form of perspective in which the nearest parts of an object or person are enlarged so the rest of the form goes back into space.

G

Gesture drawing is an expressive movement that is done quickly to capture the overall movement in something you see.

H

Happening is a form of performance or event, developed by Alan Kaprow and others during the 1960’s. In a happening there is a plan for unexpected events, or for people to be involved in a natural, unthinking way.

FINE ARTS STANDARDS

Hatching is the textural effect produced by placing lines next to each other; usually used for shading.

Hue is another name for color and where it relates to the spectrum.

I

Intaglio is a printmaking process in which the image is recessed below the surface. The recessed lines hold the ink.

Intensity refers to the brightness or dullness of a color. A pure color is called a high-intensity color; a dull hue is called a low-intensity color.

J K L

Lacquer is a high gloss finish.

Linoleum cut is a relief print made from a piece of linoleum.

Lithography is a method of printing from a prepared flat stone or metal plate and based on the principle that grease and water repel each other. A drawing is made on the stone or plate with a greasy substance and then washed with water. When greasy ink is applied, it sticks to the greasy drawing but runs off the wet surface, allowing a print to be made of the drawing.

Loom is a frame that supports the warp so both hands are free to place the weft.

M

Macrame is the process of knotting yarn or rope into intricate patterns. It originated from the craft of making fishnets and was eventually used for decorative fringes.

Montage is created by combining photographs from magazines, newspapers etc.

Mineral Spirits is a flammable liquid used to thin oil-based paint, stripping, or clean up.

Monochromatic consists only of a single color or hue, including its tints and shades

Motif is a self-contained design that can be printed again and again on one surface, usually to decorate in an 'allover' print.

Mosaic is an artwork made by fitting together tesserae - tiny pieces of colored glass or tiles, stones, paper or other material.

N

NeoClassicism (1750-1875) is the style of art that is based on a revived interest in the high ideals of ancient Greek and Roman art to portray noble human action.

O

OP Art(optical illusion) creates illusions of motion or illogical space in paintings.

Opaque is the opposite of transparent. It is a solid color that covers completely.

P

Palette is a tray or board on which colors of paint are mixed.

Plaster of Paris is a mixture of gypsum or of lime, sand and water that quickly hardens and later dries out.

Pointillism (1880-1900) is the style developed by Seurat in which dots of color are used instead of brush strokes.

FINE ARTS STANDARDS

Portrait is the image of a person, usually the face.

Portrait Bust is a sculptured likeness of a person's head, neck and chest.

Principles of Design are balance, rhythm, movement, proportion, pattern, emphasis, variety and unity.

Profile is a side view.

Proportion is the relation of one object to another with respect to size, amount, number or degree.

Q R

Radial is a kind of balance in which lines or shapes radiate from a center point.

Relief is a three-dimensional form, designed to be viewed from one side, in which surfaces project from a background. In high relief, the forms stand far out from the background. In low relief, also known as 'bas-relief', they are more shallow.

Rolling means rolling the surface with paint or ink.

S

Selvages are the left and right margins in weaving.

Silk Screen (also known as serigraphy) is a print made by forcing ink through a stencil and a silk screen to paper or fabric below.

Smudging is smearing the medium purposely to produce shading.

Split Complement is a color scheme based on one color and the colors on each side of its complementary color. Yellow, blue-violet, and red-violet are split complementary colors.

Still Lifes are artworks that show inanimate (non-living) objects.

Stippling is a technique of marking a surface with dots, often used as shading.

Surrealism is a style of art made popular by Salvador Dali. It combines realistic and highly imaginative objects into fantastical surroundings.

Symmetrical is a type of balance in which the contents on either side of a center line are exactly or nearly the same; also known as 'formal balance'.

T

Template is a flat, stiff shape used as a pattern or guide for producing uniform shapes.

Tempera is a chalky, opaque, water-soluble paint. The paint is made by mixing pigments with glue or egg yolk or another binder.

Poster paint is a type of tempera. Egg tempera was popular before the invention of oil painting.

Tertiary (also known as 'intermediate') refers to a combination of a primary color and a secondary color, red-orange, red-violet, blue-green, blue-violet, yellow-orange, yellow-green.

Tesserae are small pieces of glass, tile stone, paper or other materials used to make a mosaic.

Thumb-Nail Sketches are small drawings or studies for future works.

Tonality is the overall effect or arrangement of colors and values in a work of art. The tonality of a work is described by referring to the hues, values and intensities of colors.

FINE ARTS STANDARDS

Translucent transmits diffused light. The exact details or colors cannot be seen clearly through a translucent surface.

Transparent allows light to pass through so that objects can be clearly seen beyond or underneath.

Turpentine is a flammable liquid that can be used to clean oil-based paint.

U

Unity is a feeling that all parts of an artwork are working together as a team.

V

Value is the lightness or darkness of a surface. It depends on how much light a surface reflects. Tints are light values, shades are dark values of color.

Varnish is a glossy finish for wood.

W

Warp are the lengthwise fibers in weaving.

Weft are the crosswise threads in weaving.

XYZ

FINE ARTS STANDARDS

THEATRE MATRIX

<p style="text-align: center;">Strand 1:</p> <p>Create: The processes and experiences developed that are related to the art form.</p>	<p style="text-align: center;">Stand 2:</p> <p>Relate: The processes and experiences developed that are related to the art form.</p>	<p style="text-align: center;">Strand 3:</p> <p>Evaluate: The formal and informal reflection and critical analysis to address and assess the quality of the art form.</p>
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Concept # 1	Collaboration Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus that form theatrical art.
Concept # 2	Acting Acting is the process and art of representing a character in the classroom, on stage or in other media.
Concept # 3	Technical Theatre/Design Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.
Concept # 4	Playwriting Playwriting is the process of conceptualizing, devising, improvising, developing, writing, and revising original written work for stage or other medial.
Concept # 5	Directing Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.

FINE ARTS STANDARDS

B = Beginning
I = Intermediate
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D = Distinction

Theatre
Strand 1: Create
Concept 1: Collaboration

Concept Definition: Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus to form theatrical art.

Students will demonstrate proficiency by:

1a. Demonstrating respect for others' opinions by respectfully listening while ideas are being articulated.	B	I	A	D
1b. Collaborating to create a scenario/script as a team.		I	A	D
1c. Collaborating to create a documented script.			A	D
1d. Originate a collaborative theatrical project.				D
2a. Cooperating in the dramatic process	B	I	A	D
2b. Collaborating to design and choose the environmental elements for a scenario/ script .		I	A	D
3a. Demonstrating the ability to collaborate while coming to consensus in the dramatic process.	B	I	A	D
3b. Collaborating and communicate in the rehearsal process.		I	A	D
3c. Demonstrating artistic discipline to achieve an ensemble in rehearsal and performance .			A	D
4a. Following established theatre safety rules.	B	I	A	D
4b. Collaborating in informal performances.		I	A	D
4c. Collaborating in formal performances.			A	D

FINE ARTS STANDARDS

B = Beginning
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Theatre

Strand 1: Create

Concept 2: Acting

Concept Definition: Acting is the process and art of representing a character in the classroom, on stage or in other media.
 Students will demonstrate proficiency by:

1a. Imagining and describing characters , their relationships, what they want and why (e.g., through variations of movement and gesture , vocal pitch, volume and tempo).	B	I	A	D
1b. Working individually to create characters for theatre and/or other media productions. (e.g., for classical , contemporary, realistic, and non-realistic improvisations and scripted plays).		I	A	D
1c. Working individually and in an ensemble to create characters for theatre and/or other media productions. (e.g., for classical , contemporary, realistic, and non-realistic improvisations and scripted plays .)			A	D
1d. Comparing and demonstrating various acting techniques and methods (e.g., stage , on-camera), individually or in an ensemble to create and sustain characters that communicate with audiences in formal and informal theatre , television, film and other electronic media productions.				D
2a. sustaining a scene using appropriate language or movement with the teacher role playing or giving clues (e.g., from literature or students' personal experiences).	B	I	A	D
2b. performing as a character , play out his/her wants by interacting with others, maintaining concentration, and contributing to the action of classroom improvisations (e.g., scenes based on personal experience and heritage, imagination, literature and history).		I	A	D
2c. demonstrating the use of observation from nature, society or research as a means to enhance a performance .			A	D
2d. developing and maintaining a portfolio of best personal works that exhibit and reflect growth and knowledge as an actor (e.g., DVD of performances , photographs, resume).				D
3a. Demonstrating mental and physical attributes required to communicate characters different from themselves (e.g., concentration sense recall, ability to remember lines and cues, breath and vocal control, body alignment, flexibility, and coordination).		I	A	D

FINE ARTS STANDARDS

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3b. Comparing and demonstrating various acting techniques and methods (e.g., stage , on-camera, film, radio, readers' theatre), individually or in an ensemble, to create and sustain characters that communicate with audiences in formal and informal theatre , film/video, and electronic media productions.		I	A	D
3c. Developing a repertory of audition selections from classical and contemporary plays .				D
4a. describing or illustrating recalled sensory experiences.	B	I	A	D
4b. communicating sensory images through movement , vocal, visual or written expression .		I	A	D
4c. using sensory recall as an actor to portray a production concept in a unified production.			A	D
5a. working cooperatively and following established safety rules.	B	I	A	D
5b. implementing theatre etiquette in rehearsal and production settings .		I	A	D

FINE ARTS STANDARDS

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Theatre
Strand 1: Create
Concept 3: Theatre Technology and Design

Concept definition: Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.
 Students demonstrate proficiency by:

1a. describing and/or documenting the setting/environment of a story to be dramatized (e.g., through words, drawings, technical elements).	B	I	A	D
1b. developing designs that use visual and aural elements to convey environments that clearly support the text .		I	A	D
1c. demonstrating the use of observation from nature, society or research as a means to enhance the script, performance or design .			A	D
2a. establishing a playing space and an audience space .	B	I	A	D
2b. implementing technical theatre etiquette in rehearsal and production settings.		I	A	D
3a. illustrating the use of line, shape, texture, color, space , and balance to represent the environment of a story.	B	I	A	D
3b. using available art materials, tools, and/or stock scenery to create and convey props and/or setting (e.g., rehearsal blocks, puppets, curtains, backdrops)		I	A	D
3c. designing original ground plans and set designs for a variety of dramatic works .			A	D
3d. implementing and building from original plans and set designs for a dramatic work .				D
4a. selecting/documenting/arranging materials to create the setting/environment of the story to be dramatized (e.g., props, furniture, costumes, sound).	B	I	A	D
4b. creating floor plans and props.		I	A	D
4c. designing original ground plans and set design elements for a variety of dramatic works.			A	D
5. constructing or locating appropriate props to enhance a scene or production .		I	A	D
6a. using available lighting sources to enhance formal and informal theatre , film/video, and electronic media productions to create design elements.		I	A	D
6b. designing an original lighting plot for a variety of dramatic works.			A	D

FINE ARTS STANDARDS

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7a. creating sound effects and select music to enhance a scene or production.		I	A	D
7b. designing an original sound plot for a variety of dramatic works .			A	D
8. using available art materials, tools and resources to convey the characters through costumes , accessories and make-up design for a scene or production.		I	A	D
9a. creating costume drawings and/or make-up charts.		I	A	D
9b. designing original costume renderings and make-up charts for a variety of dramatic works.			A	D
10a. using standard procedures to efficiently and safely operate tools and equipment for technical aspects of formal and informal theatre , film/video and electronic media productions.		I	A	D
10b. executing the duties and responsibilities of a crew head and/or crew member to stage a variety of dramatic works .			A	D
10c. designing coherent stage management, promotional and business plans.				D
11a. developing technical designs based on design concepts (musical and visual art principals) that meet the requirements of the dramatic work, film/video, and electronic media productions.		I	A	D
11b. designing and/or implementing technical elements for theatre , film/video and electronic media productions based on designs from a concept and collaboration with a Director.			A	D
11c. collaborating with directors to develop concepts that convey the metaphorical nature of the drama for theatre , film/video, and electronic media productions.				D
12. creating and reliably implementing production schedules, stage management plans, promotional ideas and business front-of-house procedures for theatre , film/video, and electronic media productions.			A	D
13. incorporating the use of technological advances in theatre and other disciplines in creating formal and informal theatre , film/video, and electronic media productions.			A	D
14a. identifying and applying the functions and relationships of management in the theatre field.			A	D
14b. developing and sustaining a portfolio of best works that illuminate and reflect growth, knowledge and skills as a theatrical technician/designer.				D

FINE ARTS STANDARDS

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Theatre

Strand 1: Create

Concept 4: Playwriting

Concept definition: **Playwriting is the process of conceptualizing, devising, improvising, developing, writing, and revising original written work for stage and other media.**

Students demonstrate proficiency by:

1a. identifying various sources (e.g., books, family stories, nature, imagination, paintings, poetry) for theatrical work.	B	I	A	D
1b. adapting a short, non-dramatic literary selection into a scripted dramatic format (e.g., folktale, poem, life story)		I	A	D
1c. demonstrating the use of observation from nature, society or research as a means to enhance an original script.			A	D
2a. retelling a story including its theme, setting, story line, plot, physical descriptions of the characters, and theme.	B	I	A	D
2b. dramatizing and documenting scenes using a variety of characters to develop monologues and/or dialogue.		I	A	D
2c. writing and revising a script based on real life characters and situations that demonstrates and understanding of play structures.			A	D
2d. writing and revising a full length script.				D
3a. improvising by imitating life experiences, knowledge of literature, social issues and/or historical situations, and create imaginary scenes which include characters, setting and story line.	B	I	A	D
3b. dramatizing and documenting scenes based on life experiences using a variety of conflicts to create resolution to the story.		I	A	D
3c. creating a script through improvisation and devised scenes based on personal experience, heritage, imagination, literature, and/or history.			A	D
3d. developing and sustaining a portfolio of best works that illuminate and reflect growth and knowledge as a Playwright.				D
4a. creating original, brief stories through improvisation that include a story line and 2 or more characters.	B	I	A	D
4b. dramatizing and documenting both individually and in groups, scenarios that develop theme, plot, conflict and dialog.		I	A	D
4c. collaborating as a playwright with a director, actors, and designers to develop original scripts for formal and informal theatre and electronic media productions.			A	D
4d. comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts and other art forms.				D
5a. describing or illustrating recalled sensory experiences to create characters and plot.	B	A	I	D
5b. demonstrating an understanding of the duties and responsibilities of a Dramaturge.			I	D
5c. executing the duties and responsibilities of a Dramaturge.				D

FINE ARTS STANDARDS

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Theatre
Strand 1: Create
Concept 5: Directing

Concept definition: **Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.**

Students demonstrate proficiency by:

1a. leading peers in warm-ups and theatre games .	B	I	A	D
1b. analyzing dramatic text (e.g., folktale, myths, poetry, narrative, monologue, scene, play , etc.) to develop an informal performance describing character motivations , structure of the story, and the role of the environment in the story.		I	A	D
1c. analyzing dramatic text to develop a directorial concept.			A	D
1d. developing and sustaining a portfolio of best works that illuminate and reflect growth and knowledge as a director.				D
2a. demonstrating leadership skills in small group work.	B	I	A	D
2b. developing an understanding of how actors' qualities and skills are considered when casting various characters or roles .		I	A	D
2c. conducting auditions cast actors, discuss theme and rehearse dramatic text for presentation/performance.			A	D
2d. problem solving independently and collaboratively during the rehearsal and production processes.				D
3a. leading small groups in planning a scene and rehearsing the scene for in-class performance .	B	I	A	D
3b. making directorial decisions about group work and informal dramatic presentations (e.g., including movement, voice , etc.).		I	A	D
3c. collaborating, as director, with designers and actors to develop aesthetically unified production concepts for informal production.			A	D
3d. developing multiple interpretations and production choices and choose those that are most interesting and feasible.				D
4a. conducting rehearsals demonstrating a variety of directorial methods.			A	D
4b. conducting rehearsals demonstrating a variety of directorial methods leading to a public or filmed performance .				D
5. demonstrating the use of observation from nature, society or research as a means to enhance the script, performance or design .				D
6a. conducting exercises for actors in sensory recall.	B	I	A	D
6b. providing actor warm-ups that help them develop sensory recall as is needed or as a means of accessing their character .		I	A	D

FINE ARTS STANDARDS

B = Beginning
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6c. using sensory recall as a director to create a production concept.			A	D
7a. developing, understanding and discussing the role of the director in the production process.	B	I	A	D
7b. implementing theatre etiquette as a director in rehearsal and production settings .		I	A	D
7c. executing the duties of a Dramaturge .			A	D
7d. developing and directing a final theatre production.				D

Theatre Strand 2: Relate Concept 1: Collaboration

Concept Definition: form **Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus that form theatrical art.**

Students will demonstrate proficiency by:

1a. describing, illustrating and/or implementing how the use of collaboration affects daily life and different environments .	B	I	A	D
1b. identifying social issues and individual attitudes that promote or impede the collaborative process.		I	A	D
2a. discussing and implementing the skill that address the social issues in the collaborative process in an informal production and other school related projects (e.g., accept leader, follower roles, how to negotiate differences of ideas).		I	A	D
2b. applying the skills that address social issues in the collaborative process in formal productions (e.g., accept leader/follower roles , negotiate difference of concepts) and relate to the skills needed in the professional world.			A	D
2c. showing exceptional leadership skills in the collaborative process.				D
3a. discussing how participation in theatre benefits other life skills and other content areas.		I	A	D
3b. executed duties and responsibilities of a Dramaturge .				D

FINE ARTS STANDARDS

B = Beginning
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Theatre
Strand 2: Relate
Concept 2: Acting

Concept Definition: **Acting is the process and art of representing a character in the classroom, on stage or in other media.**
 Students will demonstrate proficiency by:

1a. describing how the characters in a situation might be similar to or different from a real life experience.	B	I	A	D
1b. using self evaluation and reflection, determine the influences of creative work on the individual and his/her community.		I	A	D
2a. describing how place and time affect characters and story in class improvisations, scripts, and productions of theatre and/or other media.	B	I	A	D
2b. analyzing the emotional and social impact (e.g., historical and contemporary) of performances in their lives and the lives of others.		I	A	D
2c. analyzing the effect of theatre and media on the mores and politics of current and past cultures.			A	D
3a. identifying current and historical periods and cultures in dramatic scenes, scripts, informal and formal productions (e.g., Western/Eastern Traditions).	B	I	A	D
3b. analyzing the historical, cultural effects on the characters and a story of a dramatic concept, class improvisation, and theatre or other media production.		I	A	D
3c. interpreting characters representing various historical periods and cultures revealing similar needs and motivations and apply the conditions of their time and place.			A	D
4a. demonstrating how interrelated conditions (time, place, other characters, and the situation) influence the characters and stories in informal productions of theatre, film/videos, and electronic media.	B	I	A	D
4b. demonstrating how interrelated conditions (time, place, other characters and the situation) influence the characters and stories in formal productions of theatre, film/videos, and electrical media.		I	A	D
4c. analyzing the influential effects of theatre and media on contemporary, historic, social and political life.			A	D
4d. analyzing context by understanding the role of theatre, film, television and electronic media in the community and in other cultures.				D

FINE ARTS STANDARDS

B = Beginning
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5a. inferring a character's motivations and predict future action.	B	I	A	D
5b. analyzing the effects of their own cultural experiences on their dramatic work.		I	A	D
5c. researching, analyzing and presenting career options in theatre , film and/or other media.			A	D
6a. explaining how one's own behavior might change in response to a performance (e.g., drugs or alcohol abuse, criminal behavior, friendship or family relationships, etc.)		I	A	D
6b. executing the duties and responsibilities of a Dramaturge .			A	D

Theatre
Strand 2: Relate
Concept 3: Theatre Technology and Design

Concept Definition: Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.
 Students will demonstrate proficiency by:

1a. comparing and contrasting the historic setting , culture, and geography of a story influence and affect the visual/aural representation of it in a classroom on stage , or in media.	B	I	A	D
1b. researching historical and cultural influences from a variety of resources (e.g., text , library, artifact, internet, etc.) to implement with credible design choices.		I	A	D
1c. researching and describing appropriate historical and contemporary production designs from a variety of dramatic works for formal and informal theatre , film/video, and electronic media productions.			A	D
1d. presenting a portfolio of best works that illuminate and reflect growth, knowledge and skills as a theatrical technician/designer.				D
2a identifying and explaining the historical and cultural influences on the visual/aural elements from a variety of works for dramatizations (e.g., fairy tales, books, plays).	B	I	A	D
2b. comparing and contrasting how nature, social life, and visual art practices and products influences and affect design choices for theatre , film/television and electronic media productions in the past and the present.		I	A	D
2c. analyzing a variety of dramatic texts from cultural and historical perspectives to determine production requirements.			A	D

FINE ARTS STANDARDS

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3a. analyzing a variety of dramatic works for artistic (e.g., color, style , line, texture , etc.) and technical requirements influenced by historical and cultural influences.		I	A	D
3b. researching, justifying, and illustrating historical, cultural, and symbolic images/ sound choices to interpret a variety of dramatic works for productions.			A	D
3c. analyzing the effect of technical theatre and media on the mores and politics of current and past cultures.				D
4. researching, analyzing and presenting technical career options in theatre , film/video, and electronic media productions.			A	D
5. executing the duties and responsibilities of a Dramaturge .			A	D
6a. identifying and explaining the effect technological and scientific advances have had on design and production in theatre , film/videos, and electronic media productions.			A	D
6b. assessing available theatre technology and design careers, and evaluating and reflecting on the probability of personal choices and success as a theatre , film or other media professional.				D
7. presenting a portfolio of best works that illuminate and reflect growth, knowledge and skills as a theatrical technician/ designer .				D

FINE ARTS STANDARDS

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Theatre Strand 2: Relate Concept 4: Playwriting

Concept Definition: **Stage Playwriting is the process of conceptualizing devising, improvising, developing, writing, and revising original written work for stage and other media.**
 Students will demonstrate proficiency by:

1a. reading and analyzing stories and short plays from a variety of cultures and historical periods to identify their essential playwriting elements (e.g., storyline, conflict, characters, theme).	B	I	A	D
1b. demonstrating and identifying a character's wants and needs, and physical, emotional, and social qualities based on historical and cultural influences.		I	A	D
1c. comparing how similar ideas and dramatic elements (e.g., the protagonist, monologue) are treated in dramas and styles from various cultural and historic periods.			A	D
1d. justifying by research, evaluation and utilizing cultural and historical information to support artistic choices.				D
2a. determining how place, time and social and cultural conditions affect characters and the story line in class improvisations, scripts, and productions of theatre and/or other media.	B	I	A	D
2b. researching a variety of sources to enrich the understanding and developments of original characters and analyze a playwright's cultural background influences his/her character choices.			A	D
2c. developing and sustaining a portfolio of best works that illuminate and reflect growth and knowledge as a playwright.				D
3a. describing how a character's motivation and emotions can predict future action or the resolution to a conflict in the story.	B	I	A	D
3b. researching and identifying contemporary social issues that can be explored through classroom improvisation.		I	A	D
3c. demonstrating and understanding the duties and responsibilities of a Dramaturge.			A	D
3d. executing the duties and responsibilities of a Dramaturge.				D
4a. discussing story themes, plot, characters, dialogue and actions and how they compare/contrast to life situations.	B	I	A	D
4b. discussing a class improvisation or performance's story-lines, characters, dialogue and actions and how they relate to real life situations.		I	A	D
4c. analyzing the effect of theatre and media on the mores and politics of current and past cultures.			A	D

FINE ARTS STANDARDS

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5a. identifying current and historical periods and cultures in dramatic scenes, scripts, informal and formal productions. (e.g., Western/Eastern Traditions).	B	I	A	D
5b. comparing how similar themes are treated in drama of different genres and styles from various cultural and historical periods.		I	A	D
5c. reading and analyzing classic works and a variety of play scripts to develop an organized written or oral presentation.			A	D
6a. describing how place and time affect characters and story in class improvisations, scripts, and productions of theatre and/or other media. 00	B	I	A	D
6b. analyzing the historical, cultural effects of the characters and story of a dramatic concept, class improvisation, and theatre or other media production.		I	A	D
6c. comparing and contrasting the style, structure, and impact of various playwrights.			A	D

Theatre
Strand 2: Relate
Concept 5: Directing

Concept Definition: Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.
 Students will demonstrate proficiency by:

1a. identifying and explaining the influence of time and place (history and environment) on the characters and the story to be dramatized.	B	I	A	D
1b. researching and using cultural, historical and symbolic clues to develop an interpretation for visual sound/aural production choices.		I	A	D
1c. researching the playwright, past performances and current issues to develop a concept for informal and formal presentations.			A	D
1d. analyzing the effect of theatre and media on the values and politics of current and past cultures.				D

FINE ARTS STANDARDS

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2a. using a variety of sources (e.g., pictures, music, poetry, texts , library, artifacts, etc.) to research the characters, story, and environment for a dramatization .	B	I	A	D
2b. presenting selected information from research to the ensemble to support the production process.		I	A	D
2c. identifying and comparing the lives, works and influences of representative theatre artists in several cultures and historical periods (multicultural/multiethnic, classical , modern, contemporary).			A	D
2d. incorporating other art forms into a production by comparing their usefulness as elements of presentation for theatre .				D
3a. evaluating the research materials for appropriateness and usefulness to support character , story development and design.	B	I	A	D
3b. analyzing the historical, cultural effects of their own cultural experiences on their dramatic work.		I	A	D
3c. identifying and comparing various directorial philosophies, methods and processes.			A	D
3d. developing and sustaining a portfolio of best works that illuminate and reflect growth and knowledge as a Director.				D
4a. identifying and explaining the roles of the different artists in theatre (playwright, actor, designer/technician, director).	B	I	A	D
4b. analyzing the historical, cultural effects on the characters and story of a dramatic concept, class improvisation , and theatre or other medial production.		I	A	D
4c. explaining the roles and interrelated responsibilities of the various personnel involved in theatre , film, television and electronic media.			A	D
4d. researching, analyzing and presenting career options for directors in theatre , film/video, and electronic media productions.				D
5a. identifying current and historical periods and cultures in dramatic scenes, scripts, informal and formal productions (e.g., Western/Eastern Traditions).	B	I	A	D
5b. identifying and examining the duties of a Dramaturge .			A	D
5c. executing the duties of a Dramaturge .				D

FINE ARTS STANDARDS

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Theatre
Strand 3: Evaluate
Concept 1: Collaboration

Concept Definition: Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus that form theatrical art.

The student will demonstrate proficiency by:

1a. demonstrating the ways in which the group participated in the collaborative process.	B	I	A	D
1b. modeling and using appropriate ways to give, take and use praise and constructive criticism .		I	A	D
1c. evaluating the results of implemented suggestions, ideas, concepts generated in the collaborative process.			A	D
1d. demonstrating exceptional skills in evaluating the collaborative process.				D
2. critiquing positive and negative outcomes of the collaborative process in a constructive manner.			A	D

FINE ARTS STANDARDS

Theatre Strand 3: Evaluate Concept 2: Acting

Concept Definition: Acting is the process and art of representing a character in the classroom, on stage or in other media.

The student will demonstrate proficiency by:

1a. demonstrating respectful audience behavior.	B	I	A	D
1b. describing physical and vocal attributes appropriate to the characters in the play in class and professional performances.		I	A	D
1c. analyzing and evaluating critical comments about personal dramatic work, explaining which points are most appropriate and insightful to use for further development of the work.			A	D
2a. describing the believable actions and dialogue of improvised characters in classroom scenes .	B	I	A	D
2b. describing physical concentration and character interaction that advance the plot in class and professional performances.		I	A	D
3a. identifying and describing the characters, environment and story elements in a variety of written and performed events .	B	I	A	D
3b. evaluating a role by responding and deconstructing deeper meaning of the text and character .		I	A	D
3c. analyzing the development of dramatic forms and theatrical traditions across cultures and historical periods (e.g., Theatre History).			A	D
3d. constructing social meanings from classroom and formal productions from a variety of cultural and historical periods, and relate to current personal, national and international issues and report in a organized oral or written presentation.				D
4a. justifying the perception of a performance and critique it production elements.	B	I	A	D
4b. developing and articulating criteria to analyze, interpret and evaluate classroom, informal and formal theatre or media productions.		I	A	D
4c. developing criteria for evaluating formal and informal theatre , film/video, and electronic media productions.			A	D
5a. evaluating and justifying, with examples, the meaning they construct from a dramatic text or performance relating to their daily life.	B	I	A	D
5b. using developed criteria to interpret dramatic text and performances in an organized oral or written presentation.		I	A	D
5c. using developed criteria, evaluate formal and informal theatre , film/video, and electronic media productions.			A	D
5d. analyzing the development of dramatic forms , production practices, and theatrical theatre , film/video, and electronic media productions and report in an organized oral or written presentation.				D
6. assessing the different careers, evaluate and reflect on the probability of personal choices as a theatre , film or other media professional.			A	D

FINE ARTS STANDARDS

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Theatre
Strand 3: Evaluate
Concept 3: Theatre Technology and Design

Concept Definition: **Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.**
 The student will demonstrate proficiency by:

1a. evaluating the playing space and setting used for a variety of dramatic works , classroom scenes , informal or formal productions .	B	I	A	D
1b. evaluating how the historical and cultural influences of technical elements affect a variety of performed dramatic works .		I	A	D
2a. evaluating the playing space and setting used for a variety of dramatic works, classroom scenes , informal or formal productions .	B	I	A	D
2b. developing criteria to evaluate technical elements for formal and informal theatre , film/video, and electronic media productions.		I	A	D
2c. evaluating their own and their peers' usage of theatre etiquette.			A	D
3. evaluating how line, shape, texture , color, space , balance , and/or pattern help illustrate the environment of a story.	B	I	A	D
4a. evaluating the environment of setting , lights, sound , costumes and props of a variety of performed dramatic works to determine the mood and meaning of the story.	B	I	A	D
4b. evaluating and interpreting technical elements of a variety of performed dramatic works including theatre , film/video, and electronic media productions.		I	A	D
4c. evaluating the implementation of production schedules, stage management plans, promotional ideas and business front-of-house procedures for theatre , film/video, and electronic media productions.			A	D
5a. evaluating the environment for safety issues that may effect the production .	B	I	A	D
5b. evaluating their own and their peers execution of duties and responsibilities on a technical crew.		I	A	D
5c. evaluating their own and their peers efficiency and effectiveness of safety issues, execution of duties, and responsibilities on a technical crew.			A	D

FINE ARTS STANDARDS

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6a. evaluating the environment of setting, lights, sound, costumes and props of a variety of performed dramatic works to determine the mood and meaning of the story.	B	I	A	D
6b. evaluating and interpreting technical elements of a variety of performed dramatic works including theatre , film/video, and electronic media productions.		I	A	D
6c. evaluating the implementation of production schedules, stage management plans, promotional ideas and business front-of-house procedures for theatre , film/video, and electronic media productions.			A	D
6d. evaluating the collaborative process with directors to develop concepts that convey the metaphorical nature of the drama for the theatre , film/video, and electronic media productions.				D
7a. evaluating the technical design elements for formal and informal theatre , film/video, and electronic media productions based on concept and collaboration with the director.			A	D
7b. evaluating and revising their own design choices based on feedback from a director.				D
8. assessing the different careers and evaluate the probability of personal choice as a professional in theatre , film/video, and electronic media productions.			A	D
9. evaluating their own and their peers' portfolio of best works that illuminate and reflect growth, knowledge, and skills as a theatrical technician/designer.				D

Theatre Strand 4: Evaluate Concept 4: Playwriting
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Concept Definition: **Playwriting is the process of conceptualizing devising, improvising, developing, writing, and revising original written work for stage and other media.**

Students will demonstrate proficiency by:

1a. recalling and evaluating the story-line of a class improvisation or performance .	B	I	A	D
1b. developing criteria to analyze, interpret, and evaluate a play script (e.g., structure, language, characters).		I	A	D
1c. evaluating the overall artistic merit or written dramatic work by oneself and others.			A	D
2a. recalling and evaluating the character's actions in a class improvisation or performance .	B	I	A	D
2b. describing how the setting , story-line, and characters are interrelated in scenarios and scripts .		I	A	D
2c. analyzing and evaluating constructive criticism about personal work, explaining which points are appropriate for further development of the work.			A	D
2d. developing and sustaining a portfolio of best works that illuminate and reflect growth and knowledge as a playwright.				D

FINE ARTS STANDARDS

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3a. describe how plot, character, and environment are related to their personal dramas and in plays, film/video, and electronic media .	B	I	A	D
3b. using developed criterion to analyze a variety of dramatic works (e.g., formal and informal theatre, film/video, and electronic media productions) according to style, genre, dramatic elements, and characters .		I	A	D
3c. analyzing and evaluating constructive criticism about a script identifying playwrighting elements employed by the writer.			A	D
3d. analyzing and creating a written critique of a contemporary scripted play or production focusing on the qualities of the script .				D
4a. identifying by genre a dramatic concept, script, classroom or formal production .	B	I	A	D
4b. developing and articulating criteria to analyze, interpret, and evaluate classroom, informal and formal theatre or media productions.		I	A	D
4c. identifying and explaining symbols and deconstruct social and literary illusions in text and productions, and report in an organized and/or written presentation.			A	D
4d. constructing social meanings from classroom and formal productions from a variety of cultural and historical periods, and relate to current personal, national and international issues and report in an organized oral or written presentation.				D
5a. identifying and describing the characters, environment and story elements in a variety of written and performed events.	B	I	A	D
5b. using developed criteria to interpret dramatic text and performances in an organized oral or written presentation.		I	A	D
5c. identifying by genre a dramatic script, classroom improvisation or formal production .			A	D
6a. justifying the perception of a performance and critique its production elements.		I	A	D
6b. analyzing the development of forms, productions practices, and theatrical theatre, film/video, and electronic media productions and report in an organized oral or written presentation.			A	D
7. evaluating and justifying, with examples, the meaning they construct from a dramatic text or performance relating to their daily life.		I	A	D

FINE ARTS STANDARDS

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Theatre
Strand 3: Evaluate
Concept 5: Directing

Concept Definition: **Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.**

The student will demonstrate proficiency by:

1a. explaining and justifying the basic elements of a dramatic text (e.g., problem/solution, beginning, middle and end, characters and environment) and performance essentials (e.g., visibility and audibility of actors, appropriateness of setting).	B	I	A	D
1b. explaining and justifying personal criteria for evaluating the basic elements of text , acting, and production values in their work and the work of others.		I	A	D
1c. developing criteria for analyzing and evaluating the script , acting, design , and direction, as a unified production based on artistic choices in traditional theatre , film/video, and electronic media productions.			A	D
1d. describing and analyzing the effect of publicity, study guides, programs and physical environment on audience response and appreciation of dramatic productions.				D
2a. explaining and justifying personal preferences for specific elements and/or moments in dramatizations .	B	I	A	D
2b. developing and articulating criteria to analyze, interpret, and evaluate classroom, informal and formal theatre or media productions.		I	A	D
2c. using developed criteria, evaluating the directorial process.			A	D
2d. developing and sustaining a portfolio of best works that illuminate and reflect growth and knowledge as a director.				D
3a. identifying and describing the characters, environment and story elements in a variety of written and performed events.	B	I	A	D
3b. using their criteria to interpret dramatic text and performances in an organized oral or written presentation.		I	I	D
4a. evaluating and justifying, with examples, the meaning they construct from a dramatic text or performance relating to their daily life.		I	A	D
4b. using self-reflecting practices, determine the influences of directorial work on the individual and his/her community.			A	D
4c. constructing social meanings from classroom and formal productions from a variety of cultural and historical periods, and relate to current personal, nation and international issues and report in an organized oral or written presentation.				D

FINE ARTS STANDARDS

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5a. justifying the director's concept of a performance and critique its production elements.		I	A	D
5b. identifying and explaining symbols and deconstruct social and literary illusions in text and productions, and report in an oral and/or written presentation.			A	D
6a. analyzing the development of dramatic forms , production practices, and theatrical theatre , film/video, and electronic media productions and report in an organized oral or written presentation.			A	D
6b. comparing and contrasting the directorial styles of a minimum of two directors that work in the same media.				D
7. assessing the different careers and evaluate the probability of personal choice as a theatre , film/video, or electronic media director.			A	D

FINE ARTS STANDARDS

Theater Glossary and Terms

A

ABSTRACT - Not representation. Removed from the representative, yet retaining the essence of the original.

ACTING SKILLS - the use of voice, movement, focus and characterization.

ACTION - events/ incidents within the play/story that move the plot along.

AESTHETICS - A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics.

AESTHETIC CRITERIA - Criteria developed about the visual, aural and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning.

AESTHETIC QUALITIES - The perceptual aspects, emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art.

ARTICULATION - the clear and precise pronunciation of words using the articulators (e.g., lips, tongue, soft palette, hard palette, throat).

ARTICULATORS - those parts of the body which produce speech. (e.g., lips, tongue, soft palette, hard palette, throat, pharynx, teeth, etc).

ARTISTIC CHOICES - Selections made by artists about situation, action, direction and design in order to convey meaning.

AUDITION - a tryout for a theatrical production

AUDITORIUM - place where the audience sits.

B

BALANCE - arrangement of design elements and actors to create visual stability on stage.

BLOCKING - the coordination of the actors' movements within the space (stage).

BUSINESS - movements made to make use of props, costumes and makeup to strengthen the personality of a character the actor is portraying.

C

CHARACTER - the "who" in a scene, play or story which can be a person, creature, or thing, real or imagined.

CHARACTER DEVELOPMENT (CHARACTERIZATION) - putting together all parts of the character to create a believable person on stage.

CLASSICAL - a dramatic form and production technique(s) considered of significance in earlier times, in any culture or historical period.

CLASSROOM PRODUCTION - the exploration of all aspects (e.g., visual, oral, aural) of a dramatic work in a classroom setting where experimentation is emphasized. Classmates and teachers are the usual audience.

CONFLICT - a struggle between two or more opposing forces, events, ideas, characters in a scene or play.

CONSTRUCTED MEANING - the personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral, and visual symbols of a dramatic production.

COSTUMES - an actor's clothing used to help create a character.

CRITICISM - describing and evaluating the media, processes and meanings of works, and making positive and/or comparative judgments.

D

DESIGN - purposeful plan for the spectacle of a play (i.e., costumes, set, props, lighting, sound)

DIALOG - words spoken by characters to express thoughts, emotions and actions.

DIAPHRAGMATIC BREATHING - breathing from the diaphragm, a muscle in the torso

FINE ARTS STANDARDS

DICITON - style of speech as dependent on choice of words.

DIRECTOR'S CONCEPT - a vision inspired by the playwright developed by the director that provides an overall style to the production.

DRAMA - a literary composition (a play) intended for a performance before an audience.

DRAMATIZATION - the art of composing, writing, acting or producing plays.

DRAMATIC MEDIA - means of telling stories by way of stage, film, television, radio, laser discs or other electronic media.

DRAMATURGE - a literary editor on the staff of a theatre who provides analysis, research and sharing of information with directors, actors and production teams.

DRAMATURGE - the theory and practice of dramatic composition.

E

ELECTRONIC MEDIA - means of communication characterized by the use of technology including (but not limited to) computers, multimedia, CD-ROM, MIDI, sound boards, light boards, virtual reality, video, film. Used as tools to create, learn explain, document, analyze.

ELEMENTS OF THEATRE - action, character, conflict, design, dialog, plot, setting and theme.

ENSEMBLE - a group of actors working together cooperatively and responsibly to help themselves and each other achieve the group goal

ENNUNCIATION - the clear and precise pronunciation of words, letters, and sounds.

ENVIRONMENT - physical surrounding that establish place, time and atmosphere/mood; physical conditions that reflect and affect the emotions, thought and actions of characters and the audience.

EVENT - something that happens at a certain time and place

EXPRESSION - how the character says words to show feeling

F

FACIAL EXPRESSION - movements of the face that show feelings or ideas

FOCUS - 1. the intended point of interest on stage; 2. the actor's ability to concentrate and keep attention fixed on the matter at hand.

FOLK - Work created and performed by a specific group within a culture. Generally these works originated outside the courts or circle of power within a society.

FORM - the structural organization of a drama (e.g., plot sequence; logical, realistic use of character and time/non-realistic use of character and time.

FORMAL PRODUCTION - the staging of a dramatic work for presentation for an audience.

FRONT OF HOUSE - Box office and lobby (i.e., business services)

G

GENRE - a type of category of dramatic literature (e.g., comedy, tragedy, melodrama, farce, serious drama).

GESTURE - the expressive movement of the hands and/or legs that communicates character

GIVEN CIRCUMSTANCE - the information given in the text by the playwright concerning character, setting, and relationships

H I

IMPROVISATION - spontaneous use of movement and speck to create a character or an object in a particular situation.

IMPROVISATIONAL THEATRE - a structured, yet non-scripted (without words) action or play.

INFORMAL PRODUCTION - small performances that demonstrate understanding of the specific content or material learned.

FINE ARTS STANDARDS

INFLECTION/PITCH - the use of high and low sounds in speech.

J K L

LIGHTING - using a variety of lights to illuminate the actors and sets on stage.

M

MAKE-UP - using cosmetics to the face and body to enhance character

MIME - a form of theatre that employees pantomime that can include music, sounds, costumes and make-up

MONOLOGUE - 1. a scene for an actor speaking alone; 2. a speech within a play delivered by a single actor alone on stage.

MOTIVATION - what a character wants and why

MOVEMENT - facial expressions, hand gestures, and whole-body movements that express and create character

MOVEMENT - physical action used to establish meaning and express and create character including:

Facial expression - movements of the face that show feelings or ideas

Gestures - a movement of the hands, arms, and/or legs that communicates character

Blocking - the coordination of the actors' movements within the space (stage)

Whole-body movements - locomotive and non-locomotive use of the body that is not part of blocking

Posture/stance - the position of the limbs and the carriage of the body as a whole.

N O

OBJECTIVE - the character's wants, needs and desires as found in the text or script.

OBSTACLE - what stands in the way of the character achieving his/her objectives.

P

PANTOMIME - communication using movement without speech

PERFORMANCE - presenting a play for an audience

PHRASING - the use of punctuation, pause, and word or phrase emphasis to create meaning and emotion

PLAY - a form of writing intended for live performance.

PLOT - the story behind the play that includes exposition, inciting incident, rising action, climax and resolution of a conflict

PROPS/PROPERTIES - objects used by an actor on stage including furniture

PRINCIPLES OF DESIGN - underlying characteristics in the visual arts and theatrical design, such as reception, balance, emphasis, contrast and unity.

PROJECTION/VOLUME - 1. using appropriate load and soft sounds as a character; 2. to use the voice in such a way as to fill the auditorium so that the audience can hear the actors.

Q R

RANGE - the scope or extent of one's abilities in movement, technique, etc.

RATE - how slowly and quickly words are spoken

REHEARSAL - the period of time used to prepare a play for performance to an audience

RESONANCE - fullness of voice created by vocal vibrations

FINE ARTS STANDARDS

ROLE - the characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal (see **CHARACTERIZATION**) and is appropriate for early improvisation exercises.

S

SCENE - a small segment of a play usually taking place in one time and one setting

SCRIPT - the written dialog, description and directions provided by the playwright.

SET - the on-stage space and its structures (scenery) in which the actors perform that represents the location of the play

SETTING - the time and place in which the scene occurs.

SOUND - the process of using music, audio effects and reinforcement to enhance setting and mood

SPACE - the performance area used by an individual actor or ensemble.

STAGE - the place where the actors perform

STRATEGY (TACTICS) - the possible ways the character can overcome obstacles.

STYLE - the distinctive character or technique of an individual artist, group, or period

STYLE/GENRE - the particular characteristics of a historical period or culture

SYMBOL - an image, object, sound or movement that stands for or represents something else.

T

TECHNOLOGY - electronic media (e.g., video, computers, compact discs, lasers, audio tape, satellite equipment, projectors) used as tools to create, learn, explain, document, analyze, or present artistic work or information.

TECHNICAL DESIGN - the plan for costumes, set, props, lighting, sound, makeup, and special effects in the production.

TEMPO - the rate of speed at which a performance or elements of a performance occur.

TENSION - the atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address.

TEXT - the basis of dramatic activity and performance; a written script or an agreed upon structure and content for improvisation.

THEATRE - the place where plays are presented to an audience

THEATRE/LITERACY - the ability to create, perform, perceive, analyze, critique and understand dramatic performances.

THEME - central idea of a play that is revealed to the audience.

U V

VOCAL PLACEMENT - resonating the voice in different parts of the body e.g. chest, head, nose

VOICE - an actor's use of articulation, projection, expression, inflection and rate to create a character.

W

WARM UP - movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the activities to follow.

X Y Z