

Fine Arts Curriculum Standards as adapted from the Archdiocese of Hartford, CT Grades 1-12

Office of Catholic Schools
Diocese of Dallas
3725 Blackburn
Dallas, TX 75219

"To all who are passionately dedicated to the search for new 'epiphanies' of beauty so that through their creative work as artists they may offer these gifts to the world."

Pope John Paul, II



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Dear Catholic School Educators:

Peace and Joy!

It is with great pleasure that I approve the *Fine Arts Curriculum Standards* for grades 1-12. These standards are essential for students to achieve learning expectations. It is my hope that not only will schools implement these fine arts standards and promote the advancement of the study of the fine arts, but also educate our students by informing, forming, and transforming them with wonder and meaning of Christian faith.

You, the educators, must address academic standards through traditional and innovative methods, infused with an appreciation of Catholic doctrine, Catholic social teachings, and moral development. The fine arts curriculum standards affirm that:

Catholic schools educate diverse student bodies to form Catholic, person centered learning communities; provide quality teaching through traditional and innovative educational programs infused with Catholic social teachings; involve students to serve and support parish life and the local civic communities; graduate students who are critical thinkers, productive moral citizens, and spiritual leaders; and recognize and appreciate parents as the primary educators of their children.

We are grateful to the Archdiocese of Hartford, CT under the direction of Mrs. Valerie Mara, Director of Curriculum Design, and her committee for their energy, creativity, and dedication to this document and for their willingness to allow us to implement these standards and to adjust them to meet the needs of our schools in the Diocese of Dallas. Please embrace this initiative as an opportunity to provide quality Catholic education; and to be an integral part of the effort to promote the success of all Diocesan school students to excel in the fine arts.

God bless you in your ministry of Catholic education.

Peace in Christ, Jesus,

Sister Dawn Achs, SSND
Associate Superintendent of Catholic Schools

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The Study of Fine Arts Rationale--Diocese of Dallas Office of Catholic Schools

"Creativity is God's gift to us. Using our creativity is our gift back to God,"
Julia Cameron

God calls us to create a life crowned in His glory. The fine arts -- dance, music, theatre, and visual arts -- give students the opportunity to explore their creativity. Throughout time, the arts have been essential and vital to human existence. When people create in sounds, images, gestures and words, they discover ways to shape and share their thoughts and feelings with others; the arts enrich the quality of life. As students explore and become involved in the fine arts, their creativity mirrors the presence of God around them. In that sense, they are never closer to God than when they participate in the fine arts.

Young children "respond to gestures and movement before they react to the spoken word. They understand and explore sound before they learn to speak. They draw pictures before they form letters. They dance and act out stories before they learn to read" (Fowler, 1984). The fine arts are fundamental ways of knowing and thinking. In addition to their intrinsic value, the arts contribute to children's development cognitively and affectively.

Study of the fine arts allows students to appreciate God in nature and utilize different areas of their creativity. This creative process allows for a personal expression of ideas and cultures and also a tolerance and blending of varied points of view. Because the arts are both universal and culturally specific, they are a powerful means of increasing international and intercultural awareness. Through the arts, students gain a greater understanding of their own cultural heritage, as well as a sense of the larger world community. It encourages growth in self-esteem, risk-taking, and sharpens skills in the mastery of many techniques and mediums. It is for these reasons we believe the fine arts are essential for students to grow spiritually, academically, emotionally, and personally.

Special Thanks

Many thanks to the Diocesan Fine Arts Committee who devoted time, effort, and a passion to the arts in a common mission to serve our students fully: spiritually, academically, emotionally, and personally.

Katherine Camposeo, Fine Arts Teacher, St. James School, Manchester

Kathleen Gauthier, Fine Arts Teacher, St. Timothy Middle School, West Hartford

Mary McKone, Principal, St. Hedwig School, Naugatuck

Elizabeth Oates, Fine Arts Department Chair, Northwest Catholic High School, West Hartford

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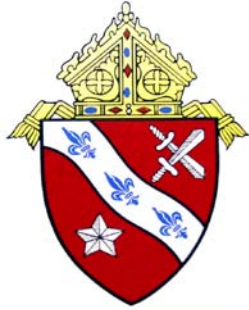
Mary Beth Pfeiffer, Fine Arts Teacher, St. James School, Manchester

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Scott Scorso, Fine Arts Department Chair, East Catholic High School, Manchester

Lynette Stoyles, Choral Music Teacher, East Catholic High School, Manchester

Catherine Thrall, Fine Arts Teacher, St. James, Manchester



Diocese of Dallas Graduation Outcomes

- ✚ Students will live according to the Catholic social teachings of the Church.
- ✚ Students will use effective communication skills.
- ✚ Students will read, think, and listen critically.
- ✚ Students will be culturally inclusive and demonstrate a global awareness.
- ✚ Students will engage in lifelong learning.
- ✚ Students will solve problems effectively and justly.
- ✚ Students will use technology for the betterment of society.
- ✚ Students will develop an appreciation for the beauty in the world around them through the fine arts.

How to Use This Document

Much thought, time and energy went into the creation of the *Standards for Fine Arts* to make it a useful tool in the important work of instilling and developing in each student an appreciation for the beauty in the world around them through the fine arts. The information in this document is based on the National Standards for Fine Arts and the CT Framework Content Standards for Fine Arts.

Achievement Standards are the primary instructional targets that outline essential topics and skills that students should know and be able to do by the end of high school. Daily standards-based lesson planning enables educators to align curriculum and instruction with standards, as they have been adapted by this Archdiocese, thereby keeping the goals of our students in mind. The purpose of standards-based curriculum is to empower all students to meet new, challenging standards of education, and to “provide them with lifelong education...that equips them to be lifelong learners.” (Fullan, 2006)

The various Fine Arts Achievement Standards are divided into disciplines (music, visual art, theatre, dance) and then separated into their respective **strands**. *As often as possible, all of these strands should be integrated with one another and with all other content areas to maximize learning.* **Student Objectives** are the primary tasks students should be able to master as a result of instruction. Student objectives are directly aligned with the achievement standards. The instruction of fine art disciplines is highly creative; measurement of student objectives will vary according to individual student interpretation, perception, and performance. Therefore, teachers are encouraged to develop outcomes that will best enable students to achieve a measure of mastery of the student objectives.

It is expected that at the year end of each developmental level (novice, intermediate, advanced), students will have reached proficiency of all stated objectives. An underlying assumption lies in the teacher possessing detailed knowledge of how best to teach these student objectives in a regular classroom setting. Differentiating instruction plays a paramount role in this determination and in planning daily learning objectives. This is a working document, designed to be annotated by the teachers who use it. Teachers should list text correlations, resources, and assessments that work best for the objectives listed.

The disciplines of theatre and dance are elements of the Standards of Fine Arts, but are optional for schools that do not have the resources to provide formal instruction in these areas. For this reason, the student objectives listed under these disciplines are bulleted rather than lettered. In the event that formal programs are not organized in elementary and secondary schools, “club” organizations are recommended where and when possible.

“Not all are called to be artists in the specific sense of the term. Yet, as Genesis has it, all men and women are entrusted with the task of crafting their own life: in a certain sense, they are to make of it a work of art, a masterpiece.” Pope John Paul, II

ASSESSMENT

Careful attention should be paid to the **Assessment** section of the document. Assessment is a key element of any curriculum, whether used as an instructional tool or as a measurement of learning. Assessment for learning (formative assessment) is a powerful strategy for improving instruction and student achievement. "Assessment for learning...is about obtaining feedback on the teaching and learning and using that feedback to further shape the instructional process and improve learning." (Fullan, 2006) Good teachers learn which assessment tools best fit the learning outcomes addressed and ensure that a variety of summative assessments are used (performance-based, independent, criterion based) to determine an accurate indication of student achievement.

Journal writing is an effective learning strategy and assessment instrument teachers are encouraged to use. **However, teachers who assign journals must understand that they are responsible for reading entries in a *timely* manner and taking appropriate action if and when students write entries that cause alarm (violent or self-destructive remarks, for example).**

RESOURCES

Found at the end of the *Standards* are suggested online resources and instructional aids. All work online should be carefully monitored by the teacher and/or parent. This includes emails that are part of learning activities and assignments. Students should understand that what they write on the internet will be read by the teacher.

On the resource pages you will find a variety of suggestions for teaching and learning. The supplemental materials listed are those suggested by the members of the Fine Arts Curriculum Committee and are, by no means, a complete list. Here again, make this list your own by adding those ideas, field trip portfolios, books, DVDs, CDs, and websites that are most effective in your learning environment.

Textbooks are valuable resources that support instruction to help students meet the objectives of a standards-based curriculum. They should not be used to identify targets of instruction. (O'Shea, 2005) Textbooks must be selected from the Approved Textbook List. If a school wishes to use a textbook resource not listed on the approved list, kindly contact the Office of Catholic Schools, Office of Curriculum, Instruction, and Assessment, for endorsement.

Writing

We cannot emphasize enough the importance of writing as part of every curriculum area. Every day in every classroom, students should be writing – individually, in small or whole-class groups, in journals, through emails, other Internet connections, and on electronic devices. They should be writing research reports, opinions, poetry, conclusions, summaries, prayers, and reflections. In addition, teaching students to carefully and accurately cite sources for their work beginning in elementary grades, and then emphasizing various bibliography styles such as MLA or APA in middle school grades, is vital to ensure proper research method and technique in high school. A useful source for rubrics across all content areas is: http://www.tsc.k12.in.us/ci/resource/general/Rubrics_TSC.htm. Just as it is impossible to imagine a school day without reading, it should be equally impossible to envision a school day without writing. **(SEE SAMPLE RUBRICS AT END OF DOCUMENT.)**

Cross Curricular Links

Central to these Standards and to the Fine Arts Programs of this Archdiocese is the goal of creating young people of faith, who can express themselves creatively, think critically and make moral decisions. In many of the strands you will find a section entitled **“Suggested Cross Curricular and Catholic Social Teaching Links.”** This section is designed to help teachers link instruction in fine arts to other areas of the curriculum and, more importantly, to help live out our faith as expressed in Catholic social teachings. Some suggestions are included, but this part of the document must also be annotated by the teacher. The connection of fine arts to life outside of school is vital; it is the perfect vehicle for making Jesus’ Gospel message of peace and justice live and breathe and have its being in our schools, parishes, communities, and towns.

It is through the integration of all the fine arts across all disciplines that educators will endeavor to teach the whole child and prepare them fully for success in the 21st century. “In order for the American economy to remain at the top of the heap globally, our graduates must be creative thinkers, adept at thinking with their whole brains, not just their left brains, but also their right brains, which comprehend wholes and jump to intuitive, creative solutions.” (Pink, 2007)

ASSESSMENT

Assessment is a means of measuring performance. It illustrates how well we are accomplishing our stated mission, goals, and objectives to educate and form the whole person. Through an integrated system of standards and of multiple forms of evaluation, assessment measures:

- *beliefs, attitudes and behaviors, which are expressions of our Catholic identity;*
- *content knowledge*
- *student achievement (individual and group) ; and the*
- *learning and teaching environment*

(NCEA’S Statement on Accountability and Assessment in Catholic Education)

Assessments of students should match the learning outcome or goal. In all classrooms, a variety of assessments, both objective and subjective, should be used to enhance learning and measure progress. Assessments are both instructional tools for students while they are learning and accountability tools to determine if learning has occurred. These assessments should include, but are not limited to:

Summative assessments are *MILEPOSTS* while formative assessments are *CHECKPOINTS*.

Milepost/Summative assessments are designed initially by a teacher for each course and reflects where you want your students to be at end of unit. It is a measure OF learning designed to determine degree of mastery of each student...it judges the success of the process/product at the end.

Checkpoint/Formative assessments are designed to prepare students for the milepost assessment; they direct instruction and ensure students have the appropriate practice opportunities before the summative assessment. They are stops along the way. Results are used to direct instruction and/or to plan corrective activities.

	FORMATIVE	SUMMATIVE
PURPOSE	To monitor and guide process/product while still in progress	To judge the success of process/product at the end (however arbitrarily defined)
TIME OF ASSESSMENT	During the process or development of the product	At the end of the process or when the product is completed
TYPES OF ASSESSMENT	Informal observation, quizzes, homework, teacher questions, worksheets	Formal observation, tests, projects, term papers, exhibitions
USE OF ASSESSMENT INFORMATION	To improve or change a process/product while it is still going on or being developed	Judge the quality of a process/product; grade, rank, promote

FORMS OF ASSESSMENT:

**Criterion Referenced (CRA):
(Paper/Pencil Tests/Quizzes)**

- Multiple Choice
- Matching Items
- Completion Items
- Short Answer
- Essay Style
- Visual Representation
- Standardized Tests (*ITBS/CogAT –Grades 2-7*)
- Teacher/text created tests (Written or oral)
- Fluency tests
- Teacher or text generated check lists of skills

Performance Assessment (PA):

Student formal and informal presentations **across the curriculum using rubrics, checklists, rating scales, anecdotal records:**

- Recitations, reading, retellings, speeches, debates, discussions, video or audio performances
- Written work across the curriculum
- Cooperative group work (students are assessed individually, never as a group)

- Story, play, poem, paragraph(s), essay, research paper
- Spelling bees
- Poetry recitals
- Oratorical Competitions
- Classroom performance/demonstration (live or taped)
- Parent/Teacher/Student conferences
- Presentations (live or taped)
- Oral, dance, visual (photos or video)
- Seminars
- Projects
- Anecdotal records
- Application of Standard English in daily written and oral work across the curriculum (*including notebooks, journals, blogs, responses to questions*)
- Teacher observation of student activities across the curriculum
- Oral reading
- Informal and formal inventories
- Daily work
- Student spelling in written work
- Notebook checks
- Running records
- Application of skills across the curriculum
- *Portfolios

***All schools are required keep portfolios of student writing.** Each year there should be a minimum of two pieces of original writing included in the portfolio. The writing may be from any area of curriculum (religion, math, social studies, science, etc.), but **must be accompanied by the rubric used to evaluate the writing.**

Independent (IA):

Teacher observation
Teacher-student conference
Student self-correction and reflection on learning and performance
Student self-assessment of goals
On-line programs that allow students to self-assess

Instructional questions
Questionnaires
Response Journals
Learning Logs
Oral tests/exams

STANDARD-BASED LESSON PLANS:

Loyola Chicago Model for Elementary and Middle School Lesson Planner

Teacher: _____ Grade: _____ Week of: _____
 Subject: _____ Standard: _____ Est. Timeframe: _____

Date:	Date:	Date:	Date:	Date:
Objective(s): (TSW)	Objective(s): (TSW)	Objective(s): (TSW)	Objective(s): (TSW)	Objective(s): (TSW)
Evidence: (S or F)	Evidence: (S or F)	Evidence: (S or F)	Evidence: (S or F)	Evidence: (S or F)
Activities: (Enabling Outcomes)	Activities: (Enabling Outcomes)	Activities: (Enabling Outcomes)	Activities: (Enabling Outcomes)	Activities: (Enabling Outcomes)
Practice/Homework:	Practice/Homework:	Practice/Homework:	Practice/Homework:	Practice/Homework:
Re-teaching/Notes:	Re-teaching/Notes:	Re-teaching/Notes:	Re-teaching/Notes:	Re-teaching/Notes:
CST link:	CST link:	CST link:	CST link:	CST link:

	Objective/Enabling Outcomes	Assessment/Evidence	
Monday	Objective: Plan: Homework:	<u>Summative</u> CRA PA IA	<u>Formative</u>
Tuesday	Objective: Plan: Homework:	<u>Summative</u> CRA PA IA	
Wednesday	Objective: Plan: Homework:	<u>Summative</u> CRA PA IA	
Thursday	Objective: Plan: Homework:	<u>Summative</u> CRA PA IA	
Friday	Objective: Plan: Homework:	<u>Summative</u> CRA PA IA	

Resources	Standard #	Strand/Pg. #
Technology/Media/Internet: Textbook: Other:		
Technology/Media/Internet: Textbook: Other:		
Technology/Media/Internet: Textbook: Other:		
Technology/Media/Internet: Textbook: Other:		
Technology/Media/Internet: Textbook: Other:		

The preceding template was created by Judy Garneau from St. Mary Magdalene School, Oakville, CT

“Society needs artists, just as it needs scientists, technicians, workers, professional people, witnesses of faith, teachers, fathers and mothers, who ensure the growth of the person and the development of the community by means of that supreme art form which is ‘the art of education.’”

MUSIC ACHIEVEMENT STANDARDS

- I. Vocal** Students will sing, alone and with others, a varied repertoire of songs.
- II. Instrumental** Students will play, alone and with others, a varied repertoire of instrumental music.
- III. Improvisation** Students will improvise melodies, variations and accompaniments.
- IV. Composition** Students will compose and arrange music.
- V. Notation** Students will read and notate music.
- VI. Analysis** Students will listen to, describe and analyze music.
- VII. Evaluation** Students will evaluate music and music performances.
- VIII. Connections** Students will make connections between music, other disciplines and daily life.
- IX. History And Cultures** Students will understand music in relation to history and culture.

"On the threshold of the Third Millennium, my hope for all of you who are artists is that you will have an especially intense experience of creative inspiration. May the beauty which you will pass on to generations to come be such that it will stir them to wonder!"
Pope John Paul, II

Strand: Vocal

I. Achievement Standard:
Students will sing, alone and with others, a varied repertoire of songs.

Student Objectives		
Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain a steady tempo;</p> <p>B. sing expressively, with appropriate dynamics, phrasing and interpretation;</p> <p>C. sing from memory a varied repertoire of songs representing genres and styles from diverse cultures;</p> <p>D. sing ostinatos, partner songs and rounds;</p> <p>E. sing in groups, blending vocal</p>	<p>F. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles;</p> <p>G. sing with expression and technical accuracy a repertoire of vocal literature with a difficulty level of 2, on a scale of 1 to 6, including some songs performed from memory;</p> <p>H. sing music representing diverse genres and cultures, with expression appropriate for the work being performed;</p>	<p>K. sing with expression and technical accuracy a large and varied repertoire of vocal literature with a difficulty level of 4, on a scale of 1 to 6, including some songs performed from memory;</p> <p>L. sing ensemble music for up to four parts, with and without accompaniment;</p> <p>M. demonstrate well-developed ensemble.</p>

<p>timbres, matching dynamic levels, and responding to the cues of a conductor.</p>	<p>I. sing music written in two and three parts.</p> <p>J. participate in a choral ensemble or class will, in addition, sing with expression and technical accuracy a varied repertoire of vocal literature with a difficulty level of 3, on a scale of 1 to 6, including some songs performed from memory.</p>	
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Strand: Instrumental

II. Achievement Standard:

Students will play, alone and with others, a varied repertoire of instrumental music.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo;</p> <p>B. perform easy rhythmic, melodic and choral patterns accurately and independently on rhythmic, melodic and harmonic classroom instruments;</p> <p>C. perform expressively a varied repertoire of music representing diverse genres and styles;</p> <p>D. echo short rhythms and melodic patterns;</p> <p>E. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor;</p> <p>F. perform independent instrumental parts while other students sing or play contrasting parts.</p>	<p>G. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position and good breath, bow or stick control;</p> <p>H. perform with expression and technical accuracy on at least one string, wind, percussion or classroom instrument a repertoire of instrumental literature with a difficulty level of 2, on a scale of 1 to 6;</p> <p>I. perform music representing diverse genres and cultures, with expression appropriate for the work being performed;</p> <p>J. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.</p>	<p>L. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a difficulty level of 4, on a scale of 1 to 6;</p> <p>M. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills;</p> <p>N. perform in small ensembles with one student on a part.</p>

	<p>K. participate in an instrumental ensemble or class will, in addition, perform with expression and technical accuracy a varied repertoire of instrumental literature with a difficulty level of 3, on a scale of 1 to 6, including some solos performed from memory.</p>	
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Strand: Improvisation

III. Achievement Standard:

Students will improvise melodies, variations and accompaniments.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. improvise "answers" in the same style to given rhythmic and melodic phrases;</p> <p>B. improvise simple rhythmic and melodic ostinato accompaniments;</p> <p>C. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies;</p> <p>D. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.</p>	<p>E. improvise simple harmonic accompaniments;</p> <p>F. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys;</p> <p>G. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality.</p>	<p>H. improvise stylistically appropriate harmonizing parts;</p> <p>I. improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys;</p> <p>J. improvise original melodies over given chord progressions, each in a consistent style, meter and tonality.</p>

Strand: Composition

IV. Achievement Standard:
Students will compose and arrange music.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. create and arrange music to accompany readings or dramatizations;</p> <p>B. create and arrange short songs and instrumental pieces within specified guidelines;</p> <p>C. use a variety of sound sources when composing.</p>	<p>D. compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance;</p> <p>E. arrange simple pieces for voices or instruments other than those for which the pieces were written;</p> <p>F. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.</p>	<p>G. compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect;</p> <p>H. arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music;</p> <p>I. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional use of the sound sources.</p>

Strand: Notation

V. Achievement Standard:
Students will read and notate music.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. read whole, half, dotted half, quarter and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures;</p> <p>B. use a system (that is, syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys;</p> <p>C. identify symbols and traditional terms referring to dynamics, tempo and articulation and interpret them correctly when performing;</p> <p>D. use standard symbols to notate meter, rhythm, pitch and dynamics in simple patterns presented by the teacher.</p>	<p>E. read whole, half, quarter, eighth, sixteenth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures;</p> <p>F. read at sight simple melodies in both the treble and bass clefs;</p> <p>G. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression;</p> <p>H. use standard notation to record their musical ideas and the musical ideas of others.</p> <p>I. participate in a performing ensemble or class will, in addition, sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.</p>	<p>J. demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used;</p> <p>K. sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6.</p>

Strand: Analysis

VI. Achievement Standard:

Students will listen to, describe and analyze music.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. identify simple music forms when presented;</p> <p>B. demonstrate perceptual skills by moving in response to, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures;</p> <p>C. use appropriate terminology in explaining music, music notation, music instruments and voices,</p> <p>D. and music performances;</p> <p>E. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures as well as children's voices and male and female adult voices;</p>	<p>G. describe specific music events in a given aural example, using appropriate terminology;</p> <p>H. analyze the uses of elements of music in aural examples representing diverse genres and cultures;</p> <p>I. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses of music.</p>	<p>J. analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of music elements and expressive devices;</p> <p>K. demonstrate extensive knowledge of the technical vocabulary of music;</p> <p>L. identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work, and give examples of other works that make similar uses of these devices and techniques.</p>

<p>F. respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.</p>		
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Strand: Evaluation

VII. Achievement Standard:
Students will evaluate music and music performances.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. devise criteria for evaluating performances and compositions;</p> <p>B. explain, using appropriate music terminology, their personal preferences for specific musical works and styles.</p>	<p>C. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing;</p> <p>D. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements and improvisations by applying specific criteria appropriate for the style of the music, and offer constructive suggestions for improvement.</p>	<p>E. evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music;</p> <p>F. evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.</p>

Strand: Connections

VIII. Achievement Standard:

Students will make connections between music, other disciplines and daily life.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. identify similarities and differences in the meanings of common terms used in the various arts;</p> <p>B. identify ways in which the principles and subject matter of music and other disciplines taught in the school are interrelated.</p>	<p>C. compare in two or more arts how the characteristic materials of each art (sound in music, visual stimuli in visual arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art;</p> <p>D. describe ways in which the principles and subject matter of music and other disciplines taught in the school are interrelated;</p> <p>E. identify a variety of music-related careers.</p>	<p>F. explain how elements, artistic processes and organizational principles are used in similar and distinctive ways in the various arts, and cite examples;</p> <p>G. compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures;</p> <p>H. explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated;</p> <p>I. apply music skills and understandings to solve problems relevant to a variety of careers.</p>

Strand: History and Culture

IX. Achievement Standard:

Students will understand music in relation to history and culture.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. identify by genre or style aural examples of music from various historical periods and cultures;</p> <p>B. describe in simple terms how elements of music are used in music examples from various cultures of the world;</p> <p>C. identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use;</p> <p>D. identify and describe roles of musicians in various music settings and cultures;</p> <p>E. demonstrate audience behavior appropriate for the context and style of music performed.</p>	<p>F. describe distinguishing characteristics of representative music genres and styles from a variety of cultures;</p> <p>G. classify by genre and style (and, if applicable, by historical period, composer and title) a varied body of exemplary (that is, high-quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary;</p> <p>H. compare, in several cultures of the world, the functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	<p>I. classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music, and explain the reasoning behind their classifications;</p> <p>J. identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them;</p> <p>K. identify various roles musicians perform, cite representative individuals who have functioned in each role, and describe their activities and performances.</p>

VISUAL ARTS ACHIEVEMENT STANDARDS

- I. Media** Students will understand, select and apply media, techniques and processes.
- II. Elements and Principles** Students will understand and apply elements and organizational principles of art.
- III. Content** Students will consider, select and apply a range of subject matter, symbols and ideas.
- IV. History and Cultures** Students will understand the visual arts in relation to history and cultures.
- V. Analysis, Interpretation, and Evaluation** Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.
- VI. Connections** Students will make connections between the visual arts, other disciplines and daily life.

"On the threshold of the Third Millennium, my hope for all of you who are artists is that you will have an especially intense experience of creative inspiration. May the beauty which you will pass on to generations to come be such that it will stir them to wonder!"

Pope John Paul, II

Strand: Media

I. Achievement Standard:

Students will understand, select and apply media, techniques and processes.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. differentiate between a variety of media, techniques and processes;</p> <p>B. describe how different media, techniques and processes cause different effects and personal responses;</p> <p>C. use different media, techniques and processes to communicate ideas, feelings, experiences and stories;</p> <p>D. use art media and tools in a safe and responsible manner.</p>	<p>E. select media, techniques and processes to communicate ideas, reflect on their choices and analyze what makes them effective;</p> <p>F. improve the communication of their own ideas by effectively using the characteristics of a variety of traditional and contemporary art media, techniques and processes (two-dimensional and three-dimensional, including media/technology);</p> <p>G. use different media, techniques and processes (two-dimensional and three-dimensional, including media/technology) to communicate ideas, feelings, experiences and stories.</p>	<p>H. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;</p> <p>I. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes;</p> <p>J. communicate ideas consistently at a high level of effectiveness in at least one visual arts medium.</p>

Strand: Elements and Principles

II. Achievement Standard:

Students will understand and apply elements and organizational principles of art.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. identify the different ways visual characteristics are used to convey ideas;</p> <p>B. describe how different expressive features, and ways of organizing them, cause different responses;</p> <p>C. use the elements of art and principles of design to communicate ideas.</p>	<p>D. use ways of arranging visual characteristics and reflect upon what makes them effective in conveying ideas;</p> <p>E. recognize and reflect on the effects of arranging visual characteristics in their own and others' work;</p> <p>F. select and use the elements of art and principles of design to improve communication of their ideas.</p>	<p>G. judge the effectiveness of different ways of using visual characteristics in conveying ideas;</p> <p>H. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions to and effectively solve a variety of visual art problems.</p>

Strand: Content

III. Achievement Standard:

Students will consider, select and apply a range of subject matter, symbols and ideas.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. discuss a variety of sources for art content;</p> <p>B. select and use subject matter, symbols and ideas to communicate meaning.</p>	<p>C. consider, select from and apply a variety of sources for art content in order to communicate intended meaning;</p> <p>D. consider and compare the sources for subject matter, symbols and ideas in their own and others' work.</p>	<p>E. use, record and develop ideas for content over time;</p> <p>F. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning.</p>

Strand: History and Culture

IV. Achievement Standard:

Students will understand the visual arts in relation to history and cultures.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. recognize that the visual arts have a history and a variety of cultural purposes and meanings;</p> <p>B. identify specific works of art as belonging to particular styles, cultures, times and places;</p> <p>C. create art work that demonstrates understanding of how history or culture can influence visual art.</p>	<p>D. know and compare the characteristics and purposes of works of art representing various cultures, historical periods and artists;</p> <p>E. describe and place a variety of specific significant art objects by artist, style and historical and cultural context;</p> <p>F. analyze, describe and demonstrate how factors of time and place (such as climate, natural resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art.</p>	<p>G. analyze and interpret art works in terms of form, cultural and historical context, and purpose;</p> <p>H. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups in order to formulate analyses, evaluations and interpretations of meaning;</p> <p>I. compare works of art to one another in terms of history, aesthetics and culture; justify conclusions made and use these conclusions to inform their own art making.</p>

Strand: Analysis, Interpretation, and Evaluation

V. Achievement Standard:

Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> A. identify various purposes for creating works of art; B. describe visual characteristics of works of art using visual art terminology; C. recognize that there are different responses to specific works of art; D. describe their personal responses to specific works of art using visual art terminology; E. identify possible improvements in the process of creating their own work; F. compare and contrast purposes for creating works of art. 	<ul style="list-style-type: none"> G. describe and analyze visual characteristics of works of art using visual art terminology; H. compare a variety of individual responses to, and interpretations of, their own works of art and those from various eras and cultures; I. describe their own responses to, and interpretations of, specific works of art; J. reflect on and evaluate the quality and effectiveness of their own and others' work using specific criteria (e.g., technique, formal and expressive qualities, content); K. describe/analyze their own artistic growth over time in relation to specific criteria. 	<ul style="list-style-type: none"> L. research and analyze historic meaning and purpose in varied works of art; M. reflect critically on various interpretations to better understand specific works of art; N. defend personal interpretations using reasoned argument; O. apply critical and aesthetic criteria (e.g., technique, formal and expressive qualities, content) in order to improve their own works of art.

Strand: Connections

VI. Achievement Standard:

Students will make connections between the visual arts, other disciplines and daily life.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<p>A. identify connections between characteristics of the visual arts and other arts disciplines;</p> <p>B. identify connections between the visual arts and other disciplines in the curriculum;</p> <p>C. describe how the visual arts are combined with other arts in multimedia work;</p> <p>D. demonstrate understanding of how the visual arts are used in the world around us;</p> <p>E. recognize that works of visual art are produced by artisans and artists working in different cultures, times and places.</p>	<p>F. compare the characteristics of works in the visual arts and other art forms that share similar subject matter, themes, purposes, historical periods or cultural context;</p> <p>G. describe ways in which the principles and subject matter of the visual arts and other disciplines taught in school are interrelated;</p> <p>H. combine the visual arts with another art form to create coherent multimedia work;</p> <p>I. apply visual arts knowledge and skills to solve problems common in daily life;</p> <p>J. identify various careers that are available to artists.</p>	<p>K. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style;</p> <p>L. compare the creative processes used in the visual arts with the creative processes used in the other arts and non-arts disciplines;</p> <p>M. create and solve interdisciplinary problems using multimedia;</p> <p>N. apply visual arts skills and understandings to solve problems relevant to a variety of careers.</p>

DANCE ACHIEVEMENT STANDARDS

- I. Elements and Skills** Students will identify and perform movement elements and dance skills.
- II. Choreography** Students will understand choreographic principles, processes and structures.
- III. Meaning** Students will understand how dance creates and communicates meaning.
- IV. Thinking Skills** Students will apply analytical and evaluative thinking skills in dance.
- V. History And Cultures** Students will demonstrate an understanding of dance in various cultures and historical periods.
- VI. Healthful Living** Students will make connections between dance and healthful living.
- VII. Connections** Students will make connections between dance, other disciplines and daily life.

"On the threshold of the Third Millennium, my hope for all of you who are artists is that you will have an especially intense experience of creative inspiration.

May the beauty which you will pass on to generations to come be such that it will stir them to wonder!"

Pope John Paul, II

Strand: Elements and Skills

I. Achievement Standard:

A. Students will identify and perform movement elements and dance skills.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • Demonstrate non-locomotor movements (such as bend, twist, stretch, swing, sway) • demonstrate eight basic locomotor movements (walk, run, hop, jump, leap, gallop, slide and skip), traveling forward, backward, sideward, diagonally and turning • demonstrate understanding of spatial concepts through, for example: shape-making at low, middle and high levels; defining and maintaining personal space; and demonstrating movements in straight and curved pathways • demonstrate accuracy in moving to a musical beat and responding to changes in tempo 	<ul style="list-style-type: none"> • demonstrate the following movement skills and explain the underlying principles: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing • identify and demonstrate longer and more complex steps and patterns • transfer a spatial pattern from the visual to the kinesthetic • transfer a rhythmic pattern from sound to movement; • identify and demonstrate a range of dynamics/movement qualities • demonstrate increasing kinesthetic awareness, concentration and focus in performing a range of movement skills 	<ul style="list-style-type: none"> • demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility and coordination in locomotor and non-locomotor movements with consistency and reliability • identify and perform basic dance steps, positions and patterns for dance from two different styles or traditions, demonstrating clarity and stylistic accuracy • use spatial awareness to heighten artistic expression • demonstrate rhythmic acuity and musicality • create and perform combinations and variations in a broad dynamic range

<ul style="list-style-type: none">• identify and demonstrate basic dynamic contrasts (slow/quick, gentle/strong); demonstrate kinesthetic awareness and concentration in performing movement skills• demonstrate accuracy in memorizing and reproducing simple movement phrases• observe and describe the movement elements (action, space, dynamics) in a brief movement study.	<ul style="list-style-type: none">• memorize and reproduce movement sequences and dances• describe the movement elements observed in a dance, using appropriate movement/dance vocabulary.	<ul style="list-style-type: none">• perform dances confidently, communicating the artistic intention of the choreographer• memorize and perform a varied repertoire of dances• describe the characteristics of a particular choreographer's movement vocabulary.
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Strand: Choreography

II. Achievement Standard:

B. Students will understand choreographic principles, processes and structures.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • use improvisation to discover and invent movement and to solve movement problems; • create a sequence or simple dance with a beginning, middle and end, both with and without a rhythmic accompaniment, and identify each of these sequence parts • create a dance phrase, repeat it, and then vary it (making changes in the time, space, and/or force/energy) • demonstrate the ability to work effectively alone and with a partner • demonstrate the following partner skills: copying, leading and following, mirroring improvise, create and perform simple dances based on concepts suggested by the teacher and their own feelings and ideas 	<ul style="list-style-type: none"> • use improvisation to generate movement for choreography • create sequences and simple dances that demonstrate the principles of, for example, repetition, contrast, transition and climax • demonstrate successfully the structures or forms of AB, ABA, canon, call and response, and narrative • demonstrate the ability to work cooperatively in pairs and small groups during the choreographic process • demonstrate the following partner skills: creating contrasting and complementary shapes, taking and supporting weight, balance and counterbalance; 	<ul style="list-style-type: none"> • use effectively a range of choreographic processes • choreograph dances which effectively demonstrate a range of choreographic principles • demonstrate understanding of structures or forms (such as theme and variation, rondo, round, structured improvisation and chance) through brief dance studies • choreograph duets and small-group dances demonstrating • an understanding of choreographic principles, processes and structures both in collaborative groups and as choreographer/director

<ul style="list-style-type: none">• identify and describe the choreographic structure of their own dances in simple terms.	<ul style="list-style-type: none">• describe and analyze the choreographic structure of dance viewed in class, in the theatre, or on video.	<ul style="list-style-type: none">• develop an idea independently from initial inception through to presentation for an audience• describe how a choreographer manipulated and developed the basic movement content in a dance.
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Strand: Meaning

III. Achievement Standard:

Students will understand how dance creates and communicates meaning.

Student Objectives

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • observe and discuss how dance is different from other forms of human movement (such as sports, everyday gestures); • take an active role in a class discussion about interpretations of and reactions to dances that are either produced in class or viewed in the theatre or on video; • present their own dances to peers and discuss their meanings with confidence. 	<ul style="list-style-type: none"> • effectively demonstrate the difference between pantomiming and creating abstract meaning through dance movement; • observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance; • demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance; • explain the meaning of one of their own dances. 	<ul style="list-style-type: none"> • formulate and answer questions about how movement choices communicate abstract ideas in dance; • examine the ways in which a dance creates and conveys meaning by considering the dance from different cultural perspectives; • compare and contrast how meaning is communicated in two of their own dances; • create a dance that effectively communicates a contemporary social theme or a topic of personal significance.

Strand: Thinking Skills

IV. Achievement Standard:
 Students will apply analytical and evaluative thinking skills in dance.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • explore, discover and realize multiple solutions to a given movement problem, choose their favorite solution and discuss the reasons for their choice; • observe two dances and discuss how they are similar and different in terms of one of the elements of dance (such as space) by observing body shapes, levels, pathways; • demonstrate appropriate audience behavior in watching dance performances, and discuss their opinions about the dances with their peers in a supportive and constructive way. 	<ul style="list-style-type: none"> • create a movement idea and demonstrate multiple interpretations, choose the most effective and discuss the reasons for their choice; • compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities); • identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, clarity of idea). 	<ul style="list-style-type: none"> • create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions; • establish a set of artistic criteria and apply it in evaluating their own work and that of others; • compare the work of two contrasting choreographers using a given set of artistic criteria; • analyze the style of a choreographer or cultural form, then create a dance study in that style and evaluate the results in discussion with peers.

Strand: History and Culture

V. Achievement Standard:

Students will demonstrate an understanding of dance in various cultures and historical periods.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • perform folk dances from various cultures with competence and confidence; • perform a dance from a resource in their own community, and describe the cultural and/or historical context (how and why this dance is/was performed); • answer questions about dance in a particular culture and time period (for example: In colonial America, why and in what settings did people dance? What did the dances look like?). 	<ul style="list-style-type: none"> • competently perform folk, traditional and/or classical dances from various cultures or time periods, and describe similarities and differences in steps and movement styles; • competently perform folk, social and/or theatrical dances from a broad spectrum of 20th century America; • learn from resources (such as people, books and videos) in their own community a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with their peers; • describe the role of dance in at least two different cultures or time periods. 	<ul style="list-style-type: none"> • perform or discuss the traditions and technique of a classical dance form; • perform and describe similarities and differences between two contemporary theatrical forms of dance or two folk dance forms; • create a time line illustrating important dance events in the 20th century; • analyze historical and cultural images of the body in dance and compare these to contemporary images; • create and answer questions about dance and dancers prior to the 20th century.

Strand: Healthful Living

VI. Achievement Standard:

F. Students will make connections between dance and healthful living.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • identify at least three personal goals to improve themselves as dancers; • describe the skeleton and how it works in simple terms; • explain how healthful practices (such as nutrition, safety) enhance their ability to dance, citing multiple examples. 	<ul style="list-style-type: none"> • identify at least three personal goals to improve themselves as dancers and steps they are taking to reach those goals; • identify major muscle groups and how they work together to produce movement; • create their own warm-up and discuss how that warm-up prepares the body and mind for expressive purposes; • explain strategies to prevent dance injuries. 	<ul style="list-style-type: none"> • reflect upon their own progress and personal growth during their study of dance; • create and demonstrate movement sequences which stretch and strengthen the main muscle groups; • analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media; • effectively communicate how lifestyle choices affect the dancer.

Strand: Connections

VII. Achievement Standard:

Students will make connections between dance, other disciplines and daily life.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • create a dance project that reveals understanding of a concept or idea from another discipline (such as pattern in dance and science) • respond to a dance using another art form, and explain the connections between the dance and their response to it (for example, making a painting about a dance and describing the connections); • video record a simple dance (after collaborative planning in small groups) which successfully shows the concept or idea that drives the dance. 	<ul style="list-style-type: none"> • cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern) • create a dance project that explores and expresses important ideas from another arts discipline (such as foreground and background, or color, in visual art); • video record a dance produced in class, intensifying or changing the meaning of the dance through the recording process. 	<ul style="list-style-type: none"> • create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines • identify commonalties and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements and ways of communicating meaning; • create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form (such as video dance, video/computer-aided live performance, or animation

THEATRE ACHIEVEMENT STANDARDS

["Theatre" includes live improvised and scripted work as well as film, television and other electronic media.]

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| I. Creating | Students will create theatre through improvising, writing and refining scripts. |
| II. Acting | Students will act by developing, communicating and sustaining characters. |
| III. Technical Production | Students will design and produce the technical elements of theatre through artistic interpretation and execution. |
| IV. Directing | Students will direct by planning or interpreting works of theatre and by organizing and conducting rehearsals. |
| V. Researching And Interpreting | Students will research, evaluate and apply cultural and historical information to make artistic choices. |
| VI. Connections | Students will make connections between theatre, other disciplines and daily life. |
| VII. Analysis, Criticism And Meaning | Students will analyze, critique and construct meanings from works of theatre. |
| VIII. History And Cultures | Students will demonstrate an understanding of context by analyzing and comparing theatre in various cultures and historical periods. |

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Strand: Creating

I. Achievement Standard:

Students will create theatre through improvising, writing and refining scripts.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • collaborate to select interrelated characters, environments and situations for classroom dramatizations; • improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue. 	<ul style="list-style-type: none"> • individually and in groups, develop characters, environments and actions that create tension and suspense; • refine and record dialogue and action. 	<ul style="list-style-type: none"> • construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.

Strand: Acting

II. Achievement Standard:
Students will act by developing, communicating and sustaining characters.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • imagine and clearly describe characters, their relationships and their environments; • use variations of locomotor and nonlocomotor movement and vocal pitch, tempo and tone for different characters; • assume roles (based on personal experience and heritage, imagination, literature and history) in classroom dramatizations. 	<ul style="list-style-type: none"> • analyze dramatic text to discover, articulate and justify character motivation; • invent character behaviors based on the observation of interactions, ethical choices and emotional responses of people; • use acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that reflect artistic choices; • in an ensemble, interact as the invented characters. 	<ul style="list-style-type: none"> • analyze the physical, emotional and social dimensions of characters found in dramatic texts from various genres and media; • compare and demonstrate acting techniques and methods from a variety of periods and styles; • in an ensemble, create and sustain characters.

Strand: Technical Production

III. Achievement Standard:

Students will design and produce the technical elements of theatre through artistic interpretation and execution.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • design the playing space to communicate characters and action in specific locales; • collaborate to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes and makeup. 	<ul style="list-style-type: none"> • describe and use the relationship among scenery, properties, lighting, sound, costumes and makeup in creating an environment appropriate for the drama; • analyze improvised and scripted scenes for technical requirements; • develop the environment using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity) and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources; 	<ul style="list-style-type: none"> • explain the physical and chemical properties of the technical aspects of theatre, such as light, color, electricity, paint and makeup; • analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements; • develop designs that use visual and aural elements to convey environments that clearly support the text; • apply technical skills and understandings, including scientific and technological advances, to collaboratively and safely create functional scenery, properties, lighting, sound, costumes and makeup;

	<ul style="list-style-type: none">• work collaboratively and safely to select and create elements of scenery, properties, lighting and sound to signify environments, and costumes and makeup to suggest character.	<ul style="list-style-type: none">• design coherent stage management, promotional and business practices.
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Strand: Directing

IV. Achievement Standard:

Students will direct by planning or interpreting works of theatre and by organizing and conducting rehearsals.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations. 	<ul style="list-style-type: none"> • demonstrate social, group and consensus skills by leading small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes. 	<ul style="list-style-type: none"> • develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most appropriate; • justify selection of text, interpretation and visual/aural choices; • effectively communicate directorial choices to a small ensemble for improvised or scripted scenes.

Strand: Researching and Interpreting

V. Achievement Standard:

Students will research, evaluate and apply cultural and historical information to make artistic choices.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • communicate information to peers about people, events, time and place related to classroom dramatizations. 	<ul style="list-style-type: none"> • apply research from print and non-print sources to script writing, acting, design and directing choices. 	<ul style="list-style-type: none"> • identify and research cultural, historical and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to help make artistic choices for informal and formal productions.

Strand: Connections

VI. Achievement Standard:

Students will make connections between theatre, other disciplines and daily life.

Student Objectives:

Novice: (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • describe visual, aural, oral and kinetic elements in theatre, dance, music and visual arts; • compare how ideas and emotions are expressed in theatre, dance, music and visual arts; • select movement, music or visual elements to enhance the mood of a classroom dramatization; • identify connections between theatre and other disciplines in the curriculum; • identify various careers available to theatre artists. 	<ul style="list-style-type: none"> • describe characteristics and compare the presentation of characters, environments and actions in theatre, dance and visual arts; • incorporate elements of dance, music and visual arts to express ideas and emotions in improvised and scripted scenes; • express and compare personal reactions to several art forms; • describe and compare the functions and interaction of performing artists, visual artists and audience members in theatre, dance, music and visual arts; 	<ul style="list-style-type: none"> • describe and compare the materials, elements and means of communicating in theatre, dance, music and the visual arts; • determine how the non-dramatic art forms are modified to enhance the expression of ideas and emotions in theatre; • illustrate the integration of arts media in informal or formal presentations; • create and solve interdisciplinary problems using theatre; • explore career opportunities in theatre and theatre-related fields.

	<ul style="list-style-type: none">• describe ways in which the principles and subject matter of theatre and other arts disciplines taught in school are interrelated;• explain how social concepts such as cooperation, communication, collaboration, consensus, self esteem, risk taking, sympathy and empathy apply in theatre and daily life;• explain the knowledge, skills and discipline needed to pursue careers and vocational opportunities in theatre.	
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Strand: Analysis, Criticism, and Meaning

<p align="center">VII. Achievement Standard: Students will analyze, critique and construct meanings from works of theatre.</p>		
<p align="center">Student Objectives:</p>		
<p>Novice (Grades 1-4)</p>	<p>Intermediate (Grades 5-8)</p>	<p>Advanced (Grades 9-12)</p>
<ul style="list-style-type: none"> • identify and describe the visual, aural, oral and kinetic elements of classroom dramatizations and dramatic performances; • explain how the wants and needs of characters are similar to and different from their own; • articulate emotional responses to and explain personal preferences about whole dramatic performances as well as parts of those performances; • analyze classroom dramatizations and, using appropriate terminology, constructively suggest (1) alternative ideas for dramatizing roles, arranging environments and developing situations and (2) means of improving the collaborative processes of planning, playing, responding and evaluating. 	<ul style="list-style-type: none"> • describe and analyze the effect of publicity, study guides, programs and physical environments on audience response and appreciation of dramatic performances; • articulate and support the meanings constructed from dramatic performances; • use articulated criteria to describe, analyze and constructively evaluate the effectiveness of artistic choices in dramatic performances; • describe and evaluate the effectiveness of students' contributions (as playwrights, actors, designers and directors) to the collaborative process of developing improvised and scripted scenes. 	<ul style="list-style-type: none"> • construct social meanings from informal and formal productions from a variety of cultures and historical periods, and relate these to current personal, national and international issues; • articulate and justify personal aesthetic criteria for critiquing dramatic texts and events by comparing artistic intent with the final performance; • analyze and critique performances and constructively suggest alternative artistic choices; • constructively evaluate their own and others' collaborative efforts in informal and formal productions.

Strand: History and Culture

VIII. Achievement Standard:

Students will demonstrate an understanding of context by analyzing and comparing theatre in various cultures and historical periods.

Student Objectives:

Novice (Grades 1-4)	Intermediate (Grades 5-8)	Advanced (Grades 9-12)
<ul style="list-style-type: none"> • identify and compare similar characters and situations in stories and dramas from and about various cultures, create classroom dramatizations based on these stories and dramas, and discuss how theatre reflects life; • identify and compare the various cultural settings and reasons for creating dramas and attending theatre. 	<ul style="list-style-type: none"> • describe and compare universal characters and situations in dramas from and about various cultures and historical periods, create improvised and scripted scenes based on these universal characters and situations, and discuss how theatre reflects a culture; • analyze the emotional and social impact of dramatic events in their lives, in the community and in other cultures; • explain how culture affects the content and design elements of dramatic performances. 	<ul style="list-style-type: none"> • compare similar themes in drama from various cultures and historical periods, create informal and formal performances using these themes, and discuss how theatre can reveal universal concepts; • identify and compare the lives, works and influence of representative theatre artists in various cultures and historical periods; • identify cultural and historical sources of American theatre and musical theatre; • analyze the effect of their own cultural experiences on their dramatic work.

Fine Arts and Technology Resources

VISUAL ARTS

<http://www.Christusrex.org>

Vatican art work

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Technology>

Art and Technology Resources

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Fine%20Art>

Fine Art Images

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#History>

Art History

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Timelines>

Art History Timelines

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Links>

Art Internet Resources

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Literacy>

Visual Literacy

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Resources>

Educational Resources

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Art%20Education%20Resources>

Art Education Resources

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Plans>

Art Lesson Plans

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Perspective>

Perspective - Drawing - Design

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Color>

Color Theory - Using Color

"Know the Artist" Internet Research Lesson

[**The Art Teacher's Guide to the Internet**](#) by Craig Roland. Must have book from [Davis Publications](#). Compilation of the best resources on line plus steps to building your own web site. See the [companion web site](#) for teacher files, student activities and more.

[**LT Technologies - Kid Pix**](#) Classroom applications for math, science, social studies and language arts.

[KidPix](#) For educators and parents.

[KidPix Tutorial and Lesson Plans](#) - Links compiled by Harold Olejarz

[**Kings Park Elementary School Technology Lessons**](#)

[**Giga Palette**](#) Site dedicated to the collaboration of the Visual Arts and Technology. Innovative projects that promote creative self-expression and divergent thinking. Excellent lesson plans for middle school.

[**Harold Olejarz -- From Prints to Pixels**](#) - Using Digital Images in the Classroom. Links to image sites and lessons plans using digital images.

[**Creating and Managing a Class Web Site**](#), an online tutorial for teachers interested in web page development. Harold Olejarz

[**Digital Imaging**](#) - Seventh-grade students use digital cameras, scanners, imaging software, printers and computers to explore the artistic potential of new imaging technology and solve visual problems. Harold Olejarz

[**PhotoShop Elements Tutorials and Lesson Plans**](#) - Links compiled by Harold Olejarz

[**Digital Video**](#) - Students learn to become more media literate. They learn to plan and produce video projects, decode images and messages within media and decide what makes a powerful and effective message. Harold Olejarz.

[**Digital Video Presentation**](#) - Software suggestions and lesson ideas - by Harold Olejarz. Forms - student handouts available too.

[**Middle School Lesson Plans**](#) from Alix Peshette, R.W. Emerson Jr. High in Davis, California. Check out her computer science program. Excellent online lessons and [links to fun activities for kids](#).

[**Middle School Lessons**](#) - from Renee Berge, Mitchell Middle School. Digital photo editing, Clay animation and more.

[**Adobe Digital Kids Club: Lessons and Activities**](#) Lessons use Photoshop Elements

[**Teach Animation**](#) - Karin Gunn, animation and photography teacher at West Port High School, Ocala, FL, has created a website designed to help teachers teach animation in the classroom. The site includes examples of student animation projects - using low tech and high tech methods. See [Current Student Examples](#)

[**Technology Lesson Plans**](#) Computer graphics lessons using PC Paint -- by Carolyn Roberts- Kinston High School. See how [Renee Berge \(Mitchell Middle School\)](#) has used these plans - [More PC Paint projects](#).

[**Microsoft Paint Lesson Plans**](#) Lessons from classes taught by Diana Hunter -- adjunct instructor for Ivy Tech State College and OASIS (Older Adult Services and Information Systems). Easy to follow [Tessellation by Kenneth Cole](#).

[PowerPoint Tutorials](#) - from [Internet4Classrooms](#). Both basic and advanced skills are included in these on-line tutorials for PowerPoint

[Artists E-Reports](#) - from Lazelle Parker, Cave Springs Jr. High. Students created a report of 19th or 20th century artists. Resources online.

[Creating a Class Web Site](#) This site is designed to help teachers create a class web site - by Kerry Marquis.

[Web Class Page](#) - Curriculum by Woody Duncan. Lessons using PhotoShop and Web page design using Netscape Composer.

[Video Production](#) G. Osborne, Instructor, Emerald Ridge High School.

[WhyArt.com: Transforming Education Through Art](#). Lessons for Middle School students integrating technology. Lessons by Michael Garrish.

[Discover Design](#) Design site -product design. Create a watch online and more fun activities. Great site to use with middle school students!

[ThinkQuest Library](#) Resource for quality sites designed by students for students. List of sites for [the Arts](#).

[Art and Technology](#) -- Encouraging Technology Innovation in Art Education. Site created by Bettie Lake.

[Art In Technological Times](#): San Francisco Museum of Modern Art. [A technological challenge?](#) Lots of special effects!

[Teachable Moment: Photographic Truth in the Digital Era](#) Gain visual awareness -- Advances in digital technology mean that anyone with a computer and image-manipulation software can easily cut and paste a wide range of images into an apparently seamless whole. Learn to separate truth from fabrication in photos that appear to be real. [Search site for more lessons](#).

[3-D Digital manipulation with Rhino-ceros® Software](#)

[Adobe PhotoShop® Artist's site](#) - Craig Mullins

[Photoshop® artist - Derek Lea](#) - artist from Toronto, Ontario, Canada. His illustration work is a unique combination of original photography, traditional illustration, and digital art.

[Good Tutorials - Adobe Photoshop Tutorials](#) Links to 2085 tutorials around the web. Note: **Site has banner advertising. Took a long time to load last I checked - preview first.**

[The Digital Photography Exhibit](#) An international juried exhibit exploring new work created by artists who work with cameras and computers. ([Click here for more Digital Photography resources](#))

[Aardman](#) Aardman Animations was founded in 1972 by David Sproxton and Peter Lord. The legendary clay character **Morph** made his first appearance in 1976, in Take Hart. Go to "Culture" and then "Meet the People" you get a behind the scenes look at production. [See some videos online](#) (check ads before using with students).

[Clay Animation "How to" page](#). Click on next to move to more "how to do claymation" or click on index to find out what all is available on this site.

[Jim McNeill's Movies](#) So much fun, you will want to see them all! Mr. McNeill says the software is easy to learn.

[Ani-Mato](#) Animation, Stop Motion and 3-D Movies. Fun site by Jan-Eric Nystrom.

[Catapult Productions- 3-D Animations](#)

[Animation Bureau](#) site include 3-D animation and some video clips.

[Constructor Software](#) Online--combines math-science and art. Fun to play.

[Museum of Web Art](#) Things that move, wallpaper backgrounds, Flash entry pages--and more. Award winning work from around the WWW.

[Math Art Gallery-- knots and 3-D fractals](#)- animations

[Visual Music by Brian Evans](#) - Digital Fine art

[Digital Photography](#) Short course--information on a number of topics

[Kathy Schrock's Home Page](#) Teacher reference site for integrating technology into the curriculum.

[Just Imagine Art Gallery](#)

Features: Online gallery of digital art in the fantasy / science fiction - surreal work by artist Dan Campbell

[Minnesota Arts Collection of Digital Art and Computer Art](#) Collection curated by James Michael Lawrence.

[Whitney Museum ARTPORT](#) - Web art gallery - portal includes current "gate pages", that point to the work of selected artists and change monthly, along with an archive of gate pages dating back to 2001.

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Links>

[Angels on the Web](#)

<http://www.isidore-of-seville.com/angels/>

Annotated web directory to information on angels in the Christian, Jewish and Muslim faiths. Includes a categorized collection of thumbnails and links to over 550 images of Angels from Medieval manuscripts to contemporary computer art.

[Art a GoGo](#)

<http://www.artagogo.com/>

"Art over easy" -- this site provides links to museums, events, exhibitions, and ways to learn about art in an easy-to-read, jargon-free style.

Art History Resources on the Web

<http://witcombe.sbc.edu/ARTHLinks.html>

This comprehensive Art History resource organizes links by civilization and then by subheadings, such as Prehistoric Art with Paleolithic, Mesolithic, and Neolithic Art subheadings. It proceeds through Ancient Near East, Ancient Egypt, Ancient Greece, Ancient Rome, Art in Early Europe, Art in the Middle Ages, into the Renaissance, and

so on. It then organizes contemporary links by country and also offers links to art museums and galleries.

Art Industri

<http://www.artindustri.com/>

"The world of art at your fingertips." A comprehensive site with everything you ever wanted to know about art. Includes directories of artists, icons and motifs, movements, resources, and more.

The Artchive

<http://www.artchive.com/>

Over 2,000 scanned images of fine art, historical background on art and artists, theory and criticism, and rotating "gallery" exhibitions.

Artcyclopedia

<http://www.artcyclopedia.com/>

Over 700 leading arts sites indexed to create a searchable, thorough database of online images of visual art and the locations of the original works worldwide.

ArtNet

<http://www.artnet.com/>

Excellent resource for images, artist biographies, auction results, art books for sale, galleries and museum exhibitions, and art research resources, with a focus on contemporary art and artists.

AskART

<http://www.askart.com/AskART/index.aspx>

AskART.com is the world's most comprehensive database about North American artists. Information includes dates, states, methods, biographies, subjects for which best known, a decade by decade breakdown of 20th century literature in which they are referenced, and total number of auction lots sold and unsold of their works." Also find dealers who are affiliated with each artist, museums where their works are held, and, for some artists, image galleries of their works.

The British Museum

<http://www.britishmuseum.org/default.aspx>

Images of famous works owned by the British Museum are pictured here, along with the history of the museum and general information about collections, exhibits, departments, tours, and events. Educational materials about the cultures represented in the Museum's collections are also available here.

The Cranky Librarian

<http://crankylibrarian.com/>

Search for public domain books and art works online here, as well as searching by author and artist.

Education by Design: The Bienes Center's WPA Museum Extension Project Collection

<http://digital.browardlibrary.org/wpa/>

An online exhibit and digital database of over 700 educational and visual aids from a collection at the Broward County (FL) Main Library produced under the Works Administration Program (WPA) between 1935 and 1943. The site also includes a brief history of the WPA and a select bibliography.

The Hermitage Museum

<http://www.hermitagemuseum.org/>

The official website of the Hermitage Museum has online exhibits and a lot of information. Available in English or Russian.

[Latin American Art Directory: South American, Central American, Mexican and Caribbean Art Gallery](http://www.latinart.com/index.cfm)

<http://www.latinart.com/index.cfm>

The Latin American Art Directory is an online journal for Latin arts and culture. This site allows you to read biographies and interview transcripts with famous Latin American artists; read current articles on issues in the Latin America artists' community; view and review Latin art collections from major museums; and browse a directory of museums and other institutions housing Latin art collections. Available in both English and Spanish.

[Making Sense of Marcel Duchamp](http://www.understandingduchamp.com/)

<http://www.understandingduchamp.com/>

This is a multimedia timeline of the works of the sculptor, painter and author, Marcel Duchamp. Through animation, you can interact with Duchamp's artworks. Look for the bibliography at the end of the timeline.

[The National Museum of Women in the Arts](http://www.nmwa.org/)

<http://www.nmwa.org/>

"The only museum in the world dedicated exclusively to recognizing the contributions of women artists. In the pages that follow you will discover a wealth of information about the museum, selected artists, our collection, and many services. You may choose to examine images of works from our permanent collection. Artist profiles feature the lives of selected women artists and corresponding bibliographies lead you to new sources of information."

[Off the Map: Tour Backyard Paradises](#)

Off the Map, provided by PBS, provides video tours of unique individual works of visual art such as Bottle Village, Windmill Park, Salvation Mountain, the Forevertron, and other unique creations, with special information and biographies about the individuals who created them. This site requires Flash.

[Pictures Catalogue: The National Library of Australia's Pictorial Collection](http://www.nla.gov.au/catalogue/pictures/)

<http://www.nla.gov.au/catalogue/pictures/>

"This catalogue contains descriptions of paintings, drawings, prints, photographs and three-dimensional objects held in the Pictorial Collection of the National Library of Australia. The emphasis is on Australian material, with some material relating to New Zealand, Antarctica, Papua New Guinea and the Pacific. The main time period covered is late eighteenth century to the present day. The Collection includes thousands of portraits of significant Australians. The Pictorial Collection contains approximately 45,000 paintings and 550,000 photographs; most of this material has been catalogued with individual descriptions or collection summaries. All these descriptions and summaries can be searched on this database. Of the material that has been catalogued, over 30,000 items have been digitised. These images are available through this catalogue, for research and study purposes."

[Smithsonian Archives of American Art](http://artarchives.si.edu/home.cfm)

<http://artarchives.si.edu/home.cfm>

Featuring the extensive collections of the Archives of American Art, this website offers access to "an endless treasure trove of raw material for art historians and scholars in other fields to explore."

[Taoism and the Arts of China](http://www.artic.edu/taoism/)

<http://www.artic.edu/taoism/>

This site provides essays on the Taoist tradition, illustrated by works from the Art Institute of Chicago's *Taoism and the Arts of China* exhibit. Glossary links within the text assist the reader in understanding the important terms and concepts associated with Taoism. The site also includes lesson plans and an extensive list of references.

[the-artists.org](http://www.the-artists.org)

[http://www.the-artists.org/](http://www.the-artists.org)

the-artists.org features an "extended database of 20th Century and contemporary visual artists. The masters of the past hundred years are represented with their portrait, dates and places of birth and death, with links to webresources to find anything you want to know about them, with images of their work, comprehensive biographies and articles, and if it exists, the artist's personal website."

University of Virginia, Bayly Art Museum: Virtual Exhibitions

<http://www.uva.edu/~bayly/>

Five online exhibitions: "Universes in Collision: Men and Women in 19th-Century Japanese Prints", "In Our Time: Contemporary Art from the Bayly Art Museum Collections", "The Power of Woe, the Power of Life: Images of Women in Prints from the Renaissance to the Present", "African Art: Aesthetics and Meaning", and "The Art of the African Mask". Each exhibit includes extensive text and digital images. "In Our Time" exhibit includes QuickTime VR(QTVR) interactive browsing.

WebMuseum

<http://www.ibiblio.org/wm/>

The WebMuseum is a non-profit collaborative effort on the part of many museums and galleries worldwide to provide access to visual images that are out of copyright. Images, exhibitions, an index of artists, and a glossary of art terms may be found here.

www.internetpubliclibrary.org

MUSIC

African-American Sheet Music, 1850-1920

<http://memory.loc.gov/ammem/award97/rpbhtml/>

"This collection consists of 1,305 pieces of African-American sheet music dating from 1850 through 1920. The collection includes many songs from the heyday of antebellum black face minstrelsy in the 1850s and from the abolitionist movement of the same period. Numerous titles are associated with the novel and the play Uncle Tom's Cabin. Civil War period music includes songs about African-American soldiers and the plight of the newly emancipated slave. Post-Civil War music reflects the problems of Reconstruction and the beginnings of urbanization and the northern migration of African Americans. African-American popular composers include James Bland, Ernest Hogan, Bob Cole, James Reese Europe, and Will Marion Cook. Twentieth century titles feature many photographs of African-American musical performers, often in costume. Unlike many other sorts of published works, sheet music can be produced rapidly in response to an event or public interest, and thus is a source of relatively unmediated and unrevised perspectives on quickly changing events and public attitudes. Particularly significant in this collection are the visual depictions of African Americans which provide much information about racial attitudes over the course of the nineteenth and early twentieth centuries."

All Music Guide

<http://www.allmusic.com/>

This is "a complete online database of recorded music." It has a search engine that allows searching by artist name, album title, song title, label, and musical style. Biographies, full discographies, and album reviews are available for artists. Essays and a glossary are provided as is a unique feature: music maps, which trace a particular style's development from other musical styles.

American Music Resource

<http://www.uncg.edu/mus/courses/flmccart/amr/index.html>

AMR contains bibliographies, lists and text files about all styles of American music and related issues. The collection is indexed by subject-name (i.e. the last names of composers) or topic-name (e.g. Electro-acoustic music).

Carolina Classical Connection

<http://www.carolinaclassical.com/links.html>

"An index of Classical Music Web site links covering all historical periods from the Middle Ages through the 20th Century."

Center for Black Music Research

<http://www.cbmr.org/>

"CBMR is a research organization conducting musicological research in all genres of black music throughout the world. The site includes excellent [capsule definitions](#) of the styles and genres studied at CBMR, including African American styles such as blues and jazz, as well as African Music and Afro-Caribbean styles." The site also includes [extensive bibliographies](#) and some information about CBMR's holdings.

[The Ceolas Celtic Music Archive](http://www.ceolas.org/ceolas.html)

<http://www.ceolas.org/ceolas.html>

Information about Celtic/Irish music, including discographies of Celtic artists and upcoming tour schedules, and information about Celtic instruments.

[Choral Public Domain Library](http://www.cpd1.org/wiki/index.php/Main_Page)

http://www.cpd1.org/wiki/index.php/Main_Page

"The largest website devoted exclusively to free choral sheet music. Begun in December 1998, the site has over 140 contributors and 3,200 scores." Search by title or composer, or browse in the following categories: chant, medieval, renaissance, baroque, classical, romantic, early-20th, or modern.

[Classical Music Home Page](http://www.classical.net/music/)

<http://www.classical.net/music/>

"The purpose of this home page is to provide a point-of-entry into various informational files about classical music, as well as links to other interesting web sites." Sections include: [Basic Repertoire List](#), [Classical CD Buying Guide](#), [Recommended Recordings](#), and [Composer Data](#). [Searchable](#).

[Composer Biographies](http://www.cl.cam.ac.uk/users/mn200/music/composers.html)

<http://www.cl.cam.ac.uk/users/mn200/music/composers.html>

A site of brief biographical sketches of some of the more well-known classical composers.

[Dr. Estrella's Incredibly Abridged Dictionary of Composers](http://www.stevenestrella.com/composers/index.html)

<http://www.stevenestrella.com/composers/index.html>

"A chronological listing of famous composers of Western Music. Each listing contains accurate birth and death dates and the country of origin. Several of the entries also are linked to biographical essays and other sites on the web." Organized by musical period and by composer name.

[DW3 Classical Music Resources](http://www.lib.duke.edu/dw3/SPT--BrowseResources.php?Parentl...)

<http://www.lib.duke.edu/dw3/SPT--BrowseResources.php?Parentl...>

"DW3 (Duke World Wide Web) Classical Music Resources is a comprehensive collection of classical music resources on the Web with links to more than 1,600 non-commercial pages/sites in over a dozen languages. The site is comprised of 107 well organized, subject-specific pages and features a powerful, easy-to-use internal search engine; multiple access points for hundreds of entries, including "see" and "see also" references; and composer-specific pages and links organized by historical period for enhanced browsing."

[8notes.com](http://www.8notes.com/)

<http://www.8notes.com/>

An extensive collection of free, downloadable sheet music and lessons. Categorized by instrument and musical styles (popular, classical, film, christmas, etc.). Also includes short pieces and riffs. Site has a search function, chat forum, and newsletter.

[Eric's Treasure Trove of Music](http://www.treasure-troves.com/music/)

<http://www.treasure-troves.com/music/>

Contains detailed articles that explain concepts in music theory.

[Essentials of Music](http://www.essentialsofmusic.com/)

<http://www.essentialsofmusic.com/>

Basic information about classical music. Biographies of seventy composers, overview of the six main periods in Western music, and a glossary of terms.

[Etext Center - Negro Spirituals](http://etext.lib.virginia.edu/toc/modeng/public/HigSpir.html)

<http://etext.lib.virginia.edu/toc/modeng/public/HigSpir.html>

The online text from the Electronic Text Center at the University of Virginia Library. These spirituals were originally collected by Thomas Wentworth Higginson (1823-1911).

Folk Alley

<http://www.folkalley.com/>

Listen to streaming folk music 24 hours a day. This online radio station plays only folk, world, and acoustic music. Free registration is required.

A Guide to Medieval and Renaissance Instruments

<http://www.music.iastate.edu/antiqua/instrumt.html>

This site showcases Musica Antiqua's large replica instrument collection by supplying photos, descriptions, original quotes, additional sources, and sounds of the instruments used in performing early music.

Historic American Sheet Music Project

<http://scriptorium.lib.duke.edu/sheetmusic/>

"The Historic American Sheet Music Project provides access to digital images of 3,042 pieces from the collection, published in America between 1850 and 1920."

Huapala: Hawaiian Music and Hula Archive

<http://kaiu@huapala.org/>

An extensive collection of traditional Hawaiian song, dance, and tradition.

International Music Archives

<http://www.eyeneer.com/World/index.html>

"An educational resource providing extensive information about the music of our planet." The articles include information about countries and region and their musical styles. Other articles discuss the world musics, international instruments, and profiles of artists. Most articles include related sound samples and photographs.

The Lied and Song Texts Page

<http://www.recmusic.org/lieder/>

"WWW archive of thousands of texts to Kunstlieder and other art songs in Czech, Dutch, English, Finnish, French, German, Hebrew, Italian, Latin, Norwegian, Polish, Portuguese, Romanian, Russian, Slovak, Spanish, and Swedish."

Max Hunter Folk Song Collection

<http://maxhunter.missouristate.edu/>

A large collection of Ozark Mountain folk songs recorded between 1956 and 1976. They were collected by Max Hunter, a traveling salesman. The songs are available as printed lyrics or in audio format. Some include sheet music.

MHN Instrument Encyclopedia

<http://www.si.umich.edu/CHICO/MHN/enclpdia.html>

A Yahoo! Pick of the Week (10-26-98), the Instrument Encyclopedia "Begins with more than 140 artifacts from the Sterns Collection at the University of Michigan" and "features musical instruments from around the world." Searchable by name, geographic region, building materials used and the Sachs Hobostel classification scheme, the database provides users with instrument images, textual descriptions and an occasional sound file. Please Note: a frames-capable browser is required.

The Mozart Project

<http://www.mozartproject.org/>

Contains a biography of Mozart (with chronology and family tree), a listing of his compositions (by date and category), selected essays about him and his music, plus reviews of books on Mozart. Also includes links to more Mozart resources online.

MPA Copyright Search Resource Guide

<http://www.mpa.org/>

"Are you looking for the publisher of a piece of music?" This website serves as a guide to other databases that may help you find the music copyright information that you are looking for.

The Muse's Muse

<http://www.musesmuse.com/>

A resource for songwriters with a monthly newsletter, articles, sample songs, a list of music organizations, and links to related sites.

Music for the Nation: American Sheet Music, 1870-1885

<http://memory.loc.gov/ammem/smhtml/>

"Consists of over 47,000 pieces of sheet music registered for copyright during the years 1870 to 1885. Included are popular songs, piano music, sacred and secular choral music, solo instrumental music, method books and instructional materials, and music for band and orchestra." Search by keyword or browse indexes of authors, titles, or subjects. The sheet music is viewable online as page images.

Music Notes

<http://library.thinkquest.org/15413/>

Subtitled "An Interactive Online Musical Experience," this detailed and well-researched Web site covers many aspects of music, including music theory and history, musical styles, music professions, and musical instruments. There is also a glossary of musical terms and a list of the resources used to create the site. Interactive games allow you to test your knowledge. This site, which was created by high school students for ThinkQuest, provides good introduction for beginners, but is also helpful to those who are more knowledgeable about music.

MusicSearch

<http://www.musicsearch.com/>

A large, searchable directory of music-related Internet sites, with descriptions provided by the sites.

PD Info: Public Domain Music

<http://www.pdinfo.com/>

"A reference site to help the ordinary person identify public domain songs and public domain music... royalty free music you can use anywhere and any way you choose... performance, sing-along, film, video, advertising, business, or personal." Includes info on copyright and public domain, an FAQ, and a song list of titles in the public domain.

Pianonet.com

<http://www.pianonet.com/>

"As the official Web site of the National Piano Foundation, PianoNet is your comprehensive guide to everything about pianos—their history, their manufacture, noted artists, important publications and more."

Russian Folk Songs

<http://russia-in-us.com/Music/Folk/>

Songs from Russia (and a few from Ukraine) in .ra format.

Sheet Music from Canada's Past

<http://www.collectionscanada.gc.ca/sheetmusic/>

"This site is a source of sheet music published in Canada before 1921, selected from the National Library of Canada's historical collection. This website currently features sheet music published before Confederation (1867) and during the era of the First World War (1914-1920), selected from the historical collection of the National Library of Canada. Future phases will include digitized sheet music published between 1867 and 1913." Scores can be searched or browsed, and are downloadable in Adobe Acrobat (PDF) format.

Southern Mosaic: The John and Ruby Lomax 1939 Southern States Recording Trip

<http://memory.loc.gov/ammem/lohtml/lohome.html>

"Covering a three-month period in 1939, the John and Ruby Lomax 1939 Southern States Recording Trip documents a wide variety of musical styles from eight different states." This online presentation provides access to over 600 audio recordings of folksongs, related photos and other graphic images, as well as transcribed, searchable text for all the print material in the Lomax collection.

The Symphony: An Interactive Guide

<http://library.thinkquest.org/22673/index.html>

"The aim of The Symphony: An Interactive Guide is to provide a comprehensive resource for people wanting to expand their knowledge of the symphony - Western art music's richest and most important genre. The site features comprehensive biographies of the major symphonic composers, browseable by country or by an alphabetical list. And thanks to the Queensland Youth Symphony Orchestra and their conductor John Curro, live recordings of nine great symphonies can be heard on this site via RealAudio.

"Also included is a timeline showing musical events in their historical context, an explanation of musical forms and structures, and a complete guide to the instruments of the orchestra." A glossary of related terms is also included.

MUSIC RESOURCES:

Lois Choksy:

- The Kodaly Method I: Comprehensive Music Education
ISBN-10: 0139491651 / **ISBN-13:** 978-0139491658

- The Kodaly Method II: Folksong to Masterwork
ISBN-10: 0139491732 / **ISBN-13:** 978-0139491733

- The Kodaly Context
ISBN-10: 0135166667 / **ISBN-13:** 978-0135166666

- 120 Singing Games and Dances for Elementary Schools
ISBN-10: 0136350380 / **ISBN-13:** 978-0136350385

K. S. Dniel: Kodaly Approach (Teacher Edition for Wookbook 1,2,3)

ISBN-10: 0769253474 / **ISBN-13:** 978-0769253473

Doug Goodkin: Play, Sing & Dance: An Introduction to Orff Schulwerk

ISBN-10: 190245507X / **ISBN-13:** 978-1902455075

Katalin Komlos: 150 American Folk Songs: To Sing, Read and Play

ISBN-10: 0913932043 / **ISBN-13:** 978-0913932049

Pamela Conn Beall / Susan Hagen Nipp: Wee Sing America (Wee Sing)

ISBN-10: 0843112794 / **ISBN-13:** 978-0843112795

We Will Sing: Choral Music Experience for Classroom Choirs

Boosey & Hawkes (Publisher)

ISBN-10: 0913932507 / ISBN-13: 978-0913932506

Doreen Rao & William Perison: Circle of Sound (Paperback)

ISBN-10: 0913932701 / ISBN-13: 978-0913932704

DRAMA AND PERFORMANCE

All Magic Guide

<http://allmagic.com/allmagicguide/>

Online guide for stage magic practitioners, both amateur and professional. Searchable.

Applied and Interactive Theatre Guide

<http://www.tonisant.com/aitg/>

This site supports "theatre professionals throughout the world [who are] working to bring their skills as change agents, as awareness builders, and as empathy masters to

The Aural Imagination

<http://homepages.enterprise.net/micpool/>

A resource for students of theatre sound design. Formerly "Mic Pool's Theatre Sound and Music Page," it has been redesigned to emphasize the educational material for student sound engineers.

Based on the Book

<http://www.mcpl.lib.mo.us/readers/movies/>

'Based on the Book' is a compilation of over 1,000 book titles, short stories, and plays that have been made into motion pictures. Utilizing the Internet Movie Database as the authority on release dates, all movies in this collection have been released since 1980.

The Costume Page

<http://members.aol.com/nebula5/costume.html>

This page offers over 2000 links to information about costumes including costume history, the making and wearing of costumes, costume buying guides, and Halloween costume suggestions. One section offers dozens of links to ethnic and folk costume material. This site is geared to those in theatre, students, researchers, and many others.

The Costumer's Manifesto

<http://www.costumes.org/>

Just about anything you need to know about costuming: advice and how-to, photo references, designs, and many, many links.

La Couturiere Parisienne Costume and Fashion Site

<http://www.marquise.de/>

History of European costume from the Renaissance through the 20th century, with illustrations, images, descriptions and many sewing patterns.

Didaskalia

<http://www.didaskalia.net/>

An electronic resource and journal dedicated to the study of ancient Greek and Roman drama in performance.

The English Server Drama Collection

<http://drama.eserver.org/>

A collection of both long and short English drama plays and criticism (complete scripts) that includes authors like: Shakespeare (complete works,) Shaw, Johnson, Gay, Moliere, Biggs and Sophocles. Also has links to other theatre sites.

Eye on the Industry

<http://www.caryn.com/biz/>

A compilation of Web resources available to assist people in the entertainment industry. Sections include: Actors Area, Independent Film, Industry Buzz, Writers Resources, Book & Movie Recommendations, Filmmakers Alliance, and Newsgroup/Discussion.

FX Glossary: A compendium of common FX terms

<http://www.character-shop.com/glossary.html>

Glossary of terms and techniques used in movie, TV, and theatre special effects.

Glossary of Technical Theatre Terms

<http://www.theatrecrafts.com/glossary/glossary.shtml>

Hundreds of British (and American) technical theatre terms, explained. From the University of Exeter Drama Department.

Harlem Renaissance

<http://www.fatherryan.org/harlemrenaissance/>

This site portrays the "Harlem Renaissance as a cultural movement that allowed African-Americans to show their creative abilities to the world." It includes visual, theatre, music and performing arts displays. Contains links to other Harlem Renaissance sites.

The History of the Australian Theatre

<http://www.hat-archive.com/index.html>

Covers Australian Theatre history with articles, pictures, and programmes.

The Improv Page

<http://www.improvcomedy.org/>

"A clearinghouse for information about improvisational theatre. Improvisation is a form of theatre in which no script is used. Instead, the actors create the dialog and action themselves, as they perform." Includes links to improv groups, a short history, an improv glossary, and an annotated bibliography.

McCoy's Guide to Theatre and Performance Studies

http://www.stetson.edu/csata/custom/thr_guid.html

Annotated guide to theatre- and performance-related Internet resources, including Web sites, newsgroups and e-mail lists.

Milieux: The Costume Site

<http://milieux.com/costume/>

A directory of links about all the costume-related topics one could imagine. Research the history of various arms and armor, find instructions on making period costumes and links to suppliers, resources for costume materials, and organizations. There is also a section that has drawings of costumes used in various plays or theatre productions. A good site for theatre groups and science fiction and fantasy fans.

[The New Deal Stage: Selections from the Federal Theatre Project, 1935-1939](#)

<http://memory.loc.gov/ammem/fedtp/fthome.html>

"This online presentation includes over 13,000 images of items selected from the Federal Theatre Project Collection at the Library of Congress. Featured here are stage and costume designs, still photographs, posters, and scripts for productions of Macbeth and The Tragical History of Dr. Faustus as staged by Orson Welles, and for Power, a topical drama of the period (over 3,000 images). Also included are 68 other playscripts (6,500 images) and 168 documents selected from the Federal Theatre Project Administrative Records (3,700 images). The Federal Theatre Project was one of five arts-related projects established during the first term of President Franklin Delano Roosevelt under the Works Progress Administration (WPA)."

[Playwrights Guild of Canada](#)

<http://www.playwrightsguild.ca/pgc/main.asp>

"Playwrights Guild of Canada (formerly Playwrights Union of Canada) is a national association of professional and emerging playwrights." It was established in 1972 as the Playwrights Co-op with its stated purpose to publish and distribute scripts to encourage more productions of Canadian plays. By 2006, the guild provides programs and services that support, promote, and advocate for over 500 members. The PGC also contains the Women's Caucus, established to meet the particular needs of women playwrights. Check the site for programs, playwrights, plays, and other links of interest. You may browse the digital library of Canadian plays as a visitor.

[The Pulitzer Prizes](#)

<http://www.pulitzer.org>

Information about the Pulitzer prizes for American journalism, letters, drama and music can be found here with the lists of prize winners since 1917.

[Riggers Page](#)

<http://www.rigging.net/>

Technical information about stage rigging equipment; includes rigging formulas. Illustrated.

[The Shakespeare Art Museum](#)

<http://shakespeare-art-museum.com/>

Featuring the writings and visual works (oil paintings, graphics, and watercolors) of visual artist Hannah Tompkins, these works based on the plays and themes of William Shakespeare were displayed at the Shakespeare Art Museum in Ashland Oregon. The Museum was founded in 1984 as a non-profit organization by Wolf Tompkins and Hannah Tompkins. "At the museum, Hannah often gave gallery talks and tours sharing her wit and wisdom of the Shakespearean experience." The museum closed in 1990 and Hannah died of cancer five years later. This online art museum displays Tompkin's oil paintings, multi-color graphics, and watercolors with her text and descriptions, all dealing with the works and themes of Shakespeare.

[Small-Cast One-Act Guide Online](#)

<http://www.heniford.net/1234/index.htm>

"Small-Cast One-Act Guide Online is a free resource for playwrights, actors, dramaturgs, agents, producers, publishers, students, and librarians. This site accesses one-act plays in all media worldwide, citing over 600 scripts in many languages for four or fewer actors." Through a variety of indexes (author, title, genre, cast size/gender), users of the site can find citations for one-act plays, including synopses, author information, and publication information. A glossary of genres and a directory of play publication houses are also included.

[Stage Lighting Math](#)

<http://www.le-us.com/stagemath.html>

"A collection of math formulas that can prove useful to lighting designers and electricians."

[Stage Lighting Tech Pages](#)

<http://freespace.virgin.net/tom.baldwin/index.html>

The Stage Lighting Tech Pages are "for anyone involved in performance lighting needing information fast. These pages contain links to the sites of equipment manufacturers, hire companies, organisations and other sites on the internet dedicated to lighting. There are also pages of technical information, such as connector pinouts, channel listings for intelligent lighting, dimensions of lanterns and so on." There is also an illustrated glossary of over 360 technical terms.

Stagecraft Frequently Asked Questions

<http://www.faqs.org/faqs/theatre/stagecraft/faq/>

Frequently asked questions from the rec.arts.theatre.stagecraft and alt.stagecraft newsgroups. The questions are sorted by lighting, sound, props, etc.

The Stephen Sondheim Stage

<http://www.sondheim.com/>

The Stephen Sondheim Stage is a site devoted to the works of Stephen Sondheim. It contains a library of information about Sondheim's works, as well as music clips, interviews with Sondheim and the latest news about him.

The Theatre Design and Technical Jobs Page

<http://backstagejobs.com/>

"This site is designed to help the "behind-the-scenes" people in the live entertainment industry find work, and to help entertainment groups fill their job openings."

Theatrecrafts.com

<http://www.theatrecrafts.com/>

"The aim of theatrecrafts.com is to eventually be the best resource for practical information and advice about technical theatre. It's designed to be of use to theatre people at all levels."

Tony Awards Online

http://www.tonyawards.com/en_US/

The Tony Awards site lists the most recent Tony Award nominees and winners and includes photos and video interviews from the latest awards ceremony. Also offers related feature articles.

The World of Mime Theatre

<http://www.mime.info/>

"Information on mime as a theatre art: articles, resources, contacts, and a calendar of upcoming events."

DANCE

American Ballet Theatre

<http://www.abt.org/>

ABT homepage featuring a ballet dictionary, company archives with information on past shows and coreographers, dancer bios, and a variety of other information about the company.

An American Ballroom Companion: Dance Instruction Manuals ca. 1600 - 1920

<http://lcweb2.loc.gov/ammem/dihtml/dihome.html>

"An American Ballroom Companion presents a collection of over two hundred social dance manuals at the Library of Congress. The list begins with a rare late fifteenth-century source, *Les basses danses de Marguerite d'Autriche* (c.1490) and ends with Ella Gardner's 1929 *Public dance halls, their regulation and place in the recreation of adolescents*. Along with dance instruction manuals, this online presentation also includes a significant number of antidance manuals, histories, treatises on etiquette, and items from other conceptual categories. Many of the manuals also provide historical information on theatrical dance. All illuminate the manner in which people have joyfully expressed themselves as they dance for and with one another. Search by Keyword; Browse by Subject, Author, Title."

Ballet Dictionary

<http://www.abt.org/education/dictionary/index.html>

The American Ballet Theatre's dictionary of ballet terms. Site features a video accompaniment for many of the entries, including demonstrations of dance movements. Video viewing requires QuickTime plug-in.

[CyberDance Ballet on the Net](http://www.cyberdance.org/)

<http://www.cyberdance.org/>

This is a good site for updated information on ballet companies, dance education, news, people, organizations, international information and links to other dance related sites. There are links to ballet company web pages and biographies and photographs of dancers. There is also a glossary of dance related terms.

[Esflamenco.com](http://www.esflamenco.com/enindex.html)

<http://www.esflamenco.com/enindex.html>

Covers Spanish flamenco culture: dancing, guitar playing, and singing.

[Learn to Ballroom Dance Online at Dancetv.com](http://www.dancetv.com/)

<http://www.dancetv.com/>

"If you have always wanted to learn how to ballroom dance but never knew where to start, this is the right place for you. You can start learning the Waltz, Fox Trot and Swing by looking at our Learn-Online sections, or you can browse through our Dance Tips section."

[New York City Ballet](http://www.nycballet.com/index.html)

<http://www.nycballet.com/index.html>

The homepage of the New York City Ballet provides information about performers, current performances, news items, and the American School of Ballet. It includes photos, trivia, puzzles, links to the costume shop and gift shop, and a dance bibliography.

[Pow Wows](http://www.powwows.com/)

<http://www.powwows.com/>

Discusses the history, etiquette, costumes, drums, and music of Pow Wow dancing. It has articles that describe specific women's dances and men's dances. It also features a calendar of events.

[Renaissance Dance](http://www.rendance.org/)

<http://www.rendance.org/>

"Here you will find information on everything to do with European dance from the 15th to early 17th centuries." This site includes drawings and photographs from primary and secondary sources and a comprehensive bibliography.

[Sapphire Swan Dance Directory](http://www.sapphireswan.com/dance/)

<http://www.sapphireswan.com/dance/>

This directory features links to pages about almost every type of dance. They include: Ballet, Ballroom, Contra, Folk, Morris, Historical, Morns, Square, Tango, Swing, and Lindy. The links are from all over the world, from The New York Ballet to St. Petersburg. The dance schools have dates, times, and the cities and the theatres that they are performing at this year. Need help with ballet terms or how about finding your perfect costume to Tango in? Want to take dance lessons? You can find a dance school that suits you, and one that is close to where you live. They also have links to the best and latest dance products from big dance companies. These are all found in the Dance Directory. So, if you love dancing this site is just for you!

[Southern Native American Pow Wows](http://library.thinkquest.org/3081/)

<http://library.thinkquest.org/3081/>

Discusses the songs and song format, drums, dance styles, and arena of Pow Wow dancing. It includes RealAudio sound files of songs and music. There are also many pictures of dance and costumes. Includes a glossary for new terminology and also includes a crafts/how-to section with instructions on how to make Native American craft items.

[Tap Dance Homepage](http://www.tapdance.org/tap/taphome.htm)

<http://www.tapdance.org/tap/taphome.htm>

Learn about tap dancing with the glossary of terms and notation, brief history of tap, tap steps, a directory of tap companies and performers, tap dance calendar, and more on this site.

The Pontic Music Homepage

<http://www.scimitarmusic.com/pontos/>

Resources relating to the Greeks of Pontos who were settled mostly in Macedonia after the 1922 Treaty of Lausanne. Instruments including the kemenche, a type of lyra, and the tulum, a type of bagpipe, are discussed as well as dance forms including dipat, kochari, and serra.

Western Square Dancing

<http://www.dosado.com/>

Information and resources about square dancing, including clubs and schools, call lists and definitions, software, articles and humor, a caller's corner, and links to other square dancing resources.

SAMPLE RUBRICS:

SAMPLE 1:

Assessment Rubric						
Student Name:					Class Period:	
Assignment:					Date Completed:	
Circle the number in pencil that best shows how well you feel that you completed that criterion for the assignment.	Excellent	Good	Average	Needs Improvement	Rate Yourself	Teacher's Rating
Criteria 1 –	10	9 – 8	7	6 or less		
Criteria 2 –	10	9 – 8	7	6 or less		
Criteria 3 –	10	9 – 8	7	6 or less		
Criteria 4 – Effort: took time to develop idea & complete project? (Didn't rush.) Good use of class time?	10	9 – 8	7	6 or less		
Criteria 5 – Craftsmanship – Neat, clean & complete? Skillful use of the art tools & media?	10	9 – 8	7	6 or less		
Total: 50 x 2 = 100 (possible points)	Grade:				Your Total	Teacher Total

STUDENT REFLECTION:

TEACHER COMMENTS:

SAMPLE 2:

Assessment Rubric							
Student Name:						Class Period:	
Assignment/Problem:						Date Completed:	
Circle the number in pencil that best shows how well you feel that you completed that criterion for the assignment.	Superior Justify below	Excellent	Good	Average	Needs Improvement	Rate Yourself	Teacher's Rating
Composition and design -- does it read well?	5	4	3	2	1		
Growth and progress -- How does the work compare to previous work? Is there growth in thought?	5	4	3	2	1		
Impact -- Is it daring? Does it extend from past work? Is it a theme of personal expression or if "borrowed" how did you change it?	5	4	3	2	1		
The problem -- Is the student addressing the problem posed? Are variations made for a reason?	5	4	3	2	1		
Care/effort -- Is the work appropriate to the style? attention to details -- craftsmanship	5	4	3	2	1		
Work habits - efficient use of time, asking questions, recording thoughts, experimenting	5	4	3	2	1		
Grade:						Your Total	Teacher Total

STUDENT REFLECTION:

TEACHER COMMENTS:

<http://www.princetonol.com/groups/iad/Files/Rubric.htm>

SAMPLE STUDENT SELF-ASSESSMENT

Name _____

Section _____

I have earned the following grade in art: _____

Because:		High			Low	
I worked to achieve excellence	10	9	8	7	6	5
My work shows mastery of art skills	10	9	8	7	6	5
My work exhibits craftsmanship	10	9	8	7	6	5
I was respectful to all in class	10	9	8	7	6	5
I followed all classroom rules	10	9	8	7	6	5
I listened to and followed directions	10	9	8	7	6	5
I was helpful and considerate of others	10	9	8	7	6	5
I completed all written assignments accurately	10	9	8	7	6	5
I remained on task	10	9	8	7	6	5

STUDENT REFLECTION:

You have earned the following grade in art: _____

Because:		High			Low	
You worked to achieve excellence	10	9	8	7	6	5
Your work shows mastery of art skills	10	9	8	7	6	5
Your work exhibits craftsmanship	10	9	8	7	6	5

Your work shows creativity and originality	10	9	8	7	6	5
You followed all classroom rules	10	9	8	7	6	5
You were helpful and considerate of others	10	9	8	7	6	5
You completed written assignments accurately	10	9	8	7	6	5
You remained on task	10	9	8	7	6	5

TEACHER COMMENT:

Lesson Aids:

[Art Teacher Helpers](#) Art on a Cart? Need a quick idea? Check Michal Austin's helpful hints pages- from [The Art Kids](#)

[Preschool Printables.com](#) Lots of ideas and resources for preschool educators. Check out [Journal pages](#) , [No Line Coloring](#), [People](#) and so much more....lots of ideas for journal pages for little ones.

[FREE Art coloring pages](#) - many master works of art from Edupics.com.

[Quia Art Activities](#)- scavenger hunts, matching games, fun activities. (These have not been evaluated - check them out yourself)

[Puzzle Search Puzzlemaker](#) Puzzlemaker is a puzzle generation tool for teachers, students and parents. Create and print customized word search, crossword and math puzzles using your word lists.

[Crafts links page - lots of fun projects](#)

[Recipes just for kids.](#)

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Links>

Fine Art Images

[Art Images for College Teaching](#): Ancient, Medieval, Renaissance, Modern, Non-Western "AICT is a royalty-free image exchange resource for the educational community."

[Carol \(Jackson\) Gerten Fine Art](#) Scanned art images - some biographical information about artists. [Carol Gerten Mirror Site](#)

[Mark Harden Artchive](#)- scanned art images

[Olga's Gallery Listing of artists](#) This site has many quality images-- If the pop-up windows get annoying - try [downloading POW](#) to block the ads (Google tool bar will also block pop-ups). [World Literature in Painting](#) [Greek and Roman myths](#) references.

[Web Gallery of Art](#) is a virtual museum and searchable database of European painting and sculpture of the Gothic, Renaissance and Baroque periods

[World Art Treasures Slide collection](#) of art form Egypt, China, Japan, India, and Europe

[Web Museum Famous Painters by artist](#) [Theme Index](#) [Mirror sites](#)

[Images from History](#) Images from the history of world art and archeology for use in the classroom. From University of Alabama at Birmingham.

[Art Serve: Australian National University](#) Art & Architecture - 165,000 images -- mainly from the Mediterranean Basin, Japan, India & Cambodia.

[Artincontext.org - Images by Genre](#) - "Never knew there were so many genres in art--you may be surprised at this list with samples of each--also searchable by medium" (link contributed by Joseph Augusta) [Also search by discipline](#)

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Links>

Art History Timelines

[American Cultural History - The 19th Century](#) - Through the decades - from Kingwood College Library

[American Cultural History - The 20th Century](#) - through the decades - from Kingwood College Library (90's were blank last I checked)

[North Carolina Museum of Art](#) Click on Teacher's Resources --then click on Timeline - complete with pictures from their collection.

[The Arts in the Western Tradition](#) from North Park University.

[Art History Timeline](#) from Sanford--kid friendly adventure!

[Timeline of Art History](#) Metropolitan Museum of Art - NOW up to 2000 AD. Check [Special Topics](#).

[Modern Art Timeline](#) - from [The-Artist.org](#). Click on movement to get suggested artists. Of course many movements overlap.

[Web Museum - Painting Timeline](#) Gothic through the 1960's...Plus Japanese art and architecture.

[Brief Timeline of American Literature and Events](#) Excellent correlation from pre-1620 to 1920.

[Music Timeline](#) [19th and 20th Century Art/History Timeline](#) World events and literature. From Duke University.

<http://www.princetonol.com/groups/iad/lessons/middle/arted.htm#Links>