

# The Chicago Guide for Teaching and Learning in the Arts

**MUSIC ★ VISUAL ARTS ★ DANCE ★ THEATER**





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# Acknowledgments

*The Chicago Guide for Teaching and Learning in the Arts* began with a vision of a common arts education framework for Chicago Public Schools students. Over the course of three years, the Chicago Public Schools Office of Arts Education collaborated with teachers and principals, arts organizations and teaching artists, university professors and education consultants, and grantmakers in the arts. The result of this joint effort is a curricular framework in music, visual arts, theater, and dance that is sequential and developmentally appropriate—and one that meets state and national arts standards.

First, we extend our gratitude to the more than eighty CPS arts specialist teachers who contributed to the development of the content for the *Guide*. From the initial gatherings of curriculum committees and focus groups to the latter stages of manuscript development and review, their participation at every stage was critical to the successful completion of this work.

One of our greatest Chicago resources is its rich community of innovative arts institutions. Many thanks to all the teaching artists, arts organizations, museums, cultural institutions, and university faculty who graciously offered their expertise, resources, feedback, and support throughout the development of the *Guide*. While, we have highlighted a number of these organizations throughout the *Guide*, they are too numerous for us to feature in detail. We encourage you to visit [www.cpsarts.org](http://www.cpsarts.org) for a broader list of Chicago's arts and arts education providers.

Assembling the many pieces of the *Guide* into a cohesive, visually captivating document would not have been possible without the talents of the supremely capable editorial team at Brainworx Studio and our visionary graphic designer Mary Bowers.

The staff of the Office of Arts Education worked tirelessly on this project. Thanks go to Director David Roche, Project Director N. Charles Thomas, and curriculum supervisors Nancy Cortés, Maliwan Diemer, Emily Hooper Lansana, and William Braddan McClellan for their leadership. The support of Jesus Esquivel, Rosalinda Fierro, Crystal Gerner, Candice Jennings, and Frank Quinn helped to bring this project to fruition.

We are deeply grateful to two arts champions, Ramsey Lewis and Peggy Mueller, whose abiding support and encouragement have been invaluable.

Finally, we are indebted to the Chicago Community Trust and the Illinois State Board of Education for their generous support of this project from its earliest stages.

The names of the many individuals who contributed to the *Guide* are listed in the appendix. We appreciate the input from the entire Chicago arts education community, who worked to make the *Chicago Guide for Teaching and Learning in the Arts* a resource that will nurture the next generation of Chicago's visual and performing artists, directors, arts administrators, and audiences.

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# Welcome

Welcome to *The Chicago Guide for Teaching and Learning in the Arts*. In your hands, it will become a powerful tool for teaching the arts and for transforming the lives of your students.

Back in the day, when I was at Wells High School in the middle of Chicago's inner city, we not only had a symphony orchestra but also a marching band, a concert band, and a jazz band. We had ballet classes, modern dance classes, fine arts classes and industrial arts classes. There were choirs as well, one for girls, one for boys and a mixed choir. In other words, there were multiple ways for kids to express their creativity and expand their cultural knowledge. The highlight of our lives was when these classes came together once a year—sometimes twice a year—to put on community performances. The musicians played, the fine arts classes designed the scenery and the industrial arts classes built the sets—the whole school got involved!

The opportunity for students throughout the city to have these kinds of rich experiences is now within our reach. With the publication of *The Chicago Guide for Teaching and Learning in the Arts*, arts education in the Chicago Public Schools takes a giant leap forward. For the first time, arts specialist teachers, general classroom teachers, school administrators, and arts partners have a common framework for a comprehensive education in visual arts, music, theater, and dance for grades pre-K through 12.

I think the ancient Greeks got it right: we must teach the whole student, not just concentrate on certain aspects of the personality. When the arts are part of a student's education, an alchemy of sorts turns lesser thought into superior philosophical inquiry and unbidden spirituality. For what transpires between the arts teacher and the student, and between the students and their individual spirits, is nothing short of magic.

Sincerely,



Ramsey Lewis  
Pianist and Composer



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## INTRODUCTION:

# Public School Arts Education at the Crossroads

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### National Standards and Local Cultures in *The Chicago Guide for Teaching and Learning in the Arts*

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*The Chicago Guide for Teaching and Learning in the Arts* is a plan as well as a map. Like any good guide, it leads the user to places and potential experiences meant to illuminate and inspire. Our itinerary takes us to arts resources in Chicago and our vehicle is the Chicago Public Schools (CPS)—the first public institution encountered by the vast majority of children in the city. The destination is clear. We want to direct our children to arts experiences that enhance their natural abilities to express themselves creatively. Now, how does the *Guide* accomplish its goals?

The *Guide* has been developed by the Office of Arts Education, the first K–12 arts education curriculum office in the Chicago Public Schools that encompasses four arts disciplines: music, visual arts, theater, and dance. The current debate in public education that focuses on reforming national standards, particularly in reading and math, has influenced our approach. We hold that individual schools and the school system should be as accountable for student learning in the arts as they are for learning in other curriculum areas.

Implementing this conviction presents a challenge. How do we construct a new approach to arts education—one that engages all the stakeholders in a common agenda that focuses on large-scale improvement and greater quality arts education opportunities for all students?

The *Guide* is our attempt to codify a rigorous but flexible approach that can work for all arts educators serving the schools. Within four strands—Arts Making, Arts Literacy, Interpretation and Evaluation, and Making Connections—content and skill development are sequentially ordered and aligned with existing national standards. An awareness of the vast differences in developmental abilities encountered in every classroom is also reflected in this approach.

Chicago offers an immense array of resources that can support children who study the arts in the public school system. Local cultural and professional arts communities, as well as well-trained teachers, are among these supports, and all can help students to advance across benchmarks in the arts as they move up the grades. We expect students to graduate knowing not only about the cultural history of these arts but how to sing tunefully, draw competently, move gracefully, and act expressively. We expect no less than this, given the opportunities that can exist for every child in a twenty-first century American public school when the will and mutual respect is there to align resources for the task.

The *Guide* is our contribution from the curriculum standpoint. It is intended to be a living document with information that users will build on, refine, and extend as they apply it to practical experiences related to arts education.

Schools are the crucibles of public culture. The *Guide* is a tool to bring about the common agenda for engaging the many arts education stakeholders. They are the school leaders, classroom teachers, credentialed and endorsed arts teachers, teaching artists, parents, funders, and college arts educators who care deeply about arts education.

- *Principals* can use the *Guide* as they build a curriculum leadership team for the arts. The team should include an arts specialist who can advise on strategic arts program design and partnership issues.
- *Classroom teachers* can turn to the *Guide* when they design interdisciplinary projects that not only attend to students' skill competencies in the arts, but also accomplish larger curricular goals in social studies, math, science, and literary arts.
- *Credentialed and endorsed arts teachers* can use the *Guide* as they move students along a path of accomplishment and appropriate evaluation.
- *Visiting teaching artists*, the talented practitioners who work directly with teachers and students in schools, can use the *Guide* to enhance their understanding of the larger educational goals of the CPS arts curriculum. They can rely on the *Guide* for valuable ideas as they design projects and prepare to teach units and individual sessions.

The funders of arts education and parents of arts students will discover in the *Guide* evidence of the system-wide commitment to arts education as a core curricular area. That commitment becomes district policy as the arts move to greater visibility in the educational landscape. The learning that takes place in the band room, the art studio, the dance class, or the theater is critical learning for all students in the twenty-first century world economy. College arts educators will build curriculum for their teaching-training programs premised on these expectations.

The vibrant cultural community in Chicago is poised to invest in this work with a new and more intense level of engagement. There is great need for coordinated efforts to ensure that every child in the system, regardless of neighborhood, can enjoy the opportunity to shine as an arts learner. Given the proper nurturing and resources, all children can succeed in this endeavor and graduate from the Chicago Public Schools as expressive, confident life artists. That is our destination. The *Guide* is our map.

David Roche, Ph.D.  
Director  
Office of Arts Education  
Chicago Public Schools

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# Vision

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*“To neglect the contribution of the arts in education . . . is to deny children access to one of the most stunning aspects of their culture and one of the most potent means for developing their minds.”*

—ELLIOT W. EISNER, PROFESSOR OF EDUCATION AND ART, STANFORD UNIVERSITY

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## Arts As A Core Curriculum

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Arts education is not a luxury, but an essential and critical part of every child’s education.

In fact, arts education has been affirmed by federal policy, the State of Illinois, and the Chicago Public Schools to be an integral part of education, standing on equal footing with language arts, mathematics, science, and other core subject areas.

To truly understand the value of arts education, educators go beyond policy statements to witness its impact on student learning firsthand. Over time, many observe that although not every student of the arts achieves mastery in a discipline, many are likely to emerge as leaders of their class. Arts education helps students understand the world with greater complexity and sophistication. Through arts education, students develop their imaginations as they learn to communicate through complex symbols. They have



opportunities to improve judgment and decision-making skills by discovering multiple solutions for problems.

A broad education in the arts reaches the whole student, and this motivates the student to achieve. Music engages students in thinking about and organizing sounds; drawing, sculpting, and other visual arts develop spatial acuity; the study of theater strengthens memory through repeating stories and memorizing dialogues; and dance builds motor control, awareness of the body, and directionality. Through this curriculum, students have opportunities to construct meaning through dance making, music making, theater making, visual art making, or creating within other art forms. Emerging from their arts studies, students have a new lens through which to understand and interpret the world.

Studies link arts education with overall academic achievement. For example:

- Students who study dance score higher than non-dancers on measures of creative thinking, especially in the categories of fluency, originality, and abstract thought.
- Low-income students involved in orchestra or band are more than twice as likely to perform at the highest levels in math as their peers who are not involved in music.



- When compared with students who lack arts instruction, high school students with multiple years of arts classes outperform their peers in both the verbal and math portions of the SAT.

#### **Benefits for Individuals and the School**

Students who struggle in other academic areas often shine in ways they never have before when they participate in arts experiences. Through the arts, these students encounter unique opportunities to build expressiveness, teamwork, and self-esteem. These new challenges also help students develop critical and abstract thinking, observation, innovation, analytical skills, and information retention. All students benefit from honing the higher-order critical thinking skills required for many types of learning throughout the school day.

Studying the arts can improve more than just academic achievement. Studies show that students exposed to the arts develop empathy and self-control. They also learn conflict resolution skills, are more tolerant of others, and develop respect and appreciation for other views and perspectives. A student population with these skills and attitudes enhances both the climate of the classroom and the school as a whole.

#### **Arts Education and Arts Careers**

An arts education is also vital for students who plan to pursue a career in the arts. By participating in sequential arts instruction at the primary level, students have the foundation to be successful in arts-intensive programs in high school. Continuing through the secondary level, interested students can aim at a wide range of career options, including:

- Academic arts careers, such as certified teachers, professors, and teaching artists
- Careers as performing and studio artists
- Technical and administrative careers in the arts

#### **Arts Education and the New Global Economy**

Our nation depends on a workforce prepared for the challenges of a twenty-first century globally competitive economy. For the technological, scientific, and service-based jobs of the future, workers need the ability to access information and use it effectively to solve important problems. They also need increased ability to communicate and to collaborate. Yet, in the United States, a majority of employers reported difficulty in finding applicants that



demonstrate creativity and innovation, traits they rated as highly desirable for success.

According to the U.S. Department of Labor, the arts build the “foundation” skills—creative thinking, problem-solving, collaboration, and self-esteem—needed to meet future employment needs. In schools that provide sequential, consistent instruction in the arts, students are developing critical skills that are highly valued and necessary in the workplace.

### **A Vision for Arts Education in Chicago Public Schools**

The Office of Arts Education (OAE) was established in 2006 as a public-private partnership to deliver high-quality, standards-based, and consistent arts programming to students within Chicago Public Schools (CPS). Since then, OAE has worked with schools, CPS teachers, and partnering arts organizations to develop students’ abilities to understand and appreciate all art disciplines, including visual arts, music, theater, and dance. Additionally, we provide ongoing professional development to arts educators, opportunities for teachers and principals to network and share best practices, assistance to schools and

arts organizations in selecting partners, management of city-wide assessments, exhibitions and special projects, and development of innovative programs that provide arts instruction in new and effective ways.

As the central focus of our work, the OAE has collaborated with educators, grantmakers, and other community partners across the district to develop a vision for providing a rigorous, sequential, and standards-based arts education to all Chicago Public Schools students. *The Chicago Guide for Teaching and Learning in the Arts* is the culmination of this combined effort. School leaders, arts specialist teachers, general classroom teachers, and arts partners in the Chicago Public Schools can turn to the *Guide* and find a common framework for creating curriculum and lesson plans, organizing arts activities and field trips, and planning residencies. The following curricular goals, which are articulated in the *Guide*, are the tenets of our vision for arts education at CPS.

1. Every child in every Chicago public school receives a comprehensive education with a core curriculum that includes high quality instruction in the arts for grades Pre-K through 12.

OAE believes that opportunities to learn the arts, both within and outside of the classroom, are an essential part of a child’s education. This valuable instruction can be delivered by general classroom teachers and certified arts instructors as well as by partnering with arts organizations. Because many high quality opportunities exist beyond the dismissal of school each day, OAE





supports a variety of quality programs that take place in school, before and after school, and during weekend and summer programs. To assure that instruction is ongoing and consistent, OAE also maintains that students' exposure to the arts must begin in the earliest grades and continue throughout their years at CPS. Ultimately, our hope is that through this exposure all students will develop a lasting awareness of their own creative abilities and maintain a lifelong engagement in the arts.

**2.** Instruction in the arts follows a developmentally appropriate, sequential curriculum based on a scope and sequence for arts learning, beginning at the primary grade level.

The OAE believes that a high quality sequential arts education begins with a scope and sequence of skills in the arts disciplines that details what students are expected to know and do in the arts. This curriculum teaches the following ways of understanding the arts:

- *Art Making* Teaching students to understand studio skills, practices, and performance techniques in the arts
- *Arts Literacy* Teaching students the language and vocabulary of the arts and to express ideas and meanings in their artwork
- *Interpretation and Evaluation* Teaching students to reflect on, and to evaluate, their own artwork and artistic process, and that of others

- *Making Connections* Teaching students to understand the interrelationships of the various arts and the relationships of the arts to other academic subjects, diverse cultures, careers, and life experiences

**3.** A minimum of one full-time arts specialist teacher is present in each school, and is part of the school's leadership team.

An endorsed arts specialist teacher is the foundation for high quality arts instruction in each school. In addition to working with the leadership team, the responsibilities of the arts specialist teacher-leader include monitoring after-school arts programming, coordinating with arts partners to ensure alignment, quality, and learning content consistent with district goals, building in-school assessments and coordinating school participation in city-wide assessments and exhibitions.

We look forward to actualizing this vision through our work with schools and with the wider Chicago arts education community. Working together, we will strive to elevate the role of arts instruction throughout the Chicago Public Schools. We passionately believe that an education in the arts serves not only to enrich all students as individuals, but offers a necessary element of a high quality education for the twenty-first century global citizen.

# Instructional Planning for Arts Education

## Scope and Sequence

Offering students a developmentally and sequentially balanced instructional plan is a key goal for teachers in all curriculum areas. To help arts educators meet that goal, the *Guide* provides a scope and sequence for each of the music, visual arts, dance, and theater disciplines.

A scope and sequence of instruction is a critically important tool for effective teaching. It defines a clear arc of learning that spans the whole curriculum area and all grade levels. When planning instruction, arts educators can use the carefully constructed framework in the *Guide* or choose others that are available. The scope and sequence they rely on must show concepts their students are expected to know and skills their students are expected to perform, as well as the developmentally appropriate sequence in which they will learn them.

The scope and sequence not only ensures that instruction will provide the full range of knowledge for the current year, but also lays the foundation required for students to succeed in the following year. Organized by grade level, Pre-K through 12, each scope and sequence in the *Guide* identifies achievement benchmarks for these four main strands:

**Arts Making** By performing or creating and constructing new content, students actively engage in an arts discipline.

**Arts Literacy** Students become literate in the terms, vocabulary, and symbols of the arts discipline. They use those terms to express their ideas while engaging in arts making activities and instruction.

**Interpretation and Evaluation** Students interpret new ideas through their arts making. They learn theory and criticism of an arts discipline and use those criteria to evaluate art and express new insights.

**Making Connections** Students connect creatively to other arts disciplines and other academic content areas. They increasingly make connections between the arts discipline and history, culture, careers, and their personal lives.

Each substrand is labeled with corresponding grade-level state and national standards of learning. These standards are also shown as a list alongside the scope and sequence.

Scope and Sequence		DANCE MAKING	DANCE LITERACY	INTERPRETATION & EVALUATION	MAKING CONNECTIONS
Grade 3	<b>Skills and Techniques</b> (L.25A, 26B, Nat'l 1) <ul style="list-style-type: none"> <li>Demonstrate increasing kinesthetic awareness.</li> <li>Utilize and elaborate on the element of space in dance.</li> <li>Utilize and elaborate on the element of time in dance.</li> <li>Utilize and elaborate on the element of energy/dynamics in dance.</li> <li>Replicate dance techniques as demonstrated.</li> </ul> <b>Choreographic Principles and Processes</b> (L.25A, 26B, Nat'l 2) <ul style="list-style-type: none"> <li>Compare and contrast the differences between spontaneous and planned movement.</li> <li>Create a sequence with a beginning, middle, and end both with and without accompaniment.</li> <li>Explore and develop the following partner skills: copying, mirroring.</li> <li>Improvise, create, and perform dances based on own ideas and concepts from other dances.</li> <li>Create a dance phrase and accurately repeat it.</li> </ul>	<b>Critical and Creative Thinking</b> (L.25B, Nat'l 4, 6) <ul style="list-style-type: none"> <li>Observe and describe the inter-relatedness of dance elements.</li> <li>Discuss and explain movement similarities and differences in dance disciplines.</li> <li>Identify at least three personal goals to improve themselves as dancers.</li> </ul> <b>History and Culture</b> (L.27B, Nat'l 3) <ul style="list-style-type: none"> <li>Compare and contrast dances from various cultures or historical periods.</li> <li>Perform a dance or dances from various cultures or historical periods.</li> <li>Identify various ways in which people respond to their environments through dance.</li> </ul>	<b>Interpretation/Communication</b> (L.25B, Nat'l 3) <ul style="list-style-type: none"> <li>Discuss interpretations of and reactions to a dance.</li> <li>Create movements to express ideas, feelings, or stories.</li> </ul> <b>Evaluation</b> (Nat'l 3) <ul style="list-style-type: none"> <li>Evaluate dance in multiple ways.</li> </ul>	<b>Cross-curricular Connections</b> (Nat'l 7) <ul style="list-style-type: none"> <li>Identify connections between dance and other content areas.</li> </ul> <b>Participation Opportunities</b> (L.27A) <ul style="list-style-type: none"> <li>Define the role of an audience and performer in dance.</li> <li>Define and demonstrate appropriate behaviors while watching, creating, or performing dance.</li> <li>Identify and explore various opportunities for involvement with dance.</li> </ul>	<b>Mississippi State Goals</b> 26. Know the language of the arts. 26. Through creating and performing, understand the work of art we produced. 22. Understand the role of the arts in civilizations past and present. <b>National Standards</b> 1. Identifying and demonstrating movement elements and skills in performing dance 2. Understanding choreographic principles, processes, and structures 3. Understanding dance as a way to create and communicate meaning 4. Applying and demonstrating critical and creative thinking skills in dance 5. Demonstrating and understanding dance in various cultures and historical periods 6. Making connections between dance and other disciplines 7. Making connections between dance and other disciplines <small>© Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License</small>
Grade 4	<b>Skills and Techniques</b> (L.25A, 26B, Nat'l 1) <ul style="list-style-type: none"> <li>Establish kinesthetic awareness (control, concentration, focus, and clarity of movement).</li> <li>Combine more than one element of dance to create dance sequences.</li> <li>Explore the following partner skills: copying, leading and following, mirroring.</li> <li>Replicate dance techniques as demonstrated.</li> </ul> <b>Choreographic Principles and Processes</b> (L.25A, 26B, Nat'l 2) <ul style="list-style-type: none"> <li>Use improvisation to discover and invent dance.</li> <li>Create and perform a sequence with a beginning, middle, and end. Identify each of these parts in the sequence.</li> <li>Demonstrate the ability to work independently and cooperatively.</li> <li>Create a dance phrase, accurately repeat it, and then vary it by making changes in the elements of dance.</li> <li>Create and present simple dance sequences that convey meaning.</li> <li>Demonstrate ways to create dance movements.</li> </ul>	<b>Critical and Creative Thinking</b> (L.25B, Nat'l 4, 6) <ul style="list-style-type: none"> <li>Observe and describe the inter-relatedness of dance elements.</li> <li>Discuss and explain movement similarities and differences in dance disciplines.</li> <li>Identify at least three personal goals to improve themselves as dancers.</li> </ul> <b>History and Culture</b> (L.27B, Nat'l 3) <ul style="list-style-type: none"> <li>Compare and contrast dances from various cultures or historical periods.</li> <li>Perform a dance or dances from various cultures or historical periods.</li> <li>Identify various ways in which people respond to their environments through dance.</li> </ul>	<b>Interpretation/Communication</b> (L.25B, Nat'l 3) <ul style="list-style-type: none"> <li>Discuss interpretations of and reactions to a dance.</li> <li>Create movements to express ideas, feelings, or stories.</li> </ul> <b>Evaluation</b> (Nat'l 3) <ul style="list-style-type: none"> <li>Evaluate dance in multiple ways.</li> </ul>	<b>Cross-curricular Connections</b> (Nat'l 7) <ul style="list-style-type: none"> <li>Identify concepts common to dance and other content areas, such as English Language Arts, Mathematics, Science, Social Studies, Music, Theater Arts, and Visual Arts.</li> <li>Create a dance sequence that demonstrates understanding of a concept or idea from another discipline.</li> <li>Respond to a dance using another art form: explain the relationship between the dance and the response.</li> <li>Use technology as a tool for exploring dance.</li> </ul> <b>Participation Opportunities</b> (L.27A) <ul style="list-style-type: none"> <li>Identify and explore various opportunities for involvement with dance.</li> </ul>	<b>Mississippi State Goals</b> 26. Know the language of the arts. 26. Through creating and performing, understand the work of art we produced. 22. Understand the role of the arts in civilizations past and present. <b>National Standards</b> 1. Identifying and demonstrating movement elements and skills in performing dance 2. Understanding choreographic principles, processes, and structures 3. Understanding dance as a way to create and communicate meaning 4. Applying and demonstrating critical and creative thinking skills in dance 5. Demonstrating and understanding dance in various cultures and historical periods 6. Making connections between dance and other disciplines 7. Making connections between dance and other disciplines <small>© Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License</small>

# Unit and Lesson Plans

Arts educators use different approaches when they incorporate the wealth of information from the scope and sequence into their teaching practices. The annotated templates for unit and lesson plans that follow here, as well as the sample lesson plans at the end of each discipline section in this guide, can be used as models for effective instruction.

These models illustrate how the strands and performance indicators in the scope and sequence can be flexibly adapted or combined to accommodate students' varying needs. For example, Grade 1 students learning visual arts can identify and use secondary colors in a tempera painting (Arts Literacy and Arts Making) and then discuss whether their paintings mirror reality (Interpretation and Evaluation). These models guide educators to think ahead about the tools and resources needed to carry out each lesson.

Benchmarks and learning standards alone do not ensure student achievement. Asking, what will success look like? is a way to begin the assessment planning process. The sample lesson plans also feature assessment strategies, which can be used before, during, and after instruction. Pre-assessments offer opportunities to gather valuable data about students' interests and learning styles, which can make teaching more effective. To ensure coverage, check off benchmark descriptors on the scope and sequence or mark the date when each learning descriptor has been taught and assessed. This process leads naturally to reflecting on assessment and modifying instruction as needed.

### Dance Lesson Plan

**Teacher Name:** \_\_\_\_\_ **Class:** Dance **Grade:** 3-5

**Lesson Title:** *Pythagoras*

**Start Date:** *2/27/16* **Time Needed:** *20 minutes*

**Objectives:** *Explore space elements and create dances that demonstrate these.*

**Facilities Needed:** *Safe movement space.*

**Materials Needed:** *Music can be used but is not required.*

**Standards Addressed:** *IL 35A.20, 26.B, 26.A.20, 26.C.1, 2, 3, 4*

Check each strand of the scope and sequence addressed in this lesson.

Dance Making  Dance Literacy  Evaluation/Interpretation  Making Connections

**Warm-up Activities**  
*Students create a movement sequence of 12 counts that can be done at different rates. It should reach forward high, back low, side-sides and turn in a circular path. Students then learn and perform a partner's pattern.*

**Main Activity**  
*Skypointing: Students write their names in the air using various body parts. Begin skypointing. Students write their names in the air using various body parts. Begin with the pinky finger and then repeat the process with the index, ring, and middle fingers. Explore writing very small letters high and low from different starting positions. Explore writing very small letters close to the body, as well as the largest letters possible. Emphasize and change "points" to write secret messages. Have students write so tall they have to stand on their toes. Then have them turn these movements into a dance composition that is in space. Then have them turn these movements into a dance composition that starts in space and an ending position. Students perform compositions.*

**Lesson Focus:** *Pointing emphasizes where the movement is going in space providing movement that starts close to the body, leap reaches space and far away from the body (to reach space). Continue to explore social movement and locomotor movement. This is also an opportunity to review making isolated body parts.*

### Assessment Strategy

*Develop and use a rubric based on the following characteristics:*

- Attention span/focus
- Spatial awareness
- Legue responses
- Listening to directions
- Cooperating with others
- Body awareness
- Integration of skills from other lessons

**Wrap-up/Cool Down**  
*Have students discuss the lesson and think about why they found some dances more visually interesting than others. Students should also discuss which parts of their own dances they enjoyed performing most. This will help them begin to recognize movement preferences.*

**Teacher Reflections**  
*What needs improvement? Go around classically interesting next steps! Continue space symmetry and asymmetry in space with other areas of support their opinions about used in learning how to...*

### Building A Dance Unit Plan

Teacher Name: \_\_\_\_\_ Class/Course: \_\_\_\_\_

Grade: \_\_\_\_\_ Duration of Unit: Start Date: \_\_\_\_\_ Stop Date: \_\_\_\_\_

Unit Title: \_\_\_\_\_ Theme(s): \_\_\_\_\_

Standards/Benchmarks Addressed: \_\_\_\_\_

Multiple Intelligences/Learning Styles Addressed: \_\_\_\_\_

Modifications for Special Needs: \_\_\_\_\_

Goals/Objectives: \_\_\_\_\_

Unit Materials/Resources Needed: \_\_\_\_\_

**Pre-Assessment Strategy**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Dance Activities**

SPECIFIC ACTIVITIES: \_\_\_\_\_ ASSESSMENT STRATEGIES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Warm-up Activities**

DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
DAY 6	DAY 7	DAY 8	DAY 9	DAY 10

**This Unit Covers:**

**Dance Literacy**

SPECIFIC ACTIVITIES: \_\_\_\_\_ ASSESSMENT STRATEGIES: \_\_\_\_\_

**Dance Making**

SPECIFIC ACTIVITIES: \_\_\_\_\_ ASSESSMENT STRATEGIES: \_\_\_\_\_

**Interpretation and Evaluation Activities**

SPECIFIC ACTIVITIES: \_\_\_\_\_ ASSESSMENT STRATEGIES: \_\_\_\_\_

**Making Connection Activities**

SPECIFIC ACTIVITIES: \_\_\_\_\_ ASSESSMENT STRATEGIES: \_\_\_\_\_

**Teacher Reflections About the Unit**

\_\_\_\_\_

\_\_\_\_\_

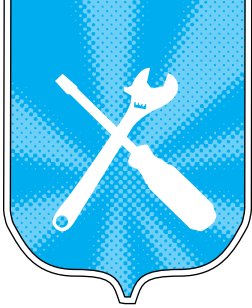
**Follow-up/Next Steps**

\_\_\_\_\_

102 LESSON PLANS FOR DANCE: GRADES 3-5

INSTRUCTIONAL PLANNING FOR ARTS EDUCATION 9





# Building a Unit Plan

The template below is a suggested model for incorporating information from an arts education scope and sequence into an effective unit plan.

## Visual Arts Unit Plan

Teacher Name \_\_\_\_\_ Class/Course: \_\_\_\_\_

Grade: \_\_\_\_\_ Duration of Unit: Start Date \_\_\_\_\_ End Date \_\_\_\_\_

Unit Title: \_\_\_\_\_ Theme: \_\_\_\_\_

Objectives: \_\_\_\_\_

Standards/Benchmarks Addressed: \_\_\_\_\_

Multiple Intelligences/Learning Styles Addressed: \_\_\_\_\_

Modifications and Accommodations for Students with Disabilities: \_\_\_\_\_

Materials/Resources Needed: \_\_\_\_\_

### ★ Standards and Benchmarks

Use the Scope and Sequence to determine the standards and benchmarks you will cover during the unit.

### ★ Modifications and Accommodations

Consider what your students with disabilities will require and what will help them be successful during the unit.

### ★ Multiple Intelligence

Plan activities that address your students' multiple intelligences or learning styles.

### ★ Warm-Up or Bell Ringer Activities

Jot brief descriptions of activities that will engage students and prepare them for learning.

## Bell Ringer Activity

DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
DAY 6	DAY 7	DAY 8	DAY 9	DAY 10

## Pre-Assessment Strategy

### ★ Pre-Assessment Strategy

Plan a pre-assessment activity to discover students' readiness for learning the standards and for participating in the arts making activities. Use the information to modify instruction.

## Art Making Strand

Performance Descriptors Addressed \_\_\_\_\_

STUDENT ACTIVITIES: \_\_\_\_\_

ASSESSMENT STRATEGIES: \_\_\_\_\_

**Arts Literacy Strand**

Performance Descriptors Addressed \_\_\_\_\_

STUDENT ACTIVITIES:

ASSESSMENT STRATEGIES:

**★ Activities that Tie to Strands**

As you plan, organize activities to address learning descriptors in the four main strands of the scope and sequence. Add assessment strategies and modify instruction based on the outcomes.

**Interpretation and Evaluation Strand**

Performance Descriptors Addressed \_\_\_\_\_

STUDENT ACTIVITIES:

ASSESSMENT STRATEGIES:

**Making Connection Strand**

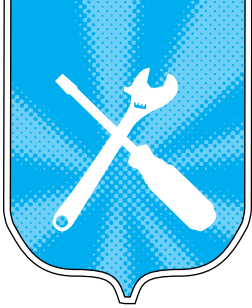
Performance Descriptors Addressed \_\_\_\_\_

STUDENT ACTIVITIES:

ASSESSMENT STRATEGIES:

**Teacher Reflections About the Unit**

\_\_\_\_\_



# Building a Lesson Plan

The template below is a suggested model for incorporating information from an arts education scope and sequence into an effective lesson plan. Sample lesson plans appear at the end of each arts discipline.

## Theater Lesson Plan

Teacher Name \_\_\_\_\_ Class \_\_\_\_\_ Grade \_\_\_\_\_

Start Date \_\_\_\_\_ Time Needed \_\_\_\_\_

Lesson Title \_\_\_\_\_

Objectives \_\_\_\_\_

Multiple Intelligences/Learning Styles Addressed \_\_\_\_\_

Modifications and Accomodations for Students with Disabilities \_\_\_\_\_

Materials Needed \_\_\_\_\_

Standards Addressed \_\_\_\_\_

Check each strand of the scope and sequence addressed in this lesson.

Theater Making

Theater Literacy

Evaluation/Interpretation

Making Connections

Warm-up Activity \_\_\_\_\_

### ★ Multiple Intelligences

Adapt the lesson plan to meet students' varying needs.

### ★ Objectives

Refer to information from the Unit Plan. Think about the focus and topic of your lesson. Then set objectives.

### ★ Start The Lesson

What will you need to prepare for the lesson? Which warm-up activity will tie closely to the main activity and make instruction more effective? Add discussion questions that set the environment for the main activity.

### ★ Main Activity

Well-planned activities incorporate student interactions that address one or more standards and strands.

Main Activity \_\_\_\_\_

**Assessment Strategy**

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**★ Assessment Strategy**

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Note any modifications or plan how to assess the outcomes of instruction. Then adapt approaches based on assessment.

**★ Teacher Reflections**

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To support a focus on goals and outcomes, record observations and insights during and after the lesson, including ideas from teaching partners.

**Teacher Reflections**

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**★ Follow-up/Next Steps**

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Stop to plan a follow-up when your ideas are fresh. Add to your expectations of learning outcomes for these ideas.

**Follow-Up/Next Steps**

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# Developing An Assessment Plan

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## Overview

Assessment is a process by which teachers, administrators, and parents connect evidence of student learning with particular content standards or learning outcomes. It typically falls into one of two broad categories: assessment for purposes of accountability or classroom assessment. When schools are held accountable for student progress at the district, state, and national levels, they use assessment that results in hard-data scores, grades, and rankings to measure that progress. In the classroom, teachers who seek diagnostic information to guide and modify their instructional approaches use samples of student work to provide that ongoing assessment. The *Guide* focuses on classroom assessment, the more hands-on and individualized approach that has arts education learning standards as its foundation.

## How to Assess Arts Learning

To track student progress most effectively, arts educators develop an assessment plan before they teach a concept, skill, lesson, or unit. At the start, they explain to their students what the content of the assessment will be and the method of the assessment. They keep these questions in mind as they plan assessment:

- What exactly am I assessing?
- How can my students best demonstrate understanding, knowledge, and skills?
- How does evidence of student learning align with the standards?
- How can I best let students know how their work will be evaluated?
- How can I use the results of assessment to improve classroom instruction?

## Assessment Strategies and Tools

The Office of Arts Education advocates the use of authentic assessment, which favors strategies that reflect more complex learning and creative experiences. While all authentic assessment strategies must meet the criteria of fairness and accuracy, they have different purposes and can be used at different points of the instructional process, as shown in the chart on page 15. The suggested authentic assessment strategies that follow are only a few of a wide variety of activities that can be used to reflect student learning.

Arts education asks students to explore their creativity while they solve artistic problems. Therefore, an assignment or performance task—whether it is to compose a melody, paint an abstract, create a new dance routine, or perform an original play—often requires a teacher to judge results that vary widely from student to student. To aid in making judgments that have accuracy and reliability, teachers can use a rubric to track students' success in meeting the content standards, while still allowing them to express themselves creatively. A rubric is a performance-scoring scale that lists multiple criteria and specific values for performance levels, such as numbers or a range of descriptors ranging from excellent to poor. For samples of scoring rubrics for the four arts disciplines, see Appendix, pages 244–247.

Type of Assessment	Purpose	When to Use	Authentic Assessment Strategies
<b>Pre-assessment</b>	to assess prior knowledge, which is a combination of the learner's pre-existing attitudes, experiences, and knowledge of a given concept or skill.	before instruction	<ul style="list-style-type: none"> <li>• small-group sharing of past experiences</li> <li>• small-group games</li> <li>• whole-class show-and-tell activities</li> <li>• use of graphic organizers such as K-W-L charts</li> <li>• questioning</li> </ul>
<b>Formative Assessment</b>	to inform instruction in order to bring about a higher level of student understanding and learning; most common type of assessment in the arts classroom.	at various points during instruction	<ul style="list-style-type: none"> <li>• review/warm-up activities</li> <li>• performance assessment</li> <li>• student self-assessment</li> <li>• peer feedback on presentations and/or performances</li> </ul>
<b>Summative Assessment</b>	to gauge students' grasp of standards and performance descriptors taught within each of the four strands; based on rubrics aligned with clearly preset goals and is often used to demonstrate accountability required at the school, system, or state level.	after instruction	<ul style="list-style-type: none"> <li>• portfolios</li> <li>• written compositions</li> <li>• performances</li> <li>• recitals</li> <li>• exhibitions</li> </ul>

The following assessment approaches can be used for the purposes of pre-assessment, formative assessment, and summative assessment.

- *Traditional standardized test items* have two basic forms: selected response and constructed response. They may appear as a series of items linked to a particular theme or concept. Alternatively the items may have no specific relationship to each other.
- *Performance-based tasks* are those in which students create a work of music, visual art, dance, or theater. These tasks may be structured within the framework of

an overarching theme or concept, or they may exist as discrete tasks. They are often accompanied by a writing assignment that describes, explains, and interprets specific aspects of the product or performance.

- *Long-term tasks* are those that require the creation of a long-term product or performance. They apply most often when it is important to assess not only the final product or performance but also the procedures and strategies students used, and the multiple solutions they explored, as they created the project or long-term task.



# **Music**

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# Elements of a Quality Music Program

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## How Do I Make My Music Program Successful?

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The lifelong rewards of a quality music education may be too great to measure. But the elements of a good program can and should be measured to ensure every student has the opportunity to succeed. A good music program requires ample room for rehearsals and performances, high-quality materials and instructors, clear goals, and ongoing program evaluation. Below, you'll find a detailed list of the elements of a quality music program.



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## A Quality Music Program Requires

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**Dedicated music rooms.** A quality music program needs space of its own. In smaller music programs, a single room may be shared by various music ensembles. The room should contain storage space for instruments and other equipment. If available, a second room may be dedicated to general music classes and chorus. That room should be equipped with a television, DVD/DVR player, and CD player. Ideally, a third room would be provided for a piano laboratory. In larger school programs, there may be separate rooms for band,

orchestra, chorus, piano laboratory, and general music and theory classes. Each room should contain storage space as well as a television, DVD/DVR player, and CD player. Ideally, both elementary and high schools would have practice rooms and computers equipped with up-to-date music software.

**High-quality instruments, textbooks, and recordings.**

Elementary school programs should supply a set of general music textbooks for K–8 classes in addition to beginning



band and orchestra books. A well-stocked library may contain 100 band, orchestra, and chorus arrangements, and the instructor should seek to add new arrangements every year. In addition to standard band and orchestral instruments, percussion equipment for a marching and/or concert band and supporting materials such as reeds, rosin, mouthpieces, extra bows, and uniforms (including rain gear) would be supplied. Quality high school programs will include an acoustic piano in the band, orchestra, and choral rooms (a small grand piano in the choral room is ideal), an electric piano, guitar, and bass with amplifiers, and a drum set with hardware. A well-stocked high school music library would contain 100 arrangements each for jazz band, jazz combo, concert band, marching band, and orchestra, with new arrangements added every year.

**A certified music teacher or teaching artist.** Music staff should be certified and endorsed in music while teaching artists preferably have a minimum of two years of college music education and experience teaching in a classroom setting.

**Dedicated, consistent class periods.** For optimum results, elementary teachers should teach their classes on a weekly schedule, seeing every grade/class a minimum of once per week. Elementary and middle school teachers should be allowed two prep periods per week as well as a daily lunch period. High school teachers should have five periods of daily classes in all music offerings, one hour per class, five days per week. For best results, performing ensembles should also have rehearsal time incorporated into their daily school schedule.

**Clearly defined goals.** The instructor should set realistic goals and have a command of best practices in classroom management and teacher-student relations. Successful teaching artists

develop a schedule and learning goals in dialogue with school personnel. In both elementary and high schools, performance ensembles such as band, orchestra, and chorus are classified as beginning, intermediate, or advanced. At both grade levels, performance-to-classroom ratio begins at 10:90 for beginners and elevates to 40:60 for intermediate. While advanced elementary ensembles should strive for a 50:50 ratio, high school ensembles should strive for a ratio of 70:30. In all cases, students should perform at school events and concerts, community events outside of school hours and, where possible, in state and local adjudicated events.

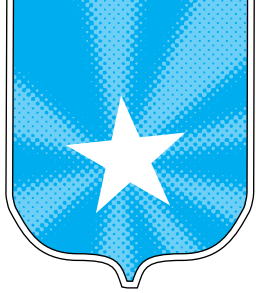
**Ongoing evaluation and accountability.** Ratings of music ensembles at state and local events can serve as valuable assessments of a music program's success and of what work needs to be done to make the program more effective. Individual student progress may be assessed via written and performance assessments determined and administered by the classroom teacher and via solo performance in state and local adjudicated events.

**Funding and support from the school and the community.** The budget for a successful music program comes from a school's internal accounts and activities, including student fees, performance fees, and fund-raising. Funding may also come from discretionary funds from Local School Councils. Grants from various philanthropic organizations are also available. Parent booster clubs are also a good source of funding; parent involvement has been essential to the success of many music programs.

## Checklist

### for quality music programs:

- A commitment to artistic excellence
- School, community, and parental support
- Sequential, standards-based lessons
- Experienced, highly motivated, credentialed teachers
- In-school funding for instruments and texts
- State-of-the-art rehearsal rooms and storage space
- Appropriate class size
- Scholarship and career opportunities
- Travel opportunities to musical events



# Best Practices for Music Teachers

*Veteran teachers, novices, and teaching artists alike may find that their students will benefit from these practices.*



**Be Prepared** Use unit and daily lessons to get ready for class and determine which standards you will teach (See pages 62-65). Make sure all necessary sheet music and/or lyric sheets are printed out before class. If there are different parts to a particular piece of music, make sure the parts are predetermined and you have a good idea about which students will perform which parts. If instruments are required—whether they are simple percussion instruments or recorders—make sure they are clean and ready to use.

If recorded music is on the agenda, make sure you have a working CD player (or other playback device) and the necessary recorded music. Be sure to set up materials beforehand in such a way that you (or the students) may easily retrieve what you need during a project.

**Make it Fun and Educational at the Same Time** Your goal is to instill a knowledge of music in your students,

but learning can and should be fun, too. You are serious about teaching music but you don't always have to make the material serious. Music is enjoyable. Strive to make learning about music enjoyable, too. Your enthusiasm can be contagious.

**Repeat, Repeat** Students, especially younger children, thrive on repetition and even enjoy it. Having students perform a piece they learned in an earlier class gives them an opportunity to practice and to show what they've learned. Introduce new material as appropriate, but remember to circle back, too.

**Stay Active** Students learn by doing. To young students, music means movement. Integrate “action songs,” in which students perform gestures that correspond to music. At the high school level, have students notice how their positions and movements affect their technique and how audiences might react to these physical cues.

**Be Your Own Critic** If a lesson or activity isn't working the way you intended, think about how you might change it. Don't get stuck in comfortable habits. Music is about creativity, and good creative thought is constantly evolving.

**Praise Often** As students get older they become more self-conscious about how they appear to others—how they look and sound, how they perform on instruments—so make sure to praise students when they make progress. Encouragement and positive reinforcement help children learn and appreciate what they are learning, in every grade and at every skill level.

**Promote Self-Expression** Choose projects that help students reflect on who they are as people and as musicians, and when possible, let students make choices themselves.

**Require a Music Folder** Have students use one folder to hold their classroom notes, music notation, work sheets, and other information. They should think of the folder as an important and necessary resource.

**Create an Inspiring Classroom** An interesting, attractive classroom environment will motivate and inspire students. Be creative. Have music playing on a CD player as students enter your classroom. Visual or other stimulation is also effective. Display an attractive bulletin board or posters both with visual references for class and inspiring images related to musical performance.

**Introduce Various Genres of Music** Expose students to different music genres and styles using recordings, live performances, and presentations by visiting teaching artists. Help them understand that each genre or style has its own properties, and discuss how different musicians use those properties to their advantage. Consider your students' diverse cultural experiences and introduce them to music that reflects and celebrates those experiences.

## **Encourage Family Involvement**

Communicate with parents and guardians regularly to create a partnership that reinforces the importance of learning.

**Incorporate Themes** Develop projects that connect to engaging themes appropriate for your grade level. Choosing themes that connect to student experiences helps motivate them and supports critical thinking.

## **Provide Performance**

**Opportunities** Give your students ample time to perform their music for others, whether simply in your classroom or in a larger setting, such as an assembly. Encourage students to participate in non-school performances, through community organizations and in less-formal settings with their peers, friends, or family.

## **Teach Students How to Listen to Music**

Students often have trouble engaging with the music they hear because they don't know how to respond to it. To help students appreciate and evaluate music, give them the vocabulary needed to describe what they hear. Encourage them to listen actively. Also, prepare a set of questions that students can ask themselves every time they hear a work of music.

- Is the music simple or complex? How do you know?
- Which features of the piece stand out?
- Which instruments are being used?
- Which instruments are being featured more than others and why?
- How does the music make you feel? What mood does it create?
- If you had written or performed this piece, how would you feel about it? Would you change anything about it? Would your changes change any of your answers to the questions above?

**Keep it Simple** Activities and assignments should be challenging, but be careful not to cover too many concepts at once. Teach one thing at a time and the learning will stick.



# The Developing Music Student

PRE-K to 2

## What Are Students Like at This Learning Level?

For most very young students, being in a music class is a new experience. They are likely to be excited or nervous about what's expected of them. Focus their natural energy and enthusiasm on simple, highly structured activities that involve plenty of movement and games while guiding them to focus on the music itself. The following is a quick look at the behaviors you are likely to encounter.

### Pre-kindergartners

Pre-kindergartners are usually adjusting to their first “classroom” setting, which may increase their naturally high levels of energy. At times they may find it difficult to sit or stand quietly, as they often have a tendency to fidget and speak out. Language is relatively new to them, and they enjoy expressing themselves in words. They learn best through their own play, and particularly enjoy simple activities that use music, repetition, and rhythm. They can learn to sing nursery rhymes and simple songs such as “Mary Had a Little Lamb” and “The Farmer in the Dell.” One way to direct their natural energy and their natural inclination to move is to have them respond to music through hand-clapping and marching. They can also perform simple action songs such as “The Itsy Bitsy Spider.”

### Kindergartners

Kindergartners have better self-control than pre-kindergartners and often respond well to rules. Like pre-kindergartners, they learn best through active play, such as singing or moving to songs. They particularly respond to songs that relate to home and community. This is a good time for children to discover their singing voices and the different ways they can use them, such as singing, speaking, whispering, and shouting. They can also discover steady beat through body movements, clapping, and playing

simple percussion instruments.

Kindergartners are generally cooperative and seek teacher approval, so group activities work well.

### First graders

First graders have a strong desire to learn and often want to learn everything at once. They are excitable and enthusiastic, and they can be competitive. They may become excited, but they value and respond to rules and routines. They love to try new things. This is a good time to have them sing and identify high/low pitch movement, loud/soft dynamics, and fast/slow movement within songs. It is also a good time to break down the meter of music even further by having them identify and use percussion instruments (or clap) to perform the rhythms of quarter and eighth notes.

### Second graders

Second graders start to get more serious about learning and life in general. But they are still young children who are fascinated by discovery and love to have fun. Singing familiar songs as a group is a great way to prepare for a new concept at this grade level: learning songs in another language. Regardless of what you are singing, encourage students to keep the beat, either on simple percussion instruments or through their own body movement as they sing. This is also a good time to introduce the musical staff, and the line and space notes of the treble clef.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

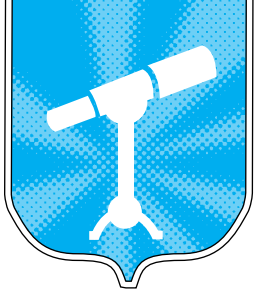
### Pre-K Students Can ...

- sing songs and demonstrate ability to sing loud/soft, high/low, and fast/slow
- identify high and low through visual icons
- differentiate between singing voice and speaking voice
- identify appropriate audience behavior for listening to music
- paint a picture while music plays softly in the background

### Grade 2 Students Can ...

- sing and distinguish between high and low intervals on the music staff
- follow music notation demonstrating upward and downward movement
- listen to and identify pitches that move by steps and skips
- identify and exhibit appropriate audience behavior for style of music performed
- relate music note values to math





# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### Pre-K

#### **Sing** (IL 25A, 26B; Nat'l 1)

- Sing on pitch individually and in a group.
- Sing songs and demonstrate ability to sing loud/soft, high/low, and fast/slow.
- Demonstrate ways of using the voice.
- Sing a variety of chants, games, and call-and-response songs.

#### **Play Instruments**

(IL 25A, 26B; Nat'l 2, 3)

- Clap simple rhythmic patterns individually and in a group.
- Play simple rhythmic patterns on classroom instruments.
- Improvise a response to a rhythmic pattern by clapping.

#### **Read and Notate Music**

(IL 26A; Nat'l 5)

- Identify high and low through visual icons.

### K

#### **Sing** (IL 25A, 26B; Nat'l 1)

- Demonstrate the difference between singing voice and speaking voice and explore vocal range.
- Sing independently with appropriate posture, maintaining the correct pitch and steady tempo.
- Sing songs in a group and demonstrate ability to sing loud/soft, high/low, fast/slow.
- Sing simple rhythmic patterns.
- Sing/move to show high and low, fast and slow, loud and soft, strong beat and weak beat.
- Sing call-and-response songs.

#### **Play Instruments**

(IL 25A, 26B; Nat'l 2, 3, 4)

- Differentiate between fast music and slow music.
- Play a steady beat on the body.
- Improvise and play simple rhythmic patterns to familiar songs on classroom instruments.
- Compose music using pitched and un-pitched instruments and describe the sound source.
- Demonstrate the methods used to produce sounds on classroom instruments, including such methods as shaking, scraping, ringing, tapping, and hitting.

#### **Read and Notate Music**

(IL 26A; Nat'l 5)

- Identify differences between long and short sounds through visual icons.
- Identify the difference between high and low pitch through visual icons.
- Identify classroom instruments by name.
- Recognize simple music forms such as call and response.

## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 25A, 26A, 27A; Nat'l 6)

- Differentiate between singing voice and speaking voice.
- Identify environmental sounds.
- Listen to and describe (fast/slow, loud/soft) songs that are related to home, community, nature, etc.
- Identify differences between loud and soft, fast and slow, up and down, same and different, strong and weak.
- Discover that music can make you feel emotions.
- Listen to musical selections and determine the mood of the music (happy vs. sad).
- Identify appropriate audience behavior for listening to music.

### Evaluate (Nat'l 7)

- Identify criteria for evaluating music by distinguishing between music and noise.

### Listen and Describe

(IL 25A, 26A, 27A; Nat'l 6)

- Differentiate between environmental sounds and organized sound (music).
- Aurally recognize the sound of classroom instruments.
- Demonstrate timbre with classroom instruments (loud, soft, etc.).
- Listen to and identify same and different patterns in music.
- Listen to and match musical selections with designated composers.
- Listen to and respond to musical selections with appropriate body movements.
- Distinguish between various environmental sounds.
- Identify steady beat and no beat.
- Recognize simple music forms such as call-and-response.
- Identify and demonstrate appropriate audience behavior for listening to music.

### Evaluate (Nat'l 7)

- Identify criteria for evaluating a musical performance.

## MAKING CONNECTIONS

### Personal (IL 27B)

- Define music as a means of self-expression.
- Identify the use of music in daily life.

### Cross-curricular

(IL 25B; Nat'l 8)

- Paint a picture while music plays softly in the background.
- Demonstrate through movement high/low, loud/soft, fast/slow in musical selections.

### Personal (IL 27B)

- Identify music as a means of self-expression.
- Identify the use of music in daily life.

### Cross-curricular

(IL 25B; Nat'l 8)

- Demonstrate through movement high/low, loud/soft, and fast/slow in musical selections.
- Name the four fine arts.

### Cultural (IL 26B, 27A; Nat'l 9)

- Sing songs representing various genres and styles from diverse cultures
- Listen to musical excerpts and identify how music contributes to celebrations.
- Identify ways that music serves as a profession.

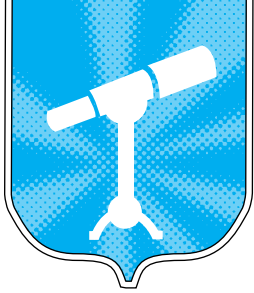
## Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

## National Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Pre-K–K, see pages 248–249.*



# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### Grade 1

#### **Sing** (IL 25A; Nat'l 1)

- Sing individually and maintain pitch.
- Sing a song and use hand to show movement of pitch.
- Sing songs in a group and demonstrate ability to sing loud/soft, high/low, fast/slow.

#### **Play Instruments** (IL 25A; Nat'l 2)

- Play and classify percussion instruments such as shakers, scrapers, drums, metals, and woods.
- Keep a steady beat on body and/or instrument.

#### **Improvise** (Nat'l 3, 4)

- Improvise simple rhythmic patterns using body, voice, and instruments.

#### **Read and Notate Music**

(IL 25A, 26A; Nat'l 5)

- Identify high/low pitch direction in music through visual icons.
- Distinguish between line and space notes of treble staff.
- Identify and count quarter and eighth notes.
- Identify expression symbols for loud (*f, forte*), soft (*p, piano*), *crescendo*  $\leftarrow$ , and *diminuendo*  $\rightarrow$ .
- Identify same and different phrases; identify melodic and rhythmic patterns and assign letters to form (e.g., AA/AB form).

### Grade 2

#### **Sing** (IL 25A; Nat'l 1)

- Sing individually and maintain pitch.
- Sing and distinguish between high and low intervals on the music staff.
- Sing and read songs with simple pitch notation.

#### **Play Instruments** (IL 25A; Nat'l 2, 4)

- Perform rhythmic patterns in 4/4 keeping a steady beat.
- Play rhythms using half notes, quarter notes, eighth notes, and quarter rests.
- Compose and play rhythm in 2/4 and 3/4.

#### **Improvise** (Nat'l 3)

- Improvise vocal sounds that suggest the sounds of various instruments.
- Improvise simple rhythmic patterns.

#### **Read and Notate Music**

(IL 25A, 26A; Nat'l 5)

- Identify line and space notes of the treble staff.
- Identify high and low intervals on the music staff (hand signals, solfège, etc.).
- Follow musical notation demonstrating upward and downward movement.
- Identify longer and shorter notes in musical notation (half notes, quarter notes, eighth notes, quarter rests, etc.).
- Identify contrasting phrases and assign letters to form (AB/ABA).
- Identify the elements of music: melody, harmony, rhythm, timbre, form, pitch, dynamics, tempo, and mood.



## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 26A, 27A; Nat'l 6)

- Listen to and identify same and different patterns in musical selections.
- Listen to and identify similar and different tone colors in selections.
- Listen to and describe dynamics in a musical excerpt.
- Listen to and match musical selections with designated composers.
- Distinguish between the sounds of different singing and speaking voices and describe the range of the voice.
- Identify and demonstrate appropriate audience behavior for style of music performed.

### Evaluate (Nat'l 7)

- Identify criteria for evaluating the quality and effectiveness of musical performances and compositions.

### Listen and Describe

(IL 26A, 27A; Nat'l 6)

- Listen to and identify pitches that move by steps and skips.
- Listen to and describe the form of familiar songs (AB, ABA).
- Identify and describe the elements of music in musical selections.
- Listen to and match musical selections with designated composers.
- Identify and exhibit appropriate audience behavior for style of music performed.

### Evaluate (Nat'l 7)

- Evaluate musical performances based on designated criteria.

## MAKING CONNECTIONS

### Cross-curricular

(IL 25B; Nat'l 8)

- Name the four fine arts and identify artists associated with each form (singer, painter, dancer, etc.).

### Cultural

(IL 26B, 27A, 27B; Nat'l 9)

- Identify folk songs and composed songs of Africa, Asia, Europe, Latin America, and North America.
- Sing songs representing various genres and styles from diverse cultures.
- Listen to musical excerpts and identify how music contributes to celebrations.

### Cross-curricular

(IL 25B; Nat'l 8)

- Relate musical note values to math.

### Cultural (IL 26B, 27B; Nat'l 9)

- Sing songs in a group, representing various genres and styles from diverse cultures.
- Identify music from various periods of history and culture.
- Establish that African, Asian, and Latin American cultures each have their own identifying musical characteristics and instruments.
- Sing songs in another language, listen to songs from other countries, and locate the countries on a map.

### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grades 1–2, see pages 248–249.*



# A Sweet Home *for* Blues Music

American blues music has its roots in the South of the late nineteenth century, where African Americans paired African work songs and hollers with guitars and harmonicas to create songs that told of their troubles. The Great Migration of the twentieth century brought hundreds of thousands of African Americans to Chicago, many of them carrying acoustic guitars in their hands and blues licks, rhythms, and lyrics in their heads.



A family from the South arriving in Chicago.

Though there are many variations, blues music can be characterized by standard I–IV–V chord progressions played over twelve bars, as well as “blue notes,” flatted third, fifth, and seventh notes on the scale. Lyrics often tell stories about hard luck and hard times. The blues music that became popular during the early twentieth century in Chicago’s fast-growing African American neighborhoods retained these basic characteristics, but also evolved to reflect the new setting. Microphones and electric amplifiers boosted the traditional acoustic sound, reflecting the city’s industrial environment. Added to the somber Mississippi Delta blues, with its harmonicas and twangy guitars, were drums, piano, electric guitar, bass guitar, and alto saxophone. A distinctly Chicago version of the blues emerged.

Early Chicago blues artists included some of the biggest names the genre has ever known. In the 1920s and ‘30s, Alberta Hunter and Tampa Red were among the first blues artists to make a name for themselves as

recording artists, along with a blues pianist known as Georgia Tom, who later achieved fame as the “father” of gospel music—Thomas Dorsey. The proliferation and popularity of these and other artists like Muddy Waters, Junior Wells, Memphis Slim, and Howlin’ Wolf made Chicago the capital for blues recording, sprouting the Delmark and Alligator labels, and most notably, the Chess label, which captured on vinyl some of Chicago’s most legendary blues performers from 1956 to 1969. These recordings put the spotlight on Chicago blues nationwide, and brought more notoriety to Chicago performers. Muddy Waters’s popular recordings like “Rollin’ Stone” and “Hoochie Coochie Man” eventually became internationally known, influencing artists like the Beatles and the Rolling Stones overseas.

A new guard of blues musicians emerged in the 1950s and ‘60s and brought Chicago blues to even more prominence worldwide. Willie Dixon, who had built a modest career as a bass player in the 1940s, became a seminal influence on the development of Chicago blues behind the scenes, supervising recording sessions for Chess and accompanying and writing music for artists like Waters, Chuck Berry, and Bo Diddley. He signed and produced recordings for the artists who would become enduring names, including Otis Rush, Buddy Guy, Etta James, and Koko Taylor. Taylor’s powerful voice and forceful stage presence carved a place for her at the top of the male-dominated Chicago blues field, earning her the title “Queen of the Blues.” Willie Dixon wrote Taylor’s biggest hit, “Wang Dang Doodle,” which made her a fixture of Chicago blues and became her signature song. Until her death in 2009 at the age of 80, the Grammy Award-winning Taylor maintained a busy schedule of performances throughout the United States and around the world.

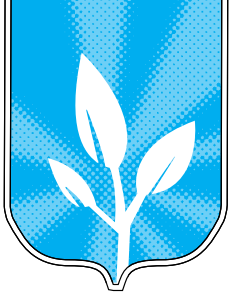
Ultimately, Chicago’s electric blues have influenced the evolution of



▲ Koko Taylor

many of today’s most popular music styles, including rock and roll, soul, and R&B, but the older blues tradition is still alive and well today. Chicago remains a touchstone for blues aficionados and historians, and today’s blues fans can attend sessions across the Chicago area. Some of Chicago’s most popular blues clubs include Rosa’s Lounge on the West Side, Kingston Mines and B.L.U.E.S. on the North Side, and on the South Side, Lee’s Unleaded Blues, the New Checkerboard Lounge, and Buddy Guy’s Legends. The Chicago Blues Festival, held each summer since 1984 in Grant Park, is the largest free blues festival in the world, and the largest of Chicago’s annual music festivals, hosting close to 650,000 fans over three days.

Virtually anywhere a blues fan finds blues music, it probably contains some degree of Chicago influence. When you hear a rocking blues number played on electric instruments with an upbeat tempo that doesn’t sound sad at all, you can bet it was touched by Chicago. Perhaps the best example is the familiar blues anthem “Sweet Home Chicago,” to which any Chicagoan can’t help but sing along.



# The Developing Music Student

GRADES 3 to 5

## What Are Students Like at This Learning Level?

In this grade band the focus shifts more to the recognition and performance of rhythm rather than just simply moving naturally to the beat. Students are ready to absorb more complex musical concepts. They start to become interested in finding out about music on their own by the end of fifth grade. When their imaginations are engaged, they will stay interested. The following is a quick look at the behaviors you are likely to encounter.

### Third graders

Third graders are beginning to refine their listening skills, which makes this a great time to teach them to sing rounds and partner songs. By this grade they are usually able to identify line and space notes of the treble clef, and they enjoy doing musical spelling activities. They are curious to know how sounds are produced on instruments and enjoy making simple instruments of their own (shakers using cardboard tubes and beads or beans, stringed instruments using tissue boxes and rubber bands, etc.). They are highly social, which can make for successful collaborations at this grade level. Make sure to give detailed and clear instructions because, as mentioned earlier, they are listening to every word!

### Fourth graders

Fourth graders are becoming more self-aware, which can mean that at times they withdraw or hesitate to speak out. To draw them out, plan group musical activities and be supportive. Some younger students seem completely uninhibited, but by the time fourth grade approaches some of that openness begins to fade. On the other hand, once a fourth-grader is interested in and confident about a new idea or activity, he or she will dive into it with full energy and enthusiasm. Try working in

groups to create music through rhythmic and chordal accompaniments on classroom instruments. The excitement from a group activity can often result in voices escalating; however, students will cooperate if you ask them to quiet down and focus because they enjoy working together to create music. This could be a good time to reinforce some of those earlier ideas about music dynamics, and to make a connection between singing and speaking, loud voices and soft ones.

### Fifth graders

Fifth graders are making their very first steps into adulthood, physically. Because of this, they may sometimes experience unfamiliar feelings and this often affects their mood. They show a heightened interest in the larger world and begin to wonder how they fit in. They enjoy teamwork, so this is a great time to have them sing two-part and partner songs. Songs from other cultures are also well received in this grade level as they help students discover the world's vastness and diversity. Independent study can be introduced at this grade level, as well. Have them research the background of their favorite musician and then speculate as to how that musician achieved his or her current status. This is also a great time to discuss the importance of discipline in a musician's life.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

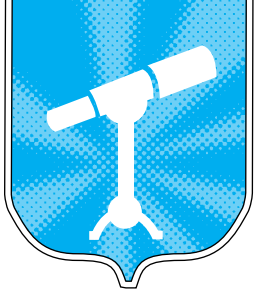
### Grade 3 Students Can ...

- improvise simple rhythmic accompaniment to familiar songs
- identify the names of line and space notes on the treble clef staff
- listen to and identify pitches that move by steps and leaps in familiar songs and musical selections
- identify various genres of music in our society
- investigate connections between music, drama, art, and dance in theatrical productions

### Grade 5 Students Can ...

- differentiate between 2/4, 3/4, 4/4, and 6/8 meter through movement and playing classroom instruments
- identify the key signatures in known selections of music
- listen to and describe the tone color of instruments from a variety of cultures
- compare and contrast musical styles from various cultures
- distinguish how the element of harmony relates to visual art, theater, and dance





# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### Grade 3

#### **Sing** (IL 26B; Nat'l 1)

- Sing individually and maintain pitch.
- Sing music expressively, from written notation demonstrating proper use of breath control, pitch, tempo, and dynamics.
- Sing music in various meters from various cultures and styles.
- Create vocal harmony by singing partner songs, rounds, and ostinatos.

#### **Play Instruments** (IL 26B; Nat'l 2)

- Perform easy rhythmic patterns and chordal patterns on classroom instruments using whole, half, quarter, and eighth notes and rests.
- Play music from written notation demonstrating increased accuracy in note reading.

#### **Improvise** (Nat'l 3, 4)

- Improvise simple rhythmic accompaniment to familiar songs.
- Compose and arrange music to accompany dramatic readings and scenes.

#### **Read and Notate Music**

(IL 26A; Nat'l 5)

- Identify the names of line and space notes on the treble clef staff.
- Identify partner songs, rounds, ostinatos.
- Identify pitch direction through use of hand signs/solfège.
- Identify pitch intervals on the music staff (steps, skips, and repeated notes, etc.).
- Identify note and rest values (whole, half, dotted half, quarter, and eighth notes and rests).
- Identify the instrument families of the orchestra (woodwinds, strings, percussion, brass).

### Grade 4

#### **Sing** (IL 26B; Nat'l 1, 4)

- Sing from written notation on pitch and maintain tempo, breath control, and accuracy of rhythms.
- Sing music in various meters from various cultures and styles.
- Sing repeated notes, steps, and skips from written notation.
- Sing songs with two-part and three-part harmony.
- Create and arrange simple rhythmic and/or chordal accompaniment to familiar songs and/or readings.

#### **Play Instruments** (IL 26B; Nat'l 2, 3)

- Play instruments following written notation individually or in groups.
- Compose and perform music using rhythm and note value already known (whole note, half and dotted half note, quarter note, eighth note, sixteenth note and rests) in AB, ABA, and ABACA form.
- Improvise simple rhythmic and/or chordal accompaniment to familiar songs.

#### **Read and Notate Music**

(IL 26A; Nat'l 5)

- Identify meter (2/3, 3/4, 4/4), bass clef notes, major and minor tonality, and steps and skips in written music.
- Identify a major triad and arpeggio through use of solfège.
- Classify singers according to their vocal range (soprano, alto, tenor, bass).
- Categorize musical groups according to their size and type (duo, trio, quartet, band, orchestra).
- Identify form of a canon and a rondo in musical selections (AB, ABA, ABACA, etc.).
- Differentiate note value of whole, half, dotted half, quarter, and eighth notes and rests.

## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 25A, 25B, 26A; Nat'I 6)

- Listen to and identify pitches that move by steps and leaps in familiar songs and musical selections.
- Listen to and identify the elements of music in listening selections and songs that represent diverse cultures and styles.
- Identify meter (2/4, 3/4, 4/4) in familiar songs and listening selections.
- Listen to and identify the sounds of singing voices and instrument families according to timbre/tone color.
- Listen to and match musical selections with designated composers.
- Exhibit audience etiquette during live performances.

### Evaluate (Nat'I 7)

- Evaluate musical performances based on designated criteria.

### Listen and Describe

(IL 25A, 25B, 26A; Nat'I 6)

- Identify melody or melody with harmony in a listening selection.
- Identify form of musical selections, by assigning letters to the form (AB, ABA, etc.).
- Describe the difference in major and minor tonality in listening selections.
- Compare and contrast the timbre of instrument families (brass, woodwinds, percussion, and strings).
- Match musical selections with designated composers.
- Analyze the tempo and dynamics in songs that represent diverse cultures and styles.
- Practice concert etiquette as an actively involved audience member.

### Evaluate (Nat'I 7)

- Evaluate musical performance based on designated criteria.

## MAKING CONNECTIONS

### Cross-curricular

(IL 25B, 27A; Nat'I 8)

- Describe the use of music technology in musical production.
- Investigate connections between music, drama, art, and dance in a theatrical production.
- Define the role of an audience member and a performer in a musical production.
- Respond through dance movements to designated listening selections.
- Create and arrange music to accompany dramatic readings and scenes.

### Cultural (IL 27B; Nat'I 9)

- Identify various genres of music in our society.
- Identify and describe in simple terms music from other cultures of the world, using the elements of music.
- Identify by genre musical examples from different periods and cultures.

### Cross-curricular (Nat'I 8)

- Respond through dance movements to designated listening selections.
- Create and arrange music to accompany readings or dramatizations.
- Examine the use of music technology within the arts.
- Investigate connections between music and art. Create a work of art while listening to classical music.

### Cultural (IL 27A, 27B; Nat'I 9)

- Compare and contrast various genres of music in our society.
- Match folk and patriotic songs to their appropriate countries.
- Compare music from two cultures.
- Compare the roles of music and musicians in various historical periods.
- Analyze the role of work songs in American society.

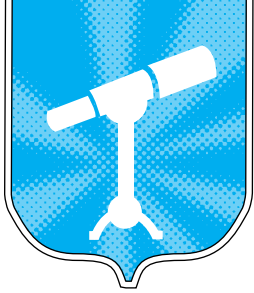
### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Singing, alone and with others, a varied repertoire of music
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4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grades 3–4, see pages 248–249.*



# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### Grade 5

#### **Sing** (IL 26B; Nat'l 1, 3)

- Sing individually in an expressive manner maintaining proper pitch and diction, while demonstrating appropriate breath control, tempo, dynamics, and timbre.
- Sing musical selections from diverse cultures and styles in a variety of music meters (2/4, 3/4, 4/4, 6/8, etc.).
- Sing a major scale, partner songs, two-part songs, canons, and songs consisting of only a melody.
- Improvise and sing simple harmonic accompaniments to familiar songs.

#### **Play Instruments** (IL 26B; Nat'l 2, 4)

- Differentiate between 2/4, 3/4, 4/4, and 6/8 meter through movement and playing classroom instruments.
- Play simple rhythmic patterns by using standard symbols to notate meter, rhythm, and pitch.
- Compose and play rhythmic patterns using standard symbols.
- Play instruments following written notation, individually or in ensembles.

#### **Read and Notate Music**

(IL 26A; Nat'l 5)

- Identify the key signature in known selections of music.
- Identify the form of a variety of pieces of music (rondo, theme, variations, ABAC, etc.).
- Identify musical terms *presto*, *ritardando*, *accelerando*, *staccato*, *legato*.
- Use standard terminology when explaining music, music notation, voices, musical instruments, and musical performances.
- Identify the difference between a partner song, two-part song, round, canon, call-and-response song, and a song consisting of only a melody.
- Identify notes within a major scale.
- Compose simple rhythmic patterns by using standard symbols to notate meter.





## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 25A, 25B, 26A; Nat'l 6)

- Listen to and describe the tone color of instruments from a variety of cultures.
- Listen to and use music terminology to describe the form of a variety of pieces of music (rondo, theme, variations, ABAC, etc.).
- Analyze the uses of elements of music in musical selections.
- Listen to and match musical selections with designated composers.
- Practice concert etiquette as an actively involved audience member during performances.

### Evaluate (Nat'l 7)

- Evaluate musical performances based on designated criteria.

## MAKING CONNECTIONS

### Cross-curricular (Nat'l 8)

- Distinguish how the element of harmony relates to visual art, theater, and dance.

### Cultural (IL 27A, 27B; Nat'l 9)

- Compare and contrast musical styles from various cultures.
- Examine significant musical works and historical periods in which they were created.
- Analyze the effect of music in the media and daily life.

## Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

## National Standards

- 1.** Singing, alone and with others, a varied repertoire of music
- 2.** Performing on instruments, alone and with others, a varied repertoire of music
- 3.** Improvising melodies, variations, and accompaniments
- 4.** Composing and arranging music within specified guidelines
- 5.** Reading and notating music
- 6.** Listening to, analyzing, and describing music
- 7.** Evaluating music and music performances
- 8.** Understanding relationships between music, the other arts, and disciplines outside the arts
- 9.** Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grade 5, see pages 248-249.*





## SOUNDTRACK FOR A CITY: CHICAGO JAZZ MUSIC

▲ Herbie Hancock

Though jazz music originated in New Orleans, much of its history traces back to Chicago. In the early decades of the twentieth century, Chicago's fast-growing manufacturing, railroad, meatpacking, and other industries brought the city a great deal of wealth, along with an exuberant culture for which jazz became the soundtrack.

Promoters from South Side clubs had the money to attract the best jazz musicians from the South. Among them were members of the band that became the Original Dixieland Jass Band. During their Chicago stay, the band gained a follower in Bix Beiderbecke, an Iowa-born cornetist attending a boarding school just north of Chicago in Lake Forest. Sneaking out of the dorms to play in jazz clubs, Beiderbecke soon became a legend. He was admired by another horn player, Louis Armstrong,

who arrived in Chicago from New Orleans in 1922. Armstrong was recruited by King Oliver, the leader of the Creole Jazz Band, one of Chicago's hottest ensembles in the 1920s.

Chicago's jazz recording industry sprang up rapidly in the early 1920s. The Okeh label, which issued early Louis Armstrong sides, had a studio on Chicago's South Side. In 1926 the Victor label recorded the Ben Pollack Orchestra, notable for the first recordings of their young clarinet player, Benny Goodman, the future King of Swing. He was already affiliated with a group of West Side musicians known as the Austin High Gang, white kids in Chicago emulating their heroes from New Orleans. During the 1930s and '40s, Chicago's role as capital of jazz music was challenged by New York, but thanks to the high-end Regal Theater

and musician-focused clubs like the Palm Tavern, Chicago remained a key destination.

The 1950s brought a renaissance, as innovators like Ahmad Jamal, Herbie Hancock, and Sun Ra emerged. The Pittsburgh-born pianist Jamal arrived in 1951 and steadily built a fan base with his post-bop style. Some of Jamal's most famous recordings, including the hit "Poinciana," were made during a long engagement at the Pershing Hotel, the South Side lounge that also hosted jazz greats Charlie Parker, Dizzy Gillespie, and Sun Ra. Herbie Hancock, a classically trained prodigy who played piano with the Chicago Symphony Orchestra at age eleven, attended Hyde Park High School and studied briefly at Roosevelt University before leaving Chicago for New York. He later developed into a Grammy Award-winning,



▲ Bix Beiderbecke



▲ Louis Armstrong



▲ Sun Ra



▲ Wolverine Orchestra



▲ Anthony Braxton

world-renowned jazz artist. Sun Ra was also gaining attention in the early 1950s, associating himself as much with the burgeoning afrocentric political movement on the city's South Side as with the traditional jazz scene. He formed his own record label, El Saturn, which allowed him complete freedom in recording and releasing music. His early releases included unusual takes on all forms of jazz, as well as blues and doo-wop. His most enduring act, however, was the Arkestra (a re-spelling of orchestra), a large ensemble that experimented with a wide range of African and diasporic musical styles. He eventually relocated to New York in the early 1960s but his label remained in Chicago. The avant-garde movement was in full steam in Manhattan, and within a few years Chicago would be right behind it.

Chicago's afrocentric culture was fertile for a jazz revolution. DuSable

High's Muhal Richard Abrams contributed to this as early as 1961 with his Experimental Band. By 1965, he'd founded the Association for the Advancement of Creative Musicians to organize players interested in "freeing" jazz. Included were Kelan Philip Cohran, who later led the Artistic Heritage Ensemble; Roscoe Mitchell, a founder of the Art Ensemble of Chicago; and Anthony Braxton. The goal of educating youth and bringing ancient African culture into the future set the AACM apart from the fiercely artistic New York scene, though there was frequent intermingling of players and ideas between the two. Another important innovator, though of a much different breed, also appeared during this time. Ramsey Lewis, a Chicago native and Chicago Public Schools alumnus, is best known for merging pop, soul, and jazz into a seamless, million-selling, Grammy Award-

winning sound. His records for Chess helped influence fusion, jazz-funk, and eventually smooth jazz. An international celebrity and a local legend, Lewis still makes his home in Chicago, and is Artistic Director of Jazz at Ravinia.

Many see jazz as America's classical music, and much current activity takes place in the realm of education. Columbia College's Chicago Jazz Ensemble and the Chicago Jazz Philharmonic provide established platforms for young musicians. The Jazz Institute of Chicago promotes jazz education and performance and manages the Chicago Jazz Fest, one of the best-attended festivals in the world. From underground movement to establishment, Chicago is still a capital of jazz music after nearly one hundred years.



# The Developing Music Student

GRADES 6 to 8

## What Are Students Like at This Learning Level?

Middle school students are going through many changes, both physically and emotionally, as they work through puberty and toward adulthood. The first traces of their adult personalities are beginning to surface, which means they are becoming more interested in the larger world, including a wide range of music and musical styles. Improvisation and independence can flourish during these years, but group activities are very important because these students value peer relationships highly. The following is a quick look at the behaviors you are likely to encounter.

### Sixth graders

Sixth graders are energetic and social and place a high value on peer relationships. They may have trouble making decisions and need clear instruction and positive reinforcement. They are starting to become more self-conscious about the way they look and sound. Many boys' voices start to change during sixth grade. Boys who used to project their voices when singing may now sing softly or make it clear that they want no part of singing. They often don't want to sing alone because they are afraid their voices will "crack" and the girls will laugh. Consequently, girls who were once cooperative about singing can be influenced by peer pressure and start to withdraw, too. But these students also love to perform for others and can be motivated through formal musical productions or more casual assembly performances. When they are all in it together and are performing for others, their outlooks and attitudes tend to improve.

### Seventh graders

Seventh graders may experience emotional highs and lows, and sometimes start to show signs of rebellion. At this time students also begin wanting to communicate sincerely with adults,

so opening up a mutually respectful dialogue can help build trust. Those swinging emotions can also become an asset as students relate to the emotional aspects of music. Boys' voices continue to change and it may be necessary to move students to different sections when singing (baritone, bass, etc.). Students in this grade often want to sing songs they have heard on the radio. If possible and appropriate, let students sing their own selections. They are more apt to cooperate if they feel the teacher values their opinion. But don't turn class into a radio sing-along; continue singing and listening to songs from other cultures, and compare and contrast musical styles.

### Eighth graders

Eighth graders need focused tasks to help them understand larger concepts, but they are also willing to make mistakes and try again. They are less conscious about being "wrong" or making mistakes than they were a year earlier. This is their newfound maturity. It may also be a symptom of being among the oldest kids in school. In addition to singing and playing instruments, allow these students to create and improvise music. This will give them a great sense of achievement.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

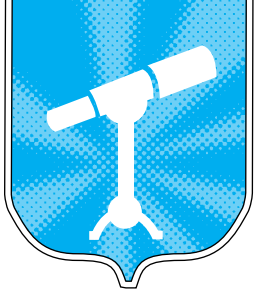
### Grade 6 Students Can ...

- sing simple melodies in the treble and bass clef
- play simple melodies, folk songs, and simple accompaniments to familiar songs
- use standard terminology in explaining music, music notation, musical instruments and voices, and musical performances
- compare and contrast a variety of tempos in a musical example through listening
- compare several cultures of the world and examine functions of music, composers, and historical periods in which the music was created

### Grade 8 Students Can ...

- sight-read melodies and harmonies in the treble and bass clef
- sight-read simple melodies using scale numbers or symbols
- describe the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions
- compare and contrast the various textures of orchestral works (monophonic, homophonic, polyphonic, etc.)
- classify by genre and style aurally presented music representative of diverse genres, styles, periods, and cultures, and describe the characteristics that make it an outstanding work





# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### Grade 6

#### **Sing** (IL 26B; Nat'l 1)

- Sing individually in an expressive manner, maintaining proper pitch and diction, while demonstrating breath control, tempo, and dynamics.
- From memory, sing music written in two and three parts, with attention to balance and intonation.
- Sing melodies in the treble and bass clef.
- Sing musical selections from diverse cultures and styles in a variety of music meters (2/4, 3/4, 4/4, 6/8, etc.).

#### **Play Instruments** (IL 26B; Nat'l 2)

- Perform individually or in ensembles, demonstrating fundamental skills and basic performance techniques.

#### **Improvise** (Nat'l 3, 4)

- Improvise simple harmonic accompaniments to familiar songs.
- Improvise short songs and/or instrumental selections using a variety of sounds (body sounds, voices, electronic devices, etc.).
- Arrange simple accompaniments to familiar songs.

#### **Read and Notate Music** (IL 26A; Nat'l 5)

- Use standard terminology in explaining music, music notation, musical instruments and voices, and musical performances.
- Write and count eighth, sixteenth, and thirty-second notes and rests in 4/4.
- Identify line and space notes of bass clef.
- Distinguish between treble and bass clef notes.
- Read simple melodies in the treble and bass clef.

### Grade 7

#### **Sing** (IL 26B; Nat'l 1)

- Sing individually with accurate intonation and rhythm, demonstrating fundamental skills and basic performance techniques.
- Sing and interpret music symbols and terms referring to dynamics, tempo, and articulation when performing.
- Sight-read notes in the treble and bass clef.
- Sing musical selections from diverse cultures and styles from memory, demonstrating appropriate small- and large-ensemble performance techniques.

#### **Play Instruments** (IL 26B; Nat'l 2, 3, 4)

- Interpret expressive and technical symbols in musical notation.
- Play short pieces which include a melody and chordal accompaniment.
- Arrange and sight-read simple melodies.
- Demonstrate appropriate small- and large-ensemble performance techniques during formal and informal concerts.
- Improvise melodic variations on given pentatonic melodies.

#### **Read and Notate Music** (IL 26A; Nat'l 5)

- Notate meter, rhythm, pitch, and dynamics using standard symbols on manuscript paper or computer.
- Identify characteristics of major instrumental forms (symphonies, concertos, sonatas, etc.).
- Create/arrange short pieces using standard notation to record melodies and chordal accompaniments.
- Sight-read melodies in the treble and bass clef.
- Write and count eighth, sixteenth, and thirty-second notes and rests in various time signatures.

## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 25A, 25B, 26A; Nat'l 6)

- Analyze the uses of elements of music in musical selections representing diverse genres and cultures.
- Listen to and compare and contrast a variety of tempos in a musical example.
- Listen to and describe the tone color of instruments heard from a variety of cultures.
- Listen to and match musical selections with designated composers.
- Practice concert etiquette as an actively involved audience member during performances.

### Evaluate (Nat'l 7)

- Develop criteria for evaluating the effectiveness of music performances.

### Listen and Describe

(IL 25A, 26A, 27B; Nat'l 6)

- Listen to and identify irregular and changing meter in musical selections.
- Distinguish and describe the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in a listening selection.
- Listen to and match musical selections with designated composers and identify historical facts related to a selection.
- Analyze the use of the elements of music in listening selections from diverse cultures and styles.
- Demonstrate appropriate concert etiquette during performances in a variety of settings.

### Evaluate (Nat'l 7)

- Design and apply criteria for evaluating the quality and effectiveness of music and musical performances.
- Evaluate the quality of personal performances.

## MAKING CONNECTIONS

### Cross-curricular (Nat'l 8)

- Analyze the inter-relationship of the arts by relating the elements of music (rhythm, harmony, form, etc.) to other art forms.
- Evaluate how technology enhances music production within various venues.
- Explore a musical style (e.g., opera, musical theater).

### Cultural (IL 27A; Nat'l 9)

- Compare several cultures of the world and examine functions of music, composers, and historical period in which music was created.
- Examine significant musical works and historical periods in which they were created.

### Cross-curricular (Nat'l 8)

- Determine the use of technology in musical presentations, art, theatrical, and dance presentations.
- Identify similarities and differences in the meaning of common terms used in the arts (form, contrast, articulation, etc.).

### Cultural

(IL 25B, 27A, 27B; Nat'l 9)

- Describe music-related vocations and avocations.
- Compare and contrast distinguishing characteristics of music styles and genres in American culture.
- Distinguish styles of music in various cultures and periods and identify unique features.
- Describe how the elements of music are used in various genres and styles of music.

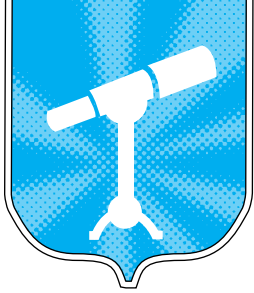
### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grades 6–7, see pages 248–249.*



# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### Grade 8

#### **Sing** (IL 26B; Nat'l 1)

- Sing individually with accurate intonation and rhythm, demonstrating fundamental skills and basic performance techniques.
- Sing and interpret a varied repertoire from memory with attention to dynamics, tempo, and articulation.
- Sight-read melodies and harmonies in the treble and bass clef.
- Sing musical selections from diverse cultures and styles from memory, demonstrating appropriate small- and large-ensemble performance techniques.

#### **Play Instruments**

(IL 26B; Nat'l 2, 3, 4)

- Perform simple chordal accompaniments to familiar songs.
- Improvise patterns, using various complex rhythms.
- Perform short pieces from memory, demonstrating appropriate skills and basic performance techniques
- Compose simple melodies, using scale numbers or syllables.

#### **Read and Notate Music**

(IL 26A; Nat'l 5)

- Describe the basic principle of meter, rhythm, tonality, intervals, chords, and harmonic progressions.
- Read whole notes, half notes, dotted half notes, quarter notes, eighth notes, and sixteenth notes and rests in duple and triple meters.
- Use standard terminology to describe the basic principle of intervals, sound production of musical instruments, voices, and musical performances.





## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 25A, 25B, 26A; Nat'l 6)

- Compare and contrast the various textures of orchestral works (monophonic, homophonic, and polyphonic, etc.).
- Distinguish musical works by various male and female vocalists, and classify the singing voices (soprano, mezzo soprano, tenor, contralto, etc.).
- Determine theme and variations in selected musical samples.
- Listen to and match musical selections with designated composers.
- Demonstrate appropriate concert etiquette during performances in a variety of settings.

### Evaluate (Nat'l 7)

- Evaluate quality and effectiveness of music and musical performances.

## MAKING CONNECTIONS

### Cross-curricular

(IL 27A; Nat'l 8)

- Describe responsibilities in such technical music-related occupations as sound engineer and acoustician.

### Cultural (27B; Nat'l 9)

- Describe how universal concepts such as patriotism, love, or peace can be expressed through music.
- Distinguish instrumental works that reflect nationalistic themes.
- Classify by genre and style aurally presented music representative of diverse genres, styles, periods, and cultures, and describe the characteristics that make each an outstanding work.
- Conclude that music is an international medium of communication.
- Describe the role of dance in at least two different cultures or time periods.

### Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### National Standards

- 1.** Singing, alone and with others, a varied repertoire of music
- 2.** Performing on instruments, alone and with others, a varied repertoire of music
- 3.** Improvising melodies, variations, and accompaniments
- 4.** Composing and arranging music within specified guidelines
- 5.** Reading and notating music
- 6.** Listening to, analyzing, and describing music
- 7.** Evaluating music and music performances
- 8.** Understanding relationships between music, the other arts, and disciplines outside the arts
- 9.** Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grade 8, see pages 248-249.*





▲ Sones de México Ensemble

# LATIN MUSIC FLOURISHES IN CHICAGO

Latin music came to the United States with large waves of Latin American immigration that began around the 1940s. During World War II, the Bracero Program, an agreement with the Mexican government, brought much-needed laborers to the United States to work on farms and on the nation's

infrastructure. The program ensured rights and extended visas for Mexican workers, and many put down roots in Chicago, Aurora, and Northwestern Indiana. Puerto Ricans became naturalized U.S. citizens in 1917, but the 1940s labor shortage motivated thousands to relocate to the mainland.

Some of the earliest recordings of Latin popular music were made in Chicago, one of few places where the necessary technology was available. Conjunto bands recorded in Chicago, though most ultimately settled in Texas. One exception was Silvano R. Ramos, whose prolific output suggests he stayed in Chicago



▲ Silvano R. Ramos

from 1927 through 1931. Banda Mexicana of South Chicago, led by Cirilio Lopez, a refugee from the Cristero War in Mexico, was active in the 1920s. In the 1940s and 1950s, Chicago-based ensembles performed sones, polkas, marches, and mariachi, the popular, celebratory style of the Mexican state of Jalisco.

Chicago's most infamous contribution to Mexican popular music is the style of norteño music known as duranguense. Although its name refers to the Mexican state Durango, the music originated in Chicago before being exported. Using similar instruments to norteño, including numerous horns and drums, it replaced the tuba with a synthesizer that allowed the performers to increase the tempo. Duranguense lyrics emphasize tales of sex, violence, and narcotic trafficking, in some cases so much that they are banned from radio play. Paraiso Tropical De Durango and Patrulla 81 were at the forefront of this cultural shift, but Grupo Montez de Durango, also from Chicago, is the world's most popular duranguense act.

Interest in Mexican folk music in Chicago swelled over the last fifteen years, due largely to the Sones de Mexico Ensemble. The band's leader, Juan Díes, moved to Chicago in the early 1990s and discovered fertile

territory for a small folk group playing sones and jarochas. Díes and Victor Pichardo founded the Sones de México Ensemble in 1994 to preserve and promote traditional folk songs, bringing them out of restaurants and small parties and into concert venues and cultural institutions. Since then, their popularity has spread nationwide, and they have been nominated for both a Grammy and a Latin Grammy.

Chicago's Puerto Rican community is smaller in number than the Mexican community, but its vibrant culture resonates just as strongly. During the 1940s, local festivals were imported from Puerto Rico, along with popular performers. Orchestra Director Mario Dumond and singer Ángel Santiago visited Chicago to fill huge venues like the Merry Garden Ballroom, and other esteemed artists like Rafael "Congo" Castro and Quique Orchard stayed to take residency at Caribbean clubs like Mambo City, El Mirador, and the Cuban Village. Their orchestras played a range of Cuban and Puerto Rican styles including mambo, salsa, and Latin jazz. Chicago held its first major Puerto Rican festival in 1956 to celebrate El Día de San Juan, a major event in the commonwealth's capital city. A decade later, the first Puerto Rican parade marched through downtown Chicago, the first citywide event for a Latino community.

The incipient Nuyorican culture was becoming influential outside New York in the late 1960s, with acts like Willie Colon, Ray Barretto, Eddie Palmieri, and Joe Cuba showing up in Chicago to play Puerto Rican clubs like Habana Madrid, Café Olé, and Coco Loco. Radio deejays

like Raúl Cardona, Carlos Uribe, and Rey Rubio pushed records from New York's Fania and Tico labels, amongst others, where they could be bought at Puerto Rican stores like La Voz Hispana. Chicago artists like La Mafia del Ritmo, Tipica 78, and Shorty Ramírez & Orchestra adopted this popular new style, a combination of salsa, boogaloo, and jazz with the traditional bomba and plena styles mixed in. The energy of this movement gave way to disco in the late 1970s, but nearly thirty years later it is being revived by Angel Melendez and his 911 Mambo Orchestra, as well as the Afro-Latin Jazz Ensemble.



▲ AfriCaribe

Puerto Rico's traditional music has also been rejuvenated over the last decade, through the efforts of Tito Rodriguez and his AfriCaribe organization and Carlos Flores's Ensemble Kalinda. They focus on the music's African and indigenous roots, with percussion-heavy forms like bomba, plena, and decima. The Latin music available in Chicago is nearly as diverse as the city itself.

## LATIN MUSIC FESTIVALS

**Viva! Chicago Latin Music Festival** attracts fans and performers from around the world to Grant Park for two days of popular and folk music.

**The Old Town School of Folk Music** brings top folk acts from Latin America for its Folk and Roots Festival each year. Its La Peña series focuses on Latin music with events year round.

**Chicago's World Music Festival** runs all summer and can be counted on for a diverse range of Latin American and Caribbean performers.



# The Developing Music Student

HS I to II

## What Are Students Like at This Learning Level?

High school students are required to take one year of music to fulfill their graduation requirements. Students can often select from subjects such as General Music, Music Appreciation, choir, band, orchestra, piano lab, string ensemble, and others. In some cases, depending on the theme or focus of the school, freshman are not allowed to take music classes. In other high schools, students who have gained and mastered various musical skills in elementary school music programs can continue their studies through all four years of high school. High school music coursework does not directly correspond to grade levels, however. A sophomore may find herself sitting next to a senior in a General Music class. The following is a quick look at the characteristics and abilities of students in early high school.

- Early high school students can absorb complex ideas without a lot of explanation. Their abstract thinking skills are continuing to develop and sharpen. Instrumentalists begin to understand the mechanics of their instruments and how they function as simple machines. Students have greater knowledge of how the body functions in order to produce vocal sounds as well as the technical aspects of how sounds are produced on various instruments. This is a great time for students to incorporate classroom strategies and lessons into their performances. Whether students are leaning toward actual musical performance or just an appreciation of music, this is a key time for them to develop and refine their personal aesthetic. Encourage independent study to supplement structured lessons.
- Many freshman and sophomores are not confident and this can reflect in their musicianship. Students can be easily distracted and sometimes lose focus in playing or singing the correct notes and observing the dynamics required during practice sessions. Be firm, and positively reinforce the concept that students need to be disciplined and focused when learning music, because incorporating this work ethic will reflect in their musicianship. Instructors must find innovative ways to motivate students to practice outside of class since parents tend not to be as involved at the high school level.
- Freshman and sophomore boys are still experiencing changes in the timbre of their voices and they can be apprehensive about singing alone and in a group. Instructors should adopt an encouraging and reassuring attitude. Girls are still maturing physically. Some girls may already be convinced that they sing soprano or alto based on previous vocal experiences in or outside school. It may be difficult to convince them to sing in a different section, but they should understand the value of trying something new and gaining a fresh perspective, even if they eventually return to their previous section. They should be assured that approaching something from a different musical perspective will make them better musicians.

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## What Students Can Do at This Level

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The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

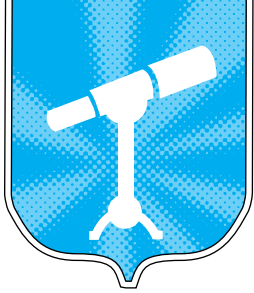
### High School Level I Students Can ...

- sight-read melodies and harmonies of an easy to moderate level of difficulty
- improvise stylistically appropriate harmonizing parts
- identify major scale degrees by number (I, ii, iii, IV, V, vi, vii)
- evaluate a musical performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models
- listen to and classify music from a variety of cultures by style and/or historical period

### High School Level II Students Can ...

- sight-read complex musical selections
- improvise stylistically appropriate harmonizing parts in a variety of genres
- read and write major and minor I, IV, and V chords
- evaluate musical performances and compositions by comparing them to similar or exemplary models and offering constructive suggestions for improvement
- classify by genre or style, and by historical period or culture, representative aural examples of music and explain the reasoning





# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### High School Level I

#### **Sing** Sing (IL 26B; Nat'l 1)

- Sing a varied repertoire of vocal literature of an easy to moderate level of difficulty, with expression and attention to phrasing, interpretation, pitch, breath control, articulation, and enunciation.
- Sing a varied repertoire of vocal literature of various meters and rhythms, including some songs from memory, in small ensembles with one student on a part.
- Perform a varied repertoire of vocal literature of an easy to moderate level of difficulty, exhibiting accurate rhythm, intonation, and balance.
- Sight-read melodies and harmonies of an easy to moderate level of difficulty.

#### **Play Instruments** (IL 26B; Nat'l 2)

- Perform a varied repertoire of instrumental literature of an easy to moderate level of difficulty, with appropriate dynamics and phrasing.
- Perform a varied repertoire of instrumental literature of an easy to moderate level of difficulty, with expression and technical accuracy, in small ensembles, with one student on a part.
- Use ensemble skills, such as balance, intonation, and rhythmic unity, when performing.
- Play major scales and melodies, major and dominant seventh chords.
- Sight-read musical selections of an easy to moderate level of difficulty.

#### **Improvise** (Nat'l 3, 4)

- Compose stylistically appropriate harmonizing parts.
- Improvise rhythmic and melodic variations in a major and minor key.
- Improvise melodic variations in folk songs, standard classical and pop songs, and hymns.

#### **Read and Notate Music**

(IL 26A; Nat'l 5)

- Read an instrumental or vocal score (vocal score of up to three staves).
- Read and recognize simple meters, such as 2/4, 3/4, and 4/4.
- Identify major scale degrees by number (I, ii, iii, IV, V, vi, vii).
- Use standard terminology to describe musical principles of balance, intonation, and rhythmic unity.

## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 26A; Nat'l 6)

- Compare and contrast tone color, rhythm, melody, texture, and form as applied to various arts disciplines.
- Identify sources of American music genres and trace the evolution of those genres.
- Exhibit informed concert etiquette during live performances in a variety of settings.

### Evaluate (IL 25A; Nat'l 7)

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

## MAKING CONNECTIONS

### Cross-curricular

(IL 25B; Nat'l 8)

- Explain the ways in which the principles and subject matter of disciplines outside the arts (science, social studies, etc.) are related to those of music.

### Cultural (IL 27A, 27B; Nat'l 9)

- Listen to and classify music from a variety of cultures by style and/or historical period.
- Compare and contrast the role and importance of music in our society and in everyday life.

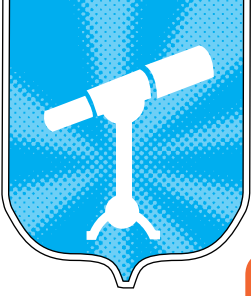
### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grade 9, see pages 248-249.*



# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### High School Level II

#### **Sing** (IL 26B; Nat'l 1)

- Sing a varied repertoire of vocal literature of a moderate level of difficulty, with expression and attention to phrasing, interpretation, pitch, breath control, articulation, and enunciation.
- Sing vocal literature in a variety of languages, including some songs from memory, in small ensembles with one student on a part.
- Perform a varied repertoire of vocal literature of a moderate level of difficulty, exhibiting accurate rhythm, intonation, and balance.
- Sight-read musical selections of a moderate level of difficulty.

#### **Play Instruments** (IL 26B; Nat'l 2)

- Perform a varied repertoire of instrumental literature of a moderate level of difficulty, with appropriate dynamics and phrasing.
- Perform a varied repertoire of instrumental literature of a moderate level of difficulty, with expression and technical accuracy, in small ensembles, with one student on a part.
- Use ensemble skills, such as balance, intonation, and rhythmic unity when performing.
- Play major and minor scales and melodies, major, minor, and dominant seventh chords.
- Sight-read musical selections of a moderate level of difficulty.

#### **Improvise** (Nat'l 3)

- Improvise rhythmic and melodic variations in a major and minor key.
- Improvise stylistically appropriate harmonizing parts in a variety of genres.

#### **Read and Notate Music**

(IL 26A; Nat'l 5)

- Read an instrumental or vocal score (vocal score up to 4 staves).
- Read and write rhythmic patterns in simple and compound meters.
- Read and write major and minor I, IV, and V chords.
- Identify simple song forms, such as jazz, blues, and rock.

#### **Compose/Arrange Music** (Nat'l 4)

- Compose melodies and harmonies using simple and compound meters and using major and minor chords.



## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 25A, 26A; Nat'l 6)

- Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.
- Interpret and assess expressive elements and standard music symbols while listening to select musical examples.
- Exhibit informed concert etiquette during live performances in a variety of settings.

### Evaluate (IL 25A; Nat'l 7)

- Evaluate musical performances and compositions by comparing them to similar or exemplary models and offering constructive suggestions for improvement.

## MAKING CONNECTIONS

### Cross-curricular

(IL 25B; Nat'l 8)

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

### Cultural (IL 27A, 27B; Nat'l 9)

- Identify music-related careers and how music functions in history, society, and everyday life.
- Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music; explain the reasoning.

### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grade 10, see pages 248-249.*

# One City, Many Traditions: Chicago Folk Music



▲ Jeff Tweedy

## Chicago Folk Music Festivals

**The Old Town School's Folk and Roots Festival** imports extraordinary music from every corner of the world to their current home in Lincoln Square.

The month-long **World Music Festival** showcases the best of international music at dozens of events in various downtown venues.

**The Gospel Music Festival** in Millennium Park presents over 50 world-class gospel acts, as well as family-centered activities and an art fair.

Smaller festivals include the Greek Festival, Irish American Heritage Festival, Celtic Fest, and Taste of Romania.

Chicago's diverse ethnic history has been the basis for its complex and unique culture, and this is reflected powerfully in the city's folk music traditions. Immigrant communities brought the music of their native countries to the different Chicago neighborhoods, where the music continues to thrive and evolve.

Celtic music is one of the most popular, filling the pubs of the far south and far north sides, as well as established venues like the Irish American Heritage Center and Gaelic Park. At the beginning of the twentieth century, Chicago Police chief Francis O'Neill began collecting Irish fiddle tunes brought by nineteenth-century immigrants of the global Irish Diaspora. His work resulted in an extensive collection of tunes still played today wherever Irish Americans congregate.

In the early twentieth century, Chicago's proximity to the Paramount record company in Wisconsin and to Gennett in Indiana made the city a national center for Central and Eastern European immigrant musicians, and ethnic record labels developed rapidly. Greek musicians, displaced by the Turkish-Greek war in the 1920s, brought to the Greektown area the rembetika style of bouzouki playing. Polish, Czech, German, and Lithuanian newcomers brought the polka and built a local industry. Ukrainian culture, centered on the near west side, boasted its own intricate stage dance with energetic music to accompany it. Romanians, mostly on the far north side, established several popular mandolin orchestras.

With the Great Migration of African Americans from the South came the twin traditions of country blues and gospel singing. Blues hit the bars and eventually became electrified, but gospel was preserved in the churches, propelled by the creativity of masters like Thomas Dorsey and Sallie Martin, dubbed the "father" and "mother" of gospel music. Dorsey, a record producer, is well

known for his seminal gospel hymn "Take My Hand, Precious Lord." Martin's "Just A Closer Walk with Thee" is another significant gospel standard. Dorsey and Martin worked in a traditional style, but they were innovators as well, crafting a new



▲ Thomas Dorsey & Sallie Martin

musical vocabulary for spirituals and paving the way for popular Chicago gospel artists like Mahalia Jackson, Albertina Walker, and Dorsey's niece, the composer and former Chicago Public Schools teacher Lena McLin. Their success helped make Chicago the nation's gospel music capital, with more labels producing more gospel singles than anywhere else in the world.

Though Nashville would become better known for country music, and New York for the troubadour revival of singer-songwriters, Chicago was at the forefront of both before being surpassed. In the 1920s, National Barn Dance was broadcast on Chicago's most important radio station, WLS, predating the more famous Grand Ole Opry. The variety show drew country music artists from across the country to satisfy its audience of southern migrants and rural Illinoisans able to receive the powerful AM signal. Its popularity waned by the end of the 1950s, around the time a young Pete Seeger disciple and New York transplant named Bob Gibson was gaining a large audience at a North Side club called Gate of Horn. His recordings and performances at Carnegie Hall

and Newport Folk Festival made him nationally famous, but his home and most dedicated following was in Chicago. Steve Goodman and John Prine began their careers sharing the bill with Gibson at clubs like the Quiet Knight and Earl of Old Town.

Their style retained Gibson's troubadour tradition and generally eschewed the grittiness of Greenwich Village. Goodman and Prine both wrote more hits for other artists (most famously Arlo Guthrie and Bonnie Raitt, respectively) but their local following was immense. Goodman's most enduring legacy may be the Cubs theme song "Go Cubs Go," still in use long after his premature passing.

Most of these artists studied, performed, or taught at the now venerable Old Town School of Folk Music. Founded in Chicago

in 1957 by two Bob Gibson affiliates, Win Stracke and Frank Hamilton, the school has educated five decades of children and adults, amateurs and professionals, perhaps most notably Byrds lead singer Roger McGuinn. Its artistic benefactors today include two nationally renowned, Chicago-based singer-songwriters: Jeff Tweedy, the Grammy-winning leader of the band Wilco, and alt-country icon Neko Case.

Another longtime Old Town School affiliate, Ella Jenkins is something of an institution in Chicago. Deemed the First Lady of Children's Music, Jenkins has been educating and performing for children for well over a half century. She has released dozens of albums on Moe Asch's Folkways label (reissued on Smithsonian Folkways), and leads the company in CD sales. In 2004, she received a Grammy Lifetime Achievement Award from the Recording Academy.

Chicago's folk music roots run deep. However one defines the genre, by its relationship to the traditions of a particular culture or by its roots in the American folk revival of the 1950s and '60s, Chicago has played a role in its development.



# The Developing Music Student

HS III to IV

## What Are Students Like at This Learning Level?

Music students at the junior and senior levels range from the very serious musician intent on continuing his or her studies in college and beginning a professional music career, to the high school musician who may later decide to pursue a different career. The following is a quick look at the characteristics and abilities of students in their late high school years.

- Students become more independent and self-directed at this age. Create assignments that require students to make choices about the subject of their work: the genre and style of their music and the instruments involved. Some students may form their own musical groups. Give them opportunities to perform at school when possible. Juniors and seniors who have studied music and mastered some skills during their freshmen and sophomore years often feel a sense of accomplishment and confidence when they reach higher levels. Their true musicianship now begins to emerge. They have a strong grasp of many musical concepts and begin to see the bigger picture of the art form.
- Students are still evolving but some may feel very confident and want to volunteer their leadership in a musical group. Give them room to lead but continue to provide guidance as needed. Students should be given frequent opportunities to perform in-class recitals and be evaluated. Students gain confidence as their in-class recitals show progress. Offer constructive criticism often, so that students become accustomed to the process. Students who have elected to take their first music class may feel intimidated if the class involves performance. Be aware of this and offer continuous encouragement so that the student may build confidence.
- Students are continuing to mature; they are at the precipice of adulthood. This is a good time to reinforce the concept of music as a physical pursuit, one that is very tied to physical health. Students may be encouraged to work out and build muscles if they wish to participate in marching bands. Tuba and bass drum instrumentalists in particular must be able to march and carry heavy instruments. The same is not true of piccolo players, but they are still required to march while providing wind for their instruments. Singers need to take care of their voices, also. Teachers should make them aware of the vocal cords' need for rest and recovery.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level

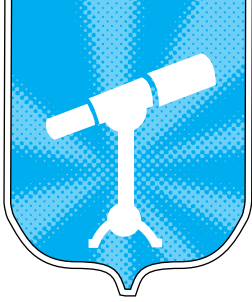
### High School Level III Students Can ...

- perform a varied repertoire of vocal literature of a moderate to difficult level and in a variety of languages in small ensembles
- play chromatic melodies and scales, and major and minor 7th and 9th chords
- read and write rhythmic patterns in simple and compound meters and in uneven time signatures such as 5/8 and 7/8
- compare and contrast the role and importance of music in a variety of cultures
- identify and describe the effects of society, culture, and technology on music, electronic instruments, and the human voice, and of the transformation and perception of sound

### High School Level IV Students Can ...

- sight-read musical selections of a high level of difficulty with expression and technical accuracy
- perform modal melodies and scales, and major and minor 11th and 13th chords
- read and write music that incorporates complex rhythmic patterns in simple, compound, and uneven meters
- compare and contrast elements of music through literature selected for performance and/or listening
- explain how elements, artistic processes (such as imagination and craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in the various arts and cite examples





# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### High School Level III

#### **Sing** (IL 26B; Nat'l 1)

- Sing a varied repertoire of vocal literature of a moderate to difficult level, with expression, technical accuracy, and attention to phrasing, interpretation, pitch, breath control, articulation, and enunciation.
- Sing vocal literature in a variety of languages, including some songs from memory, in small ensembles with one student on a part.
- Perform a varied repertoire exhibiting accurate rhythm, intonation, and balance, in small ensembles with one student on a part.
- Sight-read musical selections of a moderate to difficult level, with technical accuracy, exhibiting fundamental skills and performance techniques.

#### **Play Instruments** (IL 26B; Nat'l 2)

- Perform a large and varied repertoire of instrumental literature of a moderate to difficult level, with appropriate dynamics and phrasing.
- Perform expressively a varied repertoire of music representing styles from diverse cultures.
- Use ensemble skills such as balance, intonation, and rhythmic unity when performing.
- Play chromatic melodies and scales, and major and minor seventh and ninth chords.
- Sight-read musical selections of a moderate to difficult level, exhibiting fundamental skills and performance techniques.

#### **Improvise** (Nat'l 3)

- Improvise rhythmic and melodic variations using chromatic and pentatonic scales.
- Improvise rhythmic and melodic variations in blues and standard pop songs.
- Improvise original melodies in a variety of styles, over a given chord progression, each in a consistent style, meter, and tonality.

#### **Read and Notate Music** (Nat'l 5)

- Read an instrumental vocal score (vocal score of four or more staves).
- Read and write rhythmic patterns in simple and compound meters and in uneven time signatures such as 5/8 and 7/8.
- Read and write music using 7th and 9th chords.

#### **Compose/Arrange** Music (Nat'l 4)

- Compose and arrange music for voices and various electronic and acoustic instruments.

## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 27B; Nat'l 6)

- Compare and contrast the role and importance of music in a variety of cultures.
- Critique the impact of music of diverse cultures upon American and other societies.
- Exhibit informed concert etiquette as an actively engaged listener during live performances in a variety of settings.

### Evaluate (IL 25A, 26A; Nat'l 7)

- Make informed, critical evaluations of the quality and effectiveness of musical performances, compositions, arrangements, and improvisations and apply the criteria in personal participation in music.

## MAKING CONNECTIONS

### Cross-curricular

(IL 25B, 27A, 27B; Nat'l 8, 9)

- Classify unfamiliar but representative aural examples of music by culture and historical period.
- Identify and describe the effects of society, culture, and technology on music.
- Identify sources of world music genres (swing, Broadway musical, blues, etc.), trace the evolution of those genres, and cite well-known musicians associated with them.
- Identify various roles (entertainer, teacher, transmitter of cultural tradition, etc.) that musicians perform in the United States. Cite representative individuals who have functioned in each role, and describe their activities and achievements.
- Analyze the contributions made by different art forms in interdisciplinary works (musical theater, opera, performance art, etc.).
- Examine the science of sound production as it relates to musical instruments.

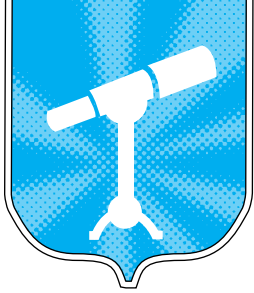
### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grade 11, see pages 248-249.*



# Scope and Sequence

## MUSIC MAKING

## MUSIC LITERACY

### High School Level IV

#### **Sing** Sing (IL 26B; Nat'l 1)

- Sing a varied repertoire of vocal literature of a high level of difficulty, with expression, technical accuracy, and attention to phrasing, interpretation, pitch, breath control, articulation, and enunciation.
- Sing vocal literature in a variety of languages, including some songs from memory, in small ensembles with one student on a part.
- Perform a varied repertoire exhibiting accurate rhythm, intonation, and balance, in small ensembles with one student on a part.
- Sight-read musical selections of a high level of difficulty, with expression and technical accuracy, exhibiting fundamental skills and performance techniques.

#### **Play Instruments** (IL 26B; Nat'l 2)

- Perform a large and varied repertoire of instrumental literature of a high level of difficulty, including atonal and contemporary scores, with expression and technical accuracy.
- Perform expressively a varied repertoire of music using compound meters and rhythms in a variety of keys and changes of meter.
- Perform using ensemble skills such as balance, intonation, and rhythmic unity.
- Perform modal melodies and scales and major and minor 11th and 13th chords.
- Sight-read musical selections of a high level of difficulty, exhibiting fundamental skills and basic performance techniques.

#### **Improvise** (Nat'l 3)

- Improvise rhythmic and melodic variations on a variety of modes.
- Improvise original melodies over major, minor, 7th, 9th, 11th, and 13th chord progressions in a consistent tonality.

#### **Read and Notate Music** (Nat'l 5)

- Read an instrumental or vocal score of a high level of difficulty.
- Read and write music that incorporates complex rhythmic patterns in simple, compound, and uneven meters.
- Read and write music using 11th and 13th chords.

#### **Compose/Arrange Music** (IL 26A; Nat'l 4)

- Compose and arrange melodies in simple and compound meters and uneven time signatures.
- Arrange music of two to four parts in ways that preserve or enhance the expressive effect of the music.
- Compose or arrange rhythms, melodies, chords, and tones using the combination of an electric keyboard and music composition and notation software.
- Demonstrate the ability to manipulate rhythms, melodies, chords, tone, and tone color using the combination of a synthesizer and a computer.



## INTERPRETATION & EVALUATION

### Listen and Describe

(IL 25A, Nat'l 6)

- Compare and contrast elements of music through literature selected for performance and/or listening.
- Exhibit and explain appropriate small- and large-ensemble performance techniques for formal and informal concerts.
- Exhibit informed concert etiquette as an actively engaged listener during live performances in a variety of settings.

### Evaluate (Nat'l 7)

- Evaluate, interpret, and assess expressive elements of a given work.

## MAKING CONNECTIONS

### Cross-curricular

(Nat'l 8)

- Explain and cite examples of how elements, artistic processes (imagination, craftsmanship, etc.), and organizational principles (unity, variety, repetition, contrast, etc.) are used in similar and distinctive ways in the various arts.
- Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music (Language Arts: compare the ability of music and literature to convey images, feelings, and meanings; physics: describe the physical basis of tone production in string, wind, percussion, and electronic instruments and the human voice; etc.).

### Cultural

(IL 25B, 27A, 27B; Nat'l 9)

- 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.
- Identify sources of world music genres, trace the evolution of those genres, and cite well-known musicians associated with them.
- Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the source of each influence, and trace the historical conditions that produced the synthesis of influences.
- Describe the interdisciplinary connections that integrate three or more art forms, such as pattern, form, mood, emotion, point of view, and interpretation.
- Explain the importance of research, development, invention, technology, and entrepreneurship to careers in the arts.

### Illinois State Goals

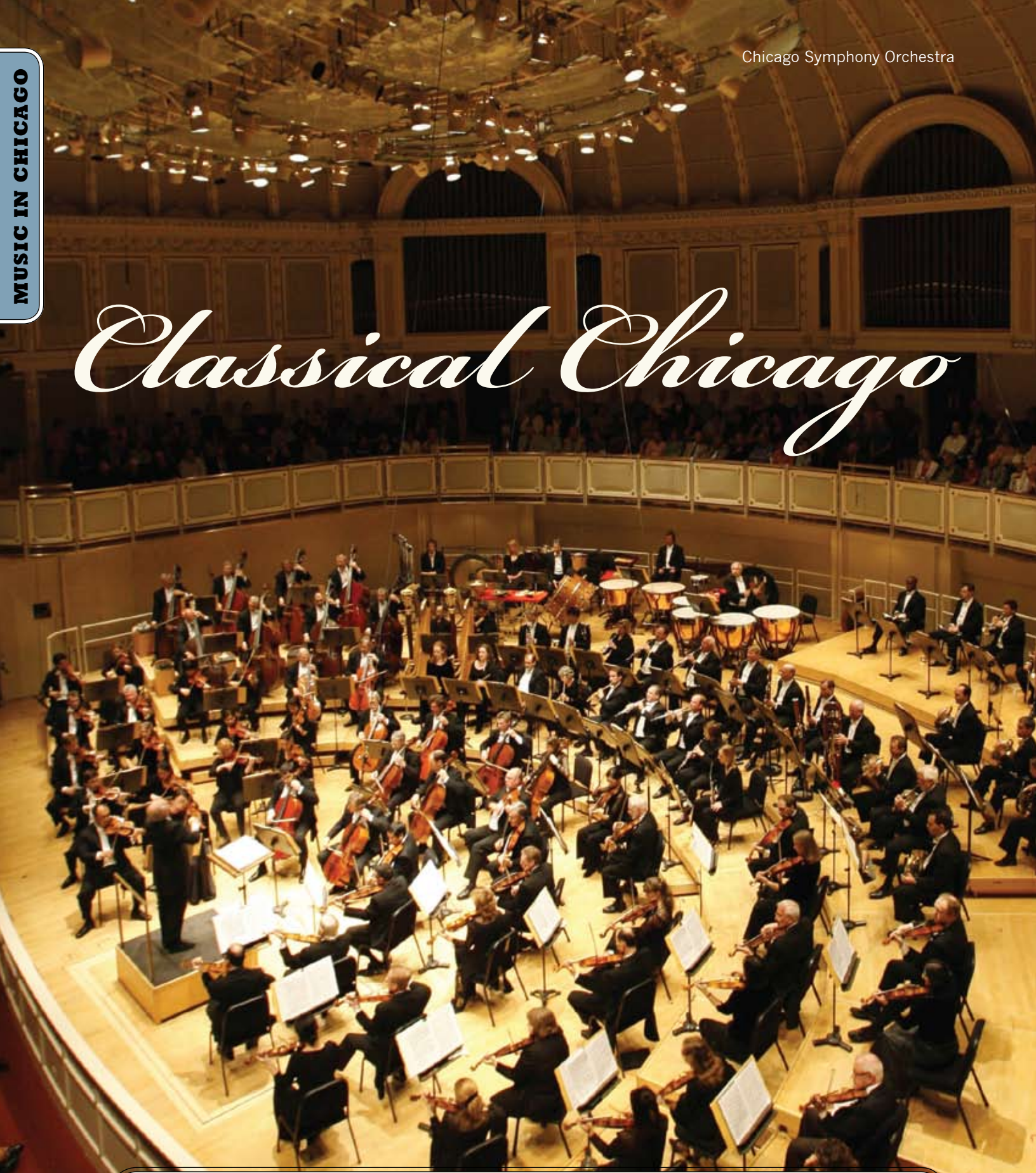
25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

*For list of complete Illinois Standards for Music, Grade 12, see pages 248-249.*

# Classical Chicago



Besides CSO, Ravinia, and the Lyric Opera, here are more opportunities to hear classical music in Chicago.

**Chicago Opera Theater** is known for its innovative productions of both classic and contemporary operatic works.

**Chicago Sinfonietta's** mission is to serve as a national model for inclusiveness and innovation in classical music.

**The Grant Park Music Festival** (now held in Millennium Park) features the Grant Park Orchestra and Chorus. It is currently the only free, outdoor classical music festival in the country.

**Music of the Baroque** is the Midwest's premier professional chorus and orchestra specializing in the performance of eighteenth-century works.

Chicago is an international destination for connoisseurs of classical music, boasting outstanding classical music ensembles and venues that rival those of any city in the world.

The Chicago Symphony Orchestra has been consistently lauded as one of the world's premiere symphony orchestras. Established in 1891, it is the country's third oldest orchestra. World-renowned conductors such as Fritz Reiner, Sir Georg Solti, and Daniel Barenboim have held the position of music director, and this distinguished legacy continues under the baton of Riccardo Muti beginning in the 2010–11 season. Known for its mastery of the orchestral canon, including the symphonic works of Mahler, Brahms, Shostakovich, and Strauss, the CSO is revered for the precision of its ensemble and its majestic brass sound. With over 900 recordings and 60 Grammy awards to its credit, it commands respect at home and abroad, regularly touring internationally to rave reviews. Equally esteemed by classical music lovers is the Chicago Symphony Chorus, a professional chorus established in 1957 by Margaret Hillis as the first permanent choral ensemble affiliated with a major U.S. symphony orchestra. The CSO's home for over 100 years has been Orchestra Hall, expanded in 1997 into a complex of rehearsal, performance, administrative, and dining facilities known as Symphony Center. The CSO Association's Institute for Learning, Access, and Training at the Chicago Symphony Orchestra offers a range of community activities and educational opportunities for children and adults, including the reputable Civic Orchestra, a training orchestra for promising pre-professional musicians.

The CSO has long been associated with Ravinia in north suburban Highland Park, Illinois. For many music lovers, no summer is complete without at least one trip to Ravinia, a picturesque outdoor venue that hosts the summerlong festival, where some of the most prominent names in classical, jazz, and popular music

and dance are featured. It is also the summer home of the Chicago Symphony Orchestra, which has held summer residencies since 1936, the festival's first year.

Originally an amusement park—with a baseball diamond, electric fountain, and dance hall—designed to drum up business for the upstart Chicago & Milwaukee Railroad, Ravinia outlasted the railroad to become host to the oldest summer music festival in North America. Ravinia regularly draws an estimated 600,000 listeners annually to attend 150 shows per season. The Martin Theater remains from the early years of the festival and welcomes audiences for intimate concerts indoors, while outdoors a 3,200-seat covered pavilion gives way to an expansive lawn, where concertgoers enjoy picnic dinners and listen to music under the stars.



▲ Ravinia Festival

During its tenure, the festival has hosted a wide range of world-class artists, such as Leonard Bernstein, Louis Armstrong, Yo-Yo Ma, Duke Ellington, Van Cliburn, Janis Joplin, and George Gershwin, under the music directorship of conducting luminaries Seiji Ozawa, James Levine, and James Conlon, with Ramsey Lewis serving as Artistic Director of Jazz at Ravinia. Ravinia also conducts year-round educational programs in primary and secondary schools throughout Chicago and offers the Steans Institute for Young Artists, a professional training program for emerging classical and jazz musicians.



▲ Lyric Opera

Chicago opera took longer to find a home than CSO and Ravinia did. Around the turn of the twentieth century, opera was performed regularly at the Chicago Auditorium (now the Auditorium Theatre of Roosevelt University) and later at Ravinia Park's summer opera productions. The Civic Opera House finally opened in 1929, but the economic devastation of the Great Depression prevented Chicago companies from presenting opera consistently until the Lyric Opera of Chicago was founded in 1954.

With a reputation for lavish productions and performances by some of the most celebrated singers and musicians in the world, the Lyric Opera of Chicago has attracted most of the great operatic voices of our time, including Luciano Pavarotti, Leontyne Price, Jessye Norman, Renée Fleming, Maria Callas, and Plácido Domingo. Lyric Opera has premiered significant new works in the operatic repertory, including Anthony Davis's *Amistad* in 1997 and William Bolcom's *A View from the Bridge* in 1999, and has featured the American stage debut of a number of prominent international stars. Lyric Opera of Chicago is also developing the next generation of opera singers and audiences. Through its Ryan Opera Center, Lyric nurtures the careers of emerging young singers with training programs and performance opportunities in full productions. The company invites students to discover opera through a number of education programs offered at the Civic Opera House and in schools throughout the Chicago area.

# Music Lesson Plan

Teacher Name \_\_\_\_\_ Class Music Grade 3-5

Lesson Title Let's Count and Play!

Start Date Nov. 1 Time Needed 60 minutes

Objectives Students will be able to read musical notes and perform easy rhythmic patterns using whole, half, quarter, and eighth notes and rests.

Materials Needed Rhythm sticks, CD player, recording of a familiar song in 4/4 meter, chalkboard, chalk, classroom instruments if available

Standards Addressed IL 25.A.2c, 26.A.2d, 26.B.2c; Nat'l 2, 5

Check each strand of the scope and sequence addressed in this lesson.

Music Making     Music Literacy     Evaluation/Interpretation     Making Connections

## Warm-up Activities

Play a recording of a familiar song in 4/4 meter and encourage students to clap along. Ask students what they heard on the recording (singing voices? instruments?). Ask them to describe how the musical accompaniment enhanced the song.

## Main Activity:

Explain to students that an ostinato is a pattern that repeats many times. Create a rhythm ostinato by repeating a pattern in 4/4. Clap and count the eighth notes and brush hands together for the half notes.

Review counting quarter and eighth notes and rests. Then practice clapping the following:

$\frac{4}{4}$      $\circ$     |     $\text{♪}$   $\text{♪}$     |     $\circ$     |     $\text{♪}$   $\text{♪}$  :|

$\frac{4}{4}$      $\text{♪}$   $\text{♪}$   $\text{♪}$     |     $\text{♪}$   $\text{♪}$   $\text{♪}$     |     $\text{♪}$   $\text{♪}$   $\text{♪}$     |     $\text{♪}$   $\text{♪}$   $\text{♪}$  :|

$\frac{4}{4}$      $\text{♪}$   $\text{♪♪}$   $\text{♪}$   $\text{♪}$     |     $\text{♪}$   $\text{♪♪}$   $\text{♪}$   $\text{♪}$     |     $\text{♪}$   $\text{♪♪}$   $\text{♪}$   $\text{♪}$     |     $\text{♪}$   $\text{♪♪}$   $\text{♪}$   $\text{♪}$  :|

$\frac{4}{4}$      $\text{♪}$   $\text{♪}$   $\text{♪}$   $\text{♪♪}$     |     $\text{♪}$   $\text{♪}$   $\text{♪}$   $\text{♪♪}$     |     $\text{♪}$   $\text{♪}$   $\text{♪}$   $\text{♪♪}$     |     $\text{♪}$   $\text{♪}$   $\text{♪}$   $\text{♪♪}$  :|

Distribute classroom instruments and instruct groups of students to play designated lines.

## Assessment Strategy

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Students should be able to play independently and keep a steady beat.

Play the recording again. Instruct students to play their designated lines to accompany the recording.

### Rubric

3 Student played 90% or more of the rhythms accurately.

2 Student played at least 50% of the rhythms accurately.

1 Student played most rhythms incorrectly.

0 Student did not attempt to play.

## Wrap-Up/Cool Down

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After collecting the instruments, instruct students to tell what they learned and enjoyed most about today's lesson. If time permits, give students a "musical math" sheet to complete. This activity will give them practice counting in 4/4 time.

## Teacher Reflections

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What worked: Students enjoyed playing the instruments!

What could be improved: Some students need to review counting eighth notes vs. quarter notes.

## Music Lesson Plan

Teacher Name \_\_\_\_\_ Class Music Grade HS I-II

Lesson Title Sight-reading Melodies and Harmonies

Start Date Oct. 1 Time Needed 60-90 minutes

Objectives Students will be able to sight-read melodies and harmonies and sing a major scale using syllables.

Materials Needed Chalkboard, chalk, CD player and musical recording, a prepared sight-reading worksheet

Standards Addressed IL 26.A.4c, 26.A.4d; Nat'l 1, 2, 5, 6

Check each strand of the scope and sequence addressed in this lesson.

Music Making     Music Literacy     Evaluation/Interpretation     Making Connections

### Warm-up Activities

Play a recording of "Do, Re, Mi" from *The Sound of Music*. Distribute copies of the song and encourage students to sing along as the song is played again. Explain to students that this song is based on a major scale. Review that a major scale includes eight consecutive tones from Do to Do (or 1 to 8). Ask students if the musical syllables in the song get higher or lower.

### Main Activity

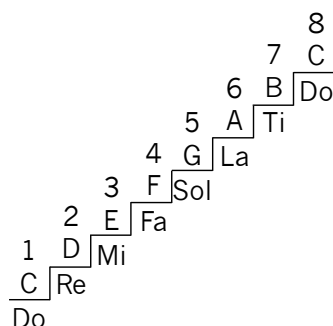
Review the line and space notes of the treble staff with students. Remind them that they can use the mnemonics Every-Good-Boy-Does-Fine for the line notes and F-A-C-E for the space notes. Review the notes middle C and D.

Review the fact that in Western music, a half step is the smallest distance between two notes. Two half steps equal one whole step. A flat sign (b) lowers the pitch by one half step, and a sharp sign (#) raises the pitch by one half step.

Using a keyboard, demonstrate by playing and signing movements by half steps and then by whole steps.

Play and sing a major scale using the musical syllables Do, Re, Mi . . .

Introduce the following illustration showing the progression of a major scale:



Review counting and sight-read the following measures using musical syllables:



### Assessment Strategy

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*Connection:* Sight read a song from another culture of an easy to moderate level of difficulty.

#### Rubric

- 3 Student sang or played 90% or more of the notes accurately.
- 2 Student sang or played at least 50% of the notes accurately.
- 1 Student sang or played most notes incorrectly.
- 0 Student did not attempt to sing or play.

### Wrap-up/Cool Down

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*Interpretation:* Play a musical selection of an easy level of difficulty, give students a copy of the music, and instruct them to listen and analyze the movement of the melody.

### Teacher Reflections

---

*What worked:* Most students were able to sight-read the easy melodies and rhythm.

*What could be improved:* Some students were able to clap the rhythm, but they were reluctant to sing. Perhaps we will do a few vocal warm-ups at the beginning of the next lesson to help students feel at ease with their singing.



# **Visual Arts**



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# Elements of a Quality Visual Arts Program

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## How Do I Make My Visual Arts Program Successful?

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The lifelong rewards of a quality visual arts education may be too great to measure. But the elements of a good program can and should be measured to ensure every student has the opportunity to succeed. A good visual arts program requires a safe, comfortable environment, high-quality materials and instructors, clear goals, comprehensive curriculum, and ongoing program evaluation. Below, you'll find a detailed list of the elements of a quality visual arts program.



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## A Quality Visual Arts Program Requires

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### **A spacious, well-lit work area.**

Visual art students at all levels need a work space large enough to accommodate projects in a variety of mediums. Ideally, an art room has large tables with level surfaces; room for students to move freely as they work; a sink with clean, running water; ample and secure storage for materials; a clear view of the instructor; and good lighting.

### **High-quality art supplies for a variety of activities.**

The visual arts include drawing, painting, printmaking, sculpture, media arts, and other varied activities. Students should have first-hand exposure to as many art mediums as possible at the appropriate available in sufficient quantity. Cleaning supplies, drying racks, a working kiln, and black and white boards are also essential. Ideally, the art instructor would also

have continued access to a computer with an LCD projector, a printer, and a digital camera.

**A qualified art teacher or teaching artist.** Qualified, well-trained, and full-time instructors are crucial to the success of a visual art program. Teachers must understand the central concepts and methods of inquiry of visual art and must create learning experiences that make the content meaningful to all students. Sequential arts instruction that incorporates project-based learning should always be the standard. Many programs rely on the combined efforts of a classroom teacher and one or more visiting artists. A quality visual arts partnership allows school administrators, classroom teachers, and visiting artists to meet and plan the program in advance. Classroom teachers and visiting artists then continue to collaborate outside the weekly teaching session.

**Dedicated, consistent class periods and preparation time.** At the elementary and middle school levels, classroom teachers need at least one or two 45-minute sessions per week to allow students to start new projects and explore various art forms. High school programs should aim to accommodate 90-minute periods whenever possible, as well as extra periods for advanced study and studio time. Art teachers should be given ample time each week to plan instruction, prepare art materials and equipment, and coordinate exhibitions or other special experiences.

**Final art projects and student exhibitions.** Finished student art projects should be displayed in the classroom and around the school in special student exhibitions that celebrate artistic achievement. Teachers, students, and parents should be invited to view student artwork. Sculpture and group installations may also be displayed in non-traditional spaces outside the classroom or school, accounting for safety, weather conditions, and optimal viewing.

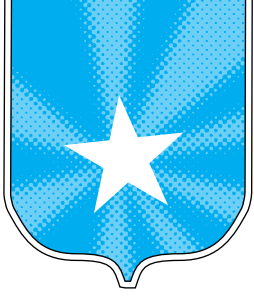
**Connection to the Chicago Visual Arts Community.** Chicago is home to world-renowned art museums and cultural institutions that all CPS students should be given the opportunity to experience. Grade appropriate fieldtrips should be planned in advance, along with pre- and post-visit activities to help students engage. Schools and parents must support the organization of these activities by coordinating permission, transportation, and chaperones. Chicago's vibrant community of working artists can also be tapped for school visits, during which they can answer students' questions about careers in art and share their current projects.

**Ongoing evaluation and accountability.** To assess the effectiveness of an arts program, administrators must be familiar with content standards and must understand the program's overall goals and the instructor's methods. Programs should be evaluated regularly to ensure that all students are given opportunities to work creatively in every medium and given constructive feedback to promote development. Students must also be evaluated so instruction may be differentiated to address varying needs.

**Funding and support from the school and the community.** School administrators should provide financial support for the purchase of art supplies and other required materials or equipment. Ideally at least one full-time art teacher's salary would be included in every school budget, as well as support for annual professional development. Outside funding organizations may also provide supplementary art materials and resources for special art projects.

## Checklist for quality visual arts programs:

- A commitment to artistic excellence
- A supportive principal and staff
- Highly qualified, credentialed/endorsed teachers
- Standards-based lessons following a scope and sequence
- Quality texts representing a broad range of artistic perspectives
- Space for art-making and exhibitions with consistent access
- Appropriate class size
- Access to information about educational opportunities beyond the school setting, including scholarship and professional options



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# Best Practices for Art Teachers

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*Best practices are general guidelines and suggestions for effective teaching. No matter what your level of experience, you can benefit from incorporating the following best practices into your art classroom.*

**Be Prepared** Use unit and daily lesson plans to help make the most of your time with your students. (See pages 112–115.) Think through important aspects such as classroom and materials set-up, visual references for each lesson, and teaching standards.

**Know Your Students** Remember that students arrive each year with a mixed set of experiences. Art classes can be intimidating for some students. Make a special effort to know each student's name, personality, and learning style. Interact with students through the course of each day, both inside and outside the classroom. Make sure that your art projects allow for variation and flexibility so that all students succeed.

**Incorporate Themes** Identify themes that engage students and connect with their experiences. Working with strong themes motivates students, helps them form opinions, and activates critical thinking.

**Introduce Various Art Forms** Continually expose students to different art forms by introducing them to techniques in drawing, painting, sculpture, printmaking, and other media. Help them understand that each art form has its own properties, and encourage them to explore these properties in their own work.

**Make Connections and Honor Diversity** Develop class opportunities or assign art projects that acknowledge and embrace students' cultural backgrounds. Introducing them to various artists and types of artwork, whether folkloric or contemporary, will help them examine different points of view and traditions.

## CLASSROOM ENVIRONMENT

**Create an Inspiring Classroom** To engage and motivate students, display stimulating artwork in your classroom. Set up an exhibit space with student work or other images related to the current lesson.

**Establish Rules** Create a list of rules and expectations that define appropriate behavior for your students. Address how art materials should be handled, general safety concerns, and the respect you require students to have for each other's work.

**Exhibit Artwork** Take time to display artwork, both in class and in public areas of the school, and involve students in planning these exhibitions. Students will take pride in their achievement and understand the importance of their artistic experience.

## INSTRUCTION

**Plan Bell-Ringer Activities** Provide transition time for students to settle into art class and get focused. Start a discussion, quick drawing activity, game, or other exercise, depending on grade level and class needs.

**Pace and Scaffold Instruction** Access students' prior knowledge and help them build. Use the scope and sequence to plan your standards-based instruction throughout the year.

**Balance Process and Product** Student discovery is an integral part of learning in visual arts. Help your students take risks and follow their instincts, emphasizing the process of art-making as much as the final product.

### **Teach Students to Look at Art**

Help students appreciate and evaluate art. Give them the vocabulary to describe what they see and provide a set of questions that they can ask themselves every time they view art.

### **Promote Student Collaboration**

Though art activities often require students to work alone, provide opportunities for collaboration. Working with others on a project helps students develop important communication and social skills. When assigning collaborative projects, consider each student's abilities and skills.

**Require a Sketchbook** Have students keep a sketchbook for drawing, doodling, writing down ideas, and pasting images. Even young students can benefit from a sketchbook if they have clear guidelines about how to use it.

**Evaluate Students in Different Ways** Employ a variety of methods to assess students' progress, such as verbal feedback, written comments, and peer evaluation. Use a rubric and varied assessment strategies to support learning.

**Leave Time for Reflection** Allow time at the end of sessions to review or discuss important concepts introduced in class. Opportunities to reflect help students absorb their art-making processes and experiences. Student reflection also helps the teacher gauge comprehension.

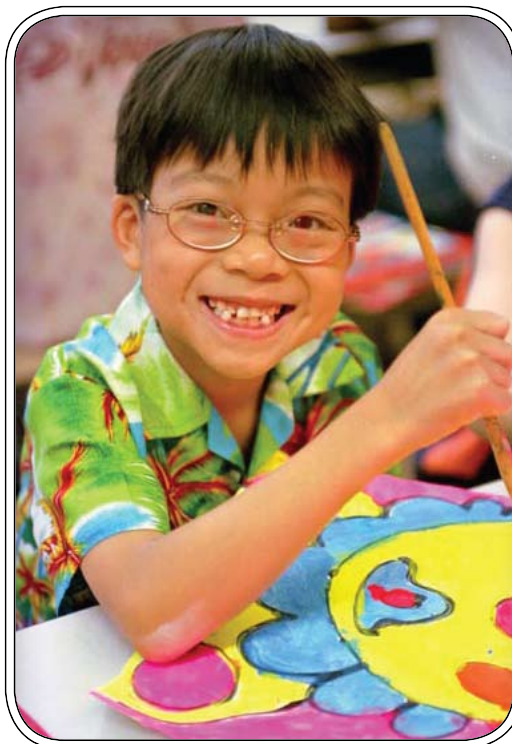
## **PROFESSIONAL RESPONSIBILITIES**

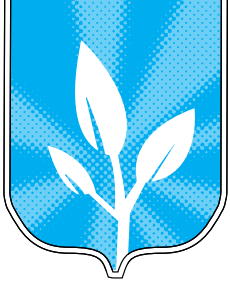
**Be Your Own Critic** If an art lesson or project isn't working out the way you intended, think about what might be improved. Remaining flexible will allow for more creativity in your approach to teaching.

**Stay in the Loop** Technology provides students with constant access to new information and imagery. Understand the available tools and encourage your students to use them. Seek opportunities to develop professionally and support your practice.

**Provide Experiences Outside the Classroom** Chicago is rich in its art offerings. Plan field trips to museums, galleries, archives, and artists' studios to expose students to a wide array of artists and art forms. Teach students basic museum etiquette.

**Encourage Family Involvement** By communicating with parents or guardians regularly about their children's work, you create a partnership that reinforces the importance of learning and strengthens your school arts community.





# The Developing Visual Arts Student

PRE-K to 2

## What Are Students Like at This Learning Level?

Very young children, no matter what their level of prior experience, are usually eager to make art. Direct their natural energy and enthusiasm with simple, structured activities that help them explore a wide array of materials and encourage self-expression. Though there will be variations in individual student development, most students will exhibit some of the following characteristics.

### Pre-kindergartners

At age two to four, students' drawings consist mostly of scribbles. They begin at the earliest stage with random markings but slowly start to demonstrate more control with circular and repeated motions. By ages four and five, many will be able to tell a story about their scribbles, a sign of imaginative thinking and visualization. These students are hands-on, experiential learners who enjoy discovering their developing abilities.

Behaviorally, pre-kindergartners are busy exploring language and may talk out of turn. Because a class environment is new to them, they may be easily distracted by others. Keep art projects simple and brief so that students stay engaged. Include projects for which students can use drawing tools and other materials, such as basic collage materials and found objects, to create meaningful pictures and designs.

### Kindergartners

In kindergarten, five- and six-year-olds begin combining circles and lines in ways that suggest human or animal forms. The three-finger grip develops, which assists them in both writing and drawing.

Behaviorally, many kindergartners begin to demonstrate an understanding of rules and routines. They tend to be cooperative and seek teacher approval. Because they learn best through hands-on activities, art projects are a natural fit for them. They are often more excited

by the process of art-making than by the final product.

### First graders

During this grade, six- and seven-year-olds' drawings often reveal what they find most important about their subjects. Also, the use of color can be inspired by emotions rather than logic.

Behaviorally, first graders exhibit more complex language skills and can therefore be quite expressive verbally. Expressiveness also takes the form of physical enthusiasm, which can mean an increase in movement and a sense of competition. First graders learn well through discovery. Assign art projects that allow them to explore and create with a variety of materials.

### Second graders

Seven- and eight-year-olds typically demonstrate increased awareness of the concept of space. Objects in their drawings show a relationship to other objects. Colors reflect those found in the real world, and shapes and objects are more easily recognizable. Increased fine motor skills help students feel more in control as they draw, paint, cut, glue, and work with clay.

At this age, students move from liking to work in groups to working alone. They often appear more serious than students at earlier grades; reassurance and humor on your part can help maintain a positive learning environment.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

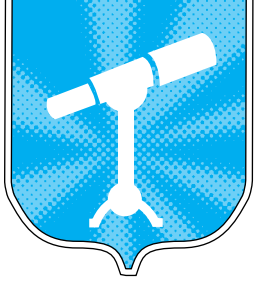
### Pre-K Students Can ...

- paint using washable paint and varied tools
- identify primary, light, and dark colors
- identify a work of art
- notice the difference between smooth and rough textures
- express feelings through artwork

### Grade 2 Students Can ...

- paint using tempera, watercolor, or wax-resistant techniques
- classify colors within color families (tints, tones, and shades, warm/cool, etc.)
- identify primary and secondary colors
- identify the formal elements in an artwork (lines, shapes, colors, etc.)
- critique works of art, expressing likes and dislikes





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### Pre-K

#### **Construction** (IL 26A; Nat'l 1)

- Paint using washable paint and other tools.
- Draw using colored chalk, pencils, and crayons.
- Create monoprints by stamping objects or sponges with tempera.
- Sculpt pinch pots using modeling medium.
- Carve into modeling medium using blunt tools.
- Build sculptures by arranging objects or manipulating paper.
- Cut materials safely with scissors.
- Glue/paste both soft and hard objects to paper.
- Construct a collage using paper and found objects.
- Design fiber art using textured fabric and string or yarn.
- Become familiar with time arts (photography, video, television, computer imagery, etc.).

#### **Content** (IL 26B; Nat'l 2, 3)

- Use the imagination while experimenting with art-making.
- Illustrate emotional intent using several artistic mediums.
- Design artwork comparing fantasy and reality.

#### **Elements of Art**

(IL 25A; Nat'l 2)

- Identify primary, light, and dark colors; varied lines; geometric shapes; textures; types of space; and sizes.
- Compare and contrast line vs. shape, color vs. texture, shape vs. size.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Define balance and demonstrate, using the body/objects.
- Identify proportion through visual examples (house to mouse, etc.).

#### **Expressive/Interpretive**

**Qualities** (IL 25A; Nat'l 2)

- Show emotion using visuals and facial expressions.
- Compare fantasy and reality.
- Discuss why people create art (for gifts, museums, functional use, etc.).

### K

#### **Construction** (IL 26A; Nat'l 1)

- Paint using washable paint and other tools.
- Draw using colored chalk, pencils, and crayons.
- Create monoprints by stamping objects or sponges with tempera.
- Sculpt and carve pinch pots using modeling medium or clay and blunt tools.
- Build sculptures by arranging objects or manipulating paper.
- Cut materials safely with scissors.
- Construct a collage using paper, glue, and both soft and hard objects.
- Create fiber art using textured fabric, string, or yarn.
- Experiment with the time arts (photography, computer imagery, etc.), identifying the center of an image.

#### **Content** (IL 26B; Nat'l 2, 3)

- Use the imagination while making art.
- Illustrate emotional intent using various media.
- Design artwork comparing fantasy and reality, or with community as the subject.

#### **Elements of Art**

(IL 25A; Nat'l 2)

- Identify primary, light, and dark colors; varied lines; shapes; textures; types of space; and sizes.
- Compare and contrast line vs. shape, color vs. texture, shape vs. size.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Identify visual balance.
- Define proportion through visual examples.
- Explore visual rhythm, emphasis, and unity.
- Show contrast using lines, shapes, and colors.

#### **Expressive/Interpretive**

**Qualities**

(IL 25A, 27A; Nat'l 2)

- Identify and mirror emotions found in artwork.
- Compare fantasy and reality in artwork.

## INTERPRETATION & EVALUATION

### **Art Criticism** (Nat'l 5)

- Identify a work of art.
- Describe a composition using the formal elements (lines, shapes, colors).
- Formulate questions about an artwork based on descriptions of formal elements.

### **Aesthetic Theory** (Nat'l 5)

- Develop essential questions (What is art?, etc.).

### **Art Criticism** (Nat'l 5)

- Identify the formal elements in a work of art (lines, shapes, colors).
- Describe a composition using the formal elements.
- Create questions about a work of art based on the formal elements.
- Recognize and classify artwork based on media used (painting, drawing, photography).

### **Aesthetic Theory** (Nat'l 5)

- Understand essential questions (What is art? What makes art “good”?, etc.).

## MAKING CONNECTIONS

### **Personal Connections**

(IL 27A; Nat'l 1, 5)

- Explain and compare various personal art experiences.

### **Historical/Cultural**

**Connections** (IL 27B; Nat'l 4)

- Understand past, present, and future.
- Explore the customs and traditions of various cultures.

### **Interdisciplinary**

**Connections** (IL 25B; Nat'l 6)

- Identify types of art found in daily life, including visual arts, music, dance, and theater.

### **Personal Connections**

(IL 25B, 27A; Nat'l 1, 5)

- Identify and provide examples of visual art found in a home, a neighborhood, or everyday life.
- Describe personal arts experiences.

### **Historical/Cultural**

**Connections** (IL 27B; Nat'l 4)

- Compare and contrast when various types of art were created.
- Understand and explain how art tells a story of the past.
- Appreciate the art of world cultures.

### **Interdisciplinary**

**Connections** (IL 25B; Nat'l 6)

- Describe emotions communicated through other art disciplines.
- Classify the fine arts you can see or hear.
- Compare the senses used by artists.

## **Illinois State Goals**

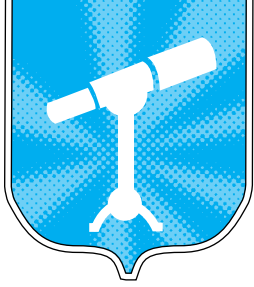
- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

## **National Standards**

- 1.** Understanding and applying media, techniques, and processes
- 2.** Using knowledge of structures and functions
- 3.** Choosing and evaluating a range of subject matter, symbols, and ideas
- 4.** Understanding the visual arts in relation to history and cultures
- 5.** Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 6.** Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grades Pre-K and K, see pages 250-251.*





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### Grade 1

#### **Construction** (IL 26A; Nat'l 1)

- Paint and draw using tempera, watercolor, chalk, and craypas.
- Create relief prints and monoprints by stamping objects with washable paint.
- Sculpt clay using various methods.
- Cut materials safely with scissors and manipulate glue/paste.
- Construct sculptures and collages using found objects.
- Weave using paper strips.
- Experiment with photography.

#### **Content** (IL 26B; Nat'l 2, 3)

- Use color to depict emotions.
- Depict a realistic environment/still-life.
- Sketch original ideas to plan artwork.
- Mix primary colors into secondary colors.
- Manipulate lines, shapes, and proportions.
- Create portraits of family, friends, and self.
- Create artwork using “competing” textures (wet vs. dry, etc.).

#### **Elements of Art** (IL 25A; Nat'l 2)

- Identify straight, jagged, vertical, horizontal, and diagonal lines and varied textures.
- Compare and contrast organic and geometric shapes.
- Classify primary and secondary colors on the color wheel.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Use lines, shapes, and colors to create balance, rhythm, unity, and contrast.
- Show proportion using varied sizes of similar objects.
- Manipulate contrasting elements to create emphasis.

#### **Expressive and Interpretive Qualities** (IL 25A, 27A; Nat'l 2)

- Identify and explain how color creates emotion.
- Examine realistic works of art.
- Define artwork based on the processes and media used (painting, drawing, photography, etc.).

### Grade 2

#### **Construction** (IL 26A; Nat'l 1)

- Paint using tempera, watercolor, or wax-resist techniques.
- Draw using charcoal and oil pastels.
- Create prints by using stencils, brayers, and tempera.
- Design sculptures with clay, paper, or found objects.
- Construct a collage using textured paper, fabric, and other materials.
- Experiment with weaving.
- Explore human emotions and personalities with photography.
- Explore computer imagery.

#### **Content** (IL 26B; Nat'l 2, 3)

- Sketch original ideas to plan artwork.
- Create abstract artwork using two or more formal elements.
- Create portraits of a personal event.
- Create a color wheel with primary and secondary colors.
- Represent objects and space, illustrate balance, and create visual rhythm.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Classify colors within color families (tints, tones and shades, warm/cool, etc.).
- Compare and contrast varied lines (spiral, curved, thick, etc.).
- Compare and contrast 2-D and 3-D shapes.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Analyze the balance, proportion, rhythm, and unity within a composition.
- Explain contrast created through shading.

#### **Expressive/Interpretive Qualities** (IL 25A, 27A; Nat'l 2)

- Explore empathy through works of art.
- Analyze abstract works of art.
- Interpret an artist's story depicted through an artwork.
- Analyze the effects of using varied media to depict similar subjects.

## INTERPRETATION & EVALUATION

### Art Criticism (Nat'l 5)

- Identify the formal elements in a work of art (lines, shapes, colors).
- Describe a composition using the formal elements.
- Formulate questions about an artwork.

### Aesthetic Theory (Nat'l 5)

- Develop and support essential questions (Does the work of art “mirror” reality? Does that make the art “good”?, etc.).

### Art Criticism (Nat'l 5)

- Identify the formal elements in an artwork (lines, shapes, colors).
- Describe a composition using the formal elements.
- Analyze how the formal elements are arranged to tell a story.
- Create questions about an artwork based on the formal elements.

### Aesthetic Theory (Nat'l 5)

- Develop essential questions from an expressionist perspective (Does the artwork express emotions? Does that make the art “good”?, etc.).

## MAKING CONNECTIONS

### Personal Connections

(IL 25B, 27A; Nat'l 1, 5)

- Demonstrate proper etiquette when viewing the arts.
- Create artwork to use in celebrations.

### Cultural Connections

(IL 27B; Nat'l 4)

- Examine significant world art (Sistine Chapel, Taj Majal, Mona Lisa, etc.).
- Examine Native American culture, symbols, and practices.
- Examine how art tells stories of the past and is used in cultural celebrations.
- Examine characteristics of world cultures.

### Interdisciplinary

**Connections** (IL 25B; Nat'l 6)

- Explain how mind, body, light, and sound are used in two or more art disciplines.

### Personal Connections

(IL 25B, 27A; Nat'l 1, 5)

- Demonstrate proper etiquette when viewing art.
- Describe art used for cultural traditions, celebrations, or leisure.

### Historical/Cultural

**Connections** (IL 27B; Nat'l 4)

- Examine the importance of trade to art history (the Silk Road, western settlers, Native Americans, etc.).
- Explore world myths and legends depicted in art.

### Interdisciplinary

**Connections**

(IL 25B, 27A; Nat'l 6)

- Discuss how artists collaborate (composers, choreographers, set designers, etc.).
- Describe sensory elements used in various art disciplines.
- Explain how artists communicate ideas through the arts.

## Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

## National Standards

- 1.** Understanding and applying media, techniques, and processes
- 2.** Using knowledge of structures and functions
- 3.** Choosing and evaluating a range of subject matter, symbols, and ideas
- 4.** Understanding the visual arts in relation to history and cultures
- 5.** Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 6.** Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grades 1–2, see page 250-251.*



# On Display

## Chicago's Museums Put Art in the Spotlight

▲ Art Institute of Chicago

Chicago is renowned for its magnificent, world-class art collections. Two major museums have helped establish this reputation: The Art Institute of Chicago and the Museum of Contemporary Art.



▲ *American Gothic*

The Art Institute's Michigan Avenue building first opened in 1893, and to this day the lion sculptures stationed on either side of the entrance are instantly recognized as symbols of Chicago's commitment to the arts. Each year thousands of visitors flock to view the museum's collection comprising masterpieces from ancient to modern times. In 2009, the museum debuted its Modern Wing. Designed by the architect Renzo Piano, this addition makes the Art Institute the second-largest art museum in the United States.

The museum's European collection boasts more than 3,500 works dating from the twelfth to the mid-twentieth centuries. Major impressionists, post-impressionists, and classic modern artists are among the museum's most significant holdings. Arguably as iconic as the lions at the museum's entrance is Georges

Seurat's pointillist masterpiece *A Sunday Afternoon on the Island of La Grande Jatte*. The American collection houses one of the best-known paintings in our continent's history, Grant Wood's *American Gothic*. Also on view are significant works by United States painters Mary Cassatt, Winslow Homer, Edward Hopper, Jacob Lawrence, Georgia O'Keeffe, and Romare Bearden, and the Mexican painter Diego Rivera.

The Asian collection spans nearly five millennia and includes over 35,000 objects, from household objects of ancient times to nineteenth century woodblock prints, including the familiar *Great Wave Off Kanagawa* by Katsushika Hokusai. Other highlights include Chinese and Japanese textiles; Chinese bronzes, ceramics, and jades; and Indian and Southeast Asian sculpture. Smaller but no less exciting is the museum's

collection of African art, with emphasis on the sculpture of West and Central Africa. Masks, figurines, headdresses, ritual objects, ceramics, and furniture reflect the culture and daily life of each nation and region, as well as their unique modes of expression.

With the addition of the Modern Wing, the museum doubled its education facilities. The new Ryan Education Center offers enlarged space where teachers and museum staff can orient student groups during museum visits and where students participate in hands-on art projects.

The Museum of Contemporary Art has stayed true to its mission since its 1967 founding: “to be an

innovative and compelling center of contemporary art where the public can directly experience the work and ideas of living artists, understanding the historical, social, and cultural context of the art of our time.” Its current residence located just east of Michigan Avenue near the old Water Tower, was built in the 1990s, establishing the MCA as one of the largest contemporary art museums in the country.

The museum’s holdings consist of artwork created primarily after 1945. Though the MCA has a strong and varied permanent collection, it does not permanently exhibit many of its pieces. Instead, the galleries are chiefly devoted to rotating exhibits that feature not only the museum’s own collection but other important

artwork on the local, national, and international scene.

The MCA’s commitment to all aspects of contemporary art—including painting, sculpture, photography, video, performance, and installations—has helped increase the public’s appetite for works that challenge and expand the definition of art and its place in the world. Artists featured have included the more established contemporary names, such as such as Claes Oldenburg, George Segal, Robert Rauschenberg, Andy Warhol, and David Hockney; and artists whose legacies are still being shaped, such as H.C. Westermann, Chuck Close, Richard Hunt, Cindy Sherman, Jeff Koons, and Kerry James Marshall.

*In addition to its major museums, Chicago has also been home to significant visual artists and art movements. The timeline below offers a quick glance at some of these artists.*



**ALBRIGHT**



**MOTLEY, JR.**



**PASCHKE**



**HUNT**



**CHICAGO**



**WIRSUM**

**Ivan Albright** (1897–1983).

Known for grotesque hyperrealist style. Significant work: *Picture of Dorian Gray* (1943).

**Archibald Motley, Jr.** (1891–1981).

Known for paintings of the Black Renaissance in Bronzeville. Significant works: *Blues* (1929) and *Nightlife* (1943).

**László Moholy-Nagy** (1895–1946).

Known for photography and design. Came to Chicago in 1937 to open the New Bauhaus School of Design.

**Richard Hunt** (1935–). Known for hybrid sculptures including organic and industrial materials. Significant work: *Farmer’s Dream* (1980).

**Judy Chicago** (1939–). Known for installation work. Significant work: *The Dinner Party* (1974–1979).

**Chicago Imagists** (1950s–1960s).

Movement of Figurative and Experimental art developed in Chicago. Significant works: *Roger Brown’s Flight of Daedalus and Icarus* (1990), Ed Paschke’s *Minnie* (1974), and Karl Wirsum’s *Screamin’ Jay Hawkins*.



# The Developing Visual Arts Student

GRADES 3 to 5

## What Are Students Like at This Learning Level?

From the beginning of third grade to the end of fifth grade, children go from carefree childhood to the brink of adolescence. This is a great time to introduce art projects that engage their imaginations and provide an outlet for self-expression. The following is a quick look at some of the behaviors you're likely to encounter within this learning level.

### Third graders

At this grade, eight- and nine-year-old artists tend to use exaggeration to express strong feelings. For example, one person may be drawn much larger than others; a simple flower may dwarf a person standing next to it.

Socially, third graders enjoy interacting with others and appreciate humor. In the midst of being social, they may also exhibit competitive behavior. Fairness becomes a prominent issue in students' daily lives. When planning collaborative art activities, allow for same-gender groups or partners, as students at this age are more comfortable with this arrangement.

### Fourth graders

In their art projects, fourth graders often display attention to detail. Their attempts at realism, however, may not necessarily be accurate. Instead, students' artwork often reflects their experiences with a certain object or person.

Nine- and ten-year-olds at this grade typically are not risk-takers. They benefit from having you model what is

involved in an activity. Because they are frequently concerned about neatness, make sure that you allow enough time for artwork to be completed with the care and attention students desire.

### Fifth graders

Students at this grade often begin to show a self-awareness in their art-making that leads to increased sensitivity and self-criticism. At this time, many students become aware of their artistic limitations of ability to depict objects realistically. As a result, their work can appear less spontaneous than in previous grades.

Because fifth graders are often a mix of ten- and eleven-year-olds, you'll find that some students are still very childlike, while others are maturing quickly—especially girls. Allow for the natural differences in these two groups. For example, to foster teamwork pair students of the same age or who exhibit a similar level of maturity. Create a safe and sensitive environment that allows all students to feel worthwhile as they navigate this transitional phase.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

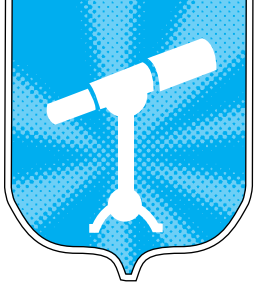
### Grade 3 Students Can ...

- create prints on textured surfaces using brayers and paint trays
- compare and contrast continuous and broken lines
- analyze how formal elements communicate a message
- develop essential questions from a formalist perspective (What are the qualities of a work of art? Do they make the art “good”?, etc.)
- explore tools, processes, and subjects of prehistoric art

### Grade 5 Students Can ...

- create relief block or silkscreen prints
- analyze artists’ use of lines to create one-point perspective
- analyze how formal elements create naturalistic imagery
- develop arguments when viewing artwork from a moralist perspective (Can art teach a moral lesson? Does that make it “good”?, etc.)
- make artistic choices based on personal values or sensory impact
- explore the artistic tools, processes, and subjects of Etruscan/Mycenaean, Han Dynasty, and Ancient Greek civilizations





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### Grade 3

#### **Construction** (IL 26A; Nat'l 1)

- Draw and paint using varied materials.
- Create prints using brayers and paint trays on textured surfaces.
- Design wire sculptures using bending, twisting, and coiling techniques.
- Build clay sculptures using scoring and slip techniques or additive methods.
- Construct a collage using contrasting colors, textures, and shapes.
- Weave using warp, weft, and knotting techniques.
- Experiment with photography (mood, depth, abstract/realistic images).
- Explore computer imagery using software programs.

#### **Content** (IL 26B; Nat'l 2, 3)

- Sketch original ideas to plan abstract artwork.
- Create compositions using continuous and broken lines and illustrate asymmetrical balance, visual rhythm, and unity.
- Emphasize crowded vs. empty space and fore-, middle-, background.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Create a color wheel with warm, cool, and complementary colors.
- Compare and contrast continuous and broken lines.
- Compare and contrast natural vs. man-made shapes and textures.
- Compare and contrast crowded and empty space.
- Define foreground, middle-ground, and background.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Compare and contrast symmetrical and asymmetrical balance.
- Analyze rhythm and unity in a composition.

#### **Expressive/Interpretive**

**Qualities** (IL 25A, 27A; Nat'l 2)

- Analyze realistic vs. representational artwork.

### Grade 4

#### **Construction** (IL 26A; Nat'l 1)

- Draw and paint using varied materials.
- Create prints using water-based ink, brayers, carving tools, and relief blocks.
- Design papier mâché, clay, and plaster sculptures.
- Construct a collage using found objects, paper, or cardboard.
- Weave using a loom, shuttle, and yarn.
- Sew using burlap, needles, and yarn.
- Photograph abstract imagery.
- Explore drawing/design software.

#### **Content** (IL 26B; Nat'l 2, 3)

- Sketch original ideas to plan artwork.
- Use tertiary colors in compositions.
- Explore positive/negative space.
- Experiment with gestalt.
- Render images with realistic proportions.
- Create visual rhythm with contour lines.
- Exaggerate to create emphasis/distort reality.
- Create unity using specific color schemes.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Define and classify intermediate and tertiary colors.
- Compare and contrast real and implied texture.
- Compare and contrast mass and use of contour lines.
- Compare and contrast positive and negative space.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Analyze accurate proportions of human body.
- Analyze how artists create visual rhythm and unity within a composition.

#### **Expressive/Interpretive**

**Qualities** (IL 25A, 27A; Nat'l 2)

- Analyze abstracted and realistic images.
- Interpret artists' use of abstracted images.
- Choose appropriate media in personal art work.

## INTERPRETATION & EVALUATION

### Art Criticism (Nat'l 5)

- Describe a composition using the formal elements (lines, shapes, colors).
- Analyze how the formal elements communicate a message.
- Interpret the emotional qualities/artist's intent.

### Aesthetic Theory (Nat'l 5)

- Develop essential questions from a formalist perspective (What are the qualities of a work of art? Do those qualities "trigger" emotions? Does that make the art "good"?, etc.).

### Art Criticism (Nat'l 5)

- Describe a composition using the formal elements (lines, shapes, colors).
- Analyze how the formal elements communicate a message.
- Interpret the emotional qualities/artist's intent.
- Create questions about artwork based on the formal elements.

### Aesthetic Theory (Nat'l 5)

- View, analyze, and discuss artwork from multiple perspectives.

## MAKING CONNECTIONS

### Personal Connections

(IL 25B, 27A; Nat'l 1, 5)

- Explore careers in art.
- Practice using respectful actions when viewing art.
- Explain how art enhances leisure time or is used in celebrations.

### Historical/Cultural

Connections (IL 27B; Nat'l 4)

- Explore tools, processes and subjects of pre-historic art.
- Analyze the importance of portraits, landscapes, and functional art to Colonial settlers.
- Analyze varied characteristics of American ethnic groups (Creole, Latino, African American, etc.).

### Interdisciplinary

Connections

(IL 25B, 27A; Nat'l 6)

- Explore world myths and legends depicted through art.
- Discuss how theater uses art.

### Personal Connections

(IL 25B, 27A; Nat'l 1, 5)

- Discuss personal interactions with and thought processes about the arts.
- Identify formal elements in life.
- Explore careers in the arts.

### Historical/Cultural

Connections (IL 27B; Nat'l 4)

- Examine common materials/themes used in art over time.
- Explore tools, processes, and subjects of ancient Egyptian, Mesopotamian, and Aegean/Mediterranean art.
- Explore early American history as depicted through visual arts.

### Interdisciplinary

Connections

(IL 25B, 27A; Nat'l 6)

- Analyze how two or more arts affect emotional qualities of an art form (music in a gallery, etc.)
- Examine literary themes or characters in art.

## Illinois State Goals

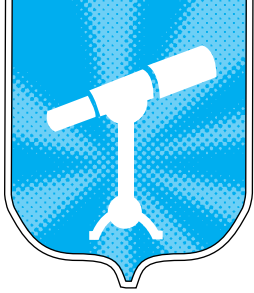
25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

## National Standards

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grades 3–4, see page 250–251.*





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### Grade 5

#### **Construction** (IL 26A; Nat'1 1)

- Draw and paint on varied surfaces.
- Create relief block or silkscreen prints.
- Design sculptures using assemblage, modeling, casting, and carving techniques.
- Construct a collage using text, imagery, and found objects.
- Design a cohesive weaving.
- Sew soft sculpture using fabric.
- Experiment with video.
- Photograph photojournalistic images.
- Explore drawing/design software.

#### **Content** (IL 26B; Nat'1 2, 3)

- Sketch original ideas to plan artwork.
- Use monochromatic and neutral colors.
- Experiment with value studies, tints, and shades.
- Create one-point perspective compositions.
- Create 3-D compositions with shading and line techniques.
- Create a “picture inside a picture.”
- Render accurate still-life and naturalistic compositions.
- Use line rhythm to imply movement, shading to emphasize mass, and three or more elements to create unity.

#### **Elements of Art** (IL 25A; Nat'1 2)

- Classify monochromatic and neutral colors.
- Analyze artists' use of lines to create one-point perspective.
- Compare and contrast the use of texture to create naturalistic compositions.
- Analyze the use of shading to create 3-D mass.

#### **Principles of Design**

(IL 25A; Nat'1 2)

- Analyze the balance necessary to create a “picture inside a picture.”
- Analyze proportions in still lifes.
- Analyze elements that create rhythm and unity.

#### **Expressive/Interpretive**

**Qualities** (IL 25A, 27A; Nat'1 2)

- Analyze realistic vs. naturalistic images.
- Evaluate media used in naturalistic works of art.



## INTERPRETATION & EVALUATION

### Art Criticism (Nat'l 5)

- Describe and ask questions about a composition using the formal elements.
- Analyze how formal elements create naturalistic imagery.
- Interpret the emotional qualities/artist's intent.

### Aesthetic Theory (Nat'l 5)

- Develop arguments when viewing artwork from a moralist point of view (Can art teach a moral/religious lesson? Does that make it "good"?, etc.).

## MAKING CONNECTIONS

### Personal Connections

(IL 25B, 27A; Nat'l 1, 5)

- Compare and contrast the artistic principles found in commercial posters or TV ads.
- Analyze how art is used in daily life.

### Historical/Cultural Connections (IL 27B; Nat'l 4)

- Explore the artistic tools, processes, and subjects of Etruscan/Mycenaean, Han Dynasty, and ancient Greek civilizations.
- Explore 19th-century American artwork.

### Interdisciplinary Connections

(IL 25B, 27A; Nat'l 6)

- Analyze how two or more arts combine to express artists' message or theme.

## Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

## National Standards

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grade 5, see page 250-251.*





A LEGACY OF  
**CULTURAL  
DIVERSITY**

**VISUAL ART IN CHICAGO**

Chicago's residents comprise dozens of ethnic groups, with more than a hundred languages spoken. Restaurants and markets that reflect different ethnicities fill its many neighborhoods, while clubs, parades, and festivals celebrate the unique contributions of a host of cultures. In addition, many museums across the city focus the public's attention on the history and art of specific ethnic groups—Chinese, Polish, Jewish, Greek, and Ukrainian, to name a few. On these pages, we'll focus on three of the many culturally rich venues our city has to offer.

The Chicago Cultural Center, the historic landmark located downtown on the corner of Randolph Street and Michigan Avenue, was originally built in the late nineteenth century as the city's main public library. Today, through the auspices of the Chicago Department of Cultural Affairs, it provides hundreds of programs free of charge for the city's residents. The many facilities at the Cultural Center include a concert hall, a theater, exhibit halls, a dance studio, a gallery, and a café. Among its many offerings, the Cultural Center serves as an exceptional visual arts venue that reflects a strong commitment to ethnic heritage and diversity. The center's goal is to expose the public to artwork that may not be available for view in more traditional museums and galleries around the city and to provide opportunities for local artists to show their work. Also displayed are national and international traveling shows, expanding the public's awareness of the larger visual arts community. Exhibits cover a variety of areas: architecture, fine arts, folk arts, crafts, and cultural studies. Gallery talks, lectures, panel discussions, and educational programs help support the public's understanding and appreciation of the arts.

The DuSable Museum of African American History, located in Washington Park at 57th Street and South Cottage Grove Avenue, was founded in 1961 as an independent



▲ Work from the DuSable Museum

museum dedicated to the study, collection, and preservation of African and African American history and culture. The museum was first located in the home of its founder, artist and educator Dr. Margaret Burroughs. In 1973, the museum moved to its current location and was renamed after Jean Baptiste Point DuSable. DuSable was a Haitian of African and French descent, who established a trading post and settlement in 1779 that would eventually become Chicago. The DuSable Museum owns more than 15,000 pieces of art and historical artifacts. The permanent fine art collection includes works by African American artists including Augusta Savage, Henry O. Tanner, Elizabeth Catlett, Archibald Motley, Marion Perkins, and William H. Johnson. Special exhibits are also planned on a regular basis, displaying works from private collections and other museums and galleries around the country. Each year, the DuSable sponsors workshops, lectures, and special events that help educate the public. Its annual Arts and Crafts Festival promotes the exhibition and purchase of current works by African American artists from Chicago and other parts of the United States.

The National Museum of Mexican Art is located on 19th Street in the Pilsen community and is considered by many to have the biggest and best collection of

Mexican art in the United States—both traditional and contemporary. Founded in 1982 by a group of teachers, it was first named the Mexican Fine Arts Center Museum. To reflect its national status, the name was changed in 2006. The museum strives to preserve and encourage an appreciation of Mexican culture through its exhibitions, educational programs, and special events. The permanent art collection consists of

more than 6,000 pieces. In both its permanent collection and its special exhibits, the museum embraces the *sin fronteras*, or “without borders,” definition of Mexican art as artwork created on either side of the border. Works represent a wide range of periods, from ancient artifacts to the 18th-century work of Miguel Cabrera to the recent work of Mario Castillo and Hector Duarte. In addition to its commitment to the visual arts, the museum has supported Mexican culture in other ways. In the mid-1990s, the museum acquired a radio station, WRTE 90.5 FM. The station, Radio Arte, is Latino-owned and offers a bilingual media-training program to young people. The museum also sponsors events that celebrate Mexican culture through dance, theater, film, literature, music, and culinary arts.

▼ Work by Miguel Linares Mendoza from the National Museum of Mexican Art





# The Developing Visual Arts Student

GRADES 6 to 8

## What Are Students Like at This Learning Level?

In these “middle years,” students go through tremendous changes, both physically and emotionally. As they reach puberty and inch their way toward adulthood, they may begin to act self-conscious. Their eventual adult personalities are beginning to emerge, along with a desire for more independence. The following is a quick look at some of the behaviors you are likely to encounter at this learning level.

### Sixth graders

In art class at this grade level, students often express a strong desire to be shown various art techniques that will assist them in achieving the best results in their finished pieces. An increased ability to think abstractly may show up in the subjects they portray in their artwork.

Eleven- and twelve-year-olds at this grade may sometimes have trouble with tasks that require decision-making. Make sure to provide clear, focused instruction that helps them succeed. Though they sometimes like to challenge the rules, at the same time they need adults in their lives who empathize and offer support. Sixth-graders’ natural interest in current events and social justice can present interesting opportunities for discussion and theme-based art projects.

### Seventh graders

In grade seven art classes, twelve- and thirteen-year-olds begin to fall into two groups: those whose artwork is inspired by visual stimuli and those whose artwork is less visual and instead derives from subjective experience. The visual student, for example, starts to understand how color changes depending on external conditions. The nonvisually-minded student sees color as a way to portray personal reactions to the subject being depicted.

Socially, seventh graders have a strong desire to be accepted by their peers. At times, they may act rebellious; other times, they may seem withdrawn. Though they often want to share their feelings, they aren’t always sure how. Art projects that combine art and writing can provide opportunities for students to express themselves in meaningful ways.

### Eighth graders

Art students at this grade should be encouraged to develop observational skills rather than relying on the artwork of others, such as that found in comic books or how-to drawing books. When existing models are simply copied, students’ ability to improve is limited. Direct observation helps develop skills needed to perceive and depict the formal elements key to successful art-making.

Eighth graders are typically more introspective than seventh graders. Though they enjoy the company of peers, they often have difficulty working in cooperative groups. As they grapple with the question “Who am I?” they can benefit from art projects that help them explore their identities. Such projects help prepare students for the independence and time management skills necessary in high school.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

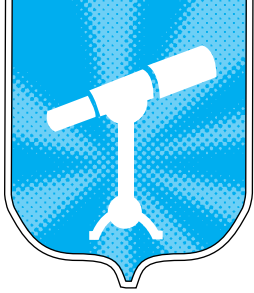
### Grade 6 Students Can ...

- apply digital design techniques
- classify opaque and transparent colors
- analyze use of humor in works of art
- develop arguments when viewing artwork from an instrumentalist perspective (Is this art useful? Does that make the art “good”?, etc.)
- analyze personal experiences with and interest in multiple art forms

### Grade 8 Students Can ...

- market ideas using graphic design techniques
- analyze the emotional qualities of color
- interpret meaning of artwork based on cultural/historical context
- analyze artwork from a symbolist perspective (Does the artwork convey a message clearly? Does that make it “good”?, etc.)
- explore and develop personal style





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### Grade 6

#### **Construction** (IL 26A; Nat'l 1)

- Vary materials/processes to draw, paint, and create prints.
- Create lithographies and etchings.
- Design sculptures and jewelry.
- Construct a collage using computer-generated imagery and other materials.
- Create humorous soft sculpture.
- Experiment with basket-weaving.
- Emphasize photographic mood, function, and intent.
- Apply digital design techniques.
- Create a video that conveys a mood.

#### **Content** (IL 26B; Nat'l 2, 3)

- Use opaque and transparent colors.
- Create two-point perspective compositions.
- Incorporate humor using “wrong” textures, proportions, or materials.
- Emphasize spatial relationships in abstract art.
- Create compositions to scale.
- Interrupt rhythm using contrasting colors/lines.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Classify opaque and transparent colors.
- Analyze artists’ use of lines to create two-point perspective.
- Analyze spatial relationships within compositions.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Analyze the balance created by multiple elements of art.
- Examine how visual rhythm is interrupted within a composition.
- Analyze how “misplaced” objects within a composition upset unity.

#### **Expressive/Interpretive**

**Qualities** (IL 25A, 27A; Nat'l 2)

- Compare and contrast functional and non-functional artwork.
- Evaluate the use of unorthodox media in artwork.

### Grade 7

#### **Construction** (IL 26A; Nat'l 1)

- Vary materials/processes to draw, paint, and create prints.
- Choose printing techniques.
- Design sculptures and jewelry.
- Capture “essence” in soft sculpture.
- Create functional baskets.
- Photograph conceptual imagery.
- Use software for logo and marketing design.
- Explore visual literacy.
- Create a silent/conceptual video.

#### **Content** (IL 26B; Nat'l 2, 3)

- Use color schemes to create emotion.
- Arrange lines to create optical illusions.
- Create larger than life-sized 3-D sculptures.
- Create free-standing, balanced compositions with accurate proportions.
- Use minimalist techniques to create rhythm, emphasis, or unity.
- Create a conceptual composition using the essence of an object.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Contrast translucent and opaque/translucent colors.
- Analyze artists’ use of lines to create optical illusions.
- Analyze the use of decorative texture to create visual impact.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Analyze the balance necessary to create mobiles.
- Analyze the accuracy of proportions in larger than life-sized works of art.
- Examine how visual rhythm, emphasis, or unity is created from minimalist compositions.

#### **Expressive/Interpretive**

**Qualities** (IL 25A, 27A; Nat'l 2)

- Analyze the concept an artist conveys in conceptual art.
- Analyze the essential qualities in works of art.
- Compare and contrast works that use minimal multiple media.

## INTERPRETATION & EVALUATION

### Art Criticism (Nat'l 5)

- Analyze the use of humor in works of art.
- Interpret the emotional qualities/artist's intent.
- Create questions about artwork based on the formal elements.

### Aesthetic Theory (Nat'l 5)

- Develop arguments when viewing artwork from an instrumentalist theory point of view (Is this art useful? Can this art help improve overall life experiences?, etc.).

### Art Criticism (Nat'l 5)

- Analyze how formal elements create humor.
- Interpret the emotional qualities/artist's intent.
- Make judgments regarding personal preferences.
- Make judgments about why a work is "museum worthy."

### Aesthetic Theory (Nat'l 5)

- Develop arguments from an essentialist theory point of view (What is the essence of this artwork? What are the necessary conditions for this to be considered art? If taken out of context, would this still be considered art?, etc.).

## MAKING CONNECTIONS

### Personal Connections

(IL 25B, 27A; Nat'l 1, 5)

- Compare/contrast artistic principles found in celebrations.
- Analyze personal interest in multiple art forms.

### Historical/Cultural

Connections (IL 27B; Nat'l 4)

- Explore the artistic tools, processes, and subjects of past cultures (Kingdom of Ghana, Byzantine Empire, etc.).
- Explore early 20th-century American art.
- Compare/contrast similar ideas in different cultures.

### Interdisciplinary Connections

(IL 25B, 27A; Nat'l 6)

- Compare and contrast connections in works from two art disciplines.
- Analyze careers in which different artists work together.

### Personal Connections

(IL 25B, 27A; Nat'l 1, 5)

- Analyze how art is used to provide information.
- Develop personal style through choice of medium, subject matter, or formal elements.

### Historical/Cultural

Connections (IL 27B; Nat'l 4)

- Analyze how artwork communicates/influences cultures.
- Explore the artistic tools, processes, and subjects prevalent during major artistic periods.
- Explore 20th-century American post-war artwork.

### Interdisciplinary Connections

(IL 25B, 27A; Nat'l 6)

- Compare and contrast works from two or more disciplines that share similar themes.
- Analyze careers in which different artists collaborate.

## Illinois State Goals

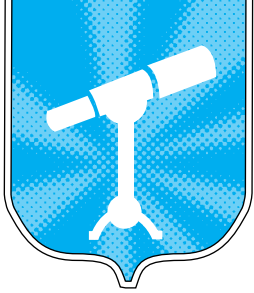
25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

## National Standards

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grades 6–7, see page 250-251.*





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### Grade 8

#### **Construction** (IL 26A; Nat'l 1)

- Vary materials/processes to draw, paint, and create prints.
- Choose printing techniques.
- Design collage, sculptures, and jewelry.
- Convey a message with soft sculpture.
- Create complex baskets.
- Photograph surrealistic imagery.
- Market ideas using graphic design.
- Create video of performance art.
- Construct assemblage works to include sound, light, or other devices.

#### **Content** (IL 26B; Nat'l 2, 3)

- Express emotions using the symbolic qualities of color and line.
- Create surrealistic and cubist artwork using abstracted shapes.
- Plan thumbnails and blueprints to scale, reflecting accurate proportions.
- Use text to unify social commentary/symbolism.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Analyze the emotional qualities of color.
- Analyze the use of lines, texture, space, and scale in compositions.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Analyze the asymmetrical balance created by varied objects.
- Examine how an artist creates visual rhythm, emphasis, and/or unity.

#### **Expressive/Interpretive**

**Qualities** (IL 25A, 27A; Nat'l 2)

- Reflect upon how emotions affect artwork.
- Analyze the meaning behind surrealistic works of art.
- Analyze the social commentary and story line necessary for works of art.



## INTERPRETATION & EVALUATION

### Art Criticism (Nat'l 5)

- Analyze how organization of the formal elements tells a story.
- Interpret the meaning of artwork based on its cultural/historical context.
- Justify personal preferences.
- Make judgments about why a work is “museum worthy.”

### Aesthetic Theory (Nat'l 5)

- Analyze artwork from a symbolist theory point of view (Does the art convey a message clearly? Does the art imply a message?, etc.).

## MAKING CONNECTIONS

### Personal Connections

(IL 25B, 27A; Nat'l 1, 5)

- Identify artistic style.
- Explore at least two careers in art.

### Historical/Cultural

**Connections** (IL 27B; Nat'l 4)

- Analyze how art/artists influence time periods, events, or society.
- Explore the artistic tools, processes, and subjects representative of major periods or styles.
- Explore contemporary American artwork.
- Distinguish ways arts inform vs. entertain.

### Interdisciplinary

**Connections**

(IL 25B, 27A; Nat'l 6)

- Explore influences for visual rhythm in art (music, nature, dance, etc.).
- Compare/contrast varied artworks/disciplines having similar themes.

## Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

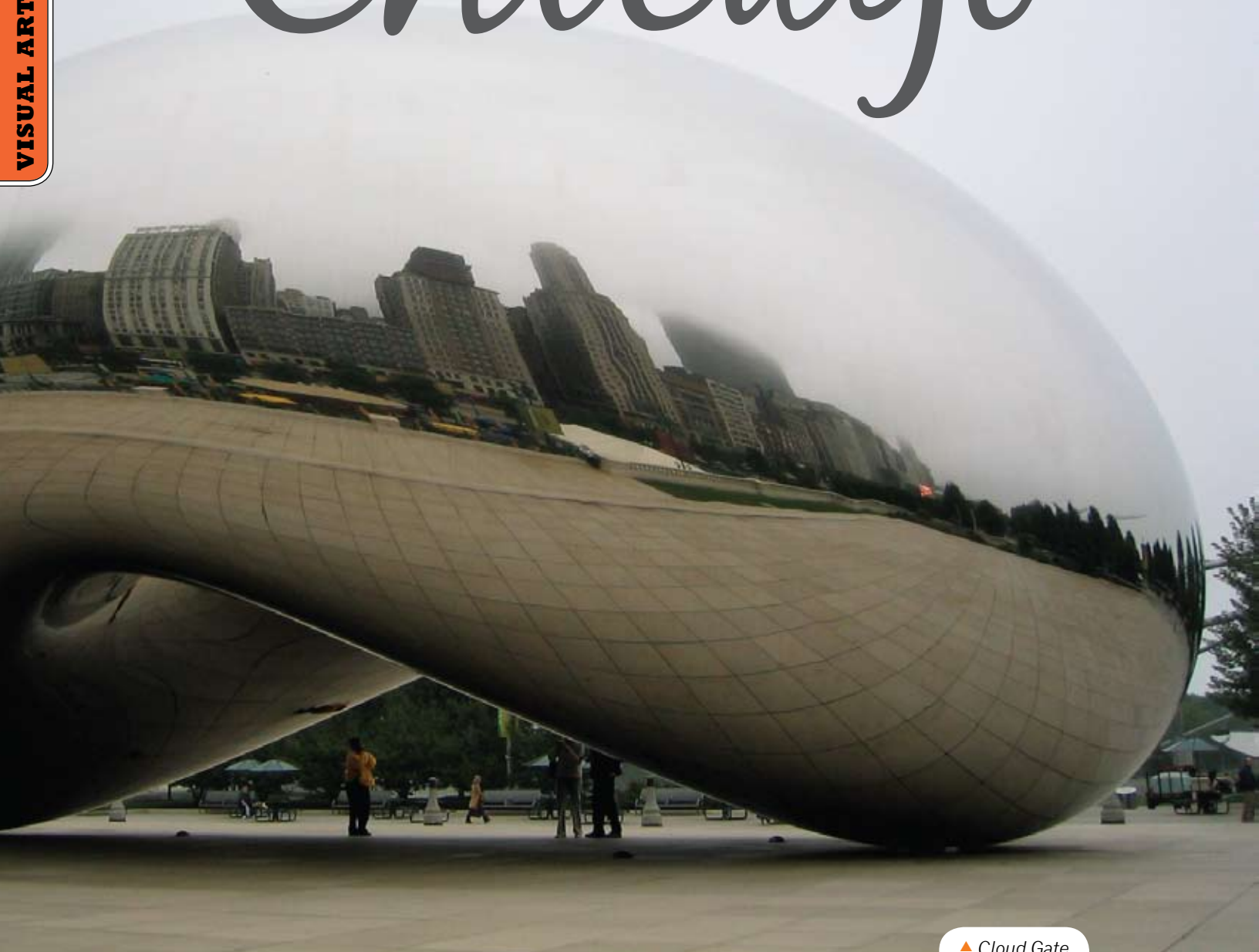
## National Standards

- 1.** Understanding and applying media, techniques, and processes
- 2.** Using knowledge of structures and functions
- 3.** Choosing and evaluating a range of subject matter, symbols, and ideas
- 4.** Understanding the visual arts in relation to history and cultures
- 5.** Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 6.** Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grade 8, see page 250-251.*



# Public Art In Chicago



▲ Cloud Gate

Public art, meaning artwork located in public places, can be divided into two basic types: works typically created by individual artists, which are commissioned, purchased, or given as gifts; and works that have their origins as community projects. Chicago is fortunate to have a considerable collection of both.

One of the early pieces of commissioned public art in Chicago is the Lorado Taft sculpture titled *Fountain of Time* (1922). Located on the western edge of the Midway Plaisance in Hyde Park, the impressive concrete structure consists of one hundred figures marching past Father Time. The piece was created to celebrate one hundred years of

peace between the United States and Great Britain.

In the downtown area, several works by internationally known artists have become familiar landmarks over the past few decades. Pablo Picasso's untitled immense steel sculpture situated in the Daley Center has continued to mystify

passersby long after its dedication (1967). An abstract work by Spanish artist Joan Miró, titled *The Sun, the Moon and One Star* (1981), is across the street from “The Picasso.” Alexander Calder’s *Flamingo* (1974), an imposing orange-red steel sculpture, stands in the Federal Center Plaza at Dearborn and Adams. *Four Seasons* (1974), a four-sided pastel mosaic by Marc Chagall, beautifies the bank plaza near the corner of Dearborn and Madison. Jean Dubuffet’s striking *Monument with Standing Beast* (1984) is located at the State of Illinois Center on Randolph. As these sculptures went up, the Chicago Public Art Program was developed to continue providing city residents with high-quality public art.

Along Michigan Avenue, east of these Loop structures, sits Millennium Park. This park, which officially opened in 2004, is an important Chicago venue for concerts, gardens, and public art. One of its popular sculptures is *Cloud Gate*, nicknamed “The Bean” by the city’s residents because of its curved shape. Anish Kapoor completed the shiny, three story sculpture in 2005. Jaume Plensa’s *Crown Fountain* (2004), at the southwest corner of the park, consists of two glass-block towers on either side of a reflecting pool. Each tower displays a close-up clip of a face, randomly selected from among hundreds of videos. At various intervals, the faces “spit” water out into the pool, delighting waders and watchers alike. Unlike the earlier works, which are meant to be viewed as one would view static museum pieces, these two art pieces in Millennium Park invite public interaction.

Another contemporary public art piece is the sculptural installation *Agora* (2006), by Polish artist Magdalena Abakanowicz. This installation in Grant Park comprises 106 headless, armless, nine-foot tall figures cast in iron, frozen in various walking stances. For many visitors, the towering human shapes have a disquieting yet profound effect.

Chicago ranks as one of the most prolific cities for producing community-based public art. In fact, Chicago is often associated with the beginnings of the nationwide grass-roots movement in which artists, community leaders, arts organizations, and residents work toward the common goal of creating meaningful, beautiful, and lasting objects within an urban setting. The movement began in the late 1960s with murals that reflected the political, social, and cultural upheavals taking place during that time. Community art projects soon grew in number and took on a variety of forms, such as mosaics, sculpture, benches, windows, and space designs. Today, seeing art on the streets of Chicago has become so familiar that it’s hard to imagine a time when it wasn’t part of our landscape.

The Chicago Public Art Group (CPAG) has played a key role in the evolution of community art efforts. For decades, CPAG has provided schools, agencies, and organizations with trained artist-leaders who learn to manage projects and communicate with neighborhood residents while carrying out plans for permanent, safe, and meaningful public landmarks.

One CPAG project, *Water Marks* (1998), is recognized as one of the nation’s largest and most admired community artworks. Situated in Gateway Park at the entrance to Navy Pier, it consists of four mosaic benches positioned in a landscape of pathways that recreates the shape of the Illinois and Michigan Canal. The canal, which linked Lake Michigan to the Illinois and Mississippi Rivers, played a historical role in the development of the city’s—and the country’s—commerce and transportation. Four years in the making, the project represents a monumental collaboration of talent and effort on the part of artists, landscape architects, engineers, historians, and residents.



▲ *Four Seasons*



▲ *Agora*



▲ *Crown Fountain*



# The Developing Visual Arts Student

HS I to II

## What Are Students Like at This Learning Level?

Art I and Art II don't necessarily correspond with Grades 9 and 10. Depending on students' schedules, they may register for one of these classes at any point. An Art I class may include students in grades 9 through 12. A wide range of students' prior experience with art makes it important to plan activities that will be accessible to all students. The following is a quick look at what you might encounter at this learning level.

- Art I is a graduation requirement and a prerequisite for many high school art courses. Students may lack prior experience and feel out of place in an art studio environment. Explain how the class will run, what class expectations are, and how materials are to be treated. Make sure all students understand that the open studio environment often associated with art-making requires responsibility.
- High school students have a strong capacity to absorb new information and are usually interested in discussing and evaluating what they are learning, especially if an assignment is relevant to their lives. Survey your students to connect with their personal experiences and interests, and then assign projects that reflect these. This will lead to heightened engagement and a sense of camaraderie.
- When using examples to begin a lesson, be mindful that students may attempt to replicate what they see instead of relying on their own abilities. Encourage individuality by presenting steps in progress instead of finished examples. Also provide students with choices for color schemes, subject matter, or varied materials to allow them freedom to be expressive.
- Unlike students at earlier grades, high school students are sometimes more interested in making a final product than in the process itself. Depending on their level of experience they may be reluctant to show what they are working on. Use class critiques to introduce students to talking about their work and feeling more comfortable with the process. Class critiques will be more successful if students understand the importance of respectful, constructive criticism.
- Students who demonstrate a higher level of artistic talent may not realize it. Assess their needs carefully, and provide them with more guidance and technical skills if they seem receptive. Encourage gifted or motivated students to seek independent arts experiences outside of school.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

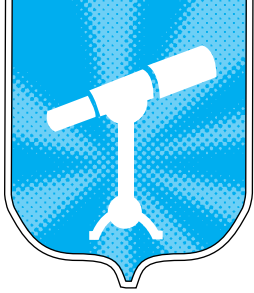
### High School Level I Students Can ...

- apply both teacher- and self-generated ideas within a composition
- explore and document ideas within a sketchbook
- compare and contrast works of art
- explain how the arts function as a reflection of historical, social, economic, and personal contexts

### High School Level II Students Can ...

- explain and justify choices made in creating a work of art
- work at fine-tuning their skills in order to successfully convey their ideas
- create artwork that is impacted by current events that are relevant to society
- analyze and interpret an artist's purpose or message based on social, historical, and personal contexts





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### High School Level I

#### **Construction** (IL 26B; Nat'l 1)

- Show proficiency in skills taught in earlier grades.
- Develop a repertoire of a variety of tools, technologies, and processes to be used in creating artistically informed works.
- Apply both teacher- and self-generated ideas within a composition.
- Explore and document ideas within a sketchbook.
- Explore a variety of media via hands-on experiences, including drawing, painting, 3-D (additive/subtractive), printmaking, mixed media, technology, fiber art, and photography.
- Initiate a personal style of artwork.
- Create clear and focused compositions based on planning, research, and problem solving.

#### **Content** (IL 25A, 26A)

- Analyze and evaluate how a tool or technology can be used to produce a completed work.
- Develop, adjust, and evaluate media, techniques, and materials to successfully communicate an idea.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Analyze how art elements contribute to the emotional qualities of a work.
- Evaluate the use of the elements within a composition and how they contribute to an overall cohesiveness.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Explain how the artist uses the principles of design and how they contribute to the meaning of a work.
- Evaluate the artist's use of media in relation to the principles of design.

#### **Expressive/Interpretive**

**Qualities** (IL 25A; Nat'l 2)

- Support inferences about the artist's intent with details from the composition and other factual information (time period, other works, etc.).
- Analyze and evaluate the intended purpose of a work of art and compare and contrast it with other works.
- Examine the purposes and effects of various media (film, TV, etc.).

## INTERPRETATION & EVALUATION

### **Art Criticism** (IL 27A; Nat'l 2, 5)

- Describe a work of art using arts terminology.
- Examine the social, historical, and personal context that informed a work of art.
- Analyze the overarching idea through the use of media, processes, and other artistic decisions.
- Interpret the purpose and intentions of the work and the artist.
- Develop an educated personal response to the overall message the work conveys.
- Justify an opinion about the purpose and effects of various media in terms of informing and persuading the public.

### **Aesthetic Theory** (Nat'l 5)

- Use aesthetic criteria to judge an artwork.
- Develop and support arguments when viewing artwork from multiple theories or perspectives.

## MAKING CONNECTIONS

### **Personal Connections**

(IL 27A; Nat'l 3)

- Use analytical and problem-solving skills gained in producing artwork to solve problems in daily life.
- Explore a variety of careers in the field of art and art education.
- Distinguish ways in which art informs and entertains.
- Evaluate how consumer trends affect the types and styles of artwork created.

### **Historical/Cultural Connections**

(IL 25B, 27B; Nat'l 3, 4, 5)

- Examine the use of media and ideas in relationship to an artist's surroundings and heritage.
- Analyze how works of art from varied cultures or historical periods communicate ideas and express the identity of the society.
- Identify the works of major artists or works representative of particular styles or movements.
- Compare and contrast works of art from different periods or movements that share similar themes.
- Discuss art as a political tool of expression.
- Analyze Chicago architecture.

### **Interdisciplinary Connections**

(IL 25B; Nat'l 6)

- Compare and contrast the processes and technologies of the visual arts with those of other art disciplines (music, dance, etc.).
- Compare and contrast a work of art from a particular period with a song, dance, or play from the same period.
- Choose or create artwork to illustrate/enhance a literature selection (poetry, short story, essay, etc.) and explain the reasoning behind the choice.

### **Illinois State Goals**

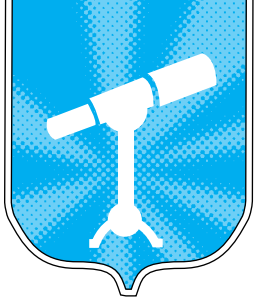
- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Understanding and applying media, techniques, and processes
- 2.** Using knowledge of structures and functions
- 3.** Choosing and evaluating a range of subject matter, symbols, and ideas
- 4.** Understanding the visual arts in relation to history and cultures
- 5.** Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 6.** Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grade 9, see page 250-251.*





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### High School Level II

#### **Construction** (IL 26B; Nat'l 1)

- Show proficiency in skills taught in earlier grades.
- Choose a primary medium or method (2-D, 3-D, photo, drawing) to work in.
- Through the use of advanced techniques, hone in on specific media and fine tune skills to successfully convey ideas.
- Research, plan, and revise ideas within a sketchbook that exemplify a connection to personal vision.
- Develop and complete a portfolio that contains at least 8–10 completed works that show both an exploration of materials and theme development.
- Create artwork that is impacted by current events relevant to society.

#### **Content** (IL 25A, 26A)

- Explain and justify choices made in creating a work or series of works.
- Apply ideas and theme development within a personal vision that is innovative and imaginative.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Analyze and evaluate how art elements contribute to the emotional qualities of a work.
- Analyze and evaluate the use of the elements within a composition and how they contribute to an overall cohesiveness.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Explain how the artist uses principles of design and how they contribute to the meaning of a work or body of works.
- Evaluate the artist's use of media in relation to the principles of design.

#### **Expressive/Interpretive Qualities** (IL 25A; Nat'l 2)

- Explain how artists use their own personal perspectives and points of view to affect the message conveyed in their work.
- Make inferences about the artist's intent and use details from the composition to support inferences.
- Analyze and evaluate the intended purpose of a work of art and compare and contrast it with other works.
- Examine the purposes and effects of various media (film/TV, print, multi-media, virtual, etc.).
- Analyze the social commentary the work implies.

## INTERPRETATION & EVALUATION

### **Art Criticism** (IL 27A; Nat'l 2, 5)

- Debate and critique the impact and intent of a series of works by one or more artists within a theme.
- Describe in clear and concise art terminology the basic ideas and processes within a work.
- Using social, historical, and personal context, analyze and interpret the artist's purpose or message within a given work.
- Defend and debate an opinion of a given work or series of works based on overall interpretation.
- Articulate insights gained into the human experience by examining a work of art.

### **Aesthetic Theory** (Nat'l 5)

- Use aesthetic criteria to judge an artwork.
- Develop, support, and research arguments when viewing artwork from multiple theories or perspectives.
- Discuss why artwork can be an element of change in society.

## MAKING CONNECTIONS

### **Personal Connections**

(IL 27A; Nat'l 3)

- Correlate a relationship between art and personal life (graphic design, fashion, media, architecture, etc.).
- Use analytical and problem-solving skills gained in producing artwork to solve problems in daily life.
- Understand and relate how visual arts skills are used in non-artistic occupations.
- Evaluate how consumer trends affect the types and styles of artwork created.

### **Historical/Cultural Connections**

(IL 25B, 27B; Nat'l 3, 4, 5)

- Place a work within a world context and draw connections.
- Reflect upon how the arts were impacted by an event during a specific period of time.
- Analyze how works of art from varied cultures or historical periods communicate ideas and express the identity of the society.
- Identify the works of major artists, or works representative of particular styles or movements.
- Compare and contrast works of art from different periods or movements that share similar themes.
- Visit medium-specific shows or museums.

### **Interdisciplinary Connections**

(IL 25B; Nat'l 6)

- Compare and contrast the processes and technologies of the visual arts with those of other art disciplines (music, dance, etc.).
- Explain the ways in which the principles and subject matter of disciplines outside the arts (science, social studies, etc.) are related to those of the visual arts.

### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Understanding and applying media, techniques, and processes
- 2.** Using knowledge of structures and functions
- 3.** Choosing and evaluating a range of subject matter, symbols, and ideas
- 4.** Understanding the visual arts in relation to history and cultures
- 5.** Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 6.** Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grade 10, see page 250-251.*



# MURALS TELL Chicago's Story



The word *mural* first meant “of or relating to a wall,” but today, the word most often conjures images of mural paintings and mosaics. Murals are works of art applied to the surface of a wall and integrated with the surrounding space, a tradition that holds a prominent place in the world of today’s urban community art. Brightly colored images, often with deep connections to a local culture, leap off the walls of public and private spaces alike, enriching the environment with stories, messages, and an unexpected infusion of beauty in an otherwise ordinary space.

Murals became an important means of expression during the United States Progressive Era (1900–1920), when social reformers pushed for a more just and equal American society. Politicians and educators commissioned murals in public schools to inspire student interest and help shape their values. The Federal Art Project in Illinois put hundreds of murals in Chicago’s hospitals, post offices, and schools.

Among these were three commissioned murals for Lane Tech College Prep High School, painted by students at the School of the Art Institute, depicting modern industry. Margaret Hittle’s *Steel Mill* shows workers manipulating the enormous machines of a factory, and Gordon Stevenson’s *Construction Site* shows men at work on the construction of a skyscraper, dwarfed by massive steel beams. Third in the cycle is William E. Scott’s *Dock Scene*, in which men of various nationalities and races labor side by side, loading freight onto a ship bound for a distant country. The cycle emphasizes the role of the worker in Chicago’s robust commerce and industry at that time, evoking the populist spirit of the Progressive Era.

During the New Deal Era (c.1934–1943), Franklin Roosevelt’s administration took steps to end the Great Depression through the Works Progress Administration (WPA). Murals were one of many WPA projects to put unemployed Americans back to work and boost

public morale. Scores of new murals went up in public locations, again including the Chicago Public Schools. Among these are *Outstanding American Women* (1938–1940) by Edward Millman, located at Lucy Flower Career Academy, which was at the time a women’s vocational school. Painted using the fresco technique Millman had learned from Diego Rivera in Mexico, the mural depicts remarkable American women and their contributions to society, including Jane Addams, Susan B. Anthony, Clara Barton, Harriet Tubman, Harriet Beecher Stowe, and Lucy Flower herself. *Contemporary Chicago* by Rudolph Weisenborn, located at Nettlehorst Elementary School, stands out as the only existing abstract mural from the WPA period. Weisenborn’s mural depicts Chicago through a cubist lens, conveying the city’s color and movement.

Chicago’s own mural movement began in the late 1960s, at the height of the Civil Rights Era. Artists from diverse backgrounds came together,



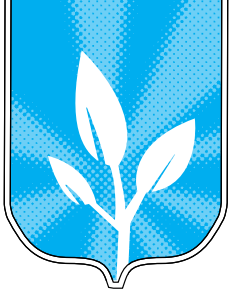


TOP LEFT: Gordon Stevenson, *Construction Site*, 1909 TOP RIGHT: Bernard Williams, *Feed Your Children the Truth*, 1994  
 MIDDLE LEFT: Rudolph Weisenborn, *Contemporary Chicago*, 1936 MIDDLE RIGHT: Margaret Hittle, *Steel Mill*, 1909  
 BOTTOM: John Pitman Weber, *TILT (Together Protect the Community)*, 1976

often with the help of untrained adults and teenagers from the community, to bring beauty and social change through public art. These community art-making efforts continue today, sometimes with the help of students, through organizations like the Chicago Mural Group, which later became the Chicago Public Art Group. In 1976, John Pitman Weber, a founding member of the CPAG, painted *TILT (Together Protect the Community)* at Fullerton and Washtenaw in Logan Square. The south half of the mural shows images of a harmonious, racially diverse group of people embracing their homes, while the

north half shows smaller figures fighting social problems like drugs, gangs, and real estate speculation. *Feed Your Children The Truth* in Ma Houston Park at 50th Street and Cottage Grove Avenue, is Bernard Williams's 1994 celebration of the accomplishments of Jessie "Ma" Houston, a civil and prisoner's rights activist. Many Chicago murals also follow the tradition of the Mexican mural movement, of which renowned artists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros were part. In the 1970s and 1980s, Chicago artists like Alejandro

Romero and Hector Duarte began painting murals influenced by this tradition. Romero's mural *I've Known Rivers* is on view at O'Hare Airport, and Duarte's *Loteria* can be seen at 42nd Street and Ashland Avenue. The color and beauty of Chicago's murals assert the color and beauty of its communities. They tell a story of more than one hundred years of urban growth and change, with its struggles—past and ongoing—featured as prominently as its triumphs. Continued efforts to restore existing murals and create new ones ensure that the story will go on.



# The Developing Visual Arts Student HS III to IV

## What Are Students Like at This Learning Level?

Art students in late high school fall into various categories. Some may take advantage of an elective course because it is something that has peaked their interest. Other students are more serious about art; they may be thinking about studying art in college and pursuing a life-long commitment to art-making. The following is a quick look at what you might encounter at this learning level.

- At this age, students often have a strong need to be independent and self-directed. You can take advantage of this by creating assignments that require students to make choices about the subject matter in their work, the medium they will work in, or the materials they use and so on.
- Critiques are an essential part of art-making instruction. Whether conducting a one-on-one critique or a group critique, make sure to create an environment that is respectful of all students' work. Hold critiques regularly so students become more comfortable with the process. Also, encourage students to get into the habit of self-evaluation. Building an internal sense of their own progress helps reinforce confidence. You may consider having students critique your work so that you can model appropriate behavior.
- Encourage students who are still exploring what art has to offer to reflect on how their own art can contribute to society (locally, nationally, or internationally).
- Stress the importance of drawing from life rather than from existing photographs or illustrations. Students' experience with direct observation will lead them to become more successful and accomplished artists.
- Students who demonstrate advanced art skill can benefit from your knowledge of technique. Introduce your class to visiting artists as role models. This may inspire new ideas for students' own work.
- Provide intermediate and advanced level students with opportunities to focus on artistic careers, portfolio development and concentrated arts study in both local and national colleges and universities.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

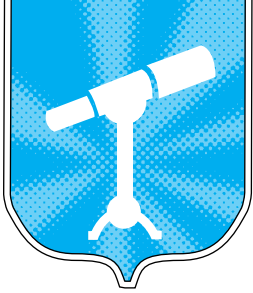
### High School Level III Students Can ...

- analyze and evaluate how an artist portrays his or her ideas and to what degree of success
- choose a primary medium or method (2-D, 3-D, Photo, Drawing) to work in
- apply ideas and theme development within a distinct personal vision that is innovative and imaginative
- describe in clear and concise art terminology the basic ideas and processes within a work
- defend and debate an opinion of a given work based on overall interpretation

### High School Level IV Students Can ...

- discuss an artist's style in relation to his or her career and how life events impacted those styles and choices
- push the limits of a chosen medium and show evidence of self-discovery
- continue to work, using exemplary techniques, to successfully convey their ideas with evident artistic intent
- explain how an artist created a specific work and describe the steps one would go through in that creative process
- defend and debate an opinion of controversial works or a series or works





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### High School Level III

#### **Construction** (IL 26B; Nat'l 1)

- Show proficiency in skills taught in earlier grades.
- Choose a primary medium or method (2-D, 3-D, photo, drawing) to work in.
- Through the use of advanced techniques, hone in on specific media and fine tune skills to successfully convey ideas.
- Research, plan, and revise ideas in a sketchbook that exemplify a connection to a personal vision.
- Develop and refine an artistic style or visual expression.
- Develop and complete a portfolio that contains at least 8–10 completed works that show both an exploration of materials and theme development.
- Create artwork that is impacted by current events relevant to society.

#### **Content** (IL 25A, 26A)

- Explain and justify choices made in creating a work or series of works.
- Apply ideas and theme development within a personal vision that is innovative and imaginative.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Analyze and evaluate the effectiveness of a work and identify the mood.
- Evaluate the effectiveness of works of art (both student and artist created) in terms of organizational structures and functions.

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Evaluate the artist's use of media.
- Analyze the elements that create balance, emphasis, and/or unity in a composition.

#### **Expressive/Interpretive**

**Qualities** (IL 25A; Nat'l 2)

- Make inferences about the artist's intent and use details from the composition to support inferences.
- Analyze the intended purpose of a work of art and compare and contrast it with other works.
- Analyze the social commentary expressed by artwork.

## INTERPRETATION & EVALUATION

### Art Criticism (Nat'l 2, 5)

- Debate and critique the impact and intent of a series of works by one or more artists within a theme.
- Describe in clear and concise art terminology the basic ideas and processes within a work.
- Using social, historical, and personal context, analyze and interpret the artist's purpose or message within a given work.
- Defend and debate an opinion of a given work or series of works based on overall interpretation.
- Articulate insights gained into the human experience by examining a work of art.

### Aesthetic Theory (Nat'l 5)

- Use aesthetic criteria to judge an artwork.
- Review and discuss a variety of aesthetic theories related to the arts.

## MAKING CONNECTIONS

### Personal Connections

(IL 27A; Nat'l 3)

- Correlate a relationship between art and personal life (graphic design, fashion, media, architecture, etc.).
- Use analytical and problem-solving skills gained in producing artwork to solve problems in daily life.
- Understand and relate how visual arts skills are used in non-artistic occupations.
- Distinguish ways in which art informs and entertains.
- Evaluate how consumer trends affect the types and styles of artwork created.
- Evaluate how artistic media has changed and developed over time.

### Cultural Connections

(IL 27B; Nat'l 3, 4, 5)

- Place a work within a world context and draw connections.
- Research and reflect upon how the arts within a specific period of time were impacted by an event, and how artists used their voices in response to the event.
- Analyze how works of art from varied cultures or historical periods communicate ideas and express the identity of the society.
- Identify the works of major artists, or works representative of particular styles or movements.
- Compare/contrast works of art from different periods or movements that share similar themes.

### Interdisciplinary

**Connections** (IL 25B; Nat'l 6)

- Compare and contrast the processes of the visual arts with those of other art disciplines (music, dance, etc.).
- Explain ways in which the subject matter found in the arts relates to other areas (science, history, etc.).

### Illinois State Goals

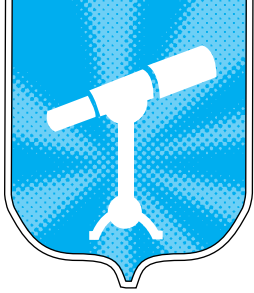
25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grade 11, see pages 250-251.*





# Scope and Sequence

## ART MAKING

## ARTS LITERACY

### High School Level IV

#### **Construction** (IL 26B; Nat'l 1)

- Show proficiency in skills taught in earlier grades.
- Choose a primary medium or method (2-D, 3-D, photo, drawing) to work in and work only within that medium.
- Push the limits of a chosen medium and show evidence of self-discovery.
- Further refine artistic style.
- Explain and justify choices made in creating a work or series of works.
- Through the use of exemplary techniques, continue to work to successfully convey ideas with evident artistic intent.

#### **Content** (IL 25A, 26A)

- In a sketchbook, show evidence of research and planning that exemplifies skill and artistic intent.
- Develop a portfolio that contains at least 10 completed works that show clear and convincing evidence of artistic intent.

#### **Elements of Art** (IL 25A; Nat'l 2)

- Critique the emotional qualities of a composition and identify/explain the strengths and weaknesses within a work.
- Evaluate the effectiveness of works of art in relation to a body of work by a single artist or group of artists

#### **Principles of Design**

(IL 25A; Nat'l 2)

- Evaluate and critique the artist's use of media and rationalize an artist's choice in media.
- Discuss an artist's style in relation to his or her career, and how life events impacted that style and the artists' choices.

#### **Expressive/Interpretive Qualities** (IL 25A; Nat'l 2)

- Make inferences about the artist's intent and use details from the composition to support inferences.
- Analyze the intended purpose of a work of art, and compare and contrast it with other works.
- Examine the purposes and effects of an artist's chosen media and how it relates to the overall message or theme of the work.
- Analyze the social commentary expressed by works of art.
- Discuss and formulate an answer to "What is art?" (specifically discussing art's minimum and maximum limits).

## INTERPRETATION & EVALUATION

### **Art Criticism** (Nat'l 2, 5)

- Debate and critique a series of work by one or more artists, and compare to own body of work.
- Defend and debate an opinion about controversial works or series of works.
- Describe in clear and concise art terminology the basic ideas and processes within a work.
- Using social, historical, and personal context, analyze and interpret the artist's purpose or message within a given work.
- Articulate insights gained into the human experience by examining a work of art.
- Draw connections between artists and describe and analyze how artists are influenced by one another, while citing specific examples in historical context.
- Be able to explain how an artist created a specific work, and describe the steps one would go through in that creative process.

### **Aesthetic Theory** (Nat'l 5)

- Use aesthetic criteria to judge an artwork.
- Review/discuss a variety of aesthetic theories related to the arts.

## MAKING CONNECTIONS

### **Personal Connections**

(IL 27A; Nat'l 3)

- Use analytical and problem-solving skills gained in producing artwork to solve problems in daily life.
- Explore careers in the field of art and art education and prepare a resume, artist statement, and portfolio.
- Analyze how careers in the arts are changing because of new technologies and societal changes.

### **Cultural Connections**

(IL 27B; Nat'l 3, 4, 5)

- Speculate on life without art and specific media, and discuss art's impact on the world as a whole.
- Place a work within a world context and draw connections to own practices and those of others.
- Research and analyze how works of art from varied cultures or historical periods reflect the ideas or issues of the society from which they originate.
- Identify the defining characteristics of specific artistic movements or styles.
- Compare and contrast works of art from different periods or movements that share similar themes.

### **Interdisciplinary Connections**

(IL 25B; Nat'l 6)

- Explain how art forms combine in musical theater, opera, or cinematography.
- Compare and contrast the processes and technologies of the visual arts with those of other art disciplines (music, dance, etc.).
- Explain the ways in which the principles and subject matter of disciplines outside the arts (science, social studies, etc.) are related to those of the visual arts.

### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Understanding and applying media, techniques, and processes
- 2.** Using knowledge of structures and functions
- 3.** Choosing and evaluating a range of subject matter, symbols, and ideas
- 4.** Understanding the visual arts in relation to history and cultures
- 5.** Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 6.** Making connections between visual arts and other disciplines

*For list of complete Illinois Standards for Visual Arts, Grade 12, see pages 250-251.*

# An Urban Renaissance: Chicago Architecture

VISUAL ART IN CHICAGO

Chicago has earned a reputation as one of the most dynamic cities in the world in terms of architecture and design. For more than a century, the city's buildings have had a major influence on the direction of architecture, both nationally and internationally.

Chicago is considered the birthplace of the skyscraper, a legacy that began in the years immediately following the Great Chicago Fire of 1871. Already viewed as an

important center of commerce and transportation by the time of the fire, the smoldering city attracted thousands of people around the country to help rebuild and redefine the city. The downtown area needed to be reconstructed quickly so that businesses could continue. In order to make the most of the area's small commercial lots, tall, compact buildings were designed by preeminent architects such as Louis Sullivan, William Le Baron Jenney, John Wellborn Root, and Daniel

H. Burnham. From 1906 to 1909, Burnham's "Plan of Chicago," a broad vision for urban planning and beautification, drove the creation of parks, lake and river front recreation areas, and fountains alongside the new buildings. Wood, the main building material prior to the fire, was replaced by fire-resistant brick, stone, and metal. The earliest ancestor of the skyscraper had been born, and a style eventually known as the Chicago School had come into being.

**The Rookery**

Architects of the Chicago School removed the typically thick, heavy walls used to support tall structures and replaced them with steel frames. This helped achieve a lighter, more graceful appearance. Many examples of this style have been demolished over the years, but some remain, including the Reliance Building at State and Washington, designed in 1895 by Burnham and Root; and the Carson Pirie Scott & Company Building at State and Madison, designed by Louis Sullivan in 1899, which is known today as the Sullivan Center.

Chicago architect Frank Lloyd Wright's distinctive work became the basis of its own movement. Arriving here in the 1880s, the young Wright worked for a time as Sullivan's draftsman but eventually embarked on his own attempts at stylistic expression, developing what is referred to as the Prairie School of architecture. His buildings typically reflect the expansive, low-lying characteristics of the Midwest prairie. Wright's work is often described as "organic" because of his focus on the relationship between buildings and their natural surroundings. The Robie House in Hyde Park, completed in 1910, is a classic example of Wright's architectural approach, as is Wright's own home and studio just west of Chicago in Oak Park.

German architect Ludwig Mies van der Rohe pioneered a second wave

of the Chicago School, beginning around the 1940s. In his apartment and office skyscrapers, glass and steel are not only the materials of his trade but also the essence of his style. Mies Van der Rohe's work represented the advent of modern architecture, and his influence in many respects continues to this day.

From the 1950s through the 1970s, a modern style defined the appearance of most new buildings in Chicago. Newly designed works were to a large degree the product of architectural firms rather than individual architects with an artistic bent. The John Hancock Center, completed in 1970, and the Sears Tower, completed in 1973 (now called the Willis Tower) are famous more for their engineering than their aesthetics.

By the 1980s, a movement called postmodernism was developed as a reaction to the minimalist approach to architecture witnessed in the previous decades. This style often combined historical architectural elements, such as arches, columns, and domes, with otherwise modern structures and materials.

Today, Chicago remains a vibrant center of architectural innovation. Exciting recent projects include the Jay Pritzker Pavilion in Millennium Park, designed by architect Frank Gehry, the new campus buildings at the Illinois Institute of Technology, designed by Rem Koolhaas, and the Art Institute's Modern Wing,

**Speratus Museum**



including the Nichols Bridgeway from Millennium Park, designed by Renzo Piano. These attest to the city's continuing status as an architectural treasure of international proportion.

The Chicago Architecture Foundation promotes public interest in Chicago architecture and related design. Through its many tours offered each year to Chicagoans and visitors, the foundation educates the public about our city's exceptional architectural legacy. Of particular note is its Chicago River boat tour of the downtown area, arguably the best way to view the dynamic skyscrapers clustered at the city's center.

**The Pritzker Pavilion**



## Visual Arts Lesson Plan

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Teacher Name \_\_\_\_\_ Class *Visual Arts* Grade *3-5*

Lesson Title *Building Human Figure Wire Sculptures*

Start Date *Nov. 1* Time Needed *45 minutes per lesson*

Objectives *Build sculptures using wire and mixed media; analyze proportions of the human figure; compare/contrast mass vs. contour lines; discuss the formal elements of sculptures.*

Materials Needed *Sketchbooks, pencils, proportional model of human skeleton, wire, self-hardening clay, toothpicks*

Standards Addressed *IL 26A, 26B; Nat'l 1, 2, 3*

---

Check each strand of the scope and sequence addressed in this lesson.

Art Making       Arts Literacy       Evaluation/Interpretation       Making Connections

### Prepare in Advance

---

*One clay ball (approx. half a pound) per student, two pieces of 18-gauge wire per student, one piece of wax paper per student, water bowls and small sponges set within reach of each student, and sponges, buckets, and towels for clean-up.*

*Have students revisit sketches of figures from a prior art class.*

### Warm-up Activities

---

*Engage students in a discussion by asking the following question: How can we use our figure sketches to begin our sculptures?*

### Main Activity

---

*Have students follow these steps to begin their wire sculptures:*

- 1. Start with a ball of clay; use wax paper as a place mat.*
- 2. Pound and model clay into desired shape for the base of the sculpture.*
- 3. Check that the clay base is at least one inch thick, or "knuckle thick."*
- 4. Use a toothpick to write your name on the bottom of the clay.*
- 5. Use small (one inch) sponges to smooth the surface of the base if desired (demonstrate an appropriate amount of water).*
- 6. Insert two pieces of wire into the clay base. The wire will serve as the "skeleton" of the sculptures. Place more wire at spots where feet, knees, or hands would be (depends on whether figure is standing, sitting, or kneeling).*
- 7. Pinch clay around the wire to make it stable.*

*Teacher should assist students to complete steps as needed to ensure progress during the next class period.*

## Assessment Strategy

---

The teacher should use the following checklist to ensure that students accomplish these steps:

- Clay base formed
- Wire inserted
- Clay pinched around wire

## Wrap-up/Cool Down

---

Students will place sculptures on tray labeled with classroom and table color. Classroom helpers place sculptures on shelves to dry. Students at tables use large sponges, water buckets, and towels to clean work areas. Discuss next steps for class next week.

## Teacher Reflections

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*What worked:* Students enjoyed pounding the clay. Most students responded to signals for quiet. Counting down from 20 helped students know when to stop pounding clay. Toothpicks helped with writing names on the bases. Trays color-coded with room numbers help keep sculptures organized.

*What needs improvement:* Some students used too much water when smoothing the surface of the base; need more frequent reminders.

*Next steps:* Check each student's sculpture before the end of the day. Begin next demo by twisting where the "waist" of the figure would be to help students focus the pose. During the next class, students will add more wire to build the mass of the figure.

## Visual Arts Lesson Plan

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Teacher Name \_\_\_\_\_ Class Visual Arts Grade HS I-II

Lesson Title Figures in Motion

Start Date Nov. 1 Time Needed 40 minutes per lesson

**Objectives** Describe gesture drawings and how they differ from other drawings (contour, etc.); complete four gesture drawings with accurate proportions; identify the work, style, and ideas of artist George Segal.

**Materials Needed** Large newsprint, pencils, sturdy table set up in the middle of the classroom, PowerPoint presentation of George Segal's work

**Standards Addressed** IL 26A, 26B; Nat'l 1, 2, 3

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Check each strand of the scope and sequence addressed in this lesson.

Art Making       Arts Literacy       Evaluation/Interpretation       Making Connections

### Prepare in Advance

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*Create PowerPoint presentation of George Segal's work and write discussion questions; set out newsprint and pencils; center the table in the classroom so all students can see it.*

### Warm-up Activities

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*Ask students: What do you see in George Segal's work? Have students describe the poses. Then, have a student pose in the same way.*

*Ask: Why might Segal have chosen to depict these poses? What is interesting about them? If you had to choose a pose to create a sculpture, what pose would you choose?*

### Main Activity

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*Demonstrate the following:*

- 1. Have a volunteer stand on the table and model. Provide warnings for safety. Complete a gesture drawing example, explaining each step.*
- 2. Have the volunteer change the pose. Complete another gesture drawing, emphasizing the quickness and likeness to shape and movement rather than details.*

*Have students complete gesture drawings based on student models. Students complete at least four drawings by the end of the 40-minute period. Walk around the room, assisting students as needed. Any student may volunteer to pose, but no one can pose the same way.*

## Assessment Strategy

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Use the following checklist:

- Students have completed four gesture drawings.
- Students' drawings capture movement and each is different.
- Students' drawings use correct proportion.

## Wrap-up/Cool Down

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Students put drawings in their folders. Pencils are collected. Challenge/practice for next class: Complete a gesture drawing of a teacher and bring it to class.

## Teacher Reflections

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*What worked:* Students enjoyed posing for each other. Many students volunteered to be drawn; tomorrow, students who didn't get to pose can have a turn.

*What needs improvement:* Some students are drawing too small—perhaps a marker or large drawing pencil can help them loosen up. Some students need a review on proportion. Tomorrow, do another gesture drawing for class, focusing on how to include proportion within the drawing.

*Next steps:* Review correct proportions and how those can be captured quickly in a gesture drawing.





**Dance**

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# Elements of a Quality Dance Program

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## How Do I Make My Dance Program Successful?

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The benefits of dance education go far beyond the recreational. Dance has well-established psychomotor, affective, and cognitive learning benefits, and students come out of a dance unit or program having acquired lifelong skill sets, such as respect for other students' bodies—and their own—that will serve them well as they learn and grow. Below, you'll find a detailed list of the elements of a quality dance program.



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## A Quality Dance Program Requires

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**A qualified dance instructor.** Dance instructors must have extensive dance experience and should have training in dance education. Ideally the instructor has expertise in the technique and artistry of dance as well as its history and traditions. Whether the dance teacher is a visiting teaching artist or a part- or full-time CPS teacher, he or she must be supported by the principal and other school staff as an authority figure. It is also helpful to find a teacher whose teaching style and personality fit well with the school and students.

**Clear, high, and age-appropriate expectations.** Teachers should develop a clear, comprehensive syllabus and provide consistent feedback and follow-through. Dance should be the focal point from which all activities stem, as students will benefit if dance is taught as an art form and discipline worthy of study in its own right. Dance education should teach both appropriate technique and the relationship of technique to dance making. On a practical level, it is important to get students up and moving in every class. When students

are encouraged to both think and do—to express themselves through dance and develop their own identities as dancers and choreographers—they are empowered, and empowered students are much more likely not only to stay in school but also to work harder.

**A large, open space with uncarpeted floors.** A dedicated dance studio with a sprung wooden floor is ideal, but gyms, cafeterias, auditorium stages, and multipurpose rooms all have potential, depending on the size of the program and the type of dance being taught. If necessary, other spaces can be modified to accommodate some styles of dance. For example, desks and chairs can be moved to the perimeter of a regular classroom for a unit on historical dance. In situations like this it may be helpful to delineate the dance area with masking tape. Note that tiled or linoleum floors can be slippery, and concrete can be hard on the feet and joints.

**A quality sound system and other supplemental materials.** The ideal sound system is equipped to play CDs, MP3s, and cassettes, and is loud enough to fill the space with music. It can also be useful to have a video camera, VCR, and monitor on hand. The CPS Office of Arts Education has a small lending library of dance books, DVDs, and videotapes, all available for school use. Other materials and equipment include ballet barres, yoga mats, props (scarves, hula hoops, balls, etc.), costumes, dance shoes, human-anatomy posters, and a bulletin board dedicated to dance activities. For younger students a box of props for music-making (maracas, drums, shakers, etc.) is ideal. Higher-level technique classes benefit from live music; consider collaborating with the music teacher to bring music students in as accompanists.

**Dedicated, consistent class periods.** For maximum benefit, a dance program should take place over a significant length of time. Ideally students would meet more than once a week for eight to ten weeks minimum. At least 50 to 80 minutes should be dedicated to each dance class, though for very young students 35 to 45 minutes can suffice. Whatever your schedule, consistency will be key to obtaining proficiency and progress.

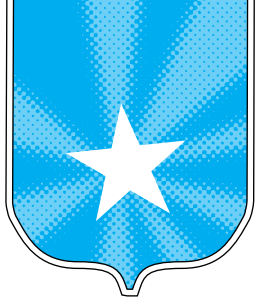
**Ongoing evaluation and accountability.** Program outcomes should be clearly established prior to the start of the program. While they may change as the program progresses, it's important that teachers, students, and principals understand what needs to be achieved. Learning should be assessed at each stage of the process. Effective tools may include performances, self-assessments, written responses, interviews, observations, journals, and tests.

**Funding and support from the school and the community.** A good dance program relies on teamwork and the support of the principal, other school staff, parents, and community members to thrive over time. Adequate, consistent financial support can allow the dance teacher to enrich his or her curriculum with field trips to dance performances and in-school workshops with local teaching artists and arts partner organizations. Engaging outside partners allows students to connect with role models and mentors, and gives them a sense of the world of dance outside their school. Older students can then educate the community through performances and workshops of their own, fostering enthusiasm for and investment in the continued health of the school's dance program.

## Checklist

### for quality dance programs:

- A commitment to artistic integrity and excellence
- Highly qualified dance teachers
- High, age-appropriate standards and a curriculum that supports these
- Support from school administration and staff
- Clear and consistent communication between administration and faculty
- Clearly defined expectations
- Appropriate space and equipment with consistent access
- Appropriate time for each session
- Opportunities for students to share their learning through performances and presentations
- Opportunities to attend live dance performances



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# Best Practices for Dance Teachers

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*The goal of dance education is to teach students to engage with the art of dance as dancers, dance makers, and dance viewers. All three are equally important in a quality program built on embracing emotional intelligence through the arts, expressing ideas and feelings, and supporting the work of others. The following is a list of best practices you can use to ensure that your teaching succeeds in all these areas and enriches the learning experience at all grade levels.*

## PLANNING AND PREPARATION

### Recognize Dance as an Art Form

The study of dance is rich and valuable in itself and should not be taught solely as a means of achieving some other curricular goal. Remind yourself of this as you develop your curriculum.

**Know your students** There's no place to hide in a dance class, and that can leave students feeling exposed and vulnerable. Get to know each of them by name, personality, and learning style. Seek out opportunities to interact with students both inside and outside the classroom.

### Balance Process and Performance

Some students might be particularly suited to performing; others may have an aptitude for choreography or critical analysis. Strive to create a curriculum that engages students in all aspects of making and understanding dance.

### Make Connections and Honor

**Diversity** Plan lessons that connect to other areas of your students' curriculum and to their life outside of school. Look for opportunities to assign projects and activities that acknowledge and embrace students' cultural backgrounds.

**Be Prepared** Consider using unit and daily lesson plans to help organize the days and weeks ahead. Think ahead about classroom set-up, music, and teaching standards. In some situations the dance environment may be less than ideal, but with careful planning you can still deliver strong, effective dance programs.

## CLASSROOM ENVIRONMENT

**Be a Positive Role Model** Dance classes provide a wonderful opportunity to help students develop a healthy body image and make healthy life choices. As the teacher you are in a unique position to model attitudes and behaviors they can adopt for themselves. Model not being afraid to challenge your body and be empathic to the anxiety and insecurity some students might experience when first being introduced to dance.

### Set High, Age-appropriate

**Standards** Dance is universally accessible. Assume that all students can participate and encourage them all to try. Make sure that the standards, basic techniques, and values of dance practice are taught, used consistently, and reflected in assessment methods across the board.

**Establish Your Authority** Be encouraging, but clear, firm and consistent in your approach from day one. This can help you establish your dance class as a place for real learning.

## INSTRUCTION

### Set Clear Rules for Classroom

**Behavior** A successful dance class fosters respect for each student's skills and abilities and provides a safe space in which to work and create. To establish a positive learning environment, create a list of rules for student behavior the mandate mutual respect from the outset. A common understanding of expectations— don't invade other's personal space, provide constructive

feedback in peer critiques, etc. – will help ensure that no one gets hurt, either physically or emotionally.

### **Teach Students How to View Dance**

Seeing great dance along with active engagement with movement helps students learn to understand and interpret live dance performance. Expose your students to specific vocabulary they can use to interpret and describe their experiences. Create a list of questions that students can ask themselves each time they watch a performance, such as: “What mood did the piece create in you?” and “How did the music add to the overall effect of the work?”

**Dance Audience Etiquette** Each live presentation or performance is a collaborative experience between the performers and the audience. Encourage your students to think of themselves not simply as viewers, but as active participants in the dance experience.

**Incorporate a Warm-up** Every dance class should start with warm-up exercises to prepare student’s bodies for the physical challenge of dance. In a technique class the warm-up is a standard part of the lesson; in an introductory movement class a series of simple stretches may suffice. In all situations a proper warm-up will both protect students from injury and facilitate higher achievement, whether students are learning to square dance or execute a proper pirouette.

### **Promote Student Collaboration**

Dance is by nature a collaborative pursuit. Working with others on a project or performance helps students develop communication and social skills. When you assign collaborative projects, consider each student’s strengths and abilities. This will allow students to build on one another’s particular skill sets and promote team-building, cooperation, and leadership.

### **Provide Real-World Experiences**

**Outside of the Classroom** Field trips offer a great way for students to connect what they’re learning to the rest of the world. Don’t limit these trips to viewing professional dance performances – take a backstage tour, visit a costume or scene shop, or talk with a dance videographer.

### **Evaluate Students in Different Ways**

Assess students’ progress by using a variety of methods including verbal and non-verbal feedback, written comments, and peer evaluation. Also be sure that students take part in ongoing self-assessment.

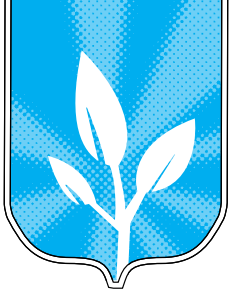
**Have A Plan B** Teaching dance, much like dancing itself, is all about staying flexible and solving problems in creative ways. If a lesson strategy isn’t working out, switch to a back-up plan.

## **PROFESSIONAL RESPONSIBILITIES**

**Leave Time for Reflection** Dance can be an exhilarating physical experience for students, but the thrill will be fleeting unless you build in opportunities to put the experience in context. Leave time at the end of each class period for students to reflect on and discuss the objectives and outcomes of that day’s lesson, in both oral and written form. Have students keep a journal in which they can reflect on what they’re learning, and allow them to use the journal as a place to express themselves without concern about grades and formal assignments.

### **Encourage Family and Community**

**Involvement** Communicate with parents and invite them to participate in performances and fieldtrips. Partnerships with families reinforce for students the value of the arts. Outreach initiatives, such as a dance camp for neighborhood kids, foster a sense of community investment that supports and validates students’ study.



# The Developing Dance Student

PRE-K to 2

## What Are Students Like at This Learning Level?

Who hasn't watched a child break into spontaneous dance? Young children love to move. In fact, sometimes they can barely sit still. In a dance class you can give them opportunities to experience that joyful celebration of movement while helping them develop motor skills, expressive potential, and the ability to work productively in a group. For most very young students, being in a dance class is a brand new experience. They are likely to be excited or nervous about both the unfamiliar activities and the alternative classroom configuration. As a result they may be wound up and physically boisterous. This is normal behavior for children at this level. You can use it to their advantage by focusing their natural energy and enthusiasm on simple, highly structured activities that involve movement and games, while guiding them to respect others and interact cooperatively.

### Pre-kindergartners

Pre-kindergartners need simple, hands-on learning experiences that allow them to create and explore. They are bursting with energy but can be physically clumsy. Establish clear physical rules for the class (for example, "stay within this space" and "no roughhousing") and build in warm-up and cool-down time as well as natural stopping places for the students when they appear tired or over-excited.

### Kindergartners

Kindergartners exhibit a bit more physical control in terms of their large motor skills. They are cooperative and respond well to rules and routines. Kids this age can also be very literal minded and eager to please, so it's good to give them explicit guidelines: "Wiggle your arms up, down, and sideways." "Make a dance with only one leg." Demonstrate each step of the lesson so that they have a clear model.

### First graders

First graders move fast! They are competitive, noisy, and enthusiastic. They are developing a capacity for more abstract thinking but they still benefit from structure and hands-on experiences. They have increasing physical competence with large motor skills. While first graders can often be physically fearless, it's not uncommon for some to become more withdrawn and sensitive. Others may place a lot of emphasis on the result of their work, wanting to make sure they get it "right." Regular feedback and reassurance are important. They learn best through discovery.

### Second graders

Second graders begin to show some finesse with fine motor skills and small group games and activities. Like first graders they learn best through discovery. They are curious about how things work – including human anatomy – and enjoy projects that entail memorization and repetition. Older children may also deal better with change; they are learning to be resilient and bounce back from mistakes.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

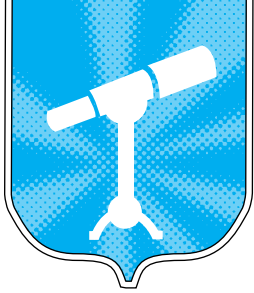
### Pre-K Students Can ...

- identify and demonstrate basic locomotor skills such as walking, running, skipping, and jumping
- clap and move to the rhythm
- make up a dance based on simple dichotomies such as “fast and slow” or “stop and go”
- express emotions and states of being through movement (happy, sad, cold, strong)
- use their imaginations to create a dance based on a familiar nursery rhyme

### Grade 2 Students Can ...

- create a short dance phrase combining locomotor and axial movements (bend, twist, turn, tilt)
- demonstrate simple phrases exploring rhythm, meter, and accent
- create and perform four measures of simple movement in 4/4, 3/4, and 2/4 time
- improvise a movement phrase that connects states of emotion to qualities of movement (happy = swinging; angry = percussive)
- create a simple ceremonial dance after studying a ritual or ceremonial dance from another culture





# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

**Pre-K**

### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Identify body parts and range of motion.
- Practice basic motor skills (walk, run, leap, hop, jump, skip, gallop).
- Demonstrate the element of space in dance through exploration (personal/general, locomotor/non-locomotor movement, axial movement, shape, level).
- Demonstrate the element of time in dance through exploration (tempo, rhythm).

### Choreographic Principles and Processes

(IL 26A, 26B; Nat'l 2)

- Identify and explore patterns in dance.
- Improvise movement based on teacher-provided ideas.
- Move alone and with others.

**K**

### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Identify body parts and range of motion.
- Demonstrate the element of space through exploration (personal/general, locomotor/non-locomotor, shape, level, direction).
- Demonstrate the element of time (tempo, rhythm).
- Demonstrate the element of energy/dynamics.

### Choreographic Principles and Processes

(IL 26A, 26B; Nat'l 2)

- Demonstrate the difference between spontaneous and planned movement.
- Demonstrate patterns in dance.
- Identify that dance has a beginning, middle, and end.
- Improvise movement based on own ideas or ideas from other sources.
- Move alone and with others.

### Critical and Creative Thinking

(Nat'l 4, 6)

- Demonstrate more than one solution to a movement problem.
- Talk about favorite dance activities with the class.
- Identify at least three personal goals to improve themselves as dancers.

### History and Culture

(IL 27B; Nat'l 5)

- Respond to examples of dances from different countries.
- Collect images of dancers and their costumes from different countries.

### Critical and Creative Thinking

(Nat'l 3, 4, 6)

- Identify similarities and differences between dance and other forms of human movement.
- Identify similarities and differences in dance movement sequences.
- Identify at least three personal goals to improve themselves as dancers.

### History and Culture

(IL 27B; Nat'l 5)

- Identify the existence of dance in communities and cultures.
- Identify that dance existed in different time periods.



## INTERPRETATION & EVALUATION

### **Interpretation/Communication** (IL 26B, 27A; Nat'l 3)

- Respond to dance movement experiences in a variety of ways.
- Express ideas and feelings through dance.

### **Interpretation/Communication** (IL 26B, 27A; Nat'l 3)

- Respond to dance movement experiences in a variety of ways.
- Express ideas, feelings, or stories through dance movement.

## MAKING CONNECTIONS

### **Cross-curricular Connections** (IL 25B; Nat'l 7)

- Identify connections between dance and other content areas, including other art forms.

### **Participation Opportunities** (IL 27A)

- Show respect and appreciation for the dance movement efforts of others.

### **Cross-curricular Connections** (IL 25B; Nat'l 7)

- Identify connections between dance and one other content area.

### **Participation Opportunities** (IL 27A)

- Show respect and appreciation for the dance movement efforts of others.
- Demonstrate that one can be involved as a performer or audience member.

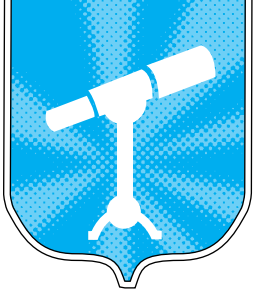
### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Identifying and demonstrating movement elements and skills in performing dance
- 2.** Understanding choreographic principles, processes, and structures
- 3.** Understanding dance as a way to create and communicate meaning
- 4.** Applying and demonstrating critical and creative thinking skills in dance
- 5.** Demonstrating and understanding dance in various cultures and historical periods
- 6.** Making connections between dance and healthful living
- 7.** Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grades Pre-K–K, see page 252–253.*



# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### Grade 1

#### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Demonstrate kinesthetic awareness through identification of body parts and range of motion.
- Demonstrate and explore the element of space (personal/general, locomotor/non-locomotor, shape, level, direction, and pathways).
- Demonstrate and explore the element of time (tempo and rhythm).
- Demonstrate and explore the element of energy/dynamics.

#### Choreographic Principles and Processes (IL 26A, 26B; Nat'l 2)

- Demonstrate and identify the differences between spontaneous and planned movement.
- Demonstrate patterns in dance.
- Demonstrate beginning, middle, and end in dance.
- Improvise and create movement based on own ideas and concepts from other sources.
- Demonstrate working alone and with others.
- Identify similarities and differences in movement sequences.

#### Critical and Creative Thinking (Nat'l 3, 4, 6)

- Identify and demonstrate similarities and differences between dance and other forms of human movement.
- Describe and demonstrate appropriate behavior when creating, performing, or viewing dance movement.
- Solve movement problems alone or in a group.
- Identify at least three personal goals to improve themselves as dancers.

#### History and Culture (IL 27B; Nat'l 5)

- Discuss and explore the role of dance in celebrations or events.
- Identify and explore dances from various cultures.

### Grade 2

#### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Demonstrate kinesthetic awareness.
- Demonstrate and identify the element of space in dance (personal/general, locomotor/non-locomotor movement, axial movement, shape, level, direction, pathways).
- Demonstrate and identify the element of time in dance (tempo, rhythm).
- Demonstrate and identify the element of energy/dynamics in dance.

#### Choreographic Principles and Processes (IL 26A, 26B; Nat'l 2)

- Demonstrate the differences between spontaneous and planned movement.
- Create and perform patterns in dance.
- Create simple movement sequences using beginning, middle, and end; identify each of these parts of the sequence.
- Demonstrate the ability to work effectively alone and with a partner.
- Identify and describe similarities and differences in dance movement sequences.

#### Critical and Creative Thinking (IL 27A; Nat'l 3, 4, 6)

- Identify the roles of audience members and performers when viewing dance.
- Demonstrate and explain similarities and differences between dance and other forms of human movement.
- Identify at least three personal goals to improve themselves as dancers.

#### History and Culture (IL 27B; Nat'l 5)

- Describe the various roles of dance in communities and cultures.
- Identify the existence of dance in different historical periods.
- Identify and demonstrate dances from various cultures or historical periods.

## INTERPRETATION & EVALUATION

### **Interpretation/Communication** (IL 26B, 27A; Nat'l 3)

- Discuss various dance movement experiences and express preferences.
- Show ideas, feelings, and stories through dance movement.

### **Evaluate** (IL 27A)

- Evaluate dance movement sequences.

### **Interpretation/Communication** (IL 26B, 27A; Nat'l 3)

- Identify and explain reactions to movement experiences.
- Identify and demonstrate ideas, feelings, and stories through movement or gestures.

### **Evaluation** (IL 27A)

- Evaluate dance movement sequences.

## MAKING CONNECTIONS

### **Cross-curricular Connections** (IL 25B; Nat'l 7)

- Identify connections between dance and at least one other content area.

### **Participation Opportunities** (IL 27A)

- Describe and show respectful behaviors toward others in dance movement experiences.

### **Cross-curricular Connections** (IL 25B; Nat'l 7)

- Explain connections between dance and at least two other content areas.
- Improvise, create, and perform dance sequences using ideas and concepts from other sources.

### **Participation Opportunities** (IL 27A)

- Identify, describe, and demonstrate appropriate behavior when creating, performing, or viewing dance.

### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Identifying and demonstrating movement elements and skills in performing dance
- 2.** Understanding choreographic principles, processes, and structures
- 3.** Understanding dance as a way to create and communicate meaning
- 4.** Applying and demonstrating critical and creative thinking skills in dance
- 5.** Demonstrating and understanding dance in various cultures and historical periods
- 6.** Making connections between dance and healthful living
- 7.** Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grades 1–2, see page 252-253.*



## World Dance on the CHICAGO STAGE

Chicago is famous for its culturally diverse communities, which sustain and preserve ethnic traditions. Since the mid-nineteenth century immigrants have found their way to the American heartland in regular waves. First came the Irish, followed closely by Germans, British, Scandinavians, and other Europeans. They were followed by Chinese immigrants, displaced persons from Eastern and Central Europe, Mexicans and Central Americans, and refugees fleeing wars in Asia. By the late 20th century just about any ethnic group you could name had a presence in the city.

A network of churches, settlement houses, and social clubs arose to support Chicago's immigrant

communities, and preserve the cultural heritage particular to each. The impact of these social organizations can still be seen on Chicago's folk dance scene. The Polonia Ensemble, for example, is the folk dance arm of the Polish Roman Catholic Union of America, whose headquarters at Milwaukee Avenue and Augusta Boulevard dates back to 1913. Younger organizations dedicated to cultural preservation include the Ukrainian Cultural Center, home to the Hromovytsia Ukrainian Dance Ensemble, and the Irish American Heritage Center, where several Irish dance schools practice and perform, including the Spriorad Damhsa performance group

and Mark Howard's Trinity Academy of Irish Dance.

Newer waves of immigrants—most of them non-European—have tapped their folk traditions to create distinctive performance troupes. One of the best-known is Muntu Dance Theatre. Founded in 1972, Muntu fuses traditional and contemporary African dance, drumming, and folklore with professional-level technique and high production values to create performances that have proved wildly popular across Chicago (until she moved to the White House, Michelle Obama sat on Muntu's board). Under the artistic direction of P. Amanieya Payne for more than 20

years, the troupe espouses a holistic vision of arts education. Company members consider themselves both performers and teachers; to Muntu, accurately conveying the cultural and historical significance of each work is as important as delivering a viscerally thrilling show.

Natya Dance Theatre, a classical Indian dance company, shares this commitment to performance excellence and cultural preservation. The company uses the ancient tradition of Bharata Natyam, India's intricately expressive—and rigorous—dance form, to communicate India's rich heritage of myth and folklore. Natya Dance Theater also seeks to make this seemingly distant art form relevant to contemporary audiences through cross-disciplinary endeavors such as *Sita Ram*, the company's 2006 musical adaptation of the *Ramayana*, the epic lyric poem of Hindu scripture, presented in collaboration with Lookingglass Theater Company and the Chicago Children's Choir.

Some of the most dominant dance traditions in Chicago derive from the city's broad and diverse Latino community. Home to one of the largest Mexican populations in the U.S., Chicago has a vibrant network of social dance venues and schools where salsa, mambo, and merengue are alive and well. But so are the folk

▼ Muntu Dance Theatre



▲ Polonia Ensemble

dance traditions of Mexico, from the storied Mexican Hat Dance to the indigenous Mayan rituals of Chiapas, thanks to the efforts of the Mexican Folkloric Dance Company of Chicago. The company celebrates the rich cultural history of Mexico from pre-Colombian times through its colonial era and the 1910 revolution. The MFDC offers free dance training to children and teenagers, and draws its company members from their ranks.

Across town the celebrated Ensemble Español Spanish Dance Theater, the longtime company-in-residence at Northeastern Illinois University,

showcases the Ibero-Hispanic experience through a blend of Spanish ballet, folklore, and the traditional arts of flamenco. The company's annual American Spanish Dance Festival draws an international array of guest artists to perform, teach master classes, and lead workshops.

Drawing from this wealth of tradition, Luna Negra Dance Theater has created an utterly modern dance idiom. Founded in 1999 by Eduardo Vilaro, Luna Negra has as its mission the simultaneous respect for Latino cultural history and the articulation of a vibrant, modern Latino identity reflecting the sweeping cultural changes the community has undergone in recent years. Already prominent in the city's dance scene, Luna Negra provides emerging Latino choreographers with the chance to develop and express their own distinctly 21st-century aesthetics.

Folk and ethnic dance remain a vibrant part of Chicago's dance community, continuing and renewing cultural traditions and at the same time nurturing creative expression through movement.



# The Developing Dance Student

GRADES 3 to 5

## What Are Students Like at This Learning Level?

From the beginning of third grade to the end of fifth grade, children go from rowdy childhood to the brink of adolescence. This is a great time to introduce and encourage dance practices that engage their imaginations and get them up and moving. This is also the age group where students can, for the first time, realize that they have special talents and skills—it's no coincidence that this is the age at which dance instruction typically begins in dance studios. These students are ready and able to modify their behavior in response to feedback. They aren't dominated by peer pressure, so they can still pursue individual, personal responses to problem solving and creativity, but they are also ready to experience dance instruction as more than just exercise or a fun activity. The following is a quick look at some of the behaviors you're likely to encounter within this learning level.

### Third graders

Third graders love to laugh and be silly, but they still seek adult attention and approval. They learn by exploring and creating and have the capacity to vigorously engage with projects. They are still young, though, and benefit from short, structured activities with built-in rest periods. As dancers they are developing physical strength and body awareness, and they work well in group situations that allow them each a chance to excel. Dance classes built on clear instruction can help your third graders harness their energy, capitalize on their passion for discovery, and work together collaboratively.

### Fourth graders

Fourth graders can be more sensitive than their younger peers—they worry about looking foolish and place a premium on respect and fairness. But they also love to move and enjoy and excel at games. Fun, focused dance activities can be great for bringing them out of their shells. Physically they are developing agility, speed, balance,

and upper body strength, and they're learning to make connections between physical conditioning and ability. They also may show increasing interest in attending dance performances and understanding dance as an art form. Once an activity has engaged their interest, fourth graders tend to dive in with enthusiasm.

### Fifth graders

Fifth graders are usually a mix of ten- and eleven-year-olds. Physically most ten-year-olds are still children; by eleven, they are starting to hit puberty. Their bones hurt, their bodies are changing, and they are prone to mood swings and emotions they don't understand. Dance class can be a unique arena in which to help them navigate this developmental phase and help them learn what to anticipate as they mature. Cognitively they are developing higher-order thinking skills and are starting to question and challenge authority. Activities that allow these young dancers to work in teams to solve problems and teach each other work well.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

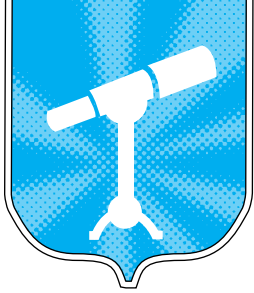
### Grade 3 Students Can ...

- choreograph and perform a short dance phrase that explores variations in meter (3/4, 2/4, 4/4 time)
- create a short dance using creative combinations of hopping, skipping, jumping, and other basic locomotor movements
- develop movement phrases inspired by states of the natural world (water, wind, etc.)
- watch a performance of a ceremonial dance and identify and analyze its elements
- watch other students perform and constructively discuss their work

### Grade 5 Students Can ...

- create and perform a 64-count movement phrase that explores meter using exaggerated tempos and abstract movement
- create a complex movement sequence requiring increased strength, agility, and balance
- use both pantomime and dance to express meaning and discuss the difference
- watch a ballet or modern dance performance, identify key elements, and then create a group dance based on them
- research and discuss the connections between dance and other art forms





# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### Grade 3

#### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Demonstrate increasing kinesthetic awareness.
- Utilize and elaborate on the element of space in dance.
- Utilize and elaborate on the element of time in dance.
- Utilize and elaborate on the element of energy/dynamics in dance.
- Replicate dance techniques as demonstrated.

#### Choreographic Principles and Processes

(IL 26A, 26B; Nat'l 2)

- Compare and contrast the differences between spontaneous and planned movement.
- Create a sequence with a beginning, middle, and end both with and without accompaniment.
- Explore and develop the following partner skills: copying, mirroring.
- Improvise, create, and perform dances based on own ideas and concepts from other sources.
- Create a dance phrase and accurately repeat it.

#### Critical and Creative Thinking

(IL 25B; Nat'l 4, 6)

- Observe and describe the inter-relatedness of dance elements.
- Discuss and explore movement similarities and differences in dance sequences.
- Identify at least three personal goals to improve themselves as dancers.

#### History and Culture

(IL 27B; Nat'l 5)

- Compare and contrast dances from various cultures or historical periods.
- Perform a dance or dances from various cultures or historical periods.
- Identify various ways in which people respond to their environments through dance.

### Grade 4

#### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Exhibit kinesthetic awareness (control, concentration, focus, and clarity of movement).
- Combine more than one element of dance to create dance sequences.
- Explore the following partner skills: copying, leading and following, mirroring.
- Replicate dance techniques as demonstrated.

#### Choreographic Principles and Processes

(IL 26A, 26B; Nat'l 2)

- Use improvisation to discover and invent dance.
- Create and perform a sequence with a beginning, middle, and end. Identify each of these parts in the sequence.
- Demonstrate the ability to work independently and cooperatively.
- Create a dance phrase, accurately repeat it, and then vary it by making changes in the elements of dance.
- Create and present simple dance sequences that convey meaning.
- Demonstrate ways to create dance movements.

#### Critical and Creative Thinking

(IL 25B; Nat'l 4, 6)

- Define the role of an audience and performer in dance.
- Present multiple solutions to a movement problem.
- Discuss the role of warm-up activities.
- Identify at least three personal goals to improve themselves as dancers.

#### History and Culture

(IL 27B; Nat'l 5)

- Investigate the impact of historical events or significant contributors on the development of dance.
- Investigate aspects of dance in various cultures or historical periods.
- Learn and perform a dance reflecting characteristics of a particular culture and describe the cultural context.



## INTERPRETATION & EVALUATION

### Interpretation/Communication (IL 25B; Nat'l 3)

- Discuss interpretations of and reactions to a dance.
- Create movements to express ideas, feelings, or stories.

### Evaluation (Nat'l 3)

- Evaluate dance in multiple ways.

### Interpretation/Communication (IL 25B; Nat'l 3)

- Observe and describe the dance elements in various dance movement studies.
- Create and present simple dance sequences that convey meaning.
- Explain interpretations of and reactions to a dance.

### Evaluation (Nat'l 3)

- Devise and employ various ways to evaluate dance.

## MAKING CONNECTIONS

### Cross-curricular Connections (Nat'l 7)

- Investigate connections between dance and other content areas.
- Use technology as a tool for exploring dance.

### Participation Opportunities (IL 27A)

- Define the role of an audience and performer in dance.
- Define and demonstrate appropriate behaviors while watching, creating, or performing dance.
- Identify and explore various opportunities for involvement with dance.

### Cross-curricular Connections (Nat'l 7)

- Identify concepts common to dance and other content areas, such as English Language Arts, Mathematics, Science, Social Studies, Music, Theater Arts, and Visual Arts.
- Create a dance sequence that demonstrates understanding of a concept or idea from another content area.
- Respond to a dance using another art form; explain the relationship between the dance and the response.
- Use technology as a tool for exploring dance.

### Participation Opportunities (IL 27A)

- Identify and explore various opportunities for involvement with dance.

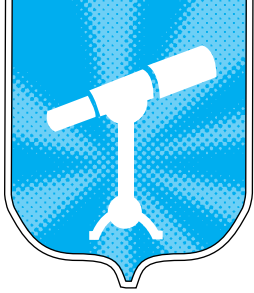
### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes, and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grades 3–4, see page 252–253.*



# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### Grade 5

#### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Apply kinesthetic awareness in development of movement skills and dance techniques.
- Combine the elements of space, time, and energy/dynamics to create dance sequences with a variety of themes and concepts.
- Demonstrate the following partner skills: copying, leading and following, mirroring.
- Demonstrate the reproduction of dance sequences from verbal and visual cues.

#### Choreographic Principles and Processes

(IL 26A, 26B; Nat'l 2, 6)

- Create a warm-up routine and discuss how it prepares the body and mind.
- Identify and use improvisations and transitions in dance sequences.
- Demonstrate the ability to work alone and cooperatively.
- Improvise, create, and perform dances based on own ideas and concepts from other sources.
- Identify and explore various compositional structures and/or forms of dance.
- Analyze more than one element of a dance composition.

#### Critical and Creative Thinking

(IL 25B; Nat'l 4)

- Identify and demonstrate differences between gesture/pantomime/acting and dance.
- Define and explain the role of an audience and performer.
- Observe and describe the dance elements in various dance movement studies using appropriate dance vocabulary.

#### History and Culture

(IL 27B; Nat'l 5)

- Explain the impact of historical events and significant contributors on the development of dance.
- Explain aspects of dance in various cultures and historical periods.
- Learn and perform a dance reflecting characteristics of a particular historical period, and describe the historical context.



## INTERPRETATION & EVALUATION

### Interpretation/Communication (IL 25B; Nat'l 3)

- Identify and examine factors that can affect the interpretation of a dance.
- Create and perform movement sequences that convey meaning.

### Evaluation (Nat'l 3)

- Select and utilize ways to evaluate dance.

## MAKING CONNECTIONS

### Cross-curricular Connections (Nat'l 7)

- Summarize two or more concepts that occur across dance and more than one other content area.
- Create a dance project that integrates understanding of a concept or idea from another content area.
- Respond to dance using another art form; justify the relationship between the dance and the response.
- Use technology as a tool for exploring and creating dance.

### Participation Opportunities (IL 27A)

- Identify and explore various opportunities for involvement within the dance field.

### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes, and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grade 5, see page 252-253.*



# Ballet:

AN INFLUENTIAL FORM



Classical ballet may have been born in the French courts of the 17th century, but Chicago ballet truly began with Ruth Page, a visionary artist who believed dance could and should be accessible to all. Born in Indianapolis and trained in New York, Page was already an accomplished ballerina when she settled in Chicago in 1924. At the time the eclectic Pavley-Oukrainsky Ballet, an affiliate of Chicago Grand Opera, was making waves with its endorsement of avant-garde European techniques such as eurythmics and pantomime. As a dancer and choreographer Ruth Page went a step further, championing the integration of ballet with modern dance techniques and with everyday movements inspired by sports and popular dance. She found inspiration in the most populist of American themes, from flappers to football players. Her West Indian-themed *La Guiblesses* featured a mostly African American cast from the South Side; a 1937 piece, *American Patterns*, examined the lives of

women as mothers and wives, and is widely considered the world's first feminist ballet. Beginning in 1955, she toured the United States with her own company, Chicago Opera Ballet, and she choreographed and staged a *Nutcracker* that was a staple of Chicago's holiday season from 1965 until the mid-1980s. Upon her retirement she established the Ruth Page Foundation, which now runs the Ruth Page Center for the Arts, a dance school, studio, and performance space on the Gold Coast.

Page, who died in 1991, was the driving force behind Chicago ballet for decades, founding or championing companies such as the Ravinia Opera, the WPA Dance Project, and Chicago Opera Ballet, the dance arm of the Lyric Opera of Chicago. After her retirement, Chicago ballet foundered a bit. The Balanchine-trained Maria Tallchief, the country's first Native American prima ballerina and herself a former principal with Chicago Opera Ballet,

founded her own company, Chicago City Ballet, in 1974, but that company folded in 1987 under financial pressures.

Ballet Chicago, a professional training program teaching Balanchine technique, formed around the time Tallchief's company closed. And in 1988, former Bolshoi ballerina Elizabeth Boitsov, whose Boitsov Classical Ballet School has been teaching classical Russian technique in Chicago since 1980, founded her own troupe, Boitsov Classical Ballet Company. While world-renowned

touring companies such as American Ballet Theatre regularly pass through Chicago, it wasn't until 1995 that the city once again claimed a world-class classical ensemble, when, under the direction of Gerald Arpino, the Joffrey Ballet relocated from New York City to Chicago.

The Joffrey, founded by choreographer Robert Joffrey in 1956, is in many ways a fitting inheritor of Ruth Page's legacy. Considered by many the quintessentially American ballet troupe, the company showcases the youth and vigor of its dancers with a repertory that ranges from lyrical Romantic pieces by Sir Frederick Ashton—and Joffrey's own popular *Nutcracker*—to aggressively angular modern works, like Kurt Jooss's German Expressionist antiwar classic "The Green Table."

And, like Ruth Page, the Joffrey has embraced popular culture and modern dance. Consider "Deuce Coupe," a signature work by the modern choreographer Twyla Tharp set to the music of the Beach Boys and originally staged for the Joffrey in 1973. In it, a solo dancer demonstrates the basics of ballet vocabulary—tendus, pirouettes, fouettés—while around her a corps of brightly clad dancers twist and jive their way through movements inspired by popular 1960s dances like the Swim and the Monkey. "Deuce Coupe" was the first piece to capture the pop cultural revolution of the '60s (the set was repainted every night by graffiti artists) and explicitly represent the tension between classical ballet and the movement revolutionaries of modern dance. Tharp herself has described it as being "about teenagers," in all their energetic, exploratory glory.

Today, contemporary Chicago companies such as the athletic Hubbard Street Dance Chicago embrace ballet traditions in their work and training, fusing them with modern techniques and popular dance styles. Ruth Page would be proud.



▼ Boitsov



# The Developing Dance Student

GRADES 6 to 8

## What Are Students Like at This Learning Level?

Middle school students are on a wild ride as they work through puberty and take their first tentative steps into adulthood. Their bodies are changing rapidly. By eighth grade some girls will be fully physically developed. As in fifth grade, the dance classroom can also be a unique safe haven for addressing developmental changes. At this age students can also be passionate in their emotions. They are interested in making connections between their lives and the rest of the world. Gifted dance students may already be thinking about a possible career in dance, and all students are becoming aware of the role of social dance in their lives. This is a good time to introduce dance from other cultures of the world, and encourage students to explore movement and dance history on their own. Peer relationships are very important during these years, so group interaction should also be stressed. The following is a quick look at the behaviors you are likely to encounter.

### Sixth graders

Sixth graders are energetic and sometimes have trouble making decisions. Therefore, they need clear instruction and positive reinforcement, as they are starting to become more conscious of the way they are perceived. A little humor can go a long way to soothe anxieties. Emotions become stronger at this age, so lessons focusing on dance's powerful capacity to express feeling and meaning can be quite effective.

### Seventh graders

Seventh graders benefit from mentoring as they push boundaries and challenge perceived authority. They might be withdrawn at times. At other times, they might play the class clown. The challenge with students this age is

keeping them on task. At this age students also want to communicate sincerely with adults, so opening up a dialogue can be useful. Around the beginning of this grade many students start to become interested in current events and social justice, which can be incorporated into both their own choreographic ideas and the study of dance's populist history.

### Eighth graders

Eighth graders need focused tasks to help them understand larger concepts, but they are also willing to take risks and make mistakes. At this grade level, they are less worried about making mistakes than they were even a year earlier. As they develop into adults, their physical abilities increase quickly. This is a great age to focus on building technique.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

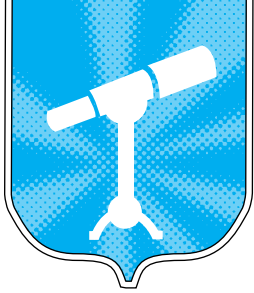
### Grade 6 Students Can ...

- memorize and demonstrate a dance timed to music
- create a dance inspired by a poem or other text
- understand and discuss how costumes, lighting, music, etc. can affect a dance's meaning
- learn and perform an authentic folk or ceremonial dance from another culture
- draw on material from other subject areas (Language Arts, Social Studies, etc.) to create dance

### Grade 8 Students Can ...

- memorize and demonstrate a complex dance set to varying time signatures
- create, present, and discuss a dance expressing something of personal importance
- incorporate various elements of presentation (lights, costumes) into an original dance work
- use library resources (videos, Internet) to research a dance form from another culture or time period
- integrate music, theater, and visual arts into dance creation





# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### Grade 6

#### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Exhibit kinesthetic awareness (alignment, balance, articulation of isolated body parts, elevation, landing, etc.).
- Use space by transferring a spatial pattern from the visual to the kinesthetic.
- Utilize time by transferring a rhythmic pattern from the aural to the kinesthetic.
- Reproduce dance sequences from verbal, visual, and/or auditory cues.

#### Choreographic Principles and Processes

(IL 26A, 26B; Nat'l 2, 6)

- Create a warm-up routine and discuss how it prepares the body and mind.
- Improvise to discover and invent movements.
- Identify ways to manipulate dance sequences.
- Demonstrate the ability to work alone, with a partner, and cooperatively.
- Create and perform dances based on own ideas and concepts from other sources.
- Identify and utilize various compositional structures.

### Grade 7

#### Skills and Techniques

(IL 25A, 26B; Nat'l 1)

- Exhibit kinesthetic awareness (initiation of movement and weight shift, fall and recovery, etc.).
- Manipulate space by transferring a spatial pattern from the visual to the kinesthetic.
- Manipulate time by transferring a rhythmic pattern from the aural to the kinesthetic.
- Manipulate energy by demonstrating a range of dynamics/movement qualities.
- Memorize and reproduce movement sequences from verbal, visual, and/or auditory cues.

#### Choreographic Principles and Processes

(IL 26A, 26B; Nat'l 2, 6)

- Create a warm-up routine and discuss how it prepares the body and mind.
- Use improvisation to invent and combine movements.
- Utilize and demonstrate partnering skills.
- Create and perform dances based on own ideas and concepts from other sources.
- Identify and utilize different choreographic structures/forms.

#### Critical and Creative Thinking

(Nat'l 4)

- Use dance vocabulary to describe the movement elements observed in a dance.
- Analyze more than one element in a composition.
- Demonstrate appropriate behaviors while watching, creating, and performing.

#### History and Culture

(IL 25B, 27B; Nat'l 5)

- Create and demonstrate a composition based on dance from various cultures and/or historical periods.
- Describe similarities and differences in dance movements from various cultures and forms.
- Identify and explore dance genres and innovators from various historical periods.
- Describe the role of dance in at least two different cultures or time periods.

#### Critical and Creative Thinking

(Nat'l 4)

- Describe the movement elements observed in a dance using dance vocabulary.
- Analyze a dance composition in terms of space, time, and energy.

#### History and Culture

(IL 25B, 27B; Nat'l 5)

- Demonstrate dance styles and concepts from various cultures or historical periods.
- Compare and contrast dances and their role in various cultures, historical periods, and/or styles.
- Investigate and explain dance styles using many resources, including people in the community, videos, computer technology, and print sources.
- Explore and identify various dance styles and innovators from various historical time periods.



## INTERPRETATION & EVALUATION

### Interpretation/Communication (IL 26A; Nat'l 3, 4)

- Identify and discuss specific elements that affect the interpretation of a dance, such as sound/silence, music, lighting, set, props, and costumes.
- Identify topics of personal significance and explore them through dance movement.

### Evaluation (Nat'l 3, 4)

- Describe ways to evaluate dance from an aesthetic perspective, including performer's skill, style of movement, technical elements, visual or emotional impact, compositional elements, and intent.

### Interpretation/Communication (IL 26A; Nat'l 3)

- Create a dance sequence that communicates a topic of personal significance.
- Incorporate and utilize various elements to communicate meaning in a dance.

### Evaluation (Nat'l 4)

- Identify possible aesthetic criteria for evaluating dance.

## MAKING CONNECTIONS

### Cross-curricular Connections (Nat'l 7)

- Create dance sequences using concepts from other content areas (Language Arts, Mathematics, Science, Social Studies).
- Create a dance sequence inspired by another arts area (Music, Theater, Visual Arts).
- Identify concepts used in dance and other content areas.
- Use technology as a tool for exploring and creating dance.

### Participation Opportunities (IL 27A)

- Explore various dance-related professions, including dancer, artistic director, and choreographer.

### Cross-curricular Connections (Nat'l 7)

- Create dance compositions using ideas and concepts from other content areas (English Language Arts, Mathematics, Science, Social Studies).
- Create a dance composition that utilizes various arts areas (Dance, Music, Theater, Visual Arts).
- Investigate and identify examples of concepts used in dance and another content area.
- Use technology as a tool for exploring and creating dance.

### Participation Opportunities (IL 27A)

- Identify and explore various dance-related professions, such as those of costumer, lighting designer, set designer, stage manager, and conductor.

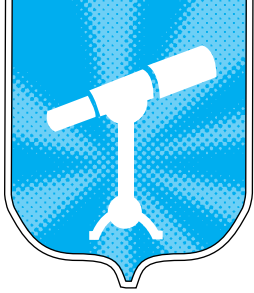
### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes, and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grades 6–7, see page 252-253.*



# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### Grade 8

#### **Skills and Techniques** (IL 25A, 26B; Nat'l 1)

- Exhibit kinesthetic awareness in movement skills and dance techniques.
- Synthesize space by transferring a spatial pattern from the visual to the kinesthetic.
- Synthesize time by transferring a rhythmic pattern from the aural to the kinesthetic.
- Synthesize energy by demonstrating a range of dynamics/movement qualities.
- Memorize and reproduce dance sequences from verbal, visual, and/or auditory cues.

#### **Choreographic Principles and Processes** (IL 26A, 26B; Nat'l 2, 6)

- Create a warm-up routine and discuss how it prepares the body and mind.
- Use improvisation to invent and combine movements.
- Manipulate sequence and utilize partnering skills in dance compositions.
- Create and perform dances from own ideas and other sources.
- Utilize and demonstrate various choreographic structures.
- Compare and contrast two dance compositions.
- Create and present dance compositions using abstracted gesture.

#### **Critical and Creative Thinking** (Nat'l 4)

- Use dance vocabulary to describe the movement elements observed in a dance.
- Identify and explore dance companies and innovators with Chicago roots.

#### **History and Culture** (IL 25B, 27B; Nat'l 5)

- Compare and contrast dances and their role in various cultures, historical periods, and/or styles.
- Investigate, explain, and evaluate dance forms using many resources.
- Create projects that demonstrate knowledge of dance forms and innovators from various historical time periods.



## INTERPRETATION & EVALUATION

### Interpretation/Communication

(IL 26A; Nat'l 3)

- Create, present, and explain a dance that communicates a topic of personal significance.
- Incorporate and justify the use of various elements to communicate meaning in a dance.

### Evaluation (Nat'l 4)

- Identify possible aesthetic criteria for evaluating dance.

## MAKING CONNECTIONS

### Cross-curricular Connections (Nat'l 7)

- Create dance compositions integrating concepts from other content areas (Language Arts, Mathematics, Science, or Social Studies).
- Create a dance project that integrates various arts areas (Dance, Music, Theater Arts, Visual Arts).
- Give examples of concepts used in dance and other content areas.
- Use technology as a tool for exploring and creating dance.

### Participation Opportunities

(IL 27A)

- Demonstrate appropriate behaviors while watching, creating, and performing dance.
- Identify and explore various dance-related professions (dance critic, dance educator, dance historian, dance notator).

### Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### National Standards

- 1.** Identifying and demonstrating movement elements and skills in performing dance
- 2.** Understanding choreographic principles, processes, and structures
- 3.** Understanding dance as a way to create and communicate meaning
- 4.** Applying and demonstrating critical and creative thinking skills in dance
- 5.** Demonstrating and understanding dance in various cultures and historical periods
- 6.** Making connections between dance and healthful living
- 7.** Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grade 8, see page 252-253.*



# JAZZ AND TAP

Uniquely American Forms



▲ Savoy Ballroom



▲ The Chicago Human Rhythm Project

Two quintessentially American dance forms, jazz and tap came to Chicago in the early 20th century, when the Great Migration of southern African Americans to cities in the north led to an explosion of African American talent. Jazz music thrived in South Side clubs like the Savoy Ballroom, where black Chicagoans flocked to dance.

An ever-changing hybrid, jazz dance was born out of the meeting of African American vernacular dance with ballet, musical theater, and social dance styles from the Charleston to the Frug. Like its namesake music, jazz has proven to be an enduring form of creative expression, at turns sensual, lyrical, and percussive. What we now know as tap dance evolved as a reaction to the forbidding of African drumming by early American slaveholders. Enslaved Africans adapted their traditional dances to clearly reflect drum rhythms into a style of syncopated, percussive dancing. With the dawn of minstrel shows, and later vaudeville, tap evolved from elements of Irish jigs and clog dancing, flat footing, and other step dance forms. It became a popular theatrical form along with soft-shoe and jazz.

A genre-defining tap dancer, Chicago's Jimmy Payne is credited with keeping tap's vaudeville roots alive. His Afro-Cuban themed "Calypso Carnival" packed in the crowds at the Blue Angel on Rush Street in the 1940s, and he went on to train generations of tap dancers through his Jimmy Payne School of Dance. His son, Jimmy Payne, Jr., picked up the torch after his father's death in 2000, performing as part of the Chicago Human Rhythm Project and teaching at Columbia College Chicago.

Another internationally recognized tap artist, Lane Alexander has also been a driving force in the vitality

of the Chicago tap scene. With the late Kelly Michaels, Alexander co-founded the above-mentioned Chicago Human Rhythm Project, a performance, education, and outreach group that now hosts the oldest summer tap festival in the world.

Gus Giordano, a legendary figure in contemporary jazz dance, opened his namesake studio in Evanston in 1953. Today Giordano's sleek sinuous technique, as embodied by his company, Giordano Jazz Dance Chicago, is considered a defining element of modern jazz. Now under the direction of Giordano's daughter, Nan, the company also hosts the annual Jazz Dance World Congress, an international gathering celebrating jazz dance, every summer.

Broadway show dancer Lou Conte opened his own studio in 1974, teaching tap, ballet, and jazz, and the students from these classes formed the core of what would become Hubbard Street Dance Chicago. Though HSDC has grown to become



▲ Chicago Tap Theatre

one of the city's most high-profile modern dance companies, it began as a jazz ensemble and its athletic, eclectic repertoire remains grounded in the jazz tradition, showcasing work by Bob Fosse and Twyla Tharp.

Other Chicago jazz companies include River North Chicago Dance Company, Joel Hall Dancers, and Jump Rhythm Jazz Project. Each takes the hybrid, fluid nature of jazz in a distinctive direction. River North is a contemporary repertory company with roots in jazz and ballet that frequently incorporates Latin themes and music. Joel Hall celebrates multiculturalism through a blend of jazz, ballet, modern, and "street" dance styles. Jump Rhythm Jazz founder Billy Siegenfeld has developed his own signature technique that harnesses the expressive power of rhythm and percussion to encourage a "full-bodied" approach to dancing.

And, of course, rhythm and percussion are the driving force behind the contemporary tap explosion, which shares the improvisatory traditions of jazz music, rap, and spoken word poetry. It is grounded in precise technique but full of explosive, expressive potential.

Thanks to dancers such as tap superstar Savion Glover, tap is more popular, accessible, and relevant than ever. Locally, Chicago Tap Theatre focuses on storytelling, with works such as "Little Dead Riding Hood," a retelling of the tale of Red Riding Hood through tap. The exuberant M.A.D.D. Rhythms channels tap's percussive power to connect with young dancers and encourage both discipline and creativity.

Just as the styles we now call jazz and tap were once vernacular forms, today new generations of dancers across Chicago are inspired by the energy of street dance to hone the latest, uniquely American form: hip-hop. Young teaching companies such as Culture Shock Dance Troupe and Fusion Dance Company celebrate the connections between dance and urban culture—paving the way for the next phase in the ever-changing definition of jazz and tap.



# The Developing Dance Student

HS I to II

## What Are Students Like at This Learning Level?

At the high school level, dance coursework may not directly correspond to grade: a 9th grader and a 12th grader may both be enrolled in Dance I. Thus, it's more important than ever that teachers recognize and accommodate differences in maturity and development. High school students study dance for different reasons. Some may see it as a fun way to get exercise. Others may see dance education as a supplement to study in other performing arts. Some may be trying to figure out if they have talent. Others may already be pursuing extra-curricular dance study, with an eye toward a future career. But most early high school students share the following developmental characteristics.

- Students at this age can think abstractly and understand complex ideas without many examples. They demonstrate a strong ability to absorb new information and are interested in discussing and evaluating what they're learning, especially if it has relevance to their lives and goals. Structured lessons that allow for independent study and expression work well for these teens. They are also starting to articulate and refine an individual aesthetic and to think about future career goals. They may not know it, but they're thirsty for role models. Visiting teaching artists can provide great examples of adults working as professional dancers and help students make connections between what they're doing in class and its potential application in the real world.
- Early high school students are testing boundaries. They seek independence and responsibility, and challenge authority, while being very attuned to the expectations of their peers. They may often experience intense emotions they don't always understand. They may struggle with a sense of identity and ambition, with high expectations competing with bouts of low self-esteem. They are also coming to terms with their newfound sexuality. In a coeducational class some students may be shy and awkward; others may be aggressive.
- Students at this age are still developing: bones are growing, muscle mass increasing, and fine motor skills being honed. Fourteen- and fifteen-year-old girls in particular can have profoundly ambivalent feelings about these changes and can be harsh judges, fixating on their weight and other perceived "flaws." They may feel particularly vulnerable in a dance class. Patience, empathy, and constructive feedback are important.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

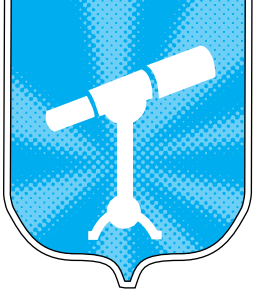
### High School Level I Students Can ...

- identify and demonstrate the basic differences between the elements of ballet, modern, tap, and jazz dance
- understand the fundamentals of dance vocabulary (plié, relevé, sauté, etc.)
- with a group, create and perform a dance that uses movement to express meaning derived from a social issue
- identify the common themes in folk dances from two different cultures
- demonstrate understanding of the basic elements of performance (kinesthetic and spatial awareness, focus, clarity of movement)

### High School Level II Students Can ...

- demonstrate mastery of a variety of intermediate dance techniques in the various genres of ballet, modern, tap, and jazz
- choreograph a dance using classical dance vocabulary to express principles such as balance, contrast, unison, and repetition, etc.
- use lighting, costumes, and sound to affect a piece's meaning and interpretation
- analyze the similarities and differences between dance forms from two different cultures, such as the tango and the waltz
- demonstrate a mastery of basic elements of performance (kinesthetic and special awareness, focus, clarity of movement)





# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### High School Level I

#### Skills and Techniques (Nat'l 1)

- Recognize and demonstrate kinesthetic awareness through proper body alignment and technique.
- Recognize and demonstrate that different dance forms have various techniques and vocabularies.
- Demonstrate the use of basic to beginning level dance technique.
- Identify a variety of artistic decisions that are required to create and perform dance.

#### Choreographic Principles and Processes (IL 25A, 26B; Nat'l 2)

- Use improvisation (free and structured) to discover and generate movement.
- Explore movement with a partner or group and exhibit spontaneous decision-making to select movement for dance.
- Identify and explore a range of stimuli (visual, auditory, tactile, kinesthetic) to create dance movement.
- Recognize and explain how the creative process in dance is influenced by personal movement styles.
- Observe, recall, and describe—using main ideas and supporting details—the use of dance elements in a variety of significant choreographic works.
- Define and identify basic choreographic principles.

#### Critical and Creative Thinking (IL 27A; Nat'l 4, 6)

- Demonstrate and define basic dance vocabulary.
- Demonstrate understanding of concentration and focus as part of the role of a performer of dance.
- Explore the challenges and opportunities facing professional dance companies in America.
- Evaluate how consumer trends in the arts affect the type and styles of dance compositions.

#### History and Culture (IL 25B, 27B; Nat'l 5)

- Identify ways that dance reflects, records, and influences history.
- Identify patterns, relationships, and trends in dance in different cultures, and discuss how aesthetic judgments vary between them.
- Observe and discuss significant dance works with respect to historical, cultural, philosophical, and/or artistic perspectives.



## INTERPRETATION & EVALUATION

### Interpretation / Communication

(IL 25A, 26A; Nat'l 3)

- Identify a variety of artistic decisions that are required to create and perform dance.
- Recognize and demonstrate the use of the human body as an instrument of expression.
- Recognize and demonstrate understanding of how technical/theatrical elements used in a dance can influence its interpretation and meaning.

**Evaluation** (IL 25A, 26A; Nat'l 4)

- Identify and discuss possible aesthetic criteria for evaluating dance, including skill of performer, style and quality of movement, technical elements, visual or emotional impact, compositional elements, and choreographer's intent.
- Recognize and explain the use of lighting, setting, props, costumes, and other technical/theatrical elements in communicating intent.

## MAKING CONNECTIONS

### Cross-curricular Connections (Nat'l 7)

- Identify, draw conclusions about, or predict connections between dance and other content areas.
- Use technology as a tool for exploring and creating dance.

### Participation Opportunities (Nat'l 4)

- Demonstrate appropriate audience etiquette using good listening skills, attentive behavior, and respect for the audience and performers.
- Identify careers related to dance in contemporary society.

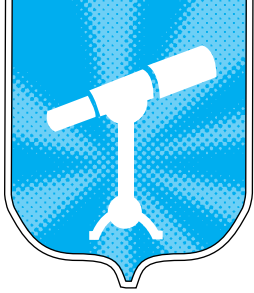
### Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### National Standards

- 1.** Identifying and demonstrating movement elements and skills in performing dance
- 2.** Understanding choreographic principles, processes, and structures
- 3.** Understanding dance as a way to create and communicate meaning
- 4.** Applying and demonstrating critical and creative thinking skills in dance
- 5.** Demonstrating and understanding dance in various cultures and historical periods
- 6.** Making connections between dance and healthful living
- 7.** Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grade 9, see page 252-253.*



# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### High School Level II

#### Skills and Techniques (Nat'l 1)

- Demonstrate kinesthetic awareness through proper body alignment and technique.
- Explore and demonstrate the use of dance techniques and vocabularies.
- Demonstrate the use of beginning to intermediate level dance technique, focusing on articulation, strength, flexibility, agility, and coordination.
- Plan, organize, memorize, and accurately perform extended movement sequences.
- Demonstrate understanding of the element of space (locomotor, non-locomotor/axial, pathways, direction, levels, shape, personal space, general space).
- Demonstrate understanding through applying the use of the dance element of time (tempo, beat, rhythm, accent, organic rhythm).
- Demonstrate understanding through applying the use of the dance element of movement energy/dynamics (flow, space, time, weight).

#### Choreographic Principles and Processes (IL 25A, 26B; Nat'l 2)

- Use improvisation to discover and generate movement for choreography.
- Recognize and demonstrate that improvisation with others can release intuitive movement possibilities.
- Choreograph a simple dance focusing on a selected stimulus (visual, auditory, tactile, kinesthetic).
- Combine the creative process with personal movement style to produce a movement sequence.
- Explore the choreographic principles, such as unity, variety, contrast, repetition, and transition.
- Identify, explore, and demonstrate how the use of technical/theatrical elements can affect the choreographic structure and intent.

#### Critical and Creative Thinking (IL 27A; Nat'l 4, 6)

- Discuss the relationships between dance elements in compositions.
- Formulate and answer aesthetic questions (What elements make a particular dance that dance? How much can a dance be changed by an individual before it becomes a different dance? How does one define a dance?, etc.).
- Identify and demonstrate understanding of the role of an audience in dance.
- Demonstrate concentration and focus as a performer of dance.
- Explore and evaluate how society and consumer trends affect the type and styles of dance compositions.
- Demonstrate personal progress through performance and/or the creation and use of a dance portfolio, journal, choreographic work, or other medium.

#### History and Culture (IL 25B, 27B; Nat'l 5)

- Identify the purpose and function of dance in particular cultures or historical periods.
- Identify, examine, and describe Chicago-based dance companies and/or innovators.
- Identify and examine dancers and/or dance innovators from a particular time period.

## INTERPRETATION & EVALUATION

### **Interpretation/Communication** (IL 25A, 26A; Nat'l 3)

- Describe how the human body is used as a tool for communication.
- Explain how personal experience influences the interpretation of a dance.
- Analyze and examine the influence of technical/theatrical elements on interpretation and meaning in dance.

### **Evaluation** (IL 25A, 26A; Nat'l 4)

- Critique the works of selected choreographers through research and observation.

## MAKING CONNECTIONS

### **Cross-curricular Connections** (Nat'l 7)

- Identify or predict commonalities and differences between dance and other content areas, with regard to fundamental concepts, materials, elements, and ways of communicating meaning.
- Explore the use of a variety of technology to enhance or alter the movement experience.

### **Participation Opportunities** (Nat'l 4)

- Identify dance as a vocation and profession and relate the discipline of dance to other aspects of life.

### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Identifying and demonstrating movement elements and skills in performing dance
- 2.** Understanding choreographic principles, processes, and structures
- 3.** Understanding dance as a way to create and communicate meaning
- 4.** Applying and demonstrating critical and creative thinking skills in dance
- 5.** Demonstrating and understanding dance in various cultures and historical periods
- 6.** Making connections between dance and healthful living
- 7.** Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grades 10, see page 252-253.*



▲ Doris Humphrey



▲ Katherine Dunham

Chicagoans Inspire

Modern Dance Traditions



▲ Chicago Moving Company



▲ Mordine and Company Dance Theater



Today the term “modern dance” is commonly used as an umbrella covering a broad range of movement traditions and techniques, some as established and codified as those of ballet. But in the early 20th century, practitioners of “modern” dance were specifically reacting against ballet’s rigid aesthetic rules. At that time classical ballet emphasized lightness and elevation, its sylphs and princesses posing on pointe to reach for the sky. Pioneers of modern dance like Isadora Duncan danced barefoot, embodying expressive freedom through simple skips and leaps. Later, Martha Graham’s severe, angular style was a stark rebuke of ballet’s romantic ideal of feminine beauty.

Graham’s contemporary, Doris Humphrey, was another pioneering modernist. Born and raised in Oak Park, she studied under Ruth St. Denis and Ted Shawn before rejecting their exotic aesthetic for her own powerful expressive vision. Her dances were based on the principle of fall and recovery, in which drama is created by the tension between gravity and the body in motion. Humphrey was inspired by nature, myth, Freudian psychology, and by the German Expressionist artists of the 1920s and ’30s. Her iconic “Life of the Bee” featured dancers scuttling sideways across the stage, knees and elbows akimbo; the piece climaxes with the killing of one “queen bee” by another.

Around the same time, Katherine Dunham, was taking dance in a different direction. As a student at the University of Chicago, Dunham was fascinated by the popular dance traditions of the African American community, and turned an ethnographic eye on the origins of the Lindy Hop and the Black Bottom Dance. She won a fellowship to study black dance in the Caribbean, but later abandoned academic work for a career on Broadway, in Hollywood, and with her own Katherine Dunham Company. Her trailblazing Dunham Technique fused jazz and popular dance forms with Afro-

Caribbean dance traditions to create a distinctively modern movement vocabulary built around a flexible torso and spine and articulated pelvis and limbs.

Humphrey, Dunham, and other idiosyncratic visionaries like maverick dancer Sybil Shearer—whose home and studio in Northbrook, Illinois, is now maintained as an artists’ retreat—laid the foundation for the vital and creative modern dance scene that has thrived in Chicago since the mid-20th century. Shirley Mordine, one of the scene’s prime movers, moved to town in 1969 to found the Dance Center of Columbia College. Under her direction the Dance Center developed into a force in modern dance education, with a diverse training program and a performance series that draws world-class modern companies from around the world. Her own critically acclaimed company, Mordine and Company Dance Theater, presents dramatic, innovative modern work grounded in technically sophisticated movement emanating, like Dunham’s, from the spine and torso.

Another godmother of Chicago dance, Nana Shineflug, founded the Chicago Moving Company in 1972, and it remains one of the city’s most popular, and idiosyncratic, modern troupes. Shineflug’s choreography fuses powerful modern dance technique with movement inspired by yoga, mathematics, and Far Eastern culture and religion. CMC also hosts the annual Other Dance Festival, a three-week performance showcase for some of the city’s best and most innovative modern dance artists.

Hubbard Street Dance Chicago carries on the vernacular tradition of Katherine Dunham with a high-powered, athletic hybrid of ballet, jazz, and modern. Thodos Dance Chicago performs lyrical modern work by artistic director Melissa Thodos as well as eclectic work by Broadway choreographer Ann Reinking, Chicago Dancing Festival creator Lar Lubovitch, and others. And the expressive tradition of

early American modern dance lives on in the work of Oak Park-based Momenta Dance Theatre, which presents historical work by the giants of the day—Duncan, St. Denis, Humphrey, and Graham among them.

Chicago is also home to several institutions that bring touring companies to town on a regular basis. In addition to the Dance Center of Columbia College Chicago, the Museum of Contemporary Art and the Harris Theater both present an impressive range of modern dance. Recent years have seen performances by high-level artists such as Mark Morris Dance Company, the Bill T. Jones/Arnie Zane Dance Company, the Martha Graham Dance Company, and more. And the monthlong Dance Chicago festival brings a multidisciplinary array of talent to numerous Chicago venues each year, presenting international stars side by side with Chicago artists embodying the best of the city’s modern dance past, present, and future.



▲ Thodos Dance Chicago



# The Developing Dance Student

HS III to IV

## What Are Students Like at This Learning Level?

Dance students at this intermediate-to-advanced level are often quite serious about their goals. Even if they are not planning on becoming professional dancers, they might be thinking about studying dance in college, pursuing a related career in the performing arts, or exploring a dance-oriented profession such as sports nutrition or kinesiology. All probably have well-developed, individual aesthetic ideas. The following is a quick look at some of the behaviors you are likely to encounter in this diverse, challenging mixture of students.

- Students at this level have developed higher order thinking skills and understand complex, abstract ideas without the need of extensive examples. At this level dance fluency entails complicated, embodied knowledge. Students are able to synthesize the physical and intellectual components of dance, perceiving, analyzing and evaluating movement while performing it at a technically proficient level. Already looking toward the future, they have a strong need to be independent and self-directed. You can take advantage of this by creating assignments that require students to make choices about the subject of their work, the style they will work in, the music and presentation tools they will use, and so on.
- Emotionally, these young adults are works-in-progress. Though more mature than their early-teen counterparts, they often lack the ability to make decisions, display good judgment, and control impulses. The discipline, structure, and physical rigor of dance class can be an excellent means of helping students of this age learn self-control and become better decision-makers. Juniors and seniors are very conscious of the opinions of others—especially their peers—and often sensitive to the slightest criticism. Encourage dance students to keep a journal and get into the habit of self-evaluation. Building an internal sense of their own progress helps reinforce confidence.
- Physically, these students are reaching adulthood. Girls are usually fully developed while boys may still be adding muscle mass and shooting up in height, but in general they are more comfortable with their bodies than 15-year-olds. As they become technically accomplished dancers these students will work hard and push themselves physically. Instruction in healthy nutrition, conditioning, and injury prevention are an important part of any upper-level dance study.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

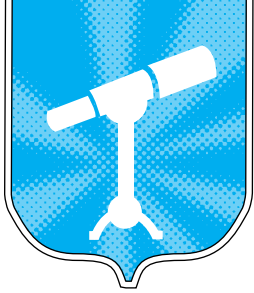
### High School Level III Students Can ...

- consistently perform intermediate to advanced dance technique grounded in ballet, jazz, and modern fundamentals
- use improvisation to effectively solve movement problems
- choreograph a dance expressing an emotional state and revise it over time, articulating the decisions made
- develop movement studies demonstrating dance styles of other cultures or time periods
- keep a journal documenting personal progress and goals of dance study

### High School Level IV Students Can ...

- demonstrate a high level of consistency in performing advanced technique
- validate the use of improvisation in choreography
- constructively critique the creative process used by a fellow student to choreograph a dance
- choreograph dances reflecting the styles of noted choreographers
- identify and analyze various careers in dance





# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### High School Level III

#### Skills and Techniques (Nat'l 1)

- Consistently demonstrate kinesthetic awareness through the use of proper body alignment with various dance techniques.
- Demonstrate the use of intermediate level dance technique.
- Analyze and use different dance techniques and vocabularies in comparing, contrasting, and summarizing.
- Demonstrate consistency and reliability in performing intermediate to advanced dance technique.

#### Choreographic Principles and Processes (IL 25A, 26A, 26B; Nat'l 2)

- Demonstrate partner skills, including copying, leading and following, mirroring, flocking, and weight-sharing.
- Analyze the use of differing stimuli in personal choreography.
- Create dance compositions using choreographic principles such as abstraction, contrast, repetition, and transition.
- Explore the choreographic principles, such as abstraction, contrast, repetition, and transition.
- Choreograph a dance clearly illustrating at least two dance elements (space, time, energy/dynamics).
- Apply selected aesthetic criteria to analyze personal choreography and that of others.

#### Critical and Creative Thinking (IL 25A, 27A; Nat'l 4, 6)

- Demonstrate the consistent use of concentration and focus as a performer of dance.
- Analyze the use of dance elements and their relationships in compositions.
- Identify and research dance companies in America and abroad.
- Demonstrate personal progress through performance and the creation and use of a dance portfolio, journal, choreographic work, or other medium.

#### History and Culture

(IL 27B; Nat'l 4, 5)

- Explore and demonstrate the dance style(s) of selected cultures or historical periods.
- Analyze the role of dance in two cultures or time periods by comparing, contrasting, and summarizing to make informed decisions.
- Analyze, compare, and contrast the works of dance innovators from various time periods.



## INTERPRETATION & EVALUATION

### **Interpretation / Communication** (IL 26B; Nat'l 3)

- Relate one's creative process to personal movement style.
- Communicate personal feelings and ideas through movement, with individual style and clarity.
- Create a dance that effectively communicates meaning, such as a social theme or personal experience.

### **Evaluation** (IL 25A; Nat'l 4)

- Scrutinize a performance for accuracy and summarize findings in a written format.
- Relate and examine viewer opinions with peers in a supportive and constructive manner.

## MAKING CONNECTIONS

### **Cross-curricular Connections** (IL 25B; Nat'l 7)

- Create an interdisciplinary project (dance and other content areas) based on a theme.
- Identify and explore dance and dance-related professions in contemporary society and analyze topics such as qualifications, salaries, job duties, and skills needed.

### **Participation Opportunities** (IL 27A; Nat'l 4)

- Research and explain opportunities for involvement in dance, using main ideas and supporting details.
- Explore and analyze post-secondary opportunities for dance education.

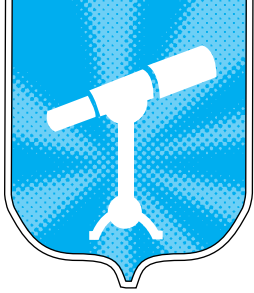
### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Identifying and demonstrating movement elements and skills in performing dance
- 2.** Understanding choreographic principles, processes, and structures
- 3.** Understanding dance as a way to create and communicate meaning
- 4.** Applying and demonstrating critical and creative thinking skills in dance
- 5.** Demonstrating and understanding dance in various cultures and historical periods
- 6.** Making connections between dance and healthful living
- 7.** Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grade 11, see page 252-253.*



# Scope and Sequence

## DANCE MAKING

## DANCE LITERACY

### High School Level IV

#### Skills and Techniques (Nat'l 1)

- Demonstrate kinesthetic awareness with a high level of consistency and reliability, through the use of proper body alignment while performing dance.
- Demonstrate the use of advanced level dance technique.
- Choreograph dances exemplifying a selected dance technique.
- Demonstrate a high level of consistency and reliability in performing advanced dance technique.
- Revise, refine, and evaluate for accuracy the performance of a selected dance.

#### Choreographic Principles and Processes

(IL 25A, 26A, 26B; Nat'l 2)

- Use improvisation in choreography.
- Justify the use of cooperative skills in improvisation and choreography.
- Demonstrate the selection and use of stimuli in personal choreography.
- Improvise, create, and perform dances based on own ideas and concepts from other sources.
- Utilize and manipulate various structures and/or forms of dance in dance compositions.
- Choreograph a dance and revise over time, articulating the reasons for the changes made.
- Integrate movement with choreographic intent to communicate ideas with individual style and clarity.

#### Critical and Creative Thinking

(IL 25A, 27A; Nat'l 4, 6)

- Formulate and justify a personal set of aesthetic criteria for dance.
- Consistently and reliably demonstrate concentration and focus as a performer of dance.
- Assess the role of dance in society as an expressive art form, entertainment, conveyor of artistic values, and contributor to the accomplishments of civilization.
- Demonstrate, critique, and evaluate personal progress through performance and the creation and use of a dance portfolio, journal, choreographic work, or other medium.

#### History and Culture

(IL 27B; Nat'l 4, 5)

- Choreograph or explore dances demonstrating the style of noted choreographers.
- Perform and describe the similarities and differences between two forms of dance or two choreographers.
- Evaluate the development of dance, focusing on the purpose of dance, dance genres and styles, artistic conflicts and resolutions, significant contributors, and/or innovations.
- Explain how works of art in different media from the same culture or time period can reflect the artistic, cultural, and historical context.

## INTERPRETATION & EVALUATION

### **Interpretation / Communication** (IL 26B; Nat'l 3)

- Compare, contrast, and summarize creative decisions in choreographic works.

### **Evaluation** (IL 25A; Nat'l 4)

- Critique the creative process used in choreographing a dance, articulating what was lost or gained by artistic decisions made.
- Write a critique of a live dance performance from an audience-member perspective.
- Critique how effectively technical/theatrical elements in choreography affect the meaning of dance.

## MAKING CONNECTIONS

### **Cross-curricular Connections** (IL 25B; Nat'l 7)

- Explore and demonstrate connections between dance and other content areas or art forms.

### **Participation Opportunities** (IL 27A; Nat'l 4)

- Explore and analyze professional opportunities in the dance field.
- Explore education and training required for affiliated fields, such as dance therapy, body therapy, and physical therapy.
- Explore opportunities for post-secondary training.

### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Identifying and demonstrating movement elements and skills in performing dance
- 2.** Understanding choreographic principles, processes, and structures
- 3.** Understanding dance as a way to create and communicate meaning
- 4.** Applying and demonstrating critical and creative thinking skills in dance
- 5.** Demonstrating and understanding dance in various cultures and historical periods
- 6.** Making connections between dance and healthful living
- 7.** Making connections between dance and other disciplines

*For list of complete Illinois Standards for Dance, Grades 12, see page 252-253.*

# Modern Innovators: Pushing Boundaries

▲ The Seldoms

Twenty-first-century modern dance is wildly diverse, encompassing innovators of every stripe. What these innovators have in common, in Chicago and in the dance world as a whole, is a commitment to questioning established definitions of dance. Contemporary choreographers draw inspiration from every genre—ballet, jazz, tap, street, and social dance, as well as the modern traditions of twentieth-century masters such as Martha Graham and Merce Cunningham. From such diverse sources they craft

their own idiosyncratic aesthetic identities.

Just as early modern pioneers turned the movement vocabulary of ballet on its head, early postmodern choreographers questioned the established conventions of modern dance. In the 1960s and '70s, radical experimentalists aimed to strip dance of virtuosity and theatricality, creating works built on everyday movements, like walking and skipping, and performing them in street clothes and in nontraditional

spaces. The goal: to make dance accessible to all, and to marry it to the era's ideals of social and personal transformation. From its founding in 1974 until it folded in 1989, the MoMing Dance and Arts Center promoted postmodern dance to Chicago, with performances by leading choreographers such as Trisha Brown and Meredith Monk. Today, the tradition lives on at venues like Links Hall, a Lakeview performance space founded in 1978 and dedicated to independent

dance and performance. Links programming includes workshops in dance-theater techniques like the avant-garde Japanese art of butoh as well as weekly contact improvisation “jams” and public performances by an array of local fringe artists.

Unlike early postmodern dancers, today’s technical innovators do not shun virtuosity. Rather, many have developed their own unique—and at times radical—movement styles. The acrobatic Chicago Dance Crash fuses contemporary dance with techniques drawn from breakdancing, aerobics, and the Brazilian martial art of capoeira. The company’s smash-hit 2007 “movement play,” *Tiger Prawn: The Mountain Mover*, employed a high-powered blend of kung-fu and modern dance to create a full-length performance accessible to an audience new to dance. Similarly, for her Breakbone DanceCo, founder Atalee Judy had developed her own signature “Bodyslam Technique”—a bold, punishing style inspired by punk rock. Breakbone’s apparently fearless dancers crash into each other, the walls, and the floor with abandon. Judy’s work is often dark and challenging, exploring emotionally and politically charged issues such as sexual violence to convey her passionate worldview to an audience outside the mainstream.



▲ Chicago Dance Crash

Breakbone joins other Chicago companies in challenging the notion that dance performances must take place in a theater. Breakbone has staged work on a rooftop and in a sculpture garden. But that’s nothing compared to local company, the Seldoms. This small, coolly intellectual company focuses on site-specific work in unorthodox spaces, including the Cultural Center’s Preston Bradley Hall, Millennium Park’s Lurie Garden, and a parking garage. In 2005 the Seldoms premiered *GIANT FIX*, a full-length work staged in the empty swimming pool at Hamlin Park. By creating work for nontraditional performance venues, the Seldoms and others seek to challenge the traditional relationship of performer to the stage, and that of audience to performer.

Dance has always been a collaborative art form, and the Seldoms and other contemporary Chicago companies pursue active partnerships with cutting-edge artists in other media.

In 2007, for example, the Seldoms joined forces composer Richard Woodbury, who created the score for the Hurricane Katrina-inspired *Overflow* using sound produced by the pipes from a demolished church organ. Molly Shanahan/Mad Shak drew together three



▲ Breakbone DanceCo

composers (including pop-violinist Andrew Bird), School of the Art Institute-trained costumer Heidi Dakter, and theater artist Leslie Buxbaum Danzig (*500 Clown*) to create the 2007 evening-length solo performance *My Name Is A Blackbird*. Other groups, such as the all-female Zephyr Dance, Thodos Dance Chicago, and Lucky Plush Productions create visually striking work through close collaboration with set and costume designers. Lucky Plush also works with video and other new media artists to explore the potential of new technologies in performance.

These and many, many other dance artists are continually breaking new ground, paving the way for Chicago’s next generation of dancers and choreographers with the help of institutions like the Auditorium Theatre at Roosevelt University, the Athenaeum Theatre, the Museum of Contemporary Art, and the Harris Theater—all significant venues that support the city’s vital dance community. And young dancers interested in exploring the potential of dance as a vehicle for creative expression are well served by college-level programs at Columbia College Chicago and Northwestern University, vital training grounds for the next generation of innovators.

## Dance Lesson Plan

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Teacher Name \_\_\_\_\_ Class Dance Grade 3-5

Lesson Title Pathways

Start Date Oct 16 Time Needed 50 minutes

Objectives Explore space elements and create dances that demonstrate these; improvise based on teacher instruction.

Facilities Needed Safe movement space

Materials Needed Music can be used but is not required.

Standards Addressed IL 25.A.2a, 26.B, 26.B.2a; Nat'l 1, 2, 3, 4

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Check each strand of the scope and sequence addressed in this lesson.

Dance Making     Dance Literacy     Evaluation/Interpretation     Making Connections

### Warm-up Activities

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*Students create a movement sequence of 32 counts that can be done at different rates. It should reach forward high, back low, side-to-side, and turn in a circular path. Students then learn and perform a partner's pattern.*

### Main Activity

---

*Skywriting. Students write their names in the air using various body parts. Begin with the pinky finger and then repeat the process with the elbow, knee, toes, hip, and nose from different starting positions. Explore writing very small letters close to the body, as well as the largest letters possible. Imagine and change "fonts" to write secret messages. Have students write so that they have to travel in space. Then have them turn these movements into a dance composition with transitions as needed between writing. The composition should have a starting position and an ending position. Students perform compositions.*

*Lesson Focus Points: Emphasize where the movement is going in space pointing out that where the body moves is as important as how the body moves. Explore movement that starts close to the body (near reach space) and far away from the body (far reach space). Continue to explore axial movement and locomotor movement. This is also an opportunity to review moving isolated body parts.*

## Assessment Strategy

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Develop and use a rubric based on the following characteristics:

- Attention span/focus
- Spatial awareness
- Unique responses
- Listening to directions
- Cooperating with others
- Body awareness
- Integration of skills from other lessons

## Wrap-up/Cool Down

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Have students discuss the lesson and think about why they found some dances more visually interesting than others. Students should also discuss which parts of their own dances they enjoyed performing most. This will help them begin to recognize movement preferences.

## Teacher Reflections

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*What worked:* Students particularly enjoyed performing each other's patterns during the warm-up. Almost every student was energetic and focused during skywriting.

*What needs improvement:* Some students had trouble articulating what they found visually interesting.

*Next steps:* Continue space exploration including floor plan, shape, design, symmetry, and asymmetry, and provide opportunities for connecting the study of space with other areas of the curriculum. Help students develop criteria to support their opinions about what is visually interesting. These skills can be used in learning how to "notice deeply" when responding to live dance performance.

## Dance Lesson Plan

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Teacher Name \_\_\_\_\_ Class Dance Grade HS I-II

Lesson Title Space and Shape in Choreography

Start Date Nov 20 Time Needed 90 minutes

Objectives Demonstrate understanding of choreographic form and employ spatial elements in choreography.

Facilities Needed Safe movement space

Materials Needed Music that uses ABA form

Standards Addressed IL 25.B.4, 26.B; Nat'l 1, 2, 4

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Check each strand of the scope and sequence addressed in this lesson.

Dance Making     Dance Literacy     Evaluation/Interpretation     Making Connections

### Warm-up Activities

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*Using action words like melt, sprawl, sink, and rise, create a series of shapes that continually morph into new forms. Use prompts that allow for a full range of stretches as well as aerobic activity.*

### Main Activity

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*With a group, create a dance composition in ABA form. The A section of the dance should focus on demonstrating locomotor movement with direct spatial intent and floor pattern. The B section of the dance should be of equal length and use axial movement, shape, and design. Repeat the A section.*

*Introduce music that has ABA form. Adapt the dance to follow the musical form.*



## Assessment Strategy

---

Develop and use a rubric based on the following characteristics:

- Form
- Inventiveness
- Problem-solving
- Application of earlier skills
- Cooperation
- Completing work on time
- Performance skills

Have students write a self-evaluation of their participation and contributions during the class session, and have them refer back to it in future classes.

## Wrap-up/Cool Down

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Have students discuss the way in which each group used spatial elements. Discuss the relationship of the movement to music and the role of form in successful choreography.

## Teacher Reflections

---

*What worked:* Students showed a strong grasp of the different types of movement and the applications of those types of movement in choreography.

*What needs improvement:* Some students had trouble adapting their dance compositions to the music. Have students explore different pieces of music in ABA form that might work better with their compositions.

*Next steps:* Make connections to musical forms that use ABA. Create other dances that use ABA form. Continue experiences that explore personal space, general space, and design. Introduce symmetry and asymmetry. View live dances and DVDs, and critique choreographic form and use of space.



# **Theater**

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# Elements of a Quality Theater Program

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## How Do I Make My Theater Program Successful?

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*High-quality theater training at the elementary, middle, and high school levels can give students the tools to express themselves with confidence; work together cooperatively; and develop their skills in abstract thinking, text analysis, and literary interpretation. To accomplish these goals, they need a safe, comfortable learning environment, high-quality instructors and materials, clear goals, and ongoing program evaluation. Below, you'll find a more thorough discussion of the elements of a quality theater program.*

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## A Quality Theater Program Requires

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**A performance space.** Whether a class takes place in a regular classroom, a gymnasium, or an auditorium, it is important that there be a clean, open performance area. Classroom instruction and presentation should include a defined playing space and a specific seating area for the audience when applicable. Most often this simply means clearing the desks and other furniture to the sides of the room. For a formal production, the ideal space will include a dedicated theater complete with working stage lights, drapes, and sound system. Performances may also take place in a gym or auditorium, where a quality sound system will support successful productions. Seating must allow all members of the audience to clearly view the performers. Large-scale productions also often require:

- Additional technical support, including up-to-date lighting and sound equipment
- A box office and lobby
- Dressing room

**High-quality texts, supplies, and equipment.** A well-rounded theater program, focusing on both process and performance, includes the following:

- *Scripts and theatrical texts.* Teachers need access to appropriate resources for scripts and other theater-related texts. Securing performance rights can be a complex, time-consuming, and expensive process.
- *Costumes.* Whether from a simple costume box at the early elementary level or a full costume shop in the later high school years, access to a selection of costumes will help students make the most of the characters they create.
- *Makeup and masks.* These are important transformational tools that can help young performers as they learn to create and sustain characters.
- *Sets.* These can range from a simple open classroom area with a few chairs or cubes at the early elementary level to a full stage set at later high school levels. To build and decorate complete sets, schools need a variety of supplies on hand, including tools, basic furniture, and paint. These sets should be enhanced with appropriate lighting and sound equipment.

The ideal theater program will include storage space for all of the above so that programs can build their resources over time.

**A qualified theater teacher or teaching artist.** Qualified, well-trained instructors are the backbone of any successful theater program. Illinois State Certification with a Drama/Theatre Endorsement is preferred. Teachers who have college-level training equivalent to a Bachelor of Arts in Theater will have the most comprehensive content knowledge and experience. When generalist teachers are delivering theater instruction, they can benefit from ongoing professional development focused on theater arts. Many programs rely on the combined efforts of a classroom teacher and one or more visiting teaching artists. The most effective partnerships allow the classroom teacher and visiting artists to plan and collaborate together outside the weekly teaching session.

**Dedicated, consistent class periods.** For optimal results at the elementary and middle school levels, theater instruction should occur at least once per week during each marking period. At the high school level, one session per day is recommended.

**Clearly defined goals.** At all levels of theater training, students should participate in both the performance and production aspects of theater making. At each grade level, final presentations, performances, or exhibitions must demonstrate the stated learning goals. For example, the final presentation of a playwriting program should focus specifically on demonstrating students' writing skills rather than their performance skills.

**Connection to the Chicago Theater Community.** Chicago is home to an internationally lauded theater scene. Quality theater training programs can capitalize on this richness by seeking out and scheduling ongoing field trips as well as classroom visits from professional theater artists working in the community. They should also provide students with information on how to access theater opportunities beyond the classroom.

**Ongoing evaluation and accountability.** Theater education requires multiple forms of assessment, and learning should be assessed at each stage of the theater process. Effective tools may include both qualitative and quantitative forms of assessment: portfolios, performances, rubrics, self-assessment, written response, interviews, observations, journals, and tests.

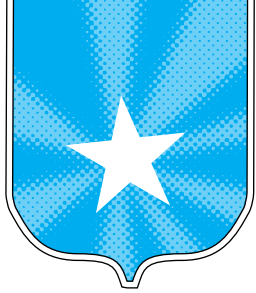
**Funding and support from the school and the community.** While some schools commit significant resources for their theater programs, many depend on substantial help from outside funding sources. Teachers often take on the responsibility of writing grants, and many parents' organizations are involved in other areas of fundraising.

It is best to develop a budget and fundraising plan that draws upon multiple sources. Theater production can be an expensive endeavor from the securing of rights to a production to designing and producing sets and costumes. The revenue from school productions can be a support but cannot solely fund theater programs.

## Checklist

### for quality theater programs:

- A commitment to artistic excellence
- A supportive principal and staff
- Highly qualified, credentialed/endorsed teachers
- Standards-based lessons that follow the scope and sequence of learning
- Adequate texts for student use, representing the quality and diversity of a broad range of theatrical perspectives
- Performance opportunities in the form of classroom presentations, assemblies, staged readings, showcases, or full-scale productions
- Space for rehearsal and performance with consistent access
- Appropriate class size
- Opportunities for students to participate in all aspects of the theater-making process from performance to production roles
- Information for students on how to access opportunities beyond the school setting, including scholarship and professional options
- Opportunities to attend high quality theater productions



# Best Practices for Theater Teachers

*Theater training should engage students with the experience of theater from the perspectives of both the practitioner and the audience member, and to be critically responsive to the work. Use these best practices to incorporate standards and techniques that will enrich students at any grade level.*

**Be Prepared** Use unit and daily lesson plans to prepare for the days and weeks ahead. (See pages 212–215 for sample lesson and unit plans.) Think about the important aspects of theater setup, materials, and learning standards. In a typical theater class, you will have only 45 minutes to carry out each day’s lesson. Being well prepared will help you make the best possible use of the time.

## **Set Rules for Classroom Behavior**

A successful theater class fosters respect for each student’s creativity and ideas, and provides a safe haven to work, play, share, and learn. To ensure a comfortable, creative environment, create a list of expectations and rules for student behavior that mandate mutual respect from the outset. After you have established the rules with your students, post them in the classroom for easy reference.

## **Plan and Incorporate Warm-up**

**Activities** In some ways, a theater class mirrors a rehearsal process. Ideally, classes will begin with a warm-up activity. Whether you use physical stretches, tongue-twisters, or movement with music, warm-ups can help students become more comfortable with themselves and their classmates, which in turn can lead to higher levels of trust within the group. Try to introduce new warm-up activities periodically to keep students engaged. Eventually, you might encourage students to design some of the warm-ups themselves.

## **Commit to End-of-Class Reflection**

**Time** Theater requires a great deal of emotional investment on the part of

both the practitioner and the audience. To nurture this level of investment in your students, it’s important to establish that the theater classroom is a place where they are free to express themselves truthfully and creatively. That said, make sure that any instructor or peer critiques focus on the individual’s *work*, not on the individual himself or herself. Leave time at the end of each class period for students to reflect on and discuss the objectives and outcomes of that day’s session.

## **Promote Student Collaboration**

Though theater students often work on individual projects, the discipline offers natural opportunities for collaboration and team building. Working with others on a project or performance helps students build important communication and social skills needed in real-world situations. When you assign collaborative projects, consider each person’s strengths and abilities.

## **Design Appropriate Instruction**

Theater depends on personal relationships. So it’s important that you get to know each of your students by name, personality, and learning style. Make sure that the standards, basic techniques, and values of theater practice are taught, used consistently, and reflected in assessment methods. Use a curriculum that includes opportunities for all learners to succeed.

## **Evaluate Students in Different Ways**

Assess students’ progress by using a variety of methods, including verbal feedback, written comments, and peer evaluation. Have students take part in ongoing self-assessment.

### Explore All Aspects of Theater

**Making** Some students may be particularly suited to performing; others may have an aptitude for design, playwriting, or stage management. Strive to create a curriculum that engages students in all aspects of theater making, not just in the rehearsal and performance of a single work of live theater.

**Create an Inspiring Classroom** To engage and motivate students, maintain a display of eye-catching examples of theater practices and practitioners, including photos, masks, and posters. You can also encourage your students to bring in theater-related images they encounter outside of school.

### Encourage Family Involvement

Communicate with parents and involve them in aspects of their children's theater training. For example, invite them to attend student presentations or to chaperone theater-related field trips. Create family partnerships that reinforce for students the value of the arts in general and theater in particular.

**Require a Journal** Have students keep a journal in which they can reflect on new ideas and discoveries, jot down character sketches or bits of dialogue, or develop their self- and peer-assessment skills. Though you may wish to look at their journals occasionally, allow students to use the space without concern about grades and formal assignments.

**Celebrate Cultural Diversity** Look for opportunities to assign projects and activities that acknowledge and embrace students' cultural backgrounds. Work with culturally diverse plays and adaptations and discuss the cultural setting. Assign character studies based on students' families and members of their community or neighborhood to give them the opportunity to bring their own stories to life. Connecting to students' cultural backgrounds allows them to take an active part in their learning.

### Provide Real-World Experiences

**Outside the Classroom** To engage your students with the world of professional theater making, arrange for periodic off-site trips during which they might attend a play, take a backstage tour, visit a costume or scene shop, or take a workshop with professional theater practitioners.

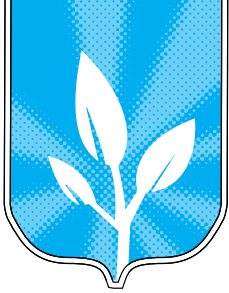
### Teach Students How to View

**Theater** Today's students are skilled at viewing and interpreting mass media and technology. But viewing live theater requires different skills. Build these skills by exposing your students to specific vocabulary they can use to interpret and describe their theater experiences. Create a list of questions students can ask themselves each time they watch a theatrical presentation. For example:

- What particular *characters* (people) did you connect to?
- What aspects of the *plot* (story) particularly struck you?
- How would you describe the *theme* (main idea) of the work?
- What is your reaction to the *style* of the piece performed?
- What was your impression of the *dialogue* (spoken language) in the performance?
- What *mood* did the various aspects of the performance create for you?
- If you had been performing this work, how do you think you would feel about it?
- How did the lights, scenery, costumes, and sound add to the overall effect of the work?

In all your teaching, stress the steps that go into making, understanding, and appreciating a successful theater experience.





# The Developing Theater Student

PRE-K to 2

## What Are Students Like at This Learning Level?

For many very young students, being in a theater class is a brand new experience. They're likely to be excited or nervous about what's expected of them. You can focus their natural energy and enthusiasm on simple, highly structured activities that involve plenty of movement and make believe, while guiding them to respect each other and interact cooperatively as a group. The following is a quick look at some of the behaviors you are likely to encounter within this learning level.

### Pre-kindergartners

Pre-kindergartners tend to be adventurers who like to explore language. They typically have short attention spans and plenty of energy and often talk out of turn. They may find it difficult to sit still. They can be very clumsy; collisions are commonplace. They love being read to, and make-believe is already a large part of their daily lives, which makes them naturals for theater training. They particularly enjoy simple hands-on activities that use music, repetition, and rhythm.

### Kindergartners

Kindergartners come in primed for learning. They're curious, but they need a blend of structure and discovery/exploration. Over the course of the school year these children begin to display much more elaborate language skills. They respond well to rules and routines and tend to enjoy structured games such as Duck, Duck, Goose and Red light, Green light. You will note that they can only focus on quiet, seated activities for about 15-20 minutes at a time. They learn best from social and collaborative play.

### First graders

First graders are risk-takers: quick-moving, competitive, noisy, and enthusiastic. By this time, they are gaining more elaborate language skills and can be quite verbally expressive. They begin to move into more abstract thinking. They love surprises, which can be ideal when it comes to participating in theater games and activities. They have increasing physical competence with large motor skills. While they respond well to rules, routines, and repetition, they also love trying new things. They tend to enjoy partner work and individual projects, and they learn best through discovery.

### Second graders

Second graders are beginning to notice the world around them. They enjoy games and activities that feature themes from everyday life. They tend to be more serious than children at earlier levels; a little humor on your part can go a long way to lighten the mood. Second graders have a lot of energy so they sometimes work too quickly; on the upside, they bounce back with ease after making mistakes. They love games and puzzles. Because they may tend to give up easily, encouragement and redirection are great teaching strategies to use with them.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

Pre-K Students Can ...	Grade 2 Students Can ...
<ul style="list-style-type: none"><li>enter into a make-believe (pretend) situation as if it were real</li></ul>	<ul style="list-style-type: none"><li>use movement and pantomime to create human, inanimate, and animal characters</li></ul>
<ul style="list-style-type: none"><li>listen attentively and respectfully to teacher and classmates</li></ul>	<ul style="list-style-type: none"><li>use the primary tools (body, voice, and mind) to portray characters and feelings</li></ul>
<ul style="list-style-type: none"><li>follow directions, respecting the rules of dramatic play (focus, freeze, personal space)</li></ul>	<ul style="list-style-type: none"><li>cooperate with peers in small decision-making and artistic choices</li></ul>
<ul style="list-style-type: none"><li>identify the primary tools of the actor (body, voice, and mind)</li></ul>	<ul style="list-style-type: none"><li>identify story elements including plot, character (traits and relationships), conflict (problem) and message (moral)</li></ul>
<ul style="list-style-type: none"><li>develop appropriate reactions to moments in a classroom sharing or theatrical performance (listen, laugh, applaud)</li></ul>	<ul style="list-style-type: none"><li>create and use puppets, masks, and costumes in enacting characters and stories</li></ul>

**Activities** *The following brief activities can help you engage students.*

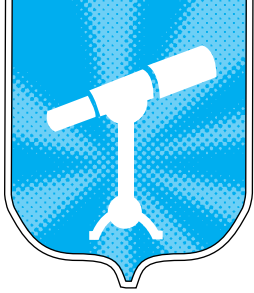
**Pre-K/Kindergarten** Students sit or stand in a circle. Show them photos or cartoon images that illustrate basic emotions such as happy, excited, sad, or worried. Identify several of these with them. Then read aloud a book containing visuals of easily identifiable emotions. Maurice Sendak's *Where the Wild Things Are* and Judith Viorst's *Alexander and the Terrible Horrible No Good Very Bad Day* are good examples. Ask volunteers to identify the various emotions represented as you point to the illustrations.

**Grade 1** Students sit or stand in a circle. Tell them to start walking in a circle. They should walk at the same rate. Then tell them to keep walking in a circle but to imagine that it is raining. Ask: "How does your walk change?" Next, you might have them try walking against the wind or with the

wind at their backs. As students become comfortable, you can gradually move into sillier, more creative directives, such as asking how their walk would change if they were wading through jelly or stepping on hot coals.

**Grade 2** Students work in pairs to make up, rehearse, and perform a brief story. You might have them read an existing story and then work together to create an alternate ending. Alternatively, you could give them a prompt such as "You are decorating your birthday cake when suddenly..." or "You wake up in the middle of the night and to see a star shining through your window. You have three wishes and ..." Give students some time to work on their stories and then present them to the class. After each presentation, ask the students in the audience to offer feedback about what they found most effective.





# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### Pre-K

#### Skill Development

(IL 25A, 26A, 26B; Nat'l 1, 2, 4)

- Listen attentively and respectfully to teacher and classmates.
- Develop spatial awareness and physical self control, including awareness of size, shape, weight, height, and speed.
- Follow directions, respecting the rules of dramatic play (focus, freeze, personal space).
- Develop focus and concentration while participating in dramatic activities.
- Participate in: imaginative play, narrative pantomime, and whole class dramas.
- Enter into a make believe (pretend) situation as if it were real.
- Use movement and pantomime to create animal characters.
- Enact an improvisation between two simple characters.
- Use vocal and non-vocal sounds to portray animal characters.

#### Performance (IL 26B; Nat'l 2)

- Retell stories through guided dramatic play from text read aloud.

### K

#### Skill Development

(IL 25A, 26A, 26B; Nat'l 1, 2, 4)

- Mirror shapes and movements with teacher and classmates.
- Follow directions and develop focus and concentration during dramatic play.
- Participate in: imaginative play, improvisation, narrative pantomime, and whole-class dramas.
- Use movement and pantomime to create animal characters.
- Use vocal and non-vocal sounds to portray animal characters.
- Participate in group decision-making about artistic choices.

#### Performance (IL 26B; Nat'l 2)

- Use the primary tools to portray feelings, create environments, and express characters.
- Repeat sequence of events through verbal and nonverbal communication.

#### Production (Nat'l 3)

- Adapt a space for playing out a story.

#### Terms and Tools

(IL 25A, 26A)

- Identify the primary tools of the actor (body, voice, mind).

#### Theater History / Research (Nat'l 5)

- Communicate information to peers about people, events, time, and place related to classroom dramatizations.

#### Terms and Tools

(IL 25A, 26A, 27A)

- Identify the primary tools of the actor (body, voice, mind).
- Distinguish between actor and audience.
- Engage in discussion about dramatic process.
- Distinguish drama from music, dance, and visual art.

#### Theater History / Research (Nat'l 5)

- Communicate information to peers about people, events, time, and place related to classroom dramatizations.

## INTERPRETATION & EVALUATION

### **Evaluation** (IL 27A; Nat'l 7)

- Express reactions to live theater.
- Develop appropriate reactions at given moments in a classroom sharing or theatrical performance (listen, laugh, applaud).

### **Interpretation** (Nat'l 7)

- Identify the setting for the story.
- Restate setting, characters, and story events through pictorial, visual, and physical aides.
- Describe characters, setting, and events seen or portrayed in formal or informal productions.
- Recall the character/family relationships in stories, plays, puppets shows, etc.

### **Evaluation** (IL 27A; Nat'l 7)

- Express reactions to live theater.
- Develop appropriate reactions at given moments in a classroom sharing or theatrical performance (listen, laugh, applaud).

## MAKING CONNECTIONS

### **Interdisciplinary Connections**

(IL 25B; Nat'l 3, 6)

- Create and use puppets, masks, and costumes in enacting characters and stories.

### **Cultural Connections**

(IL 27B; Nat'l 8)

- Use movement and dialogue to enact multicultural folklore and world literature based on teacher read-aloud.

### **Personal Connections**

(Nat'l 8)

- Experience live or recorded performances.
- Share the role of film and television in one's family life.

### **Interdisciplinary Connections**

(IL 25B; Nat'l 3, 6)

- Identify and distinguish the art forms from one another.
- Create and use puppets, masks, and costumes in enacting characters and stories.
- Incorporate a dance into a dramatic activity.
- Incorporate a piece of music into a dramatic activity.
- Distinguish among film, television, and live theater.

### **Cultural Connections**

(IL 27B; Nat'l 8)

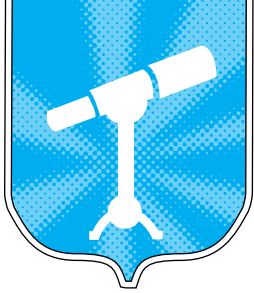
- Use movement and dialogue to enact multicultural folklore and world literature.

### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
- 2.** Acting by assuming roles and interacting in improvisations
- 3.** Designing by visualizing and arranging environments for classroom dramatizations
- 4.** Directing by planning classroom dramatizations
- 5.** Researching by finding information to support classroom dramatizations
- 6.** Comparing and connecting art forms by describing theater, dramatic media (such as film, television, and electronic media), and other art forms
- 7.** Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theater, film, television, and electronic media productions
- 8.** Understanding context by recognizing the role of theater, film, television, and electronic media in daily life



# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### Grade 1

#### Skill Development

(IL 25A, 26A, 26B; Nat'l 1, 2, 4)

- Demonstrate spatial awareness and physical self control.
- Create and mirror shapes and movements with teacher and classmates.
- Work singly, in pairs, and as a group to participate in imaginative play, improvisation, and story dramatization.
- Create dialogue for retelling a story in one's own words.
- Participate in group decision-making about artistic choices.

#### Performance (IL 26B; Nat'l 2)

- Create characters and demonstrate ideas/emotions through gestures and movement.
- Use vocal expression and character traits to portray a variety of real and non-real characters.

#### Production (Nat'l 3)

- Select costume pieces, props, and scenery to enhance character.
- Arrange a space and materials for playing out a story.

#### Terms and Tools

(IL 25A, 26A, 27A)

- Define and distinguish between actor and audience.
- Identify the primary tools of the actor (body, voice, mind).
- Identify the secondary tools of theater (sets, props, costumes, makeup, sound, lighting).
- Identify story elements, including plot, character, setting, conflict, and message.
- Recognize story sequence (beginning, middle, end).
- Engage in discussion about dramatic process.

#### Theater History / Research (Nat'l 5)

- Communicate information to peers about people, events, time, and place related to classroom dramatizations.

### Grade 2

#### Skill Development

(IL 25A, 26A, 26B; Nat'l 1, 2, 4)

- Identify and use the five senses in sensory recall and pantomime exercises.
- Work singly, in pairs, and as a group to participate in imaginative play, narrative pantomime, improvisation, storytelling, and story dramatization.
- Participate in teacher-guided playwriting of simple dramas.
- Work in small groups to dramatize a problem and its resolution.
- Acquire basic skills to react and interact with characters on stage.
- Repeat or paraphrase dialogue from a story to create a drama.

#### Performance (IL 26B; Nat'l 2)

- Create characters and demonstrate ideas and emotions using gestures, blocking, vocal expression, and movement.

#### Production (Nat'l 3)

- Transform space and materials for acting out simple dramas.

#### Terms and Tools

(IL 25A, 26A, 27A)

- Identify and experiment with the secondary tools of theater (sets, props, costumes, makeup, sound, lighting).
- Identify story elements (plot, character, setting, conflict, message).
- Recognize story sequence (beginning, middle, end).
- Retell a story using storytelling or story dramatization.
- Identify how characters attempt to solve problems and resolve conflicts.
- Describe the role of the narrator.

#### Theater History / Research (Nat'l 5)

- Communicate information to peers about people, events, time, and place related to classroom dramatizations.

## INTERPRETATION & EVALUATION

### Interpretation (Nat'l 7)

- Restate setting, characters, and main idea through pictorial, visual, and physical aids.
- Recall stories about individual experiences.
- Identify character traits displayed through verbal or nonverbal expression.
- Distinguish dialogue from prose in story narration.
- Describe characters, setting, and events portrayed in formal or informal productions.

### Evaluation (IL 27A; Nat'l 7)

- Reflect on their own and classmates' work, identifying strengths and areas for improvement.
- Express reactions to live theater.
- React appropriately at given moments in a classroom sharing or theatrical performance.

### Interpretation (Nat'l 7)

- Make predictions about characters, setting, and events based on story content.
- Identify and discuss emotions and thoughts evoked by performances.
- Describe characters, setting, and events portrayed in theater productions.

### Evaluation (Nat'l 7)

- Reflect on their own and classmates' work, identifying strengths and areas for improvement.
- Explain reasons behind artistic choices.

## MAKING CONNECTIONS

### Personal Connections

(Nat'l 8)

- Experience live or recorded performances.
- Distinguish one's experience of film and television from live theater.

### Interdisciplinary

Connections (IL 25B; Nat'l 6)

- Incorporate a dance into a dramatic activity.
- Incorporate a piece of music into a dramatic activity.
- Integrate sound, movement, and drawing into dramatic play.

### Cultural Connections

(IL 27B; Nat'l 8)

- Use movement and dialogue to enact multicultural folklore, world literature, and community experiences.
- Identify the geographic location, historical time period, or cultural context of dramatic material.

### Personal Connections

(Nat'l 8)

- Discuss similarities and differences between live and recorded theater.
- Recall and enact stories about community experiences.

### Interdisciplinary

Connections

(IL 25B; Nat'l 3, 6)

- Create and use puppets, masks, and costumes in enacting characters and stories.
- Identify the geographic location of dramatic material.
- Compare and contrast the moral of the story in various fables and fairytales.
- Read with dramatic expression various simple scripts.

### Cultural Connections

(IL 27B; Nat'l 8)

- Enact multicultural folklore and world literature.

### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations past and present.

### National Standards

1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
2. Acting by assuming roles and interacting in improvisations
3. Designing by visualizing and arranging environments for classroom dramatizations
4. Directing by planning classroom dramatizations
5. Researching by finding information to support classroom dramatizations
6. Comparing and connecting art forms by describing theater, dramatic media (such as film, television, and electronic media), and other art forms
7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theater, film, television, and electronic media productions
8. Understanding context by recognizing the role of theater, film, television, and electronic media in daily life



# Improvisation Chicago Style

A dictionary might define improvisation as the extemporaneous creation of music, writing, speech, or movement. By that definition, most of us improvise our way through life just by thinking, conversing, moving from one place to another, and gesturing. But improvisation for the theater is a very specific kind of extemporaneous performance. Commonly referred to as “improv,” it was born right here in Chicago.

In the mid-1950s, David Shepherd and Paul Sills founded an innovative theater company they dubbed the

Compass Players. Operating in a makeshift performance space in a bar on the campus of the University of Chicago, they began experimenting with a series of improvisational games that had been codified in the work of Sills’s mother, Viola Spolin. The games helped performers to tap their own creativity and build both their performance skills and their onstage rapport. Basing their rehearsal and performance style in part on commedia dell’arte traditions, the Compass performers worked not from scripts but from a series of general plot points.

This allowed them the freedom to create their own dialogue, much of it comedic, on the spot in front of a live audience. From these early sketches evolved a form of theatrical expression that has fueled American comedy, film, television, theater, and advertising ever since.

One extremely powerful offshoot from the early days of improv was Second City, a now legendary improvisational comedy theater founded in 1959 by alumni from the Compass Players including Paul Sills. Second City’s brand of fast-paced, political, often

irreverent comedy won much acclaim and widespread popularity in the early 1960s. Over the years it became a proving ground for young improvisers from all over the country. Today Second City has facilities in Los Angeles and Toronto. It offers a multi-tiered training program steeped in the improv traditions of the Compass Players, as well as curriculum-based workshops for K–12 students in Chicago. While the main stage shows now rely mostly on scripted material that has been honed through rehearsal, many performances offer a free post-show improv set based on audience suggestions. These sessions provide Second City with fodder for future shows.

Although Second City is an iconic presence in the improv scene, it is by no means the only game in town. Chicago boasts a number of highly regarded companies including iO (formerly known as Improv-Olympic) and ComedySportz.

Founded more than 25 years ago by Charna Halpern and the late, great Chicago improviser Del Close, iO is not only a popular destination and proving ground for young improvisers, but also a vital recruitment center for popular TV shows such as *Saturday Night Live*, *MADtv*, and *The Colbert Report*. Its training center features five levels of improv classes, a comedy writing program, and specialty classes such



▲ Second City's student program

as musical improv comedy, as well as corporate-level training that teaches business people how improv techniques can help them perform creatively (and competitively). ComedySportz is quick to clarify the meaning of its name: it's not stand-up comedy about sports—it's improv comedy played as a sport. At each ComedySportz performance two improv teams battle for laughs from the audience. The show is fueled by ideas and suggestions from the assembled crowd. At the end of the show, the audience votes on which team they found the funniest. Like its competitors at Second City and iO, ComedySportz features a respected training program with a

full roster of improv and specialized comedy classes.

### *The Long and the Short of Improv*

There are two main categories of improv: short-form (often called sketch comedy) and long-form (also known as *The Harold*). In short-form, players create brief, punchy scenes based around an improv game and taking off from audience suggestions. Long-form is more narrative, much of it depending on the audience's familiarity with a set of well-defined characters. In Chicago both forms have staunch advocates, but short-form is probably the more popular.

### *Improv's Influence on the Entertainment World*

Since its beginnings, improv has become a huge force in the entertainment world. In fact, when it comes to theater training, many actors as well as teachers believe that improvisation is an essential skill for all types of theater. Improv requires practitioners to be fully present in the moment and to commit totally to their fellow performers. Good acting, writing, and directing require the same thing, as do many other collaborative and creative activities. Training in improv builds a foundation for all kinds of careers—in the arts and elsewhere.



▲ Comedy Sportz



# The Developing Theater Student

GRADES 3 to 5

## What Are Students Like at This Learning Level?

From the beginning of third grade to the end of fifth grade, children go from curious childhood to the brink of emotional adolescence. This is a great time to introduce and maintain theater practices and concepts that grab their attention, engage their imagination, and keep them from the fallback mantra of “I’m bored.” The following is a quick look at some of the behaviors you’re likely to encounter within this key learning level.

### Third graders

Third graders love to laugh and joke around. They play hard and, unaware of their own limitations, tire quickly. Though highly social, they tend to be competitive and argumentative. You will no doubt hear the refrain “That’s not fair” in regard to just about anything. Redirecting their attention to the task at hand is usually the best teaching tactic. Clear instruction and focused theater activities can help them harness their energies, capitalize on their passion for discovery, and work together collaboratively.

### Fourth graders

Fourth graders may avoid taking risks because they really dread looking foolish. They enjoy and excel at games, however, and focused theater games in particular can be great for bringing them out of their shells. Bear in mind

that modeling new activities will likely be a crucial part of curbing your students’ anxiety and inhibitions. Once they are interested and confident about a project or activity, fourth graders are tenacious about doing well.

### Fifth graders

Fifth graders are usually a mix of ten- and eleven-year-olds. Physically most ten-year-olds are still children; by eleven, they are starting to mature sexually and may experience a wide range of emotions. Helping students negotiate this bridge between childhood and adolescence can be tricky. Because they are preoccupied with how they fit into the world, they tend to be very sensitive to criticism. They enjoy teamwork but can be rigid about saving face. Active instruction and hands-on activities work well with them.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

Grade 3 Students Can ...	Grade 5 Students Can ...
<ul style="list-style-type: none"><li>• use sense memory to enhance and inform pantomime activities</li></ul>	<ul style="list-style-type: none"><li>• apply playwriting skills by writing monologues, dialogues, and short scenes</li></ul>
<ul style="list-style-type: none"><li>• develop appropriate onstage and offstage behavior</li></ul>	<ul style="list-style-type: none"><li>• make expressive use of secondary tools of theater (sets, costumes, makeup, props, lighting, sound) in activities or performances</li></ul>
<ul style="list-style-type: none"><li>• identify theater terminology (audition, rehearsal, projection, casting, rehearsing, blocking)</li></ul>	<ul style="list-style-type: none"><li>• use emotional recall as the basis for character choices</li></ul>
<ul style="list-style-type: none"><li>• listen to constructive criticism and respond in a positive way</li></ul>	<ul style="list-style-type: none"><li>• define the roles of people who work in the theater (actor, director, playwright, designer)</li></ul>
<ul style="list-style-type: none"><li>• create geometric shapes (line, circle, oval, triangle, diamond, square, rectangle, etc.) using body movement, imagination, and spatial awareness</li></ul>	<ul style="list-style-type: none"><li>• increase literacy skills by dramatizing stories, poems, and books from world literature</li></ul>

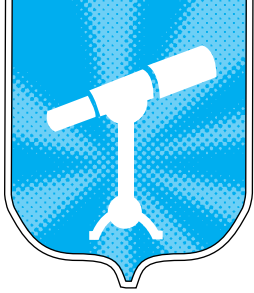
**Activities** *The following brief activities can help you engage students.*

**Grade 3** To help build your students' ability to focus and use their voices, give them several tongue twisters. Start slowly with an easy one such as "Mad money mad bunny." When they have mastered doing this one slowly, ask them to increase their speed while still saying each word clearly. When they get proficient at this, move on to a tougher one: "Brad's big black bath brush broke." If students are interested, they might follow up by creating tongue twisters of their own.

**Grade 4** To continue working on their vocal skills and projection, assign students an activity in which they create distinctive voices to represent different contexts. For example, inside vs. outside voice; talking in a library; telling a secret; talking on the phone; and so on.

**Grade 5** Have students select and retell a familiar story such as a fairy tale in which they use at least three different character voices.





# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### Grade 3

#### **Skill Development**

(IL 25A, 26B; Nat'l 1, 4)

- Use sense memory to inform pantomime activities.
- Develop effective body language through spatial awareness.
- Tell stories effectively using character voices, and body movement, and narration.
- Participate in guided playwriting.
- Expand basic skills to react and interact with characters on stage.
- Make decisions, accept responsibility, and learn to compromise.
- Express through characterization the meaning inferred from text.

#### **Performance** (IL 25A, 26B; Nat'l 2)

- Develop appropriate onstage and offstage behavior.
- Use gesture, facial expression, body language, and voice to express character.

#### **Production** (Nat'l 3)

- Make expressive use of secondary tools in activities, sharings, and/or performances.
- Create simple scenery and costumes.

### Grade 4

#### **Skill Development**

(IL 25A, 26A, 26B; Nat'l 1, 4)

- Participate in physical representations of characters and events.
- Participate in effective storytelling using voices and movement.
- Employ the basic concepts of time, space, and action.
- Apply playwriting skills by writing monologues, dialogues, and short scenes individually and in groups.

#### **Performance** (IL 25A, 26B; Nat'l 2)

- Create improvised dialogue and movement appropriate to character and situation.
- Respond to and build upon ideas of others on stage.
- Enact monologues, dialogue, and asides within a story or drama.

#### **Production** (Nat'l 3)

- Make expressive use of secondary tools.
- Incorporate sound and movement into the design process.

#### **Terms and Tools** (IL 25A, 25B, 27A)

- Distinguish between improvisation and scripted drama or comedy.
- Identify the vocabulary of dramatic structure (beginning/middle/end, conflict/resolution, climax).
- Identify the “5 Ws” (Who? What? When? Where? Why?) when analyzing short plays.
- Identify theater terminology (audition, rehearsal, projection, casting, blocking).
- Identify the roles of people who work in the theater (actor, director, playwright, designer).
- Examine the roles of sound, props, costumes, scenery, stage management, and directing.

#### **Theater History / Research**

(Nat'l 5)

- Communicate information to peers about people, events, time, and place related to classroom dramatizations.

#### **Terms and Tools** (IL 25A, 25B, 27A)

- Distinguish between improvisation and scripted drama or comedy; distinguish between stage directions and spoken text.
- Apply the vocabulary of dramatic structure (beginning/middle/end, conflict/resolution, climax).
- Identify the “5 Ws” (Who? What? When? Where? Why?) when analyzing or improvising short plays.
- Define theater terminology (rehearsal, projection, casting, etc.).
- Define the roles of people who work in the theater (actor, director, playwright, designer).

#### **Theater History / Research**

(Nat'l 5)

- Reference stories to determine technical needs.
- Communicate information to peers about people, events, time, and place related to classroom dramatizations.

## INTERPRETATION & EVALUATION

### **Interpretation** (IL 26A; Nat'l 7)

- Relate what characters think and feel during a dramatic scene.
- Observe how the diversity of students within a group contributes to artistic choices.
- Convey personal reactions to various texts.
- Correlate personal experiences to stage experiences.

### **Evaluation** (Nat'l 7)

- Reflect on own work, identifying strengths and receiving constructive criticism.
- Communicate emotions and thoughts evoked by performances.

### **Interpretation** (Nat'l 7)

- Communicate emotions and thoughts evoked by performances.

### **Evaluate** (IL 26A; Nat'l 7)

- Reflect on live theater, as well as their own and classmates' work, identifying strengths and giving constructive criticism.
- Identify examples of effective use of secondary tools (sets, costumes, lighting, etc.).
- Explore social and ethical issues raised by dramatic material.

## MAKING CONNECTIONS

### **Personal Connections**

(IL 27A; Nat'l 7, 8)

- Use personal experience as the basis for character choices.
- Discuss the role of film and television, technology, and electronic media.
- Discuss the similarities and differences between live and recorded theater.

### **Interdisciplinary**

**Connections** (IL 25B; Nat'l 3, 6)

- Incorporate dance and music appropriate to cultural or historical context of dramas.
- Create costumes and props appropriate to cultural and historical background of dramas.
- Dramatize stories, poems, and books from world literature.

### **Cultural Connections**

(27B; Nat'l 8)

- Enact dramas reflecting a variety of historical periods, regions, and cultures.

### **Personal Connections**

(Nat'l 7)

- Correlate personal experiences to stage experiences.
- Create and enact short stories, poetry, or personal experiences about community.

### **Interdisciplinary**

**Connections** (IL 25B; Nat'l 3, 6)

- Dramatize stories, poems, and books from world literature.
- Create geometric shapes using body movement, imagination, and spatial awareness.
- Use body, voice, imagination, and collaboration to create machines and original inventions.

### **Cultural Connections**

(IL 27B; Nat'l 8)

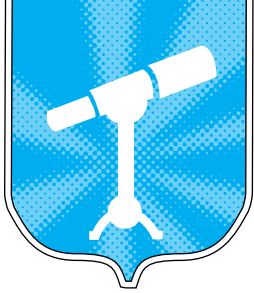
- Enact dramas reflecting a variety of historical periods, regions, and cultures.
- Demonstrate knowledge of cultures, societies, and religions.

### **Illinois State Goals**

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations past and present.

### **National Standards**

- 1.** Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history
- 2.** Acting by assuming roles and interacting in improvisations
- 3.** Designing by visualizing and arranging environments for classroom dramatizations
- 4.** Directing by planning classroom dramatizations
- 5.** Researching by finding information to support classroom dramatizations
- 6.** Comparing and connecting art forms by describing theater, dramatic media (such as film, television, and electronic media), and other art forms
- 7.** Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theater, film, television, and electronic media productions
- 8.** Understanding context by recognizing the role of theater, film, television, and electronic media in daily life



# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### Grade 5

#### Skill Development

(IL 25A, 26A, 26B; Nat'l 1, 4)

- Speak audibly and clearly.
- Demonstrate effective body language.
- Contribute to successful group collaborations.
- Physically represent characters and events.
- Participate in effective storytelling using character voices and body movement.
- Participate in individual, partner, and small group playwriting.
- Use gestures, blocking, and movement to display ideas and emotions.
- Refine improvisational skills through dramatic exercises.
- Use emotional recall as the basis for character choices.

#### Performance (IL 25A, 26B; Nat'l 2)

- Create improvised dialogue and movement.
- Portray character motivations and relationships.
- Use blocking to nonverbally convey character, mood, and actions.
- Enact monologues, dialogue, and asides within a story or drama.

#### Production (Nat'l 3)

- Make expressive use of secondary tools.

#### Terms and Tools

(IL 25A, 25B, 27A; Nat'l 3)

- Distinguish between improvisation and scripted drama or comedy; distinguish between stage directions and spoken text.
- Identify the “5 Ws” when analyzing, improvising, or writing scenes or short plays.
- Use theater terminology and the vocabulary of dramatic structure.
- Define the roles of people who work in the theater (actor, director, playwright, designer).
- Integrate technical theater elements.

#### Theater History / Research

(Nat'l 5, 8)

- Describe the role of theater during different time periods.
- Apply research to script writing, acting, design, and directing choices.
- Reference stories to determine technical needs.



## INTERPRETATION & EVALUATION

### Interpretation (IL 26A; Nat'l 7)

- Retell or re-create favorite performance moments.
- Articulate how artistic choices support the portrayal of a character.

### Evaluation (IL 25B; Nat'l 7)

- Reflect on live theater, as well as own and classmates' work, identifying strengths and giving constructive criticism.
- Accept constructive criticism and use suggestions to improve work.
- Identify examples of effective use of secondary tools (set, costumes, lighting, etc).

## MAKING CONNECTIONS

### Personal Connections

(IL 27A; Nat'l 7)

- Enact challenges and struggles that others have faced.
- Correlate personal experiences to stage experiences.

### Interdisciplinary Connections

(IL 25B; Nat'l 3, 6)

- Incorporate dance, music, costumes, and props appropriate to cultural or historical context of dramatic material.
- Dramatize selections from world literature.
- Create geometric shapes using body movement, imagination, and spatial awareness.
- Use body, voice, imagination, and collaboration to create machines/inventions.

### Cultural Connections

(IL 27B; Nat'l 8)

- Enact dramas reflecting a variety of historical periods, geographic regions, and cultures.
- Explore different versions of the same story from diverse cultures, recognizing universal character types.

### Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations, past and present.

### National Standards

- 1.** Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history
- 2.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes
- 3.** Designing by developing environments for improvised and scripted scenes
- 4.** Directing by organizing rehearsals for improvised and scripted scenes
- 5.** Researching by using cultural and historical information to support improvised and scripted scenes
- 6.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theater, dramatic media (such as film, television, and electronic media), and other art forms
- 7.** Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theater, film, television, and electronic media productions
- 8.** Understanding context by analyzing the role of theater, film, television, and electronic media in the community and in other cultures

*For list of complete Illinois Standards for Theater, Grade 5, see pages 254-255.*



**THEATER IN CHICAGO**

# *A Unique Vision:*

**DIRECTORS' AND PLAYWRIGHTS' THEATERS**



Chicago theater companies come about for many different reasons. Like the well-known Steppenwolf Theatre Company, many companies are formed around a high-caliber acting ensemble. However, this city is also home to a number of theaters at which the driving artistic force comes from talented directors and playwrights.

### Directors' Theaters

At the venerable Goodman Theatre, all programming reflects three guiding principles: quality, diversity, and community. To achieve these principles, the Goodman has created a small but powerful coalition of nationally and internationally renowned associate artists—among them writer/director Mary Zimmerman, director Chuck Smith, writer/actor/director Frank Galati, and writer/actor Regina Taylor. The mutual commitment between the theater and its gifted associates creates a crucible for artistic experimentation and exploration of new ideas. To reach into the future, the Goodman has also created the Michael Maggio Directing Fellowship, awarded annually to an early-career Chicago director. The fellowship provides a financial stipend, mentoring, hands-on opportunities to work as a directing assistant on Goodman productions—and, in some cases, to take on full directing duties for smaller festival shows. For the Goodman, sustained collaboration with its core of artists adds fundamental depth, diversity, and continuity to its overall programming. The Goodman also offers education programs through the public schools, including a free student subscription series and teacher training programs.

While Shakespeare plays are the main draw at Chicago Shakespeare Theatre (CST), the company's ongoing success depends to a great extent on the creative reach of founding artistic director Barbara Gaines. A respected director herself, Gaines has a remarkable ability to attract visionary directors from all over the world to work at her theater. The company

produces ambitious seasons of plays in both its mainstage and studio theaters, and routinely books in the work of international companies such as Canada's Shaw Festival and France's Théâtre des Bouffes du Nord. Since its comparatively humble beginning, CST has grown to become one of Chicago's healthiest and wealthiest theaters. It is housed in an elegant facility on Navy Pier overlooking Lake Michigan. Since 1991, CST's arts-in-education program, Team Shakespeare, has brought the bard's words and ideas to life through live performance, workshops, discussions, and innovative learning programs. More than 50,000 teachers and students



▲ The Goodman Theatre

participate in Team Shakespeare each school year, making CST one of the largest theater-education providers in the nation.

### Playwrights' Theaters

Winner of the 2001 Tony Award for Best Regional Theater, Victory Gardens Theater has for more than 35 years held fast to its mission to develop new plays by means of ongoing relationships with diverse writers. In 1997, artistic

director Dennis Zacek formalized his theater's commitment to playwrights by creating the Victory Gardens Playwrights Ensemble, which includes such longtime VG collaborators as Gloria Bond Clunie, Claudia Allen, Joel Drake Johnson, and Pulitzer Prize winner Nilo Cruz. Victory Gardens operated for 25 years at a multi-theater venue on Lincoln Avenue before moving three blocks north to the historic Biograph Theatre in 2006. The theater's programming includes a vibrant six-play mainstage season, educational outreach and off-night presentations, a summer youth program, and a training center that offers year-round classes in acting, playwriting, and directing.

Chicago Dramatists celebrated its thirtieth anniversary in 2009. From the beginning, the goal of this tireless institution has been to develop and promote new plays and playwrights that will contribute to the national and international theater repertoires and enrich the lives of future audiences. Chicago Dramatists provides opportunities for both aspiring and seasoned playwrights to expand their professional networks, showcase their work to the larger marketplace, and collaborate with theater personnel and audiences in the creative process. From first draft to final production, writers are the focus of all the Chicago Dramatists' programming, which includes a three-play mainstage season and a staged reading series that presents new plays in development just about every Saturday afternoon of the year. The company, under the artistic direction of Russ Tutterow, also boasts a thriving playwrights-in-the-schools program as well as year-round classes for adult playwrights at all levels of creative development. Many locally and nationally respected writers have written for Chicago Dramatists' stage, including Rebecca Gilman, Lydia R. Diamond, Tanya Saracho, and Brett Neveu.



# The Developing Theater Student

GRADES 6 to 8

## What Are Students Like at This Learning Level?

As they negotiate the difficult path into puberty, middle school kids are often at the mercy of their hormones and emotions. Girls can become fixated on body image, while boys experience the deepening of their voices. At the same time, they are in discovery mode, exploring their place in the larger world by expanding peer relationships and examining current events and multicultural issues. The following is a quick look at some of the behaviors you're likely to encounter with students at this level.

### Sixth graders

Sixth graders have energy to spare and can be a bit scattered when it comes to decision making. Clear instruction and encouragement from you can help alleviate some of the self-consciousness and awkwardness they may feel about their relative status within the school community and the larger world. This age group is interested in social issues and current events. Designing theater instruction to include these themes—as well as liberal amounts of humor—will help you engage and activate your students.

### Seventh graders

Seventh graders begin to test boundaries as they move into puberty. They can be moody, withdrawn, and even openly rebellious. For teachers, the emphasis should be on keeping students motivated and on task while effectively managing the few that may push the

limits of “class clown” or disrupt in other ways. Students’ emotions tend to run high, which can be a plus when they are channeled into performance and writing-based activities in healthy ways. Theater training can also be a great way to improve peer dynamics through collaboration.

### Eighth graders

Eighth graders are typically full of energy and express it in any way they can—with big gestures, bursts of laughter, and sudden increases in volume. At this age, their abstract-thinking skills are improving. They are less self-conscious about making mistakes. They try hard, and if they fail, they try again. This combination of factors can help them excel in their theater training. Many adult theater artists claim their commitment to the art form began during their final year of middle school.

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## What Students Can Do at This Level

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The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

Grade 6 Students Can ...	Grade 8 Students Can ...
<ul style="list-style-type: none"><li>• develop focus and concentration in order to sustain improvisations, scene work, and performance</li></ul>	<ul style="list-style-type: none"><li>• collaborate with classmates to create and perform original, improvised scenes</li></ul>
<ul style="list-style-type: none"><li>• practice playwriting techniques</li></ul>	<ul style="list-style-type: none"><li>• synthesize research, observation, given circumstances, and acting skills to create characters in formal and informal presentations</li></ul>
<ul style="list-style-type: none"><li>• examine and discuss introductory levels of the directing process: research, plan and collaborate, audition, cast, block, and direct</li></ul>	<ul style="list-style-type: none"><li>• compare and demonstrate different acting methods and theories</li></ul>
<ul style="list-style-type: none"><li>• produce written, verbal, and visual responses to written and/or performed material</li></ul>	<ul style="list-style-type: none"><li>• use descriptive vocabulary and creative thinking in the critiquing process</li></ul>
<ul style="list-style-type: none"><li>• describe how theater and related media have reflected and transformed various cultures throughout history</li></ul>	<ul style="list-style-type: none"><li>• demonstrate a basic knowledge of American theater history, which may include the study of African, Asian, Native and Latin American, and other cultures</li></ul>

**Sample Activities** *The following brief activities can help you engage your middle school students.*

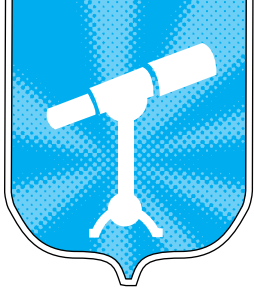
**Grade 6** Design an assignment in which students research and discuss characters in literature from different time periods. They should consider the impact of the particular historical period on the characters' modes of dress, speech, and social customs.

**Grade 7** Ask students to write a one- or two-page monologue that reflects the internal self of a character who is their age but who lives somewhere else. The monologue can take any form; it might

be a story, a description of a situation or emotional state, or a rant about a problem. Ask students to focus on creating a strong emotional through-line as they write.

**Grade 8** Assign students to review a public, school, or classroom performance or presentation. In their critiques, they should focus specifically on the element of character, describing character traits, emotional arcs, and overall believability.





# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### Grade 6

#### **Skill Development** (IL 25A; Nat'l 1, 2, 4)

- Use the body and voice in a variety of ways to express character, emotion, motivation, and relationship.
- Transform real and imagined objects to create an environment for a scene or play.
- Develop performance skills while working in diverse styles and forms of theater.
- Interpret dialogue expressively from scripted drama.
- Develop proficiency in vocal projection and articulation.
- Practice playwriting techniques.

#### **Performance** (IL 26B; Nat'l 2)

- Perform a monologue revealing character.
- Create or find costume pieces and props to aid in defining a character.

#### **Production** (Nat'l 3, 4)

- Act as the director.
- Plan/create a simple set for dramatic presentations.
- Use the secondary elements to enhance classroom and school performances.

#### **Terms and Tools**

(IL 25A, 26A, 27A)

- Describe the roles of people who work in the theater and musical theater (director, choreographer, librettist, house manager, etc.).
- Use basic acting and theater vocabulary.
- Discuss the roles and responsibilities of the designer and production staff.
- Examine introductory levels of the directing process.
- Reference a script to determine technical needs for a dramatic presentation.

#### **Theater History / Research**

(Nat'l 5, 8)

- Demonstrate a basic knowledge of European theater history.
- Use a variety of research methods and technology to support production.

### Grade 7

#### **Skill Development** (IL 25A; Nat'l 1, 2, 4)

- Practice techniques for vocal and physical conditioning.
- Use the body and voice to express character, emotion, motivation, and relationship.
- Incorporate directions appropriately.
- Develop performance skills while working in diverse styles of theater.
- Write original scenes and one-act plays.
- Practice audition skills.

#### **Performance** (IL 26B; Nat'l 2)

- Collaborate to create and perform original, improvised scenes.
- Perform a monologue revealing character.

#### **Production** (Nat'l 3, 4)

- Select effective design elements.
- Use basic design concepts to create a set.
- Practice the responsibilities of the production staff.
- Practice the directing process.
- Use rehearsal time effectively to brainstorm, experiment, plan, and rehearse.

#### **Terms and Tools**

(IL 25A, 26A, 27A)

- Analyze the dramatic structure of a scene or play (plot, theme, conflict).
- Recognize and discuss different acting methods and theories.
- Describe the roles of people who work in the theater and musical theater (director, choreographer, librettist, house manager, etc.).
- Use acting and theater vocabulary.
- Notate blocking in a script.
- Reference a script to determine technical requirements.

#### **Theater History / Research**

(Nat'l 5, 8)

- Demonstrate a basic knowledge of non-Western theater history.
- Use various research methods and technology to support production.

## INTERPRETATION & EVALUATION

### Interpretation

(IL 25B, 26A; Nat'l 7)

- Infer meaning from a script to create characters.
- Analyze live theater using drama/theater vocabulary.
- Analyze film, television, and electronic media productions.
- Compare and contrast two plays that share similar themes.

### Evaluation (IL 26A; Nat'l 7)

- Produce written, verbal, and visual responses to written and performed dramatic material.
- Explain how artistic choices support the portrayal of characters.

### Interpretation

(IL 25B, 26A; Nat'l 7)

- Use theater vocabulary to analyze live theater, as well as own and classmates' work.
- Examine techniques used by theater artists to convey mood.
- Compare and contrast two plays that share similar themes.

### Evaluation (IL 26A; Nat'l 7)

- Evaluate an actor's skill in creating a believable character.
- Read and appraise dramatic material.
- Analyze and critique theater, film, television, and electronic media productions from various cultures.
- Respond to constructive criticism.

## MAKING CONNECTIONS

### Personal Connections

(Nat'l 6, 8)

- Explore how theater and other media relate to real life.

### Interdisciplinary Connections (Nat'l 6)

- Create monologues, dialogues, and short plays in response to interdisciplinary prompts, ideas, or pictures.
- Adapt stories, myths, and fairy tales into improvised scenes.
- Communicate how theater can synthesize all the arts.

### Cultural Connections

(IL 27B; Nat'l 8)

- Research and apply the cultural and historic context of dramatic material.
- Describe how theater has reflected and transformed various cultures throughout history.

### Personal Connections

(Nat'l 8)

- Explore peaceful conflict resolution through improvisation and role playing.
- Write dramatic material inspired by personal and historical events.

### Interdisciplinary Connections (Nat'l 6)

- Write dramatic material inspired by interdisciplinary prompts, ideas, and pictures.
- Integrate other art forms into dramatic presentations.

### Cultural Connections

(IL 27B; Nat'l 8)

- Interpret dramatic material from past eras in light of contemporary experience.
- Explore how art forms from other cultures relate to theater.
- Communicate how different art forms have been affected by society.

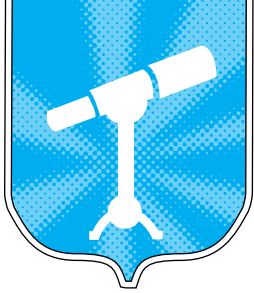
### Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations, past and present.

### National Standards

- 1.** Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history
- 2.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes
- 3.** Designing by developing environments for improvised and scripted scenes
- 4.** Directing by organizing rehearsals for improvised and scripted scenes
- 5.** Researching by using cultural and historical information to support improvised and scripted scenes
- 6.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theater, dramatic media (such as film, television, and electronic media), and other art forms
- 7.** Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theater, film, television, and electronic media productions
- 8.** Understanding context by analyzing the role of theater, film, television, and electronic media in the community and in other cultures

*For list of complete Illinois Standards for Theater, Grades 6–7, see pages 254–255.*



# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### Grade 8

#### Skill Development

(IL 25A; Nat'l 1, 2, 4)

- Demonstrate techniques for physical and vocal conditioning.
- Incorporate directions appropriately.
- Develop performance skills while working in diverse styles of theater.
- Interpret dialogue expressively from scripted drama.
- Demonstrate proficiency in vocal projection and articulation.
- Write, critique, and produce original scenes and one-act plays.
- Participate in auditions.

#### Performance (IL 26B; Nat'l 2)

- Collaborate to create and perform original, improvised scenes.
- Create and perform an original monologue revealing character.
- Synthesize research, observation, and acting skills to create characters.

#### Production (Nat'l 3, 4)

- Select effective design elements.
- Design and build a set.
- Assume the roles and responsibilities of the production staff.
- Take on the responsibilities of the director.
- Use rehearsal time effectively to brainstorm, experiment, plan, and rehearse.

#### Terms and Tools

(IL 25A, 26A, 27A; Nat'l 3)

- Analyze the dramatic structure of a scene or play.
- Compare and utilize different acting methods and theories.
- Use the secondary elements to enhance performances.
- Define the roles of people who work in the theater and musical theater.
- Expand acting and technical theater vocabulary.
- Compare and contrast different theater spaces and their technical requirements.
- Reference a script to determine technical requirements.

#### Theater History / Research

(Nat'l 5, 8)

- Demonstrate a basic knowledge of American theater history.



## INTERPRETATION & EVALUATION

### Interpretation (IL 26A; Nat'l 7)

- Analyze live theater, as well as own and classmates' work.
- Write detailed character analyses or biographies.
- Analyze and critique theater, film, television, and electronic media productions from various cultures.

### Evaluation (IL 26A; Nat'l 7)

- Evaluate an actor's skill in creating a believable character.
- Respond to constructive criticism.

## MAKING CONNECTIONS

### Personal Connections (Nat'l 8)

- Explore peaceful conflict resolution and through improvisation and role playing.
- Explore the connection between dramatic situations and students' own lives.
- Explore social and ethical issues raised by dramatic material.

### Interdisciplinary Connections (IL 25B, 27A; Nat'l 6)

- Compare and contrast the approaches and themes of a live theater piece and a different version of the same material.
- Create written dramatic material based on interdisciplinary prompts, personal experiences, and historical events.
- Synthesize several art forms into dramatic presentations.

### Cultural Connections (IL 27A, 27B; Nat'l 8)

- Explore how art forms from other cultures relate to theater.
- Compare and contrast how society and various art forms impact each other.

## Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations, past and present.

## National Standards

- 1.** Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history
- 2.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes
- 3.** Designing by developing environments for improvised and scripted scenes
- 4.** Directing by organizing rehearsals for improvised and scripted scenes
- 5.** Researching by using cultural and historical information to support improvised and scripted scenes
- 6.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theater, dramatic media (such as film, television, and electronic media), and other art forms
- 7.** Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theater, film, television, and electronic media productions
- 8.** Understanding context by analyzing the role of theater, film, television, and electronic media in the community and in other cultures

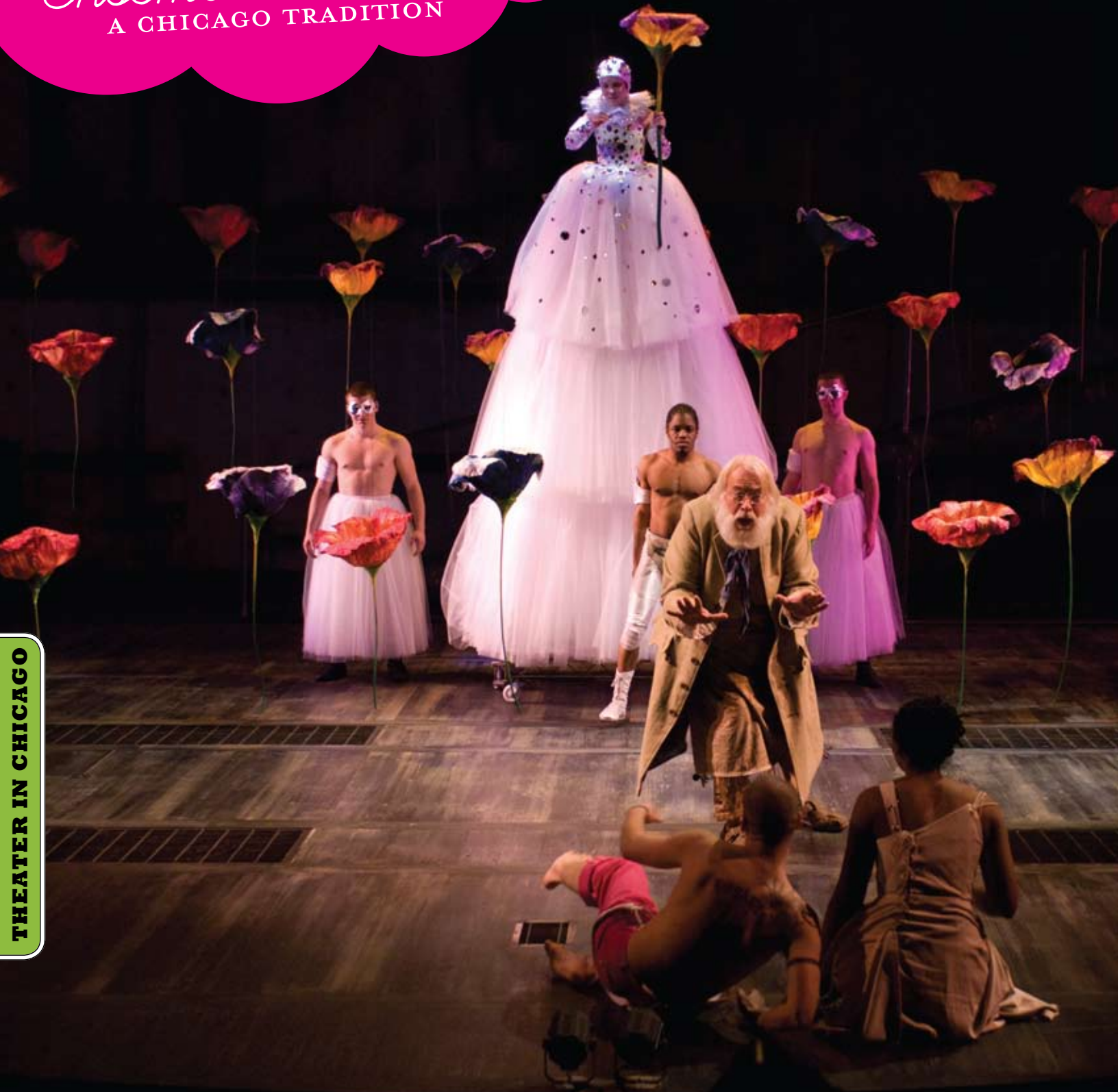
*For list of complete Illinois Standards for Theater, Grade 8, see pages 254-255.*



# Ensemble Theater: A CHICAGO TRADITION

▼ Steppenwolf

THEATER IN CHICAGO



Steppenwolf and Congo Square are only two out of Chicago's multicultural constellation of ensemble-based theaters. Here are a few of the city's other companies:

**Black Ensemble Theater** is recognized for innovative productions and programs that perpetuate the history of the African American people, while reaching out to a cross-cultural audience and serving disenfranchised communities.

**The House Theatre of Chicago** aims to create a spirit of community in its audiences through feats of storytelling laced with rock-and-roll and eye-popping special effects.

**MPAACT** (Ma'at Production Association of Afrikan Centered Theatre) nurtures and sustains Afrikan Centered Theatre, an artistic expression grounded in the cultures and traditions of the African continent and its Diaspora.

**Silk Road Theatre Project** showcases playwrights of Asian, Middle Eastern, and Mediterranean backgrounds, whose works address themes relevant to the peoples of the Silk Road and their Diaspora communities.

**Teatro Luna** is an all-female Latina company that specializes in showcasing Latina talent. Their original works are based on autobiographical experience and true life stories.

Over the past three decades, Chicago has received wide acclaim for the quality of its theater. The city boasts five regional Tony Awards for excellence in theater—for Steppenwolf Theatre (1985), Goodman Theatre (1992), Victory Gardens (2001), Chicago Shakespeare Company (2008), and Signature Theatre (2009). This is a glamorous distinction to be sure, but a large measure of Chicago's success can be traced back to the city's gritty can-do philosophy, a vital part of making theater here. This is the city that works—and its endlessly resourceful theater community reflects that ethic. If you ask fans to describe the Chicago style of acting, you'll likely hear words like gutsy, raw, honest, and totally committed. And chances are it won't be too long before you hear another word: ensemble.

Loosely defined, ensemble theater is an approach to acting that aims for a unified effect achieved by all members of a cast working together on behalf of the play, rather than emphasizing individual performances. The goal is to create

a seamless, living world on the stage. To accomplish this unity, actors often band together to form their own ensemble companies, a practice that gives them the freedom to perform together and hone their skills in multiple shows—often over a period of many years. Beginning in the mid-1970s, theater practitioners began to trend away from the cluster of large downtown venues to create small theater companies all over the city. Many of these new companies took up residence in converted storefront buildings with cheap rent, which gave them the freedom to take creative risks and produce any kind of theater they liked. The storefront theater movement, as it has become known, was—and continues to be—a significant part of this city's ensemble theater scene. The best-known and most decorated of Chicago's ensemble theaters is Steppenwolf Theatre Company. Founded in 1976 by nine young actors, it has in the intervening years grown to a multifaceted 42-member ensemble that includes actors, directors, filmmakers, and writers. Many Steppenwolf members work all over the world in theater, film, and television, but they remain deeply committed to the company that has nurtured them throughout the years. In the early days, Steppenwolf's explosive ensemble acting style

ignited hit shows such as Sam Shepard's *True West* and Lanford Wilson's *Balm in Gilead*. More recently, the family drama *August: Osage County* won the company multiple Tony Awards as well as a Pulitzer Prize for its author, ensemble member Tracy Letts. With three performance spaces, a thriving professional theater school, and a highly regarded Steppenwolf for Young Adults program, Steppenwolf continues to break new artistic ground while never losing sight of the ensemble ethic that brought the company together in the first place.

Congo Square Theatre Company's reputation also rests squarely on the talents of its acting ensemble. Founded in 1999 with a mission to produce theatrical work born of the African Diaspora and other world cultures, Congo Square's programming merges richly poetic plays with a visceral, no holds-barred acting style. The company quickly rose to prominence, developing a loyal fan base with the help of playwright August Wilson, a supporter from the theater's inception. Over the years, Chicago audiences have been treated to acclaimed Congo Square presentations of Wilson's plays *The Piano Lesson*, *Seven Guitars*, and Joe Turner's *Come and Gone*.

Before his death in 2005, Wilson requested that anyone wishing to make a donation in his name should give to one of four organizations—among these was Congo Square Theatre Company.





# The Developing Theater Student

HS I to II

## What Are Students Like at This Learning Level?

At the typical Chicago high school, theater courses are not broken out by grade level, so ninth graders may end up in an acting or playwriting class together with twelfth graders. That means teachers must accommodate learners at different levels. It's important to understand that high school students take theater courses for many different reasons. Some are just looking for a fun, easy class within a schedule of more rigorous academic coursework. Others may see participating in theater as a way to make friends or gain a community. Still others may have the goal of beginning an eventual career in the theater. No matter what students' reasons are, there are some cognitive, emotional, and physical characteristics common to students at the freshman and sophomore levels.

- Students at this age have made the transition to more abstract thinking. They can digest and synthesize complex ideas with relative ease, and they readily connect with new concepts that relate to their lives. They are also beginning to seriously consider their future educational and career goals. They may put up a cool front, but whether they are aware of it or not, they are looking for role models. For many freshman and sophomore theater students, a gifted classroom teacher or visiting teaching artist can provide the spark that transforms a passing interest in theater to a lifetime commitment.
- Students at this age often test boundaries by challenging authority. Theater can motivate students to open up in positive ways. However, emotional and physical boundaries should be set at the start of any group session and reiterated frequently.
- Freshman and sophomore students' bodies are still developing. They are gaining better control of fine motor skills. At the same time, they can be very self-conscious about their bodies. Girls in particular can become fixated on their weight or other aspects of their appearance. This may result in their being more physically and/or emotionally closed. Encouragement and positive feedback can help them to participate with less self-consciousness in class activities.

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## What Students Can Do at This Level

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The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

### High School Level I Students Can ...

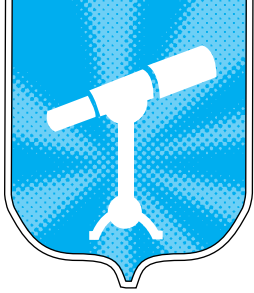
- create a back story (biography) of a character and use it to develop a detailed characterization
- create improvised dialogue that reveals character motivation, advances plot, provides exposition, and conveys theme
- discuss the collaborative relationships and interdependence of artists who work in the theater
- understand and describe the form and structure of plays
- understand and relate how theater-related media and other associated areas provide occupational opportunities in the world of work

### High School Level II Students Can ...

- write a two-person scene
- use improvisation as an approach to scripted material
- devise an organizational chart to demonstrate the structure and flow necessary to the development and presentation of a theatrical production
- evaluate personal progress through the creation and use of a portfolio of theater work
- understand and relate how the fundamentals of different art forms relate to the study, process, and production of theater







# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### High School Level I

#### Skill Development

(IL 25A, 26A; Nat'l 1, 2)

- Understand and participate in vocal and physical warm-ups to develop articulation, breath control, focus, and creativity.
- Develop strong vocal projection and clear diction.
- Define what an ensemble is and contribute to effective ensemble building.
- Write a monologue.
- Develop the mind, body, and voice as creative, performing instruments.
- Use improvisation to expand listening, response, and evaluation skills and to explore character and storyline development.

#### Performance (IL 26A, 26B; Nat'l 2)

- Analyze, interpret, memorize, and perform a scripted scene from dramatic literature.
- Portray a character based on script analysis and research.
- Create a back story (biography) of a character and use it to develop a detailed characterization.
- Create improvised dialogue that reveals character motivation, advances plot, provides exposition, and conveys theme.
- Use improvisation formats as presentations.
- Memorize and present a monologue in an informal setting.

#### Production (IL 26A; Nat'l 3, 4)

- Contribute to onstage and offstage aspects of a theatrical performance, communicating clearly and respectfully with fellow actors, director, and crew members.
- Design, construct, and operate secondary tools (technical theater elements) safely and effectively.
- Compare audience behavior at various types of performances, and practice appropriate audience behavior at theater events.
- Rehearse following a rehearsal schedule.
- Demonstrate an understanding of and assume different roles on technical crews.
- Understand and utilize production scheduling and organization.

#### Terms and Tools

(IL 25A, 26A; Nat'l 3)

- Identify the antagonist and protagonist and explain how they relate to conflict and theme in a piece of dramatic literature.
- Demonstrate knowledge of the processes and documents used in performance preparation (actor's journal, director's notebook, designer's drawings, renderings, floor plans, scale models, light and sound cue plans).
- Identify the areas of a theater (stage, backstage, wings, house/seating, sight lines, fly space) and types of stages (proscenium, thrust, arena, site-specific).
- Discuss the collaborative relationships and interdependence of artists who work in the theater.
- Recognize the basics of theater architecture.
- Relate the uses of technical theater spaces for rehearsal, construction, performance, and storage.
- Understand and discuss the components of technical theater (scenery, costume, makeup, lighting, sound, props).
- Recognize and identify the terms used in the technical theater process.
- Identify and describe types of rehearsals.
- Understand and use the vocabulary of directing.

#### Theater History / Research

(IL 27B; Nat'l 5, 8)

- Research and assemble information to begin a time line of theater history, including non-Western theater.
- Understand and relate how theater originated and evolved.
- Investigate and use theater-related Internet sites.

## INTERPRETATION & EVALUATION

### Interpretation

(IL 25A, 27A; Nat'l 7)

- Discuss character growth or change in a piece of dramatic literature.
- Analyze how dramatic literature is used to inform and persuade.
- Read, understand, and relate the basic content of a play.
- Understand and describe the form and structure of plays.
- Identify character traits and given circumstances from a play.
- Show through discussions or writing an appreciation for theater as a composite art form.

### Evaluation (Nat'l 7)

- Critique one's own work and the work of peers using written and oral formats.
- Analyze a review of a play, identifying areas of personal agreement and disagreement.
- Demonstrate personal progress through the creation and use of a portfolio of theater work.

## MAKING CONNECTIONS

### Personal Connections

(Nat'l 7, 8)

- Articulate insights gained into human experience by examining the world of a play and the moral, intellectual, and emotional choices the characters make.
- Discuss, and/or write about sources for information about theater productions, personalities, trends, etc.
- Understand and relate how theater and theater-related media provide occupational opportunities in the world of work.
- Understand and relate how theater skills are used in non-theatrical occupations.

### Interdisciplinary

**Connections** (IL 25B; Nat'l 6)

- Use visual art principles to create effective stage pictures.
- Participate in a musical theater production.
- Analyze the interdependence of all the arts as they contribute to a theatrical production.
- Understand and relate how theater is a synthesis of all arts.
- Compare and contrast play structure in relation to other forms of literature.
- Investigate and discuss the technical elements in different media.

### Cultural Connections

(IL 25B, 27B; Nat'l 8)

- Compare and contrast the treatment of similar themes in plays from various cultures and historical periods.
- Analyze and discuss issues of contemporary relevance presented in dramatic literature.
- Explore and demonstrate storytelling of non-Western theater.
- Develop and relate a worldview of theater in society.

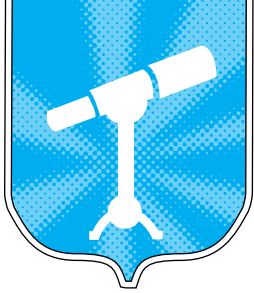
### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations, past and present.

### National Standards

1. Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history
2. Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions
3. Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions
4. Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions
5. Researching by evaluating and synthesizing cultural and historical information to support artistic choices
6. Comparing and integrating art forms by analyzing traditional theater, dance, music, visual arts, and new art forms
7. Analyzing, critiquing, and constructing meanings from informal and formal theater, film, television, and electronic media productions
8. Understanding context by analyzing the role of theater, film, television, and electronic media in the past and the present

*For list of complete Illinois Standards for Theater, Grade 9, see pages 254-255.*



# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### High School Level II

#### Skill Development

(IL 25A, 26A; Nat'l 1, 2)

- Lead in a physical and vocal warm-up.
- Demonstrate strong vocal projection and clear diction.
- Define what an ensemble is and contribute to effective ensemble building.
- Write a two-person scene.
- Use improvisation to retain spontaneity and ensemble.
- Demonstrate and expand dramatic concepts through improvisations.
- Use improvisation as an approach to scripted material.
- Demonstrate appropriate audience behavior at theater events.

#### Performance (IL 26A, 26B; Nat'l 2)

- Analyze, interpret, memorize and perform a scripted scene.
- Portray a character based on script analysis and research.
- Create a back story (biography) of a character and use it to develop a detailed characterization.
- Create improvised dialogue that reveals character motivation, advances plot, provides exposition, and conveys theme.
- After reading a play, memorize and perform a monologue from it in an informal setting.

#### Production (IL 26A; Nat'l 3, 4)

- Contribute to onstage and offstage aspects of a theatrical performance, communicating clearly and respectfully with fellow actors, director, and crew members.
- Design, construct, and operate secondary tools (technical theater elements) safely and effectively.
- Create and follow a rehearsal schedule.
- Understand and operate the tools of theater construction (power tools, sewing machine, lighting and sound equipment, etc.).

#### Terms and Tools

(IL 25A, 26A; Nat'l 3)

- Articulate character motivation in terms of objectives and obstacles.
- Understand and diagram plot structure.
- Understand and diagram the physiology of the body and vocal production.
- Demonstrate knowledge of the processes and documents used in performance preparation (actor's journal, director's notebook, designer's drawings, renderings, floor plans, scale models, light and sound cue plans).
- Identify the areas of a theater (stage, backstage, wings, house/seating, sight lines, fly space) and types of stages (proscenium, thrust, arena, site-specific).
- Discuss the collaborative relationships and interdependence of artists who work in the theater.
- Understand, discuss, and/or write about the components of technical theater (scenery, costume, makeup, lighting, sound, props).
- Devise an organizational chart to demonstrate the structure and flow of a theatrical production.

#### Theater History / Research

(IL 27B; Nat'l 5, 8)

- Understand, discuss, and/or write about the evolution of play structure from early Greek to contemporary drama.
- Develop a time line of theater history that includes social context, playwrights, and genres.

## INTERPRETATION & EVALUATION

### Interpretation

(IL 25A, 27A; Nat'l 7)

- Discuss character growth or change in a piece of dramatic literature.
- Analyze how dramatic literature is used to inform and persuade.
- Read independently, analyze, and understand two plays by different playwrights in different periods.
- Understand and relate the form and structure of dramatic genre.
- Evaluate personal progress through the creation and use of a portfolio of theater work.
- Learn and convey the concept of central dramatic questions.
- Analyze plays for physical, social, and psychological dimensions.
- Distinguish connotative (subtext) and denotative meaning of language in a dramatic text.
- Analyze text for character clues and objectives.
- Analyze self and others verbally and through keeping entries in a journal.
- Read, discuss, and/or write about plays to gain an understanding of the role of the director in the production.
- Understand, discuss, and/or write about the process of rehearsal and production.

### Evaluation (Nat'l 7)

- Critique one's own work and the work of peers using written and oral formats.
- Analyze a review of a play, identifying areas of personal agreement and disagreement.
- Evaluate plots and themes.
- Attend a play and reflect on it verbally or through writing entries in a journal.
- Write reviews of plays or other related art forms.
- Demonstrate giving and receiving constructive criticism.
- Evaluate personal progress through the creation and use of a portfolio of theater work.

## MAKING CONNECTIONS

### Personal Connections

(Nat'l 7, 8)

- Understand, discuss, and/or write about careers in technical theater and related areas.
- Recognize and express that theater and related areas play a role in the world of work as occupational opportunities.
- Create an example of a professional resume.

### Interdisciplinary

#### Connections (Nat'l 6)

- Use visual art principles (composition, positive and negative space, level, line, rhythm, color, focal point) to create effective stage pictures.
- Participate in a musical theater production.
- Analyze the interdependence of all the arts as they contribute to a theatrical production.
- Understand and relate how the fundamentals of different art forms relate to the study, process, and production of theater.

### Cultural Connections

(IL 25B, 27B; Nat'l 8)

- Compare and contrast the treatment of similar themes in plays from various cultures and historical periods.
- Analyze and discuss issues of contemporary relevance presented in dramatic literature.
- Articulate insights gained into human experience by examining the world of a play and the moral, intellectual, and emotional choices the characters make.

### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations, past and present.

### National Standards

1. Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history
2. Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions
3. Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions
4. Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions
5. Researching by evaluating and synthesizing cultural and historical information to support artistic choices
6. Comparing and integrating art forms by analyzing traditional theater, dance, music, visual arts, and new art forms
7. Analyzing, critiquing, and constructing meanings from informal and formal theater, film, television, and electronic media productions
8. Understanding context by analyzing the role of theater, film, television, and electronic media in the past and the present

*For list of complete Illinois Standards for Theater, Grade 10, see pages 254-255.*



## Inspiration from Within:

“The Windy City.” “City of the Big Shoulders.” “The Second City.” “The City That Works.” Chicago has never been at a loss for nicknames. And when it comes to some of the city’s hardest working theatrical institutions, yet another Chicago nickname springs to mind: “City of Neighborhoods.” Take a look at two very different Chicago theaters that have made it their mission to create programming strongly bonded to their community and neighborhood.

### **eta Creative Arts Foundation**

Chicago theaters are known for setting their sights high, and eta Creative Arts Foundation is a prime example. For nearly 40 years this company has worked tirelessly to fulfill its aim of becoming “a major cultural resource for the preservation, perpetuation, and promulgation of the African American aesthetic in the City of

Chicago, the State of Illinois, and the Nation.” Along the way eta has picked up more than 120 awards and honors for quality programming and community service, and it has helped thousands of children experience and explore the joy of live performance.

Incorporated in 1971, eta Creative Arts Foundation spent a few years as an itinerant troupe before putting down roots on Chicago’s South Side. The company bought and converted a building that eventually would come to house not only a 200-seat theater, but also a library, an educational workshop space, and an art gallery as well. Over the years, eta has made itself an integral part of its primarily black neighborhood, offering residents a performing arts complex, an educational facility, and a community meeting hall—all under one roof. During that same period, the company has produced more than

180 mainstage productions penned by black playwrights—and 98 percent of those productions have been world premieres. From the beginning, a pivotal part of the company’s mission has been its commitment to arts education programming both within its own facility and through residency partnerships with the public schools. It offers comprehensive training in theater, dance, and music as well as an annual eight-week youth theater summer camp. Many young children who take part in eta’s programs stay connected with the organization throughout their high school years and far beyond.

### **Albany Park Theater Project**

On the other side of town, another community-based theater company has been making its own mark. The Albany Park Theater Project (APTP) is an ensemble of youth artists who collectively write, choreograph,



▲ eta Creative Arts Foundation

# The Theater of Community

compose, and stage theatrical works dedicated to and based upon real-life stories of working-class and immigrant Americans, including Albany Park residents. As Northwestern University professor of performance studies Dwight Conquergood once put it, “it walks the balance beam between artistic craft and social conscience.”

Albany Park is a neighborhood of 57,000 people located on Chicago’s northwest side. It is home to one of the city’s most diverse communities—more than 50 percent of residents were born outside the United States. Founded in 1997, APTP started by presenting performances at neighborhood libraries, schools, and churches. Today the company has its own theater space in the Eugene

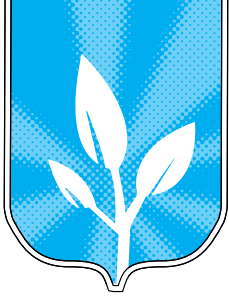
▼ Albany Park Theater Project



Field Park cultural center, which also has come to serve as a community gathering place. At a typical APTP show, audience members are taken on a journey deep into the life experiences of people who live among them. The productions engage audience members in ways that take them beyond simply watching a

performance by connecting them as vital parts of their shared community. Every show is followed by a conversation facilitated by the ensemble members. There are also diverse special events that allow audiences to explore the themes of the performances in new ways. These events have included community forums on undocumented immigrants, moderated discussions about increasing access to college for Chicago Public School students, and even a Persian cooking class.

As APTP has built its reputation, it has drawn audiences from across Chicago. Yet the company still relies to a very large extent on the core audience that serves as its inspiration and its mission—the community of Albany Park.



# The Developing Theater Student

HS III to IV

## What Are Students Like at This Learning Level?

High school juniors and seniors may sign up for theater classes for a wide variety of reasons. Some are deeply interested in one or more aspects of theater and may even plan to pursue it as a career. Others are interested in theater but, due to limited exposure to training, have no idea whether they actually possess a talent for it. Still others may take a theater class because it sounds like fun or because they assume it will be an easy A. The following is a quick look at some of the behaviors you are likely to encounter from students at this learning level.

- Third- and fourth-year high school students are young adults. Many of them have started to take on adult responsibilities such as holding an after-school job or playing a role in caring for their families. They may seem very grown up, but these students may still be mastering adult skills like good decision-making and control of their impulses. Theater training can help students develop these skills and can give them opportunities to safely explore the increasingly complex world they move through.
- If motivated, junior and seniors can be self-directed and tenacious about completing a task. Design individual and group activities that allow them to make and build upon their choices in theater. Give them the freedom to pursue the techniques and aspects of theater they are most interested in.
- Creating theater requires taking risks and the ability to learn from mistakes. Students in this age group can be very sensitive to criticism, so it's important to clearly explain that criticism is a normal and necessary part of the theater making process. Model learning from mistakes and share examples of well-known professionals in the theater who have done the same. Teach students to make peer feedback constructive, and expose all students to regular peer and teacher feedback. Students should also be encouraged to evaluate themselves regularly, honestly, and rigorously.
- Maintain an element of play in your teaching, even with older students. Use playful exploration as a foundation for creative assignments. This will help students maintain focus, stimulate their imaginations, and encourage them to participate as fully as possible.
- Some students will still be exploring what theater has to offer. Provide them with opportunities to try different theater-related tasks. If students are not interested in performing, have them try stage-managing or working on set crew.
- Challenge advanced students with more complex scripts and characters. Deepen their skills at interpretation and evaluation by exposing them to high-quality theater performances and examining the ways they can work toward professional quality.

## What Students Can Do at This Level

The learning outcomes below are based on the Scope and Sequence, which builds instruction sequentially across these levels. Keep in mind that students of different ages may be at the same level.

### High School Level III Students Can ...

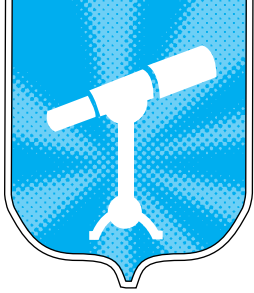
- use accents, dialects, and physical gestures to create characters
- direct classmates in scene work for classroom presentation and/or performance; demonstrate casting, blocking, rehearsing, coaching, interpreting, critiquing, supporting, and communicating vision
- learn and demonstrate actor techniques such as script scoring
- write a review of a play, analyzing the directorial and design choices evident in the production
- participate in a musical theater production

### High School Level IV Students Can ...

- define the term *ensemble* and contribute to effective ensemble building
- contribute to onstage and offstage aspects of theatrical performance, communicating clearly and respectfully with fellow actors, director, and crew members
- research the role of the dramaturg
- write critiques of their own theatrical work
- articulate insights into human experience by examining the world of a play and the moral, intellectual, and emotional decisions the characters make







# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### High School Level III

#### **Skill Development** (IL 25A, 26A; Nat'l 1, 2)

- Use personal memories of emotional experiences to portray feelings truthfully during improvisations and scripted drama.
- Use accents, dialects, and physical gestures to create characters.
- Express the subtext of a scene through verbal and nonverbal means.
- Sustain strong vocal projection and clear diction.
- Define what an ensemble is and contribute to effective ensemble building.
- Create written and improvised dialogue that reveals character motivation, advances plot, provides exposition, and conveys theme.
- Write monologues, scenes, and/or one-act plays in script format, with vivid dialogue and clear stage directions.
- Write a three-person scene or an ensemble piece alone, with a partner, or with a group.
- Develop, memorize, and present scene work as an individual and as an ensemble.

#### **Performance** (IL 26B; Nat'l 2)

- Analyze, interpret, memorize, and perform a scripted scene.
- Prepare contrasting monologues to demonstrate range of abilities.
- Demonstrate the principals of blocking and composing stage pictures.

#### **Production** (IL 25A, 26A; Nat'l 3, 4)

- Direct classmates in scene work, demonstrating casting, blocking, rehearsing, coaching, interpreting, critiquing, supporting, and communicating vision.
- Contribute to onstage and offstage aspects of a theatrical performance, communicating clearly and respectfully with fellow actors, director, and crew members.
- Design, construct, and operate secondary tools safely and effectively.
- Research, explore, and create masks for neutral and character work.
- Take an active role in rehearsal and production.
- Understand and use tools employed in theater construction.
- Direct a two-person scene.

#### **Terms and Tools**

(IL 26A, 26B; Nat'l 1, 3, 4)

- Demonstrate knowledge of the audition process for theater, film, and television (monologue, scene preparation, cold reading, vocal, music, and dance, voice-over demo, resume, headshots, reel).
- Use playwriting techniques to develop characters, plot, and theme through asides, soliloquies, allegory, symbol, mood, and metaphor.
- Understand and perform the functions of characters such as foil, protagonist, antagonist, incidental, and agent of fate.
- Learn and utilize actor techniques such as script scoring.
- Demonstrate, discuss, and/or write about the components of technical theater.

#### **Theater History / Research**

(IL 27A, 27B; Nat'l 5, 8)

- Research careers in theater, including teaching, acting, directing, designing, technical theater, and supporting occupations.
- Research playwrights' lives and/or work.
- Explore and demonstrate non-Western theater practices.
- Prepare research for a director.
- Investigate technology available at the school site to incorporate into productions.
- Demonstrate a familiarity with the evolution of theater and knowledge of the distinguishing characteristics of major periods of theater in the Western tradition.

## INTERPRETATION & EVALUATION

### Interpretation

(IL 25A, 26A; Nat'l 7)

- Discuss character growth or change in a piece of dramatic literature.
- Analyze the interaction of the primary tools and the secondary tools in conveying mood in a theatrical production.
- Read independently and analyze three plays by different playwrights from different periods.
- Learn and relate how the central dramatic question shapes a play.
- Analyze a play as director.
- Examine and discuss non-Western plays not previously studied.
- Analyze live theatrical productions to see how technology is used.

### Evaluation (IL 25A, 26A; Nat'l 7)

- Use written and oral formats to critique one's own work and the work of peers.
- Write a review of a play, analyzing the directorial and design choices evident in the production.
- Evaluate strengths and weaknesses of one's own and others' voices.
- Continue to evaluate strengths and weaknesses of self and others verbally and through writing entries in a journal.
- Learn and use appropriate criteria for assessing technical design and practice.
- Write critiques of the technical aspects of a formal or informal production.
- Read and research a play, view a production of it, and evaluate.
- Analyze personal progress through the creation and use of a portfolio of theater work.

## MAKING CONNECTIONS

### Personal Connections

(IL 27A; Nat'l 8)

- Compare and contrast productions with historical events or personal experiences.
- Understand, discuss, and/or write about the uses of a resume for a professional theater artist.
- Demonstrate an understanding of theater as a collaborative art.

### Interdisciplinary

**Connections** (IL 25B; Nat'l 6)

- Use visual art principles (composition, positive and negative space, level, line, rhythm, color, focal point) to create effective stage pictures.
- Participate in a musical theater production.
- Demonstrate an understanding of theater as a synthesis of all the arts.
- Analyze the interdependence of all the arts as they contribute to a theatrical production.

### Cultural Connections

(IL 27B; Nat'l 8)

- Recognize the distinguishing characteristics of theater from diverse cultures.
- Analyze how the secondary tools (set, costumes, makeup, props, lights, sound) transmit information about the cultural context/historical time period of a play.
- Review and analyze traditional and non-traditional art forms.
- Articulate insights gained into human experience by examining the world of a play and the moral, intellectual, and emotional choices the characters make.

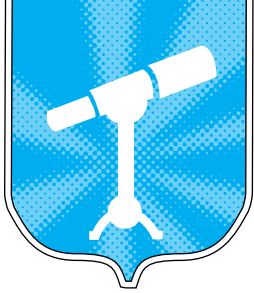
### Illinois State Goals

- 25.** Know the language of the arts.
- 26.** Through creating and performing, understand how works of art are produced.
- 27.** Understand the role of the arts in civilizations, past and present.

### National Standards

- 1.** Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history
- 2.** Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions
- 3.** Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions
- 4.** Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions
- 5.** Researching by evaluating and synthesizing cultural and historical information to support artistic choices
- 6.** Comparing and integrating art forms by analyzing traditional theater, dance, music, visual arts, and new art forms
- 7.** Analyzing, critiquing, and constructing meanings from informal and formal theater, film, television, and electronic media productions
- 8.** Understanding context by analyzing the role of theater, film, television, and electronic media in the past and the present

*For list of complete Illinois Standards for Theater, Grade 11, see pages 254-255.*



# Scope and Sequence

## THEATER MAKING

## THEATER LITERACY

### High School Level IV

#### **Skill Development** (IL 25A, 26A; Nat'l 1, 2)

- Use accents, dialects, and physical gestures to create characters.
- Express the subtext of a scene through verbal and nonverbal means, demonstrating an understanding of a character's emotional wants, needs, intentions, motivations, and inner life.
- Sustain strong vocal projection and clear diction.
- Define what an ensemble is and contribute to effective ensemble building.
- Create written and improvised dialogue that reveals character motivation, advances plot, provides exposition, and conveys theme.
- Write monologues, scenes and/or one-act plays in script format, with vivid dialogue and clear stage directions.
- Write a scene in a specific genre or time period.
- Demonstrate responsibility and motivation for independent work.
- Study and use stage combat techniques.
- Continue improvisation for spontaneity and ensemble.
- Study and use two or more acting methods by master teachers.

#### **Performance** (IL 26B; Nat'l 2)

- Analyze, interpret, memorize, and perform a scripted scene or monologue.
- Demonstrate improvisational skills in a formal setting.
- Develop original work and present as a one-act play.
- Participate in student-directed works.

#### **Production** (IL 25A, 26A; Nat'l 3, 4)

- Direct classmates in scene work, demonstrating casting, blocking, rehearsing, coaching, interpreting, critiquing, supporting, and communicating vision.
- Contribute to onstage and offstage aspects of a theatrical performance, communicating clearly and respectfully with fellow actors, director and crew members.
- Design, construct, and operate secondary tools safely and effectively.
- Take a leadership role in the technical aspects of productions.
- Apply knowledge of the components of technical theater.
- Direct a one-act play.

#### **Terms and Tools**

(IL 26A, 26B; Nat'l 3, 4)

- Demonstrate knowledge of the audition process for theater, film, and television (monologue, scene preparation, cold reading, vocal music and dance, voice-over demo, resume, headshots, reel).
- Examine and discuss technological advances in theater and special effects.
- Use available new technology or new uses of existing technology to support the school theater arts program.

#### **Theater History / Research**

(IL 27A, 27B; Nat'l 5, 8)

- Research two or more playwrights or styles.
- Research and examine the work of master teachers who specialize in body work/movement.
- Research the role of a dramaturg.
- Research an actor's life and/or body of work from theater history or modern stage.
- Research a period theater piece.
- Demonstrate a familiarity with the evolution of theater and knowledge of the distinguishing characteristics of major periods of theater in the Western tradition.
- Analyze and report on new trends in theater performance.
- Analyze and report on theatrical developments in technology.

## INTERPRETATION & EVALUATION

### Interpretation

(IL 25A, 26A; Nat'l 7)

- Discuss character growth or change in a piece of dramatic literature.
- Analyze the interaction of the primary and the secondary tools in conveying mood in a theatrical production.
- Read independently and analyze four plays by different playwrights in different periods.
- Analyze and report on the differing approaches of master teachers in vocal production.

### Evaluation (IL 25A, 26A; Nat'l 7)

- Use written and oral formats to critique one's own work and the work of peers.
- Write a review of a play, analyzing the directorial and design choices evident in the production.
- Recognize one's own individual strengths and remaining challenges.
- Refine and express knowledge of assessing technical design.
- Write critiques of one's own work.
- Critique personal progress through the continuing use of a portfolio of theater work.
- Write a reflection of the one-act directing experience.

## MAKING CONNECTIONS

### Personal Connections

(IL 27A; Nat'l 8)

- Analyze the effect of personal cultural experience on self-created theatrical works.
- Research careers in the theater, including teaching, acting, directing, designing, technical theater, and supporting occupations.
- Analyze, discuss and/or write about jobs in a selected theatrical field.

### Interdisciplinary

#### Connections (IL 25B; Nat'l 6)

- Use visual art principles (composition, positive and negative space, level, line, rhythm, color, focal point) to create effective stage pictures.
- Participate in a musical theater production.
- Analyze the interdependence of all the arts as they contribute to a theatrical production.

### Cultural Connections

(IL 27B; Nat'l 5, 8)

- Demonstrate a familiarity with the evolution of theater and knowledge of the distinguishing characteristics of major periods in the Western tradition.
- Recognize the distinguishing characteristics of theater from diverse cultures.
- Analyze how the secondary tools (set, costumes, makeup, props, lights, sound) transmit information about the cultural context/historical time period of a play.
- Research and identify cultural and historical sources of American theater, including musical theater.
- Compare and contrast art forms in specific cultures and/or historical periods.
- Articulate insights gained into human experience by examining the world of a play and the moral, intellectual, and emotional choices the characters make.

### Illinois State Goals

25. Know the language of the arts.
26. Through creating and performing, understand how works of art are produced.
27. Understand the role of the arts in civilizations, past and present.

### National Standards

1. Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history
2. Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions
3. Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions
4. Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions
5. Researching by evaluating and synthesizing cultural and historical information to support artistic choices
6. Comparing and integrating art forms by analyzing traditional theater, dance, music, visual arts, and new art forms
7. Analyzing, critiquing, and constructing meanings from informal and formal theater, film, television, and electronic media productions
8. Understanding context by analyzing the role of theater, film, television, and electronic media in the past and the present

*For list of complete Illinois Standards for Theater, Grade 12, see pages 254-255.*



▲ Redmoon Theater

## MAKING A SPECTACLE

Strange figures glide past you on six-foot stilts. Mythical creatures pop up seemingly out of nowhere. Clouds billow in the branches of a tree. An enormous head leans over a wall and greets you in a deep foghorn voice. Eerily beautiful music surrounds you. It might seem as if you have wandered onto some strange, magical planet. But in fact you are experiencing a performance by Chicago's popular Redmoon Theater. This company's diverse spectacle-based performances include massive public celebrations

played out in neighborhoods, parks, museums, and formal gardens as well as traditional theater venues. Versed in mask work and many different forms of puppetry, from bunraku (a traditional Japanese form in which multiple puppeteers operate the puppets in full view of the audience) to marionettes (puppets that are controlled from above by strings) to shadow puppets, the gifted folks at Redmoon create visual and aural worlds to engage the hearts and minds of children and adults alike.

Redmoon is one of a handful of local theaters that combines its storytelling with spectacular visuals and special effects. These theaters—using techniques involving clowning and circus acrobatics, computer, lighting, video effects, and more—have found loyal audiences in Chicago. Perhaps the best-known of the spectacle theaters is Lookingglass Theatre Company. Formed by a group of Northwestern University grads in 1988, Lookingglass combines a physical, improvisational, ensemble-based rehearsal process with training

in theater, dance, music, and circus arts. The company's powerhouse ensemble includes internationally renowned director and MacArthur grant recipient Mary Zimmerman and television, film, and stage actor David Schwimmer. Housed in a sleekly designed theater in the historic Water Tower Pumping Station on Michigan Avenue, Lookingglass offers audiences eclectic theatrical fare composed of new plays, adaptations, and re-envisioned classics. But the company has long been involved in theater education as well; a vast amount of its programming goes toward training and outreach. In fact, its earliest workshop level, Tweedle Tots, is designed for children eighteen months to three years old. One of the most successful Lookingglass programs is the Young Ensemble, which is selected annually from a diverse group of performers aged eight to eighteen. Participants take part in an intensive audition process. The talented young artists who are selected spend the next school year training with Lookingglass ensemble members and guest artists free of charge. In the fall, the Young Ensemble members are trained in a wide variety of theater techniques. In the winter, they divide into two



▲ Lookingglass Theatre

smaller ensembles to research and create a pair of new works for the stage. Past shows include *Pocketful of Posies*, a musical about children in the Middle Ages during a time of plague, and *Stories from the Attic*, a piece about memory and aging based on interviews with older adults. The final step of the process comes in the spring when the Young Ensemble members rehearse and perform the collaborative work they have made. The Young Ensemble is one more part of Lookingglass's overall mission "to redefine the limits of theatrical experience and to make theater

exhilarating, inspirational, and accessible to all."

Less well known but no less artistically daring is the small performance company known as 500 Clown, whose mission is "to use circus arts, improv, and action-based performance to produce theater that catapults the performers into extreme physical and emotional risk." Their work shifts the audience from passive to active observers and creates a charged environment that underscores and celebrates the unpredictable power of the theatrical moment. The company is made up of only five members: Molly Brennan (performer), Adrian Danzig (performer), Leslie Buxbaum Danzig (director), Paul Kalina (performer), and Dan Reily (master builder and designer). In addition to performing, 500 Clown offers high school-, college-, and professional-level workshops in clowning, mask work, and adaptation. All workshops flow from a series of questions that address the company's basic performance principles: What does it mean to take risks? To follow impulses? To discover? To be resilient? Working in partnership with institutions such as Steppenwolf Theatre Company and the University of Chicago, 500 Clown has carved out an impressive niche in the city's theater community and has won legions of loyal fans along the way.

▼ 500 Clown



## Theater Lesson Plan

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Teacher Name \_\_\_\_\_ Class Theater Grade 3-5

Lesson Title Earliest Theater

Start Date Dec. 3-4 Time Needed 45 minutes per lesson

Objectives Students will: Transmit clear ideas through physical rather than vocal language; appreciate the use of movement/pantomime as a means of communication; work effectively in small groups; develop an understanding of roles that are important in daily life both in contemporary and ancient times.

Materials Needed Large sheets of paper or a blackboard to record the discussion. Paper and/or cloth can be used for sets and costumes, but this is not required.

Standards Addressed IL 26.B.2b, 27.B.2; Nat'l 2, 4

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Check each strand of the scope and sequence addressed in this lesson.

Theater Making     Theater Literacy     Evaluation/Interpretation     Making Connections

### Setting the Environment

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Question:

*When did theater start?*

Set-up (teacher script):

*Once upon a time before television or internet, before movies or DVDs, before cell phones or texting, people used stories to communicate. Even before they had a common spoken or written language, communities gathered together to reflect and remember events of the day. Often they spoke through movement and gesture. At times, these stories were written on tablets or cave walls as a means of preserving and recording important moments.*

*In theater we must be able to communicate clear emotions and intentions. Strong actors can convey their objectives even when they are not speaking. This lesson will help us to develop skills in both analyzing situations and communicating effectively.*

*Now let's see if we can make this ancient time come to life!*

### Warm-up Activity

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*Ask: What activities did early humans do? Write answers. Students should say things like "hunt," "gather," and "cook."*

*Break students into groups of hunters, gatherers, caretakers, and cooks. Each group creates their own physical vocabulary of five words depicting their roles. This physical vocabulary should tell the story of what it is like to be a hunter, gatherer, caretaker, or cook.*

## Main Activity

---

Have each group come up with a physical demonstration of their vocabulary words. These "word plays" should be presented in silence. Students communicate their actions without vocalization. Students present their "word plays" and, through repetition, teach the rest of the class their words and actions. Audience members try to guess the words/actions of each group once they have participated in the actions.

Have the groups discuss the process of trying to communicate without words. How would these presentations be different if they were allowed to talk? Audience discusses whether the group's actions were clearly communicated. Discuss connections to modern life. Did the "word plays" seem similar to any actions that are part of students' lives today?

## Assessment Strategy

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Have the students keep a journal throughout the activity. Give them the following questions to guide their reflections:

1. How would your storytelling have been different if you were allowed to use dialogue?
2. Were you able to create movements to express your roles? Did you understand the movements created by the other groups? How is "talking" with strong gestures different from using strong words?
3. How many new words or actions did you present?
4. Did the actions help you to understand the life of a hunter, gatherer, cook, or caretaker?
5. Create a list of five words to describe roles in modern life (student, teacher, parent, etc.). Are there any similarities to the roles from ancient times?
6. Divide the page in half. Write "Ancient times" on the top of one column and "Today" on the other. Compare the activities of "ancient times" with those in your daily life.
7. How did collaborating with a group impact your work?

If possible, document student performances through photos and/or video.

## Teacher Reflections

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*What worked:* Students seemed to enjoy the challenge of telling stories without words. It helped to have them begin the process of creating gestures about a different place and time. Students began with a common challenge. The timing forced students to accomplish a specific task within a finite period, which encouraged them to remain on task. They enjoyed trying to guess the meaning of the actions and movements of their peers.

*Notes for next time:* It might be helpful to give students some images of mime or sign language so that they have visual examples of ways people communicate without words.



## Theater Lesson Plan

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Teacher Name \_\_\_\_\_ Class Theater Grade HS I-II

Lesson Title Unrequited Love

Start Date Feb. 18-19 Time Needed 45 minutes per lesson

Objectives Read and analyze a Shakespearian monologue, discuss staging and character development, and identify the primary emotions illustrated in this text. Compare the language in this text with that of a contemporary love song.

Materials Needed Text of monologue from Twelfth Night, lyrics to a contemporary song

Standards Addressed IL 26.B.4b; Nat'l 1, 2, 3, 4

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Check each strand of the scope and sequence addressed in this lesson.

Theater Making    Theater Literacy    Evaluation/Interpretation    Making Connections

### Setting the Environment

---

*Discuss the moment prior to the monologue presented here.*

### Warm-up Activities

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*Lead students in a sense memory warm-up on love. Use the following prompts:*

- Remember a moment from your childhood when you felt loved. Notice the smells, sounds, etc.*
- Think of two people who are truly in love. Do they speak differently to each other than to outsiders? What is different in their voices? Their gestures?*

*Ask the following discussion questions: What is Orsino's situation? Have you ever seen someone who behaved like Orsino?*

### Main Activity

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*Read monologue out loud with the whole class. Have students describe what Orsino is feeling and support their answers with clues from the text. Ask: Have you ever felt this way or known anyone who had a similar experience? Then play a recording of a contemporary love song. Compare and contrast the characters experiences.*

*Have students break into small groups. Each group must find a way to tell Orsino's story. Choose from the following:*

- a) Dramatize what you have read so far. Create a staged reading of Shakespeare's text.*
- b) Create your own contemporary version of Orsino's monologue.*

*Note: This lesson is intended to help students develop understanding of the text. Demonstrating performance skills is a natural next step once students have mastered the interpretation of a text. Subsequent lessons should focus on developing and utilizing performance skills.*

## Assessment Strategy

Use qualitative judgments to analyze and critique each group. Use a rubric to guide the discussion.

Rubric for analyzing group reflections on Orsino's monologue.

Rubric:

<i>Skill</i>	<i>Exceeds Expectations</i>	<i>Meets Expectations</i>	<i>Does Not Meet Expectations</i>
<i>Uses language to effectively communicate the main ideas of Orsino's monologue.</i>	<i>Uses language to communicate a high level of information, thought, and feeling.</i>	<i>Language communicates a satisfactory level of information, thought, and feeling.</i>	<i>Language communicates minimal information.</i>
<i>Presentation demonstrates focus and concentration.</i>	<i>Sustains focus and concentration throughout the presentation.</i>	<i>Maintains focus and concentration throughout most of the presentation.</i>	<i>Lacks focus and concentration.</i>
<i>Works productively as a group to create a presentation.</i>	<i>Group presentation reflects the perspective of the collective rather than individuals.</i>	<i>Group presentation demonstrates the perspective of some of the group.</i>	<i>Group presentation shows the ideas of only one or two members.</i>

## Wrap-up/Cool Down

Ask students the following discussion question: What discoveries did you make about Orsino's character or situation from this process?

## Teacher Reflections

*What worked:* Students were able to access the meaning of Orsino's monologue because they could relate well to the concept of unrequited love. Students seemed to enjoy being able to choose from a number of methods of analyzing the text and preparing a presentation. Working in small groups allowed students to support each other's strengths and challenges. Several students seemed to be invested in the lesson because of the challenge of connecting the classical text with contemporary language or music.

*Next steps:* Have students refine the work developed through this process to create polished presentations that demonstrate their performance skills.



**Arts  
Integration**

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# Arts Integration in the Public Schools

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## Overview

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The core focus of the *Chicago Guide for Teaching and Learning in the Arts* is to provide a scope and sequence of skills and knowledge students are expected to master in the arts. To meet these arts education objectives, the Office of Arts Education supports the high quality delivery of a variety of instructional approaches, methods, and strategies. Among them is arts integration, an approach to arts education practiced widely in the Chicago Public Schools (CPS). This portion of the Guide gives an overview of the many ways arts integration is practiced in CPS.

The section begins with a broad definition of arts integration and a description of different ways educators implement this approach in the classroom. It explains best practices in arts integration, which provide a foundation for instruction in the classroom. The case studies that follow illustrate how CPS has implemented a variety of successful arts integration models. Finally, a sample unit plan provides a framework for building standards-based arts integration lessons.

### What Is Arts Integration?

Broadly speaking, arts integration is instruction that blends content and skills from one arts discipline—music, visual arts, dance, and theater—with another arts discipline or academic subject. The most successful arts integration is more than academics with arts activities added on. Successful arts integration stands on a foundation of carefully planned learning goals. Teachers follow a scope and sequence, reflecting state or national standards for arts and other curricular areas, and are often supported by partnerships with outside arts organizations. Quality arts instruction builds on students' existing knowledge and skills. Each of the integrated arts disciplines is taught consistently and is reinforced throughout the unit.

Chicago Public Schools currently employ various models of arts integration instruction. One arts discipline, such as music or theater, may be used to enhance instruction in science, social studies, math, English language arts, or foreign languages. Teachers may also integrate more than one discipline, such as theater and visual arts, in a multidisciplinary arts unit. Some classroom

teachers, both art teachers and teachers of other subjects, collaborate with art specialists to implement their arts integration project or unit. Whatever the model, teachers typically focus on a common theme, problem, or inquiry that engages students in making cross-disciplinary connections.

### Why Choose this Approach?

When delivered successfully, arts integration can have a profoundly positive effect on student learning and engagement. Students have multiple opportunities to enhance critical thinking skills by making connections across arts and academic disciplines. Teachers of arts integration observe that students enrich and deepen their academic knowledge while developing their creative expression. At the same time, students demonstrate a greater understanding of the importance of the arts in the evolution of human thought and expression. Ultimately, the basis for high quality arts integration is high quality instruction.

### How Does Arts Integration Work?

Effective arts integration units and lessons can be carried out in different ways, but planning is always critical. Arts integration aims to make meaningful arts connections

that add depth to learning. How do teachers create arts integration units without simply adding more to the curriculum? How do they avoid reducing the arts to entertainment only? Developing standards-based learning goals in each discipline helps ensure that each subject is taught with equal integrity. Focusing on a particular topic or theme can result in meaningful connections between subject areas. Effective arts integration instruction often begins with a topic that lends itself to study from several points of view. Teachers guide students as they explore the topic and its related themes, helping students to establish relationships among different ideas.

Before developing an arts integration unit, teachers consider instructional goals. How will the instruction integrate with other content areas and concepts students are learning? Which teaching partners will work together as a team to meet instructional goals? Will additional costs need to be budgeted to implement the plan?

Collaboration is often a key element in arts integration. A classroom teacher may team with an arts specialist teacher or other faculty in their school. Credentialed teachers may look outside the school to engage a teaching artist or an arts organization residency. These partners work together to plan how they will meet goals for a lesson or unit that integrates more than one discipline.

One reward of collaboration is the unique opportunity to work professionally with others on a mutual goal that benefits students. A theater artist who is used to producing ensemble works may be inspired by the experience of collaborating with a social studies teacher. A visual artist whose main work takes place in a private studio may develop new insights co-teaching with a math teacher in a high school. For the partners, the ultimate reward is effective instruction of both disciplines through arts integration.

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## Best Practices for Arts Integration

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The collaborative approach to planning and the endless opportunities for making connections among disciplines lead to a variety of instructional choices for arts integration implementation. How do educators determine whether their choices will lead to a successful arts integration experience? The following best practices can be used as a standard for planning and evaluating a successful arts integration program. These best practices guided the creation of programs described in the CPS arts integration case studies on pages 223–229.

- *Establish clear instructional goals.* Since an arts discipline and an academic subject are interwoven during instruction, establishing clear learning goals for each subject will produce the best outcome. A good unit or lesson plan will incorporate goals for both disciplines and align with state and national standards and resources, such as the scope and sequence. As you identify learning goals for your unit, consider the theme students will focus on. Substantive,

engaging activities are important. Which warm-up activities for the art discipline will best launch the daily lesson? Which activities best support teaching in the content area?

- *Collaborate.* Work with other subject teachers, arts specialists, and teaching as you set goals and design lesson plans. Learn from their expertise and experience, and incorporate your own.
- *Take notes.* Whether you teach alone or with a teaching team or arts partner, record your observations and reflections after teaching daily lessons and at the end of the unit. Capturing experiences and insights along the way provides inspiration for new and better ways to implement future arts integration units.
- *Support and enhance sequential learning.* Arts integration programs are most valuable when they support and enhance sequential, standards-based learning for both the arts discipline and the academic subject being

*(continued next page)*

taught. Sequential arts instruction allows students to learn at an appropriate pace and to build on previous knowledge.

- *Assess outcomes for all integrated instructional areas.* Plan ahead when and how to measure students' progress in both instructional areas. Pre-assessment, formative assessment, and summative assessment all play important roles in helping teachers achieve their instructional goals. For example, a teacher may plan a unit that integrates learning objectives for both theater and the American Revolutionary War. Pre-assessment informs the teacher of students' background knowledge in both disciplines. Formative, or ongoing, assessment helps the teacher address individual needs and improve students' learning outcomes. Summative assessment informs the teacher how students have met instructional goals following a lesson or unit of instruction. This assessment may take the form of a performance designed to assess both students' mastery of vocal projection, staging, and blocking, as well as their knowledge of the historical period. Information from the assessment becomes a guide for future instructional planning.
- *Communicate plans to students.* Students will benefit most from arts integration when they understand the goals and strategies of the unit. Explicitly tell students both the what—the instructional objectives of the unit, and the how—the arts integration strategies and methods chosen. Explain in advance when assessment will take place as well as the content and form of the assessment. Ensure that your students understand the learning goals for both the academic content area and the arts discipline. Provide opportunities for them to express the theme-based or inquiry-based connections and discoveries they make during and after the instruction.
- *Engage educators school-wide in arts integration goals.* The larger school community can reap rewards from arts integration units if it is aware of the instructional plans and goals. To achieve these benefits, arts integration planning should include communicating with the school principal and other classroom teachers.
- *Be flexible.* An arts integration plan may include a residency by a visiting artist. To manage a residency, develop a schedule that meets instructional needs and accommodates the availability of the visiting arts partner. A longer residency that allows students to build a deeper, more lasting relationship with the visiting artist is often preferable to a short visit. In a yearlong residency with the artist visiting once per week, the artist-student relationship has the greatest opportunity to develop. More frequent visits can enhance a shorter residency. For example, an artist residency can achieve its goals during a five-week period with the artist visiting the classroom two or three times per week. Advance planning and ongoing dialogue within the teaching team will lead to a successful residency that significantly enhances students' experience in the arts.
- *Choose an organizing theme or question.* Having students explore a particular theme or essential question is an effective and rewarding way to organize an arts integration unit. Identify a topic that lends itself to study from several points of view and choose one or more themes or essential questions. Keep in mind that the organizing themes and questions should foster learning in all of the integrated subject areas. Guide students through their exploration of the theme, providing them with opportunities to use their new knowledge and construct new understandings. Design opportunities for students to express their new understandings through the arts.
- *Emphasize process over product.* In an effective arts integration program, students explore techniques and materials and learn to make sense of art. Teaching partners may decide that a culminating product, such as a portfolio of work or a final performance, is a key element of the unit instruction, but the new skills, knowledge, and understanding gained in the process of creation are just as important as the product itself. Choose a project that requires students to demonstrate their knowledge and involves them in discovery learning and creative problem solving. Since these projects are often based on

students' interests, plan ways for students to make their own creative decisions, working independently or in groups. Build in ongoing, or formative, assessment opportunities to guide students' progress. Maintain a balance of emphasis so that students understand progress in their own learning while they create the culminating product or event.

- *Align instruction with standards and benchmarks.* Effective arts integration meets learning standards for each of the integrated disciplines. To align learning standards with the planned activities throughout the unit, use the scope and sequence as well as state or national standards for each of the integrated disciplines. Coming together after each partner works individually to identify standards for his or her particular teaching area helps to ensure that standards will be addressed. Partners may have questions as they review these objectives side by side. Do these goals complement one another? What activities might best incorporate more than one teaching standard? The music, visual arts, dance, and theater scopes and sequences in the *Guide* have learning objectives, along with state and national standards for pre-K through high school. Complete state standards for the arts are in the Appendix, pages 248–255. Benchmarks, courses of study, and curriculum guides are other useful resources. As teaching partners draw upon these resources, they ensure that all students have the opportunity to reach the same high performance levels.

### **The Critical Element: Planning and Collaboration**

Arts integration is built on a foundation of collaboration and comprehensive planning. While different projects move ahead in a variety of ways, all successful arts integration programs incorporate these principles and strategies. Use them as a guide when developing an arts integration program.

#### **1. Build on preliminary planning.**

Before beginning arts integration planning, consult with everyone involved in developing the arts integration unit. An independent teaching artist may have discussed his or her background and

availability with school staff. Teachers and the principal may have outlined fundraising plans, explored expectations for a culminating event for the arts integration program, and created a list of required school documentation. Someone may have researched the number and availability of classrooms needed. Gather the initial information and use it as a starting point for more focused planning.

#### **2. Articulate the vision.**

At the launch of the collaborative planning for the actual program, articulate the initial arts integration vision. As the planning progresses, take note of decisions that may alter the initial vision and plans, and communicate those changes to all stakeholders.

#### **3. Schedule meetings for collaborative planning.**

Plan a comprehensive meeting schedule well before the first day the teaching team meets with students. Before classes start, meetings can address broad goals and objectives, detailed instructional planning, and how supplies and materials will be gathered. While classes take place, meet to assess how well instructional goals are being met. After the unit of instruction, plan a meeting for reflection and evaluation. Consider who, in addition to the teaching partners for the arts and for other subject matter disciplines, should attend the planning meetings.

#### **4. Set a collaborative tone at the initial meeting.**

At the first meeting, take the opportunity to capture the enthusiasm that brought diverse partners to participate in an arts integration program. The way the team works together affects the learning outcomes just as lesson plans, goals, and other success predictors do. From the start, set aside time for learning about the backgrounds, teaching philosophies, and experiences of the teachers or teaching artists and continue that conversation throughout the program. This dialogue offers many rewards for members of a teaching team who may not have worked together before. When team members agree about what they want to accomplish

*{continued next page}*

and have clear expectations of how to work together, students reap the greatest reward through quality instruction.

**5.** *Develop engaging activities that meet instructional goals.*

When the teaching team has agreed on the broad issues of goals, themes, and standards, move forward to plan activities that will engage students and deliver high quality instruction. As you craft the details of the activities, think about the roles that each team member will play in the classroom. Will one partner lead the group or will the leaders alternate? Pre-thinking activities, roles, and outcomes together help the lessons to flow smoothly and allow teaching partners to focus on content and supporting students.

**6.** *Use an instructional planning tool for collaborative planning.*

The unit plan on pages 230-232 of this Guide reflects the best practices for teaching an arts integration lesson, with emphasis on goals, strategies, standards, and activities for the multiple integration areas. If necessary, adapt the sample plan to accommodate the unique needs of your program. After adapting the unit plan, check that the team has maintained the appropriate attention to the core success factors.



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# Arts Integration Case Studies

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Clearly, no single definition or interpretation of arts integration applies to all situations. To more accurately portray the rich and varied landscape of this instructional approach in Chicago and Chicago Public Schools (CPS), six practitioners were asked: What is your own definition of arts integration? How do you describe the methodologies and principles that guide your program? What is it like to be in a classroom where a successful arts integration experience takes place?

The result is the following set of case studies. They bring to life the recommendations for best practices, planning, and collaboration that begin this section. Three Chicago arts organizations share their perspectives on arts integration. An individual teaching artist describes her methods and philosophy. CPS administrators show how arts integration goes beyond the classroom to involve whole schools and learning communities. The work of these practitioners provides only a glimpse of what teaching with arts integration accomplishes in CPS.



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*For more information about arts integration programs and practitioners, consult the resources in the Appendix or contact the Office of Arts Education.*

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# 1

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## **ARTS INTEGRATION CASE STUDY:**

### **Chicago Arts Partnerships in Education (CAPE)**

*Chicago Arts Partnerships in Education (CAPE) envisions itself as “a living laboratory” where a community of artists and teachers break new ground in arts education as they work to infuse arts throughout the curriculum. Since 1992, CAPE has supported research and practice on effective teaching and learning through the arts and documented information on methodology and pedagogical approaches. To find more about their work, see [www.capeweb.org](http://www.capeweb.org) and *Renaissance in the Classroom: Arts Integration and Meaningful Learning*. More than 200 participants in the CAPE network contributed to this CAPE publication.*

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#### **Defining Arts Integration**

In the CAPE laboratory, arts integration occurs because arts learning is explicitly connected to other academic learning. Teachers and artist partners work together as co-planners and co-teachers. CAPE’s Executive Director, Amy Rasmussen, adds, “Through arts integration, educators create dynamic intellectual challenges while providing opportunities for all students to represent their learning in multiple media.”

#### **Program Structure and Methodology**

CAPE bases its model of instruction on John Dewey’s premise that optimal learning takes place when people have real and substantive problems to solve or questions to answer. In CAPE practice, this becomes an inquiry approach, one that Ms. Rasmussen sees as having specific benefits for arts integration. “Through our arts curriculum development, we identify common themes and ideas across networks of classrooms and schools.” She finds that inquiry offers opportunities for collaboration and sharing of successful practices. “It’s a process that does not put in place a set of pre-designed activities, but creates a common approach for addressing curriculum content and standards, with ample freedom for creativity, and room for developing a wide-range of effective teaching strategies based on the needs of individual learners.”

#### **Putting the Program into Action**

CAPE’s residencies, programs, and units combine learning in academic subject areas with rigorous training in arts practices. In an arts integration unit at Mark Sheridan Academy, fourth grade students met photo and video production arts objectives as they learned about history through biographies of famous inventors.

During the unit, the fine arts teacher instructed fourth graders on camera technology, shots, angles, and artistic expression through film. Students then practiced with digital still cameras and camcorders. Students also researched specific information about the inventors. This research served as a springboard for the student-written biographical stories, which were the content of the student videos. Students helped create a rubric and used it multiple times. They applied it as they watched their initial footage and made decisions about what to change, what to cut, and what effects to add. The teachers and teaching artists used it to evaluate student performances, filming technique, content, and storyline. They also used it to determine how well the students were able to self-assess their work.

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# 2

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## ARTS INTEGRATION CASE STUDY:

### McKinley Park School—Whole School Arts Integration

*The breadth of the arts integration work at McKinley Park School may be its most remarkable feature. With arts content and programming having a place in every classroom and in all of the curriculum development, McKinley Park practices true whole school arts integration.*

*Frances Garcia, the principal at McKinley Park, seeks classroom teachers who express openness to art and a desire to implement whole school arts integration into their classroom practice. She engages parents, staff, and the community in fundraising and in other volunteer efforts to help the school meet its goals.*

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#### **Defining Arts Integration**

For Frances Garcia, arts integration must provide students with authentic experiences that are ongoing and positive. “We are instilling a love of art from Pre-K on through the grades,” she says. Ms. Garcia is enthusiastic about the “dynamite teachers who are teaching the arts with a touch of culture.” Her teaching team includes bilingual support and cultural awareness teacher Alejandro Ferrer. He believes the arts integration approach has the potential to make a deep impact on students. “We are trying to captivate the science of the intellect and the soul, bringing them together to make a complete child.”

#### **Program Structure and Methodology**

Ana Romero, a National Board certified fine arts teacher, provides visual art instruction to students in all grades during 40-minute sessions occurring two or three times each week. Her curriculum develops organically from other disciplines taught at each grade level. Other arts programs take place before and after school. Ms. Garcia directs a folkloric dance program, Mr. Ferrer directs the poetry program, and the fifth grade teacher conducts the drama program.

Leadership is a key, according to Ms. Garcia. “It starts with someone for whom the arts are a priority.” She emphasizes that if principals can communicate their positive vision of the importance of the arts, teachers will support the arts integration approach and make it a success.

#### **Putting the Program into Action**

Social studies, 3-D visual arts, dance, and cultural awareness all blended in a whole school arts integration project about the Aztec Empire. During this social studies unit, Mr. Ferrer, with the support of Ms. Garcia, worked with students, staff, parents, and other community volunteers to construct a 20-by-30-foot model of the city of Tenochtitlan. It depicted the city as it existed in 1519, when the Spanish explorer Hernán Cortés first arrived in Mexico. The group’s detailed design included Tenochtitlan’s elaborate system of canals and chinampas, the artificial islands of arable land that supplied food sold in the city’s central market. The model also showed Moctezuma’s zoo, which might have been the world’s first. Students used clay, plaster, and wood to build the model. At the culmination of the project, this large-scale model was displayed at the McKinley Park School gymnasium, the rotunda of the James R. Thompson Center, and the Newberry Library. The school’s folkloric dance group performed at the opening ceremony of the library exhibition. Local newspapers chronicled the tour.

# 3

## ARTS INTEGRATION CASE STUDY:

### Center for Community Arts Partnerships (CCAP) and Project AIM

*The Center for Community Arts Partnerships (CCAP) has worked since 1998 to develop and implement arts education programming in Chicago. This organization focuses on creating and cultivating partnerships among Columbia College students and faculty, public schools, and community-based organizations. The Arts Integration Mentorship Project (Project AIM) is a CCAP School Partnerships initiative led by Cynthia Weiss. Project AIM provides professional and program development to foster arts integration in nine public schools and more than fifty classrooms. It also trains and works with a talented cadre of visual, musical, performing, literary, and media artists.*

#### Defining Arts Integration

Project AIM facilitates arts integration as a dynamic teaching and learning process, developed through long-term partnerships among teaching artists, arts specialists, and classroom teachers. In *AIMprint: New Relationships in the Arts and Learning*, co-edited by Cynthia Weiss and Amanda Leigh Lichtenstein, arts integration is defined as:

- an educational field that specializes essentially in relationships—among people, ideas, curricula, processes, themes, and areas of study, with arts learning at the center of these relationships
- the process of merging standards-based learning in the arts with learning in other academic subject areas

#### Program Structure and Methodology

Project AIM residencies take place during the school day. The arts integration teaching team is made up of classroom teachers and teaching artist partners from the AIM artist cadre. The teaching teams examine the parallel processes across reading, writing, and art making in order to create curriculum that moves back and forth across these processes. The concept and practice of a Learning Spiral is an AIM arts integration instructional model. During this organic process all participants have the opportunity to:

- discover intentions for teaching and learning
- create a safe community of learners
- learn in the language of the arts

- immerse in inquiry and big ideas
- make, revise, and share work
- perform and exhibit
- reflect and assess
- revisit intentions for teaching and learning

#### Putting the Program into Action

Sabin Shout Outs is an interdisciplinary arts-integrated unit developed at Sabin Magnet School by photographer Joel Wanek, poet Jenn Morea, and three classroom teachers. To explore the guiding question, How can a photo documentary project featuring school staff and faculty help students develop a greater understanding and respect for the school community?, students worked in groups to conduct oral histories of school staff, develop meaningful interview questions, learn poetic structures, translate their interviews into ode poems, photograph their subjects in their work settings, and create photographic collages. Then they critiqued and shared their work and reflected on their learning through discussion and writing. In the process, students learned framing, composition, and point-of-view—standards-based concepts from both photography and language arts curricula. The teaching team observed that the resulting student work showed evidence of great respect for the photographic subjects as well as high-quality art and writing. The project was also exhibited at the “Talkin’ Back” show at the Museum of Contemporary Photography at Columbia College Chicago.

# 4

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## **ARTS INTEGRATION CASE STUDY:** **eta Creative Arts Foundation**

*Chicago's eta Creative Arts Foundation is a leading African American performing institution. Founded in April, 1971, eta soon began to provide training and performance opportunities for both adults and children. The foundation's on-site arts education training program, which provides ongoing learning opportunities for students six to eighteen years old, follows a sequential arts curriculum in dance, music, and drama. In the mid-1980s, the organization began to partner with the Chicago Public Schools and other groups, embracing arts integration as an instructional approach. From the start, eta staff observed that students who were struggling academically thrived during the performance experience. Foundation president Abena Joan P. Brown recalls that performing helped students to suddenly "hit their mark" in multiple new ways.*

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### **Defining Arts Integration**

At eta, arts integration programs must integrate artistic disciplines with other disciplines and include these components:

- culture—preserving, promulgating, and perpetuating the African American aesthetic
- creativity—developing students' creative thinking abilities while nurturing skills-based arts learning in a variety of disciplines
- curriculum—creating authentic connections between academic curriculum areas and arts learning skills

### **Program Structure and Methodology**

Muntu Dance Theatre, eta, and the Community Film Workshop became a consortium that worked to implement arts integration programs in five schools. As the group planned customized programs, members set the goals of meeting the specific needs of each school, keeping in mind the school's community, its environment, and the SIPAAA, or school improvement plan. Participants agreed that the focus would be on "developing a process rather than a program." They also established that "a real partnership" exists when schools and partnering arts organizations:

- view arts integration as a valuable teaching methodology
- respect and understand the unique approaches each has used
- are invested in building long-term relationships among teachers, artists, students, and communities

### **Putting the Program into Action**

In one partnership, the reading teacher and teaching artist planned to use music and drama to deepen seventh grade students' understanding of certain texts. Rather than focusing on preparation for a performance, the teaching team aimed at improving student achievement. The class read aloud a culturally relevant novel from the curriculum, emphasizing fluency skills. When students noted a challenging part of the text, they used improvisation techniques for the purpose of analyzing and better understanding the information. Students reflected on the literature in the form of a song, a scene, or a poem. Each week the teacher and teaching artist monitored students' comprehension of the text and allowed students time to develop their performance skills in context of the literature. As a result, students quickly addressed their learning challenges and collaborated with their peers to create solutions.

The benefits of eta partnerships are evident to participants. A school principal observed that "the artists that have provided, drama, dance, spoken word, and drum-line instruction have made an incredible difference in how the children view themselves, reinforced connections to curriculum, and exposed them to art forms that would otherwise not be available."

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# 5

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## ARTS INTEGRATION CASE STUDY:

### Amanda Leigh Lichtenstein, Teaching Artist

*Teaching artists are the practitioners who join with classroom teachers, students, staff, faculty, or members of the community to create unique and innovative arts integration programs. One Chicago-based teaching artist is Amanda Leigh Lichtenstein who writes nonfiction and poetry. As a veteran teacher, her practice is varied. She uses different arts education approaches, such as arts integration and aesthetic education, and works with different organizations including Urban Gateways, Chicago Arts Partnerships in Education (CAPE), Chicago Public Schools, and Project AIM, an initiative of the Center for Community Arts Partnerships (CCAP) at Columbia College. She and CCAP's Cynthia Weiss co-edited AIMprint: New Relationships in Arts and Learning, which tells the story of the CCAP's arts integration mentorship program and offers a rich array of arts education teaching tools. In 2006, Lichtenstein presented as a teaching artist at UNESCO's first World Conference on Arts Education.*

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#### Defining Arts Integration

Arts integration is the process of making meaning and creating “elegant fits” among ideas, concepts, and disciplines, Ms. Lichtenstein believes. Like many arts integration educators, Ms. Lichtenstein believes that deep learning occurs during instruction as two subject areas are being integrated. She has found this learning process to be more valuable than having students work throughout a unit to create a final product or performance. “Arts integration is about making audacious connections and relationships between and among disparate concepts, questions, people and places, thoughts and feelings,” she says, “and using them to arrive at new descriptions of a shared world and new expressions for complex ideas.”

#### Program Structure and Methodology

When creating a program, Ms. Lichtenstein draws from many sources of inspiration. “I approach teachers, students, community partners, my artist friends, and, of course, inspiring media, cultural, and political sources.” She synthesizes ideas and creates engaging hands-on curriculum that “invites provocation around big ideas and questions about those big ideas.” She plans dynamic processes and expects transformative results. “All projects begin with generative questions that change as we change. As we begin

to grapple with materials to explore our questions, we change perspectives and we make new meanings.”

#### Putting the Program into Action

To put this practice and philosophy into action, Ms. Lichtenstein partnered with Project AIM/CCAP in a program to explore where and how rules are defined and made across disciplines. As a teaching artist she collaborated with math teacher Luke Albrecht to apply surrealist principles used by the Oulipo group. This group of experimental writers used mathematics principles to create poems and other writings. Oulipo writers created their own rules that changed traditional writing forms in order to explore new meanings. The teaching team designed a unit that achieved rich, elegant integration and fostered standards-based learning in the integrated subject areas. Ms. Lichtenstein observed clear benefits to this arts integration approach. “Shuttling across disciplines, students in eighth grade began to unravel the concept of rule making—by breaking and bending them.” The project led to an experimental book structure featuring poems based on mathematics.

# 6

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## ARTS INTEGRATION CASE STUDY:

### Fine and Performing Arts Magnet Cluster Program (FPAMCP)

*The Fine and Performing Arts Magnet Cluster Program (FPAMCP) is a network of over fifty arts-focused elementary schools in Chicago Public Schools, established to enhance educational opportunities in neighborhood schools. Lead arts teachers in the program work with other arts teachers and classroom teachers to plan activities and share best practices. Students in FPAMCP schools receive intensive, direct, and integrated instruction in one or more of the following of the fine arts disciplines: dance, visual arts, music, theater, and/or media arts.*

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#### **Defining Arts Integration**

The Magnet Cluster Program defines curriculum integration as the equal and meaningful connection of essential content in a magnet focus area with essential content in one or more subject areas. To be successful, the integrated content must be meaningful and equally balanced. In the FPAMCP arts integration model, fine and performing arts are integrated into all subjects in the school. This program's administrators, teachers, and arts partners believe that an arts-based curriculum encourages students to attain both academic and artistic excellence, and helps students develop a life-long participation in the arts.

#### **Program Structure and Methodology**

The Magnet Cluster Program has eight dimensions of implementation: leadership commitment, curricular integration, professional development, instructional effectiveness, intra- and inter-school collaboration, parental involvement, community partnerships, and opportunities for accelerated student learning. These also form a framework for teachers to implement programs. Administrators at FPAMCP schools support lead arts teachers by providing time and increased opportunities to collaborate with classroom teachers, to co-teach lessons, and to coach and mentor their colleagues. As these lead teachers integrate arts into all subjects and provide professional development in curriculum integration and instruction, they work directly with both students and other teachers.

FPAMCP supports opportunities for these professionals to meet as school-based,

neighborhood and/or magnet program professional learning communities. Regular meetings are scheduled so that magnet cluster lead teachers and classroom teachers can plan and reflect collaboratively. Schools in the cluster share resources and plan events together. During annual planning meetings, FPAMCP schools select a common theme to explore through curriculum and projects at all the schools throughout the year.

#### **Putting the Program into Action**

Language arts, social studies, and theater arts were integrated during the "Inheritance and Community" unit at Higgins Community Academy. Participants included sixth and seventh grade students, their classroom teachers, and arts partners from Chicago's Music Theatre Workshop. As they explored the unit theme, students learned literacy and social studies concepts. Participating in active discussion and writing exercises, they began to discover and better understand the concept of inheritance and their place in their community. They learned theater arts skills by developing their stage techniques through various exercises. Their discussions and writing evolved into a script based on the dynamics of a migration experience from the west coast to Chicago. With characters that bring the communal experience to life, the script dramatized how a group maps a strategy for living, working, and playing together. Their script became a one-act, fifteen-minute play that was presented at the school's annual Fine Arts Festival.

*Documentation from this and other arts integrated units can be found online at [www.bccla.net/units](http://www.bccla.net/units).*

## Arts Integration Unit Plan

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Teacher Name \_\_\_\_\_ Artist's Name \_\_\_\_\_

Grade 6 Art Form Photography Reading Content Poetry

Unit Title "Our School Shouts Out" Documenting the Community through Photography: Interviews with Poetry

Start Date September 14 End Date November 20

Objectives Students will work collaboratively to conduct effective interviews, learn and use different poetic forms, and learn processes to create photographic portraits.

Multiple Intelligences To assist students in developing visual-spatial intelligence through photography techniques, and interpersonal intelligence through developing portraits of school staff and detecting and responding appropriately to the desires and motivations of others.

Standards Addressed IL Fine Arts 25A3e, 26A3e; IL Language Arts 1C3e, 2A3c, 3C3a, 4A3a, 5C3b

Materials Needed Digital cameras, ink jet cartridges, digital photo paper, mat board for mounting photos, glue sticks.

### Guiding Questions

*How can a student photo documentary project that features a broad spectrum of school staff help sixth graders to develop a respect for the school community and building? How can students learn to make photo portraits that honor the subjects of their work?*

### Prepare in Advance

*Assemble instructional and inspirational resources. Photographic images by Abelardo Morell. Poetry: "Shout Out" by Sekou Sundiata; "Odes to Common Objects" by Pablo Neruda. Key vocabulary words: framing, composition, portrait, close up/wide shot; lighting, interview, anaphora, praise poem, focus, horizontal, vertical. Prepare interview protocol.*

### Pre-Assessment Strategy

*Tell students that they will be conducting interviews and that good interview questions are appropriate and respectful. As a group, have them brainstorm what they know about interviews, suggest good interview questions, and tell why the questions are appropriate and respectful.*



## Integrated Unit Goals: Arts and Literacy

<i>Art Form: Photography</i>	<i>Academic Content: Reading</i>
<p><i>Students will</i></p> <ul style="list-style-type: none"><li><i>• make an effective portrait with a digital camera</i></li><li><i>• establish eye contact with a subject and learn how looking into a camera changes the relationship that a viewer has to a portrait</i></li><li><i>• set up different kinds of stages and action portraits</i></li><li><i>• understand the transformative power of photography</i></li></ul>	<p><i>Students will</i></p> <ul style="list-style-type: none"><li><i>• develop interview questions and conduct meaningful interviews</i></li><li><i>• learn how poetry can create a written portrait that extends the meaning of a photograph</i></li><li><i>• write, using a wide range of strategies and processes to communicate with different audiences</i></li></ul>

## Integrated Unit Activities: Arts and Language Arts

Check each strand of the Visual Arts scope and sequence addressed in the unit.

Arts Making     Arts Literacy     Evaluation/Interpretation     Making Connections

Check each strand of the Language Arts scope and sequence addressed in the unit.

Reading     Literature     Writing     Writing     Listening and Speaking     Communicating

### *Weeks 1-4: Introduce and Engage*

- Introduce photography and photographic concepts and digital cameras.*
- Students work with resident photographer to photograph from a shot list.*
- Introduce School Documentary Portrait Project.*
- Students look at images of Cuban factory workers and discuss respect for workers.*

### *Weeks 5-8: Develop and Create*

- Students establish photo teams and plan portraits and interviews.*
- Students photograph subjects, their work environment, and relevant objects; they conduct interviews.*
- Students work with resident poet to compose odes about their subject, learning poetic structures and forms.*

### *Weeks 9-10: Respond and Refine*

- Students write in response to photographs and interviews.*
- Students work with resident poet to create "Shout Out" poems modeled on the Sundiata poem.*
- Students complete their portraits, mounting them, adding poems, and creating borders with images from the work environments.*

## Assessment Strategy: Culminating Event

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Student work will be displayed in three ways: at the school; at an exhibit at the Museum of Contemporary Photography at Columbia College; at the school's arts showcase.

## Teacher Reflections

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What worked: Students had the opportunity to learn about, respect, and value school personnel. I learned a vast amount about the school community as well. This unit helped students gain an understanding that is usually difficult for them—how to see things from others' points of view and how to begin to empathize. The guest writer was phenomenal in inspiring the kids to write creatively and openly.

## Artist Reflections

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Though I have been in arts residency as a photographer here for four years, I connected to the school in a deeper way by meeting many of the staff and learning about them. Now they are approaching me to ask to see their portraits. This connection enriches the students and me as well.

## Student Reflections

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"There are unlimited ways you can take pictures."

"Sometimes you have to change and add some unusual stuff to make a picture look better."

"The person that was photographed will feel important about the job they do."



**Arts Partner  
in the Schools**



# The Arts Partner in the Schools

## Notes for a Successful Artist Residency

*Visiting arts instructors play a major role in Chicago Public Schools arts education programs. Certain ideas and principles described below will help you design an effective residency that satisfies both your goals and those of the school you'll be working in.*

### Making Connections with Schools

Residencies can take many forms, but whether you're proposing a single project, a lecture-demonstration, or a multi-week unit, it's important to keep the school's needs in mind. Many visiting artists develop longterm relationships with a particular school, returning year after year. In proposing the initial residency, be clear about your objectives and how you intend to accomplish them. Explain, for instance, how you might adapt your existing practice into lessons that work in 45-minute blocks of time. Get a sense of what prior experience the students—and their teachers—have had. Look at the school's other arts programs and see how your residency might best fit the curriculum, with an eye toward continuity. Ask teachers for a sample list of projects students have already completed. If your residency is short, consider pulling together some additional activities a classroom teacher can use for follow-up. If you're in the school for a week or more, use the scope and sequence to help you plot out daily lesson plans that build on each other.

Many state and local agencies fund artists' residencies in Chicago Public Schools. For a list of funders, see the Department of Cultural Affairs' Chicago Artists Resource Web site at [www.chicagoartistsresource.org](http://www.chicagoartistsresource.org).

### In the Classroom

Some residencies have the goal of integrating the arts into academic subjects, such as language arts, social studies, math, and science. If this is the case, consider how your lesson might relate to other aspects of the curriculum. For example, if elementary students are writing stories, you might teach them the theater technique of making storyboards to illustrate events in the story.

Students have different ways of learning and different backgrounds that influence how they express themselves. Some students may not feel comfortable sharing in a group or asking questions. Learn as much as you can about the students you'll encounter—their backgrounds, individual learning styles, and prior experiences. Work with the classroom teacher to establish clear guidelines about how teaching artists should interact with students so that you, the classroom teacher, and the students know what to expect. Communicate with the school leadership about the rules and procedures for student behavior, and establish a clear understanding with the classroom teacher about the roles both the teacher and the teaching artist will play in classroom management.

## Understanding Standards and Curriculum

The National Standards for Arts Education provide general guidelines about what students should study and be able to achieve in four arts disciplines: music, visual art, dance, and theater. The standards explain the appropriate benchmarks and objectives by broad grade-level groups. The Illinois Learning Standards for Fine Arts are based on the national standards.

As a teaching artist, you represent both your organization and your discipline. You are responsible for providing clear and comprehensive instruction. So it's important to prepare a detailed lesson plan in advance of your residency.


A scope and sequence, which is an outline of learning goals organized by grade level, can be useful both in planning a lesson with a specific outcome in mind and as an assessment tool. The scope and sequence created for this Guide is organized into four thematically driven "strands": Arts

Making, Arts Literacy, Interpretation and Evaluation, and Making Connections. Each strand itemizes learning benchmarks for each grade. For example, the scope and sequence for sixth grade music lists this benchmark in the Music Making strand: "Sight read simple melodies in the treble and bass clef." You can use this as both a starting point for writing a lesson plan and a means of assessing student performance. At the end of the lesson, verify that the students accomplished the learning goal.

It's important not to overlook this final step. Teachers and principals need to be able to track students' progress in the context of state and national standards, and, just as importantly, you'll need to quantify the effects of your residency for your funders. Evaluate students' work on a regular basis, and keep a record of these assessments throughout your residency.

On pages 10–13, you will find more specific instruction about how to use the scope and sequence to write lesson and unit plans.





# **Teaching Special Populations**

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# Teaching Students with Disabilities

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Students with physical, emotional, cognitive, or learning disabilities often respond powerfully to arts education. For students with communication challenges, arts education can provide meaningful outlets for nonverbal expression. For students with emotional disorders, it can provide a means of learning to productively channel and express profound emotions. For students with physical disabilities, the arts can provide opportunities for outstanding achievement. And for teachers, the arts offer a uniquely rewarding platform for connecting with these students.

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## **Reaching the Goal of Full Inclusion**

Chicago Public Schools (CPS) aims for full inclusion of students with disabilities, a goal that benefits all students. Every student with a disability is assessed annually by a team of education professionals, in cooperation with the student's parents, and then provided with an Individualized Education Program (IEP). This plan identifies learning goals for the student as well as the special supports and services required to meet those goals. The IEP guides the teacher in adapting teaching techniques and curriculum to meet individual student needs. This important tool helps the teacher build on students' abilities rather than focus on their disabilities. While the IEP is one element of a quality education for each child with a disability, another is the knowledge and comfort level of the educator who teaches students with disabilities. To meet its goal of successful inclusion, CPS offers teachers professional development training through the Office of Specialized Services.

## **Strategies for Successful Inclusion**

What are successful strategies for creating inclusive learning environments? Schools in which the principals, teachers, and other staff strive to learn about the unique needs of all students are more successful in their inclusion efforts. These educators encourage communication among faculty, parents, and specialists as they identify and implement appropriate strategies for their students with disabilities. Collaboration is an important part of the process. Teachers work together

to develop lessons that have the critical supports needed so that these students will meet curricular goals. Keeping in mind their visual, auditory, and kinesthetic learners, teachers plan ahead for authentic assessment and take steps to address these multiple intelligences for all students. To monitor the effectiveness of the strategies and lessons, they participate in team meetings and use other methods of sharing information.

Student self-evaluation is often a useful strategy. When planning a unit or lesson, teachers encourage students to provide feedback about how successfully they used particular strategies in the past. With this information, the teacher can modify a lesson by incorporating more effective strategies. Many teachers find it helpful to ask students with physical disabilities which classroom resources will best address their needs. This early groundwork helps teachers to better understand students' capabilities and to recognize opportunities to offer them choices, a practice that increases students' confidence. Teachers rely on information gained from student self-evaluations to help them develop realistic goals and assessments.

Students with disabilities will benefit from many strategies that are commonly used when teaching students in the general population. Teachers offer empathy rather than judgment as they become increasingly familiar with students' perceptions and use that information to modify their instruction. For students who have difficulty with fluent

communication, teachers provide adequate “wait” time so that students can respond appropriately. Knowing that some students with disabilities have difficulty with abstract concepts, teachers provide simple, concrete directions; break down lessons into clear, attainable tasks; and use concrete examples during instruction. They eliminate environmental distractions for students who have difficulty concentrating. As teachers strive to improve outcomes in many classroom settings for all students, they maintain high expectations and keep students’ strengths uppermost in their minds.

### **A Rich Learning Community**

An inclusive classroom is a rich learning community for all its members. Regular-education students in inclusion classrooms demonstrate an increased acceptance of individual differences, higher self-esteem, and a strong willingness to forge friendships. Underachieving students benefit from the clarity and feedback provided by teachers of students with disabilities. These benefits are sustained when teachers nurture effective communication within the classroom and incorporate ongoing progress monitoring for every student.

Students with disabilities often are grouped together, yet each student is unique. Teachers observe how students demonstrate different strengths as they face a variety of challenges in the inclusion classroom. How do teachers choose from the wide range of teaching strategies at their disposal to successfully address those differences? Teachers first assess whether student learning will be achieved through remediation or accommodation. Strategies for remediation focus on adapting how a lesson is taught. Remediation techniques include adding visual aids and using task analysis, signals, or sign language. Strategies for accommodation focus on changes to the lesson content itself.

During arts education instruction, students demonstrate specific physical, emotional, and learning differences. These suggested teaching strategies emphasize student strengths as they help students learn through remediation or accommodation approaches.

### **Strategies for Remediation**

- A student who has trouble speaking or understanding spoken language can be taught using strategies that require “showing” rather than “telling.” A music teacher can demonstrate a new rhythmic pattern, and use gestures and intonation to help communicate meaning.
- A student with impaired motor skills can succeed using adaptive tools. In an art class, for example, paintbrushes can be modified with larger handles that are easier to grip and fixed heads that are easier to control.
- If a student has difficulty understanding directionality or problems remembering the order of dance steps, the dance teacher can break movements down into their simplest component parts. The teacher can also place numbered footprints on the floor or use other visual aids to help the student direct his or her movements.
- Students who are uncomfortable touching unfamiliar materials, such as wet papier-mâché, can use gloves or other supports that allow them to complete an art project or participate in other tactile experiences.

### **Strategies for Accommodation**

- A student with a hypersensitive sensory integration dysfunction can participate in lessons by learning less content during a lesson. For example, while teaching a movement phrase in a dance lesson, the teacher can reduce sensory stimuli by removing the music and keeping the classroom quiet.

*{continued next page}*



- A student with a hyposensitive response to sensory stimulus can be placed in a sensory-rich environment and given extra time to warm up physically (bouncing a ball, jumping rope, dancing, etc.).
- A student with autism who avoids physical contact can be included in a theater lesson on “mirroring” by adapting the lesson so that students mimic each other’s movements but do not touch.
- Cooperative learning and peer tutoring can be very effective ways of helping students with disabilities. The general education students who act as tutors benefit by learning patience, sensitivity, and other valuable life skills.

Students with disabilities may find it difficult to appropriately express themselves when a learning environment is not supporting their success. Teachers can look for underlying causes when a struggling student avoids the lesson or refuses to participate. Is the student distracted? Is the physical or verbal “acting out” a signal that the student is frustrated with a requirement of the lesson? Teachers who respond to signs of discomfort and frustration with patient, clear, individualized attention maximize students’ potential for achievement.

Arts education has proven advantages for students with disabilities. Educators report evidence that music improves cognitive functions, visual art is a conduit that visually impaired or blind students use to articulate a hidden inner landscape, theater helps students with autism learn to express emotion, and dance allows students who struggle with verbal communication to express themselves physically. By focusing on students’ abilities rather than their limitations, teachers of the arts can play a critically important role in helping these students learn, grow, and succeed.

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# Arts Education: Theater and Autism

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## CASE STUDY

### The Cumulus Kids: Students with Autism Agassiz Elementary School

*Arts education in the Chicago Public Schools extends to students with special needs. For more than a decade, Agassiz Elementary School has applied theater education methods for students with autism spectrum disorder (ASD) in their Cumulus Kids: Students with Autism program. At the beginning of this long-term residency, students struggled to act out a simple children's book read by the teacher. Now, students audition, memorize lines, and perform an entire play without adults on stage while making accurate connections between expressions and emotions. Agassiz, a public school committed to the fine and performing arts, has been partnering with Chicago Arts Partnerships in Education (CAPE) since 1993 to create this and other arts education programs.*

#### **Program Structure and Design**

Cumulus Kids: Students with Autism is an arts integration project led by David Rench, a special education teacher, and Jacqui Russell, the artistic director and founder of the Chicago Children's Theatre. While collaborating to design the program, Rench and Russell focused on improving students' literacy and emotional awareness through drama. They recognized that students with autism encounter more obstacles when they are asked to give and receive common facial cues, discern emotional expressions in others, or identify feelings in themselves. Rench and Russell chose an inquiry approach and then developed the following questions to address the integrated instructional strands.

#### **Special Education Strand Inquiry**

**Question** *How does an arts integration project influence students' processing of information and how can teachers assess that learning?*

**Teacher's Questions** *Can children with autism interpret the emotions of others in the classroom and on stage? Can they learn to use facial expression, body language, and voice to match their dialogue?*

**Artist's Question** *Can drama games teach students with autism how to recognize and show simple and complex emotions by using and studying facial expression and body language?*

In the program, students with autism who were seven through fifteen years old met in forty-minute classes once a week for twenty-five weeks. The teaching team was comprised of Rench, Russell, and two other Agassiz teachers.

#### **Program Methodology and Focus**

Teaching artist Jacqui Russell suggested that the teaching team use an emotions alphabet as a tool to help students recognize, describe, and label emotions. To reflect the integrated arts curriculum goals, Rench and Russell planned a culminating project. Students would showcase these emotions in an original theater performance or movie.

During the first half of the program, the teaching team introduced six emotions (angry, confused, goofy, happy, sad, worried). During class, the teaching team modeled the emotions using masks and body language. To establish baseline data, teachers photographed students as they attempted to demonstrate the emotions. Teachers also read aloud books and interpreted the characters' emotions based on description and illustrations. Later in the program, a second set of six emotions were introduced and taught.

Preparation for the culminating performance began with Rench and another teacher writing the script for a play incorporating

the twelve emotions. Students auditioned for roles, with every student taking a role. The practices and performances allowed students to demonstrate standards-based learning goals of the integrated arts strands: special education (emotional knowledge), literacy (interpret works of literature), and theater (staging, props).

A variety of assessments were used to monitor progress. Information from pre-assessment, which occurred during initial class sessions, was used to modify the design of the program to better meet students' needs. During instruction, teachers photographed students to assess their progress in showing emotions, and students used mirrors to self-monitor their facial expressions compared to how others looked. Students also had the opportunity to make suggestions, such as which emotions to focus on. These were sometimes used in the instructional content.

### **Challenges**

The format and pace of the drama sessions were unfamiliar to students. Due to autism, even students who were used to the format often had a difficult time picking up the language cues normally used to begin and end a lesson. In response, the teaching team spent more time directly helping students learn how to react during the activities, and they consistently started and ended sessions with "the drama song" to alert students to change their behaviors.

Practicing their parts for the play presented challenges for some students. About half of the students were significantly below their grade level in reading ability, and on-level students were often not fluent readers. Two teachers made audio recordings of the play and arranged for students to listen to the tapes during lunch periods. Students with leading roles took a tape home to listen and practice as part of their homework. At the performances, most students had memorized their lines and many could recite the whole play from memory.

Initially, the teaching team used human models to teach emotions. This approach proved challenging for students with autism, who found it difficult to recognize the subtle cues that helped them identify feelings.

Later, the teachers turned to a rich array of literature with illustrations of characters. Students found the characters' exaggerated facial expressions and body language easier and more engaging to imitate.

### **Successes**

An element of successful instruction for teaching recognition of emotions was the variety of activities planned. While one half of the students learned the facial expressions and body gestures from the drama games and drama exercises, the other half had success due to the song "If You're Happy and You Know It." Allowing students to use photography was a successful approach. One student took photos of his regular education peers and was able to advise them on how to change their expressions to show the desired emotion. This student demonstrated that he could apply the skills he learned in class to teach his peers.

As the unit progressed the teaching team noticed that their students incorporated the skills they learned into their everyday lives. They observed students on a field trip who said, "We're going to the zoo. I am so excited," or "He's over there. I think he's a little bashful." Students could also reflect on their own learning. To describe what they worked on with Ms. Russell, students replied using the language of emotions, such as "We were working on our feelings. Oh, like happy, sad, angry, and silly—like goofy."

Parents noticed positive results in their children as a result of instruction. Typical comments were "He is much more aware of people's emotions than in the past. If he's watching TV, he might say, 'Wow! She's upset!' or 'Is he being silly?'" or "He is more aware of an emotion by looking at a person's face."



# **Appendix**

## Sample Rubrics: Music

**A Sample Music Rubric: Elementary** A music instructor or judge might use a rubric like the one below to assess a choral/ensemble performance.

	5 (I) Superior	4 (II) Excellent	3 (III) Good	2 (IV) Fair	1 (V) Poor
<b>Balance/Blend</b>	Group achieves balance throughout.	Group achieves excellent blend most of the time.	Group has good blend with lapses often.	Group is not balanced most of the time.	Group is consistently out of balance.
<b>Intonation</b>	The group performs in tune with rare lapses.	Group is mostly tuned well.	Group intonation is inconsistent.	Group has frequent lapses of pitch.	Complete lack of tonal centering.
<b>Expression, Style, and Phrasing</b>	Always stylistically accurate.	Usually stylistically accurate.	Sometimes stylistically accurate.	Very little interpretation throughout.	Stylistically incorrect; no phrasing.
<b>Rhythm/Tempo</b>	Tempi are accurate.	Tempi are usually accurate.	Inaccurate tempi used frequently.	Rhythms are rarely aligned.	No rhythmic accuracy throughout; no pulse.
<b>Technical Facility</b>	Ensemble performs with great agility.	Good technical facility with some problems.	Limited facility in both selections.	Very little facility exhibited throughout.	Facility is non-existent.
<b>Stage Presence</b>	Group is uniform in appearance.	Group is mostly uniform in appearance.	Some students are not focusing on conductor.	Many distractions.	Few students are focused on director.

**A Sample Music Rubric: High School** A music instructor or judge might use a rubric like the one below to assess a band or orchestra performance.

	5 (I) Superior	4 (II) Excellent	3 (III) Good	2 (IV) Fair	1 (V) Poor
<b>Intonation</b>	In tune throughout.	Some sections are not in tune in each selection.	Problems occur within the same sections throughout.	Sections are not in tune throughout all selections performed.	Problems exist in at least 80 to 85% of performance.
<b>Rhythm</b>	Rhythmic patterns are correct throughout.	Good rhythmic pulse.	Problems become more prevalent.	Incorrect patterns. Pulse is inconsistent throughout.	Rhythmic pulse is non-existent.
<b>Technique</b>	Quality is consistent throughout.	Infrequent lapses of musicality.	Some sections are played poorly.	Few attempts at correct performance.	Most of the music is incorrectly performed.
<b>Balance/Blend</b>	Ensemble and sections meld together.	Isolated problems in each selection.	Some sections overplay throughout.	Overplaying in most sections.	Each segment does not listen to the others.
<b>Interpretation</b>	Proper phrasing at all times; continuous use of nuance.	Correct notes; attempts to get the idea of music.	Little regard to phrasing.	Very seldom uses correct phrasing as set down in music.	No phrasing or style. Many wrong notes.
<b>Articulation/Bowing</b>	Clear, concise, consistent bowing.	Isolated inconsistencies; some clarity problems.	Some breakdowns in each selection.	Attempts at proper bowing/articulation. Many breakdowns.	No attempt to play consistently.

# Sample Rubrics: Visual Arts

## A Sample Visual Arts Rubric: Elementary

4 ACCOMPLISHED	3 DEVELOPING	2 BEGINNING	1 LACKING
Fully and consistently developed concepts; clear and purposeful attention to detail	All concepts not fully developed; some attention to detail attempted	Concepts attempted; little attention to detail	Concepts absent with no attention to detail

SCORE	DESCRIPTION OF CONCEPTS	TEACHER COMMENTS
___ /4	ARTS LITERACY: Appropriate use of key vocabulary/terms	
___ /4	ARTS MAKING: Appropriate, neat, and creative use of mediums	
___ /4	INTERPRETATION and EVALUATION: Discussion, analysis, and evaluation of works of art from an aesthetic perspective	
___ /4	MAKING CONNECTIONS: Exploration of connections between self and the world of art throughout history	
___ /4	SOCIAL/EMOTIONAL LEARNING: Safe and responsible use of materials; respect for classmates, teachers, and self	
___ /20	TOTAL POINTS	GRADING SCALE A = 19-20, B = 17-18, C = 15-16, D = 13-14, F = 12/below

## A Sample Visual Arts Rubric: High School

	<b>Skills:</b> Demonstrated effective use of materials, tools, and processes.	<b>Creativity:</b> Expressed an individual style using personal experiences and expression.	<b>Composition:</b> Exhibited evidence of ideas/methods discussed in class.	<b>Craftsmanship:</b> Created a finished work that adheres to guidelines and completed work to the best of their ability.	<b>Appreciation:</b> Identified strengths and weaknesses in their work and clearly explained.
<b>5</b>	Exemplary control of the use of materials, tools, and processes.	Personal expression is unique and well thought out. Work is visually appealing.	Exemplary use of problem solving skills to meet and exceed requirements.	Craftsmanship exceeds expectations of assignment.	Self-assessment is accurate, completed work expresses new knowledge/skills.
<b>4</b>	Proficient control of materials, tools, and processes.	Personal expression is original and work is appealing to viewer.	Adequate thought process, problem solving is clear and evident.	Craftsmanship completes all guidelines and consideration of choices is evident.	Self-assessment is proficient, completed work shows thought of new skills.
<b>3</b>	Limited control of the use of materials, tools, and processes.	Work is unique, personal expression is minimal.	Problem solving is not supported or seen in artwork, thought process is lacking.	Craftsmanship is underdeveloped and work looks unfinished, does not meet all guidelines.	Self-assessment is complete, work shows little influence of new skills.
<b>2</b>	Novice control of the use of materials, tools, and processes.	Development of idea/unique qualities is lacking, personal expression is weak.	Evidence of thought process is vague.	Craftsmanship doesn't support completed work, few guidelines are met.	Self-assessment is incomplete, work does not show new skills.
<b>1</b>	Minimal or no control of the use of materials, tools, and processes.	No personal expression, thought process not evident.	Little or no thought process evident, lacking developed ideas.	Guidelines are not met, effort is lacking.	No self-assessment, work does not translate new skills.
	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

\*half points can also be given\* Total Points: \_\_\_\_\_ Grade: \_\_\_\_\_

## Sample Rubrics: Dance

### A Sample Dance Rubric: Elementary

A dance teacher might use a rubric like the one below to assess a beginning-level student's understanding and performance of a learned piece of choreography.

**Criteria** (Apply to each category.)

- 4 Demonstrated clearly, convincingly, and appropriately
- 3 Demonstrated somewhat clearly, convincingly, and appropriately
- 2 Demonstrated with limited knowledge or understanding
- 1 Demonstrated unclearly, unconvincingly, and inappropriately
- 0 Task not attempted

Categories	4	3	2	1	0
Knowledge of Movement/Choreography: Student has command of movement and sequence.					
Musicality: Student has understanding of the timing, counts, tempo, and rhythm.					
Energy/Enthusiasm: Student displays a positive attitude.					
Individual Responsibility: Student has taken time to prepare on their own; not reliant on others.					

### A Sample Dance Rubric: High School

A dance teacher might use a rubric like the one below to assess a high school student's understanding and performance of a learned piece of choreography.

Criteria	Poor/ 1 pt	Fair/ 2 pts	Good/ 3 pts	Excellent/ 4 pts
Knowledge of Choreography	Remembers only a few of the steps/ movements.	Demonstrates some knowledge of choreography, but unsure of movements.	Demonstrates good knowledge of choreography. Few errors.	Demonstrates excellent knowledge of the choreography. Executes with few or no mistakes.
Technique	Demonstrates little to none of the technical elements within the choreography or as explained in class.	Demonstrates only some understanding of technical elements;	Demonstrates attention to most details of technique, but hasn't attained full proficiency yet.	Demonstrates great attention to technique; shows proficiency within the dance style.
Performance Skills	The student is not very focused, concentrated, or committed to performance.	The student is generally focused, but the energy is low and/or inconsistent.	The student is confident, and communicates with other dancers and the audience through eye contact and facial and body expression.	The student is fully committed and is able to engage the audience completely through their performance.
Musicality	Usually unaware of music and phrasing.	Occasionally dances off beat; has some difficulty with awareness.	Demonstrates clear awareness of music and phrasing with few mistakes.	Demonstrates complete awareness.

TOTAL SCORE: \_\_\_\_\_

# Sample Rubrics: Theater

## A Sample Theater Rubric: Elementary

A theater teacher might use a rubric like the one below to assess students' understanding and performance of a simple pantomimed action.

Criteria (Apply to each category.)

- 4 Portrayed creatively, convincingly, and appropriately
- 3 Portrayed somewhat creatively, convincingly, and appropriately
- 2 Portrayed with limited creativity and appropriateness
- 1 Portrayed with no creativity—unconvincing, inappropriate
- 0 Task not attempted

Categories	4	3	2	1	0
Movement: Actions are coordinated, appropriate, convincing, and easily identified.					
Sensory Elements: Actions employ multiple senses and communicate size, shape, weight, temperature, etc.					
Characterization: Specific actions are imaginative and clearly demonstrate strong character choices.					

## A Sample Theater Rubric: High School

A teacher might use a rubric like the one below to assess students' scene work.

Skill	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Demonstrates concentration and believability.	Maintains focus and concentration throughout scene.	Demonstrates focus and concentration during most of the scene.	Often breaks focus and concentration.
Authentically dramatizes text of scene.	Creatively enacts the scene demonstrating text and subtext.	Enacts the text in a clear fashion.	The actions are disconnected from the text.
Presents fully developed characters.	Actors consistently integrate body, voice and emotions to dramatize unique characters.	During moments actors use body, voice and emotion to portray characters.	Character development is inconsistent.
Scene reflects the work of an ensemble.	Actors interact naturally and with integrity.	Performance reflects some collaboration.	Actors seem competitive rather than cooperative.



# Illinois Music Standards

## **Illinois State Goals for Early Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.1c Identify differences in elements and expressive qualities (between fast and slow tempo; loud and soft dynamics; high and low pitch/direction; long and short duration; same and different form, tone color, or timbre, and beat).

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.1c Identify a variety of sounds and sound sources (instruments, voices, environmental sounds, etc.).

26.A.1d Relate symbol systems (icons, syllables, numbers, letters, etc.) to musical sounds.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.1c Sing or play on classroom instruments a variety of music representing diverse cultures and styles.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations, and recreation.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.1 Know how images, sounds, and movement convey stories about people, places, and times.

## **Illinois State Goals for Late Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.2c Identify elements and expressive qualities such as tone color, harmony, melody, form (rondo, theme, and variation), rhythm/meter, and dynamics in a variety of musical styles.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.2c Classify musical sound sources into groups (instrumental families, vocal ranges, solo/ensembles, etc.).

26.A.2d Read and interpret the traditional music notation of note values and letter names.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.2c Sing or play acoustic or electronic instruments demonstrating technical skill.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.2a Identify and describe the relationship between the arts and various environments (home, school, workplace, theater, gallery, etc.).

27.A.2b Describe how the arts function in commercial applications (mass media, product design, etc.).

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places, and times.

## **Illinois State Goals for Middle/Junior High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.3c Identify and describe changes in elements and expressive qualities (crescendo, ritardando, fermata, meter, sforzando, etc.).

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.3c Describe the processes involved in composing, conducting and performing.

26.A.3d Read and interpret traditional music notation in a varied repertoire.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.3c Sing or play with expression and accuracy a variety of music representing diverse cultures and styles.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.3a Identify and describe careers and jobs in and among the arts and how they contribute to the world of work.

27.A.3b Compare and contrast how the arts function in ceremony, technology, politics, communication, and entertainment.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

**Illinois State Goals for Early High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.4 Analyze and evaluate the effective use of elements, principles, and expressive qualities in a performance in music.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.4c Analyze ways in which musical sounds are produced and how they are used in composing, conducting, and performing.

26.A.4d Demonstrate the ability to read written notation for a vocal or instrumental part.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.4c Create and perform music of challenging complexity and length with expression.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.4a Evaluate how consumer trends in the arts affect the types and styles of art products.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.4a Analyze and classify the distinguishing characteristics of historical and contemporary art works by style, period, and culture.

27.B.4b Understand how the arts change in response to changes in society.

**Illinois State Goals for Late High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas, and/or meaning.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.5 Understand how different art forms combine to create an interdisciplinary work (musical theater, opera, cinematography, etc.).

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.5 Analyze and evaluate how the choice of media, tools, technologies, and processes support and influence the communication of ideas.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.5 Create and perform a complex work of art using a variety of techniques, technologies, and resources and independent decision-making.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.5 Analyze how the arts shape and reflect ideas, issues, or themes in a particular culture or historical period.

# Illinois Visual Arts Standards

## **Illinois State Goals for Early Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.1d Identify the elements of line, shape, space, color, and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion, and pictorial representation.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.1e Identify media and tools and how to use them in a safe and responsible manner when painting, drawing, and constructing.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.1d Demonstrate knowledge and skills to create visual works of art using manipulation, eye-hand coordination, building, and imagination.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations, and recreation.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.1 Know how images, sounds, and movement convey stories about people, places, and times.

## **Illinois State Goals for Late Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.2d Identify and describe the elements of 2- and 3-dimensional space, figure ground, value, and form; the principles of rhythm, size, proportion, and composition; and the expressive qualities of symbol and story.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.2 Understand how elements and principles combine within an art form to express ideas.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.2e Describe the relationships among media, tools/technology, and processes.

26.A.2f Understand the artistic processes of printmaking, weaving, photography, and sculpture.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.2d Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching, and constructing.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.2a Identify and describe the relationship between the arts and various environments (home, school, workplace, theater, gallery, etc.).

27.A.2b Describe how the arts function in commercial applications (mass media, product design, etc.).

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places, and times.

## **Illinois State Goals for Middle/Junior High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.3d Identify and describe the elements of value, perspective, and color schemes; the principles of contrast, emphasis, and unity; and the expressive qualities of thematic development and sequence.

25.A.3e Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.3e Describe how the choices of tools/technologies and processes are used to create specific effects in the arts.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.3d Demonstrate knowledge and skills to create 2- and 3-dimensional works and time arts (film, animation, video, etc.) that are realistic, abstract, functional, and decorative.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.3a Identify and describe careers and jobs in and among the arts and how they contribute to the world of work.

27.A.3b Compare and contrast how the arts function in ceremony, technology, politics, communication, and entertainment.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

**Illinois State Goals for Early High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.4 Analyze and evaluate the effective use of elements, principles, and expressive qualities in a visual piece.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.4e Analyze and evaluate how tools/technologies and processes combine to convey meaning.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.4d Demonstrate knowledge and skills that communicate clear and focused ideas based on planning, research, and problem solving.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.4a Evaluate how consumer trends in the arts affect the types and styles of art products.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.4a Analyze and classify the distinguishing characteristics of historical and contemporary art works by style, period, and culture.

27.B.4b Understand how the arts change in response to changes in society.

**Illinois State Goals for Late High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas, and/or meaning.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.5 Understand how different art forms combine to create an interdisciplinary work (musical theater, opera, cinematography, etc.).

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.5 Analyze and evaluate how the choice of media, tools, technologies, and processes support and influence the communication of ideas.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.5 Create and perform a complex work of art using a variety of techniques, technologies, and resources and independent decision-making.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.5 Analyze how the arts shape and reflect ideas, issues, or themes in a particular culture or historical period.

# Illinois Dance Standards

## **Illinois State Goals for Early Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.1a Identify the elements of personal and shared space, direction in space, quick and slow speed, firm and fine force; the principles of AB choreographic form and sequence; and the expressive qualities of mood and emotion.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.1a Understand that the body is the primary tool of dance and identify secondary tools (pictures, visual aids, words, props, recordings, etc.).

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.1a Perform basic locomotor movements, non-locomotor movements, and traditional dance forms and create simple dance sequences.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations, and recreation.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.1 Know how images, sounds, and movement convey stories about people, places, and times.

## **Illinois State Goals for Late Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.2a Identify and describe the elements of pathways, level, focus, range in space, sustained and percussive qualities of speed; the principles of ABA and round choreographic form, contrast, and repetition; and the expressive qualities of mood and emotion.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.2 Understand how elements and principles combine within an art form to express ideas.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.2a Describe processes (conditioning, practicing, etc.) used to prepare the body as a tool of dance and how visual aids, stories, poetry, props, music, and technology are used for performance of dance.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.2a Demonstrate control, coordination, balance, elevation, and accuracy in rhythmic response and awareness of choreographic form.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.2a Identify and describe the relationship between the arts and various environments (home, school, workplace, theater, gallery, etc.).

27.A.2b Describe how the arts function in commercial applications (mass media, product design, etc.).

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places, and times.

## **Illinois State Goals for Middle/Junior High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.3a Describe how elements are combined and contrasted; identify the principles of transition, variety, and balance; and identify the expressive qualities of movement.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

# Illinois Dance Standards CONTINUED

26.A.3a Describe how body actions, types of accompaniment, lighting, costuming, and processes (reordering, refining, etc.) influence the expressive qualities of dance.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.3a Demonstrate body alignment; movement from center; awareness of accent, meter, and phrasing; and step patterns from different dance styles and forms.

## **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.3a Identify and describe careers and jobs in and among the arts and how they contribute to the world of work.

27.A.3b Compare and contrast how the arts function in ceremony, technology, politics, communication, and entertainment.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

## **Illinois State Goals for Early High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.4 Analyze and evaluate the effective use of elements, principles, and expressive qualities in a performance in dance.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.4a Analyze how resources, technologies, and processes are combined to express meaning in dance and evaluate expressive content, stylistic differences, and aspects of production.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.4a Create and perform a composition communicating clear and focused ideas based on planning, research, and complex problem solving related to specific guidelines.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.4a Evaluate how consumer trends in the arts affect the types and styles of art products.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.4a Analyze and classify the distinguishing characteristics of historical and contemporary art works by style, period, and culture.

27.B.4b Understand how the arts change in response to changes in society.

## **Illinois State Goals for Late High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas, and/or meaning.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.5 Understand how different art forms combine to create an interdisciplinary work (musical theater, opera, cinematography, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.5 Analyze and evaluate how the choice of media, tools, technologies, and processes support and influence the communication of ideas.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.5 Create and perform a complex work of art using a variety of techniques, technologies, and resources and independent decision-making.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.5 Analyze how the arts shape and reflect ideas, issues, or themes in a particular culture or historical period.

# Illinois Theater Standards

## **Illinois State Goals for Early Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.1b Understand the elements of acting, locomotor and nonlocomotor movement, vocal and nonvocal sound, and story making; the principles of plot, character, setting, problem/resolution, and message; and the expressive characteristics of simple emotions.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.1b Understand the tools of body, mind, voice, and simple visual/aural media; and the processes of planning, practicing, and collaborating used to create or perform drama/theater.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.1b Demonstrate individual skills (vocalizing, listening, moving, observing, concentrating, etc.) and group skills (decision making, planning, practicing, spacing, etc.) necessary to create or perform story elements and characterizations.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations, and recreation.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.1 Know how images, sounds, and movement convey stories about people, places, and times.

## **Illinois State Goals for Late Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.2b Understand the elements of acting, scripting, speaking, improvising, physical movement, gesture, and picturization (shape, line, and level); the principles of conflict/resolution and theme; and the expressive characteristics of mood and dynamics.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.2 Understand how elements and principles combine within an art form to express ideas.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.2b Describe various ways the body, mind, and voice are used with acting, scripting, and staging processes to create or perform drama/theater.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.2b Demonstrate actions, characters, narrative skills, collaboration, environments, simple staging, and sequence of events and situations in solo and ensemble dramas.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.2a Identify and describe the relationship between the arts and various environments (home, school, workplace, theater, gallery, etc.).

27.A.2b Describe how the arts function in commercial applications (mass media, product design, etc.).

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places, and times.

## **Illinois State Goals for Middle/Junior High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.3b Understand how the elements of acting, directing, playwriting, and designing combine with the principles of tension, rhythm, pattern, unity, balance, repetition, and idea to communicate.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.3b Describe the use of the primary tools (body, mind, and voice) and the support tools (costumes, scenery, props, lights, make-up, sound) to convey an idea through acting, playwriting, and designing a drama or theater activity.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.3b Demonstrate storytelling, improvising, and memorizing scripted material supported by simple aural and visual effects and personal background knowledge needed to create and perform in drama/theater.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.3a Identify and describe careers and jobs in and among the arts and how they contribute to the world of work.

27.A.3b Compare and contrast how the arts function in ceremony, technology, politics, communication, and entertainment.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

**Illinois State Goals for Early High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.4 Analyze and evaluate the effective use of elements, principles, and expressive qualities in a performance in theater.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.4b Understand how the primary tools, support tools and creative processes (researching, auditioning, designing, directing, rehearsing, refining, presenting) interact and shape drama, theater, and film production.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.4b Create and perform an ensemble drama or theater scene using research, collaboration, characterization, and staging in combination with aural and visual technologies (video, lights, sets, costumes, make-up, sound, props, etc.).

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.4a Evaluate how consumer trends in the arts affect the types and styles of art products.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.4a Analyze and classify the distinguishing characteristics of historical and contemporary art works by style, period, and culture.

27.B.4b Understand how the arts change in response to changes in society.

**Illinois State Goals for Late High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas, and/or meaning.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.5 Understand how different art forms combine to create an interdisciplinary work (musical theater, opera, cinematography, etc.).

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.5 Analyze and evaluate how the choice of media, tools, technologies, and processes support and influence the communication of ideas.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.5 Create and perform a complex work of art using a variety of techniques, technologies, and resources and independent decision-making.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.5 Analyze how the arts shape and reflect ideas, issues, or themes in a particular culture or historical period.



# General Glossary of Terms

Below are definitions of some of the terms used in the Guide.

**accommodation** An approach to instruction that describes changes to the content of a lesson in order to support a student's individual differences.

**authentic assessment** Multiple forms of assessment that reflect student learning, achievement, and attitudes on instructionally-relevant classroom activities.

**autism** A pervasive developmental disorder that is characterized by impaired communication, excessive rigidity, and emotional detachment.

**benchmarks** Progress indicators for gauging student achievement within each standard; they help measure student achievement over time and therefore change from grade to grade.

**best practices** Strategies, activities, or approaches that have been shown through research and evaluation to be effective and/or efficient.

**constructed response** A non-multiple-choice item that requires some type of written or oral response.

**diagnostic** Referring to assessments that educators administer in order to identify the proficiency levels of specific areas of student performance and modify their instruction to make it more appropriate.

**differentiated instruction** (also called *differentiated learning*) A process to approach teaching and learning for students of differing abilities in the same class. The intent of differentiating instruction is to maximize each student's growth and individual success by meeting each student where he or she is, and assisting in the learning process.

**formative assessment** An assessment used to provide the information needed to adjust teaching and learning while they are happening.

**inclusion** The practice of educating all children in the same classroom, including children with physical, mental, and developmental disabilities. Inclusion classes often require a special assistant to the classroom teacher.

**Individualized Education Program (IEP)** A plan that identifies learning goals for the student and the special supports and services required to meet those goals.

**K-W-L chart** A graphic organizer for activating students' prior knowledge by asking them what they already know, having them specify what they want to learn, and after instruction or reading, having them discuss what they learned.

**learning standards** Specific statements of knowledge and skills.

**multiple intelligences** A theory of intelligence developed in the 1980s by Howard Gardner. He identified several types of intelligences, including musical, spatial, kinesthetic, and naturalist. Everyone has all the intelligences, but in different proportions.

**pedagogy** The art of teaching—especially the conscious use of particular instructional methods.

**performance descriptors** (or *benchmark indicators*) Statements that explain what students can do in order to meet the benchmarks and standards; they also change at each grade level.

**portfolio** A collection of student work chosen to exemplify and document a student's learning progress over time. Students are often encouraged or required to maintain a portfolio illustrating various aspects of their learning.

**progress monitoring** The process of collecting and evaluating data to make decisions about the adequacy of student progress.

**reliability** The level of consistency among the scores or ratings assigned to products, performances, and other authentic assessments by teachers who judge them.

**remediation** An approach to instruction that addresses methods, supports, and aids added to a lesson in order to support a student's individual differences.

**rubric** A performance-scoring scale that lists multiple criteria for performance and provides values for performance levels, such as numbers or a range of descriptors ranging from excellent to poor.

**scope and sequence** The essential understandings, knowledge, skills, and processes that are required for instruction and the logical, sequential, and meaningful order in which they are to be taught.

**selected response** Assessments that use objective approaches such as multiple choice, matching, and true/false questions.

**sensory integration dysfunction** A neurological disorder that causes the inability to process stimuli from the five senses. With Sensory Integration Dysfunction, input is sensed normally, but there is a problem with processing it. This abnormal processing can cause distress. An affected person can either be hyposensitive or hypersensitive.

**summative assessment** An assessment used to gauge, at a particular point in time, student learning relative to content standards.

# Glossary of Terms: Music

**accelerando** Quickening the pace.

**arpeggio** A chord whose notes are performed in succession, not simultaneously.

**articulation** The direction or performance technique that affects the transition or continuity on single note or between multiple notes or sounds.

**baritone** Male voice between bass and tenor.

**bass** The lowest male voice.

**brass** Collective term for musical instruments made of brass or other metals and blown directly through a cup-shaped or funnel-shaped mouthpiece.

**call-and-response** Alternation between two performers or groups of performers.

**canon** A composition, or section of a composition, in which a melody announced by one voice or instrument is repeated by one or more other voices or instruments.

**composition** A piece of music regarded as the result of a deliberate individual creative act.

**concerto** Usually a three-part musical work in which one solo instrument is accompanied by an orchestra.

**contralto** Lower type of female voice.

**crescendo** Increasing in loudness.

**diction** Correct and clear enunciation in singing.

**diminuendo** Becoming gradually softer.

**dynamics** The gradations of loudness and softness in music.

**ensemble** The quality of teamwork in performance; also, a group of performers.

**enunciation** Singing or speaking words clearly.

**harmonic progression** (*also called chord progression*) A series of musical chords, or chord changes, that establishes or contradicts a tonality.

**harmony** The simultaneous sounding of notes in a way that is musically significant.

**homophony** When two or more parts move together in harmony, the relationship between them creating chords.

**interval** The distance between two notes.

**intonation** Tuning of pitch.

**legato** Smoothly.

**melody** A succession of notes varying in pitch and having a recognizable musical shape.

**meter** The pattern in which a steady succession of rhythmic pulses is organized; also called time.

**mezzo soprano** Type of female voice halfway between soprano and contralto range.

**monophony** When all parts (if there are multiple parts) move in parallel rhythm and pitch.

**note value** The duration of a note.

**ostinato** A persistently repeated musical figure or rhythm.

**percussion** Collective name for instruments in which a resonating surface is struck by the player.

**phrase** A small group of notes forming what is recognized as a unit of melody.

**pitch** The property according to which notes appear to be “high” or “low” in relation to each other. This is determined by the frequency of vibrations of the sound-producing agent.

**polyphony** When two or more parts move with rhythmic independence.

**presto** Fast.

**rest value** The duration of a rest between notes.

**rhythm** Aspect of music concerned with the distribution of notes in time and their accentuation. Related to the concept of meter.

**ritardando** Becoming slower.

**rondo** A musical form with a principal theme that alternates with one or more contrasting themes.

**round** A musical composition in which two or more voices or instruments perform exactly the same melody, but with each voice beginning at different times.

**signature** The time signature, which gives the meter of a piece of music, and the key signature, which lists the sharps and flats in the key the music is in, both appear at the beginning of a piece of music. The time signature does not appear again unless the meter changes, but the key signature appears on every staff.

**solfège** Method of ear-training and sight-reading by which the pupil names each note of a melody by singing it.

**sonata** Usually a work in three or four movements for one or two players.

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## Glossary of Terms: Music CONTINUED

**soprano** The highest type of female voice.

**staccato** A method of performance denoted by a dot over the note, and signifying that the note is to be made short—and thus detached from its successor—by being held for less than its full length.

**staff** A set of horizontal lines upon which notes are placed in written music notation.

**strings** Collective term for instruments that are stringed, including violins, violas, cellos, and basses.

**symphony** An orchestral work of a serious nature and a substantial size. Most are in four movements.

**tempo** Time or pace.

**tenor** Highest male voice.

**timbre** An individual quality of sound. This usually refers to the characteristic difference between the tone colors of different instruments.

**tonality (major and minor)** A general adherence to the key system.

**tone color** The quality that distinguishes a note as performed on one instrument.

**triad** A three-note chord consisting of a particular note plus its third and fifth above.

**variation** A passage of music intended as a varied version of some given passage. Such variations may diverge only slightly from the theme, mainly by melodic ornamentation.

**woodwinds** Collective name for those types of wind instruments historically and generally made of wood—either blown directly or through a reed. Examples include flute, clarinet, oboe, and bassoon.

## Glossary of Terms: Visual Arts

**assemblage** A 3-D work constructed from or including objects and materials not typically associated with sculpture which are adhered together onto a surface.

**asymmetrical** The description of a form or composition that displays a varied arrangement of parts around either side of a central axis.

**background** The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon.

**balance** The visual impression of order in a composition.

**brayer** An inking roller that is used in various forms of printmaking. It is usually made of plastic or rubber and set in a metal frame attached to a wooden handle.

**carving** The process of shaping a mass of solid material by breaking down the surface and using tools to cut away sections of the material.

**casting** The process of making a 3-D object within a mold, usually to reproduce the form of an original sculpture.

**charcoal** A drawing medium made by charring fine sticks of wood under intense heat.

**coiling** A technique of building a hollow form from long, narrow rolls of clay. The rolls are laid on one another to form clay walls. Usually a pottery hand-building technique.

**collage** The technique of creating an image or design by adhering various materials to a flat support. Materials might include paper, card, fabric, and string.

**color wheel** A diagram arranged to show the relationships of primary colors and secondary colors.

**complementary colors** A pair of colors that may be described as opposite and mutually enhancing. The complementary pairs are red and green; blue and orange; and yellow and violet.

**composition** The organization of different elements within the overall structure of a work of art.

**contour lines** Lines that surround and define the edges of a mass, figure, or object, giving it shape and volume.

**contrast** Used to create emphasis, contrast refers to the arrangement of opposite elements (i.e. light vs. dark, rough vs. smooth and small vs. large)

**cool colors** Any colors in the range of blue, blue-green, and blue-violet hues.

**critique** A critical review or discussion of artwork or literature.

**cubist** A view of art in which objects are broken up and seen from different angles.

**emphasis** Any forcefulness that gives importance or dominance (weight) to some feature or features of an artwork.

**essentialist** A view of art that claims any specific entity has a set of characteristics that all entities of that kind must possess.

**etching** A printing process in which a design or image is scored into a metal or acrylic plate.

**expressionist** A view of art that values emotional experience over physical reality.

**fiber art** Artworks using materials such as thread, yarn, or fabric.

**foreground** The area of a picture or field of vision, often at the bottom, that appears to be closest to the viewer.

**formal elements** The basic units and the means artists use to create and design works of art. Some formal elements include point, line, shape, space, color, and texture.

**formalist** A view of art that emphasizes form, or structural qualities, over content or context.

**free-standing** The description of a sculpture that can be viewed from all sides.

**geometric shape** Shape that has a mathematic design, composed of straight lines or shapes from geometry, including circles, ovals, rectangles, and cubes.

**gestalt** A physical, psychological, or symbolic arrangement or pattern of parts so unified as a whole that its properties cannot be derived from a simple summation of its parts.

**instrumentalist** The view that art should lead to social good.

**medium** The material or technical method that an artist works with.

**modeling** The process of making a sculpture by shaping a form in a malleable material.

**monochromatic colors** All the colors (tints, tones, and shades) of a single hue.

**monoprint** Any single, unique image taken by impressing one surface on another that has been treated with ink, paint, or dye.

**moralist** The view that art should reveal important ethical messages.

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**mural** A large painting applied to a wall or ceiling.

**naturalistic composition** A work that shows the realistic representation of objects, figures, and natural forms as they actually appear, without symbolic or theoretical interpretation.

**negative space** The space around and between the subject(s) of an image.

**neutral colors** Any of a range of mixed grays and beiges that have no distinctive tendency toward a particular hue. Black and white can also be described as neutral colors.

**oil pastel** A drawing medium consisting of pigment mixed with an oil and compressed into stick form.

**opaque** Often refers to a color that is not transparent or translucent; impenetrable by light.

**optical illusion** A visual effect characterized by visually perceived images that differ from objective reality.

**organic shape** Free-form shapes that are usually flowing and curvy, as opposed to geometric.

**papier mâché** A material used for making small sculptures and ornamental objects, basically consisting of shredded paper soaked in a liquid glue or paste.

**pastel** A stick of color made from powder- or oil-based pigments, used for drawing.

**perspective** The illusion of depth on a two-dimensional surface.

**pinch pot** A ceramic pot formed by hand.

**positive space** The space occupied by the main subjects of the work.

**primary colors** The colors red, blue, and yellow, which cannot themselves be mixed from other colors but can be used to mix all other hues.

**proportion** The dimensions and scale of various parts or components of an image or object in relation to each other and to the thing as a whole.

**representational** The description of an image or motif that is a realistic or recognizable depiction of the physical appearance of its subject.

**scale** The actual measurement of an image or object.

**scoring and slip** A method used to join pieces of clay together with a creamy mixture of clay and water.

**secondary colors** The three colors made by mixing pairs of primary colors in equal proportions. The secondary colors are orange, green, and violet.

**shade** The mixture of a color with black, which reduces lightness.

**stencil** A template used to draw or paint identical letters, numbers, symbols, shapes, or patterns every time it is used.

**still-life composition** A painting or other representation of a group of inanimate objects.

**symbolist** A type of art that uses symbols to represent ideas and emotions.

**symmetrical** The description of a form or composition that displays a balanced arrangement of similar components around a central axis.

**tempera** A water-based paint.

**tertiary colors** Color produced by mixing two secondary colors.

**thumbnails** Reduced-size versions of pictures.

**tint** The mixture of a color with white, which increases lightness.

**tones** The gray quality of a color produced by adding its complement.

**translucent** Permits light to pass through but diffuses it so that people and objects on the opposite side are not clearly visible.

**transparent** Permits light to pass through and sheer enough that people and objects on the opposite side can be seen clearly.

**value** An element in art that refers to lightness or darkness of a color.

**visual rhythm** Regular repetition of elements of art to produce the look and feel of movement.

**warm colors** Any colors included in the range of red, red-orange, orange, or orange-yellow hues.

**watercolor** Paint consisting of finely ground pigments that are mixed with water.

**wax-resist** A method of combining drawing and painting in an image using wax to draw on paper, then coating the drawing with watercolor paint, which is repelled by the wax.

## Glossary of Terms: Dance

**abstracted gesture** A gesture that conveys an emotion, concept, or image in an abstract way.

**accent** Emphasis on a particular step or move in a pattern.

**accumulation** a choreographic device or structure where new movements are added to existing movements in a successive manner,

**agility** The power of moving quickly and easily.

**alignment** The alignment of the body part with respect to the torso.

**articulate** To express, form, or present movement with clarity and effectiveness.

**artistic director** A person who is responsible for the administration of a dance company.

**axial movement** (also called non-locomotor movement) Movement that happens around the body. Twisting, turning, reaching, and bending are axial movements.

**canon** A single theme or movement sequence as in musical form that repeats or recurs.

**choreographer** The person who creates and arranges the steps and patterns of a dance work.

**compositional element** An aspect of choreographic practices such as spatial design.

**conductor** A person who directs an orchestra or chorus.

**dance notation** The system of recording movement through writing it down in figures and symbols.

**flexibility** The ability to bend and move easily. Range of movement in joints and ability to stretch large muscle.

**flocking** Collecting into one group.

**improvisation** Spontaneous, congenial movement responses.

**kinesthetic awareness** An awareness or sense of your own movements and the movements of others.

**leading and following** Two roles of partner dancing. The leader guides the overall structure of the dance, and the follower completes the moves suggested by the leader.

**locomotor movement** Movement that travels through general space. Walking, running, hopping, jumping, skipping, leaping, galloping, and sliding are locomotor movements.

**mirroring** Movement in which the leader and follower face each other. The follower imitates the leader as if in a mirror.

**movement sequence** A series of movements, longer than a phrase but shorter than a section of a dance.

**pantomime** To express emotions or tell a story by means of gestures and facial expressions.

**phrase** A division of a composition, usually consisting of two, four, or eight measures.

**props** Objects requires on stage that are not costumes or scenery.

**rhythm** The way movement in time is organized or put together. Can be syncopated or accented.

**rondo** A sequential pattern.

**sequence** The order of the movements in a dance.

**technique** Anatomically correct strategies that seek to achieve the articulation and execution of a style of dance.

**tempo** The speed of the music.

**theme** The topic, or basic idea.

**transition** A change from one sequence to the next.

**unity** Dancers moving together and working as a whole.

**variation** 1. Any movement of footwork that is different from the original footwork. 2. A solo dance that can be part of a larger work.

## Glossary of Terms: Theater

**accent** The specific sound qualities of the speech of a region.

**agent of fate** A person, situation.

**allegory** A form of extended metaphor, in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself.

**antagonist** A person, situation, or the protagonist's own inner conflict that is in opposition to the protagonist's goals.

**arena stage** A performance space in which the audience sits all around the stage; sometimes called "in-the-round."

**articulation** The clear and precise pronunciation of words.

**audition** An interview-like opportunity in which actors are able to demonstrate their talents, meet the person hiring the cast, and leave impressions of the themselves.

**back story** A biography of a character before the action of a play.

**blocking** Coordination of actors' movements on stage.

**casting** Choosing actors to play specific roles in a play.

**choreographer** An artist who designs movement for the stage.

**cue** A trigger for an action to be carried out at a specific time. Common cues include light cues and sound cues.

**dialect** Language features particular to the speech of a specific region.

**dramatic structure** The structure of a play, including exposition, rising action, climax, falling action, and resolution.

**dramaturg** A special consultant who provides specific, in-depth knowledge and literary resources to a director, producer, or entire theater company. Responsibilities may include selection of plays, working with authors on adaptations of text, and writing programming notes for the company.

**emotional recall** The technique of calling upon your own memories of emotions to understand a character's emotions.

**fly space** The area above a stage where lights, drops, and scenery may be flown, or suspended on wire ropes.

**foil** A character whose personality and physical appearance contrast with those of the protagonist.

**house manager** The person responsible for the day-to-day operations of a theater building, including ticket sales, ushering, and the maintenance of the building.

**improvisation** Speaking or acting without a script.

**incidental** A character that rarely plays a major role in the story and tends to serve as part of the backdrop of a scene.

**librettist** The writer of a text used in an extended musical work such as an opera, operetta, musical, or ballet.

**monologue** A story, speech, or scene performed by one actor alone.

**motivation** A character's reason for doing or saying things.

**pantomime** To act without words through facial expression and gesture.

**playwright** A person who writes dramatic literature or drama. These works may be written specifically to be performed by actors or they may be closet dramas or literary works written using dramatic forms but not meant for performance.

**primary tools** In acting, the primary tools are body, voice, and mind.

**projection** Using voice or gestures forcefully enough to be perceived at a distance.

**props** Everything required during the action of a play that does not count as furniture, costume, or scenery. Props may include objects like eyeglasses, knitting, or telephones.

**proscenium stage** A performance space in which the audience views the action as if through a picture frame.

**protagonist** The main character of a play and the character with which the audience identifies most strongly.

**rehearsal** The act of practicing in preparation for a public performance.

**rendering** A finished representation of a set or costume, produced with colored pencil, paint, pastel, marking pens, or computer graphics.

**scenery** Onstage decoration to help establish the time and place of a play.

**script** The text of a play.

**script scoring** Making notations on a copy of a script. Actors often add notes about motivation or specific actions during a scene.

**secondary tools** In acting, the secondary tools are sets, props, costumes, makeup, sound, and lighting.

**set** The onstage physical space and its structures in which the actors perform.

**sight lines** Lines indicating visibility of onstage and backstage areas from various points in the theater. Sight lines have to be considered when designing sets and staging action so that as much as possible everyone in the theater can see everything vital to the play.

**soliloquy** A character's speech to himself or herself. The character reveals personal thoughts without addressing another speaker.

**stage combat** Physical conflict onstage, both armed and unarmed.

**symbol** A concrete image used to represent an abstract concept or idea.

**thrust stage** A combination of the proscenium and the arena stages, with the audience sitting on two or three sides of the acting area.

**voice-over** A recording of a voice that plays over other sounds.

**wings** The left and right sides of a stage immediately outside the scenery, unseen by the audience.



## Recommended Resources

The sources on these pages are recommended for arts education teachers at many levels for creating and enhancing meaningful and engaging lessons.

### Recommended Multi-Disciplinary Resources

#### Associations and Organizations

*Americans for the Arts.*

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

“Art Curriculum Glossary.” *CCSESA Statewide Arts Initiative.*

[http://www.ccsesaarts.org/CCSESA\\_FILES//CCSESA\\_VOAB\\_LIST.pdf](http://www.ccsesaarts.org/CCSESA_FILES//CCSESA_VOAB_LIST.pdf).

*Art Resources in Teaching (A.R.T.).*

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

*Arts Education Partnership.*

<http://www.aep-arts.org/>.

*Building Curriculum, Community, and Leadership Through the Arts (BCCLA).*

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

*Center for Community Arts Partnerships (CCAP).*

<http://www.colum.edu/ccap>.

*Chicago Arts Partnerships in Education (CAPE).*

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

*eta Creative Arts Foundation.*

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

*Illinois Art Education Association.*

<http://www.ilaea.org/iaea/>.

*The Marwen Institute.*

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

*National Art Education Association.*

<http://www.naea-reston.org/olc/pub/NAEA/home/>.

*Office of Arts Education, Chicago Public Schools.*

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

*United States Department of Education.*

<http://www.ed.gov/index.jhtml>.

*Urban Gateways*

<http://www.urbangateways.org>

#### Books

Davis, Jessica Hoffman. *Why Our Schools Need the Arts.* New York: Teachers College Press, 2007.

Fowler, Charles. *Strong Arts, Strong Schools: The Promising Potential and Shortsighted Disregard of the Arts in American Schooling.* New York: Oxford University Press, 1996.

McCarthy, Kevin F., et al. *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts.* Pittsburgh, PA: RAND Corporation, 2004.

Noblit, George W., H. Dickson Corbett, Bruce L. Wilson, and Monica B. McKinney. *Creating and Sustaining Arts-Based School Reform: The A+ Schools Program.* New York: Routledge, 2008.

Rowe, Melissa K. *Arts Education Partnerships: Lessons Learned from One School District Experience.* Pittsburgh, PA: RAND Corporation, 2004.

Weiss, Cynthia, and Amanda Leigh Lichtenstein. *AIMprint: New Relationships in the Arts and Learning.* Chicago: Columbia College Chicago, 2008.

### Recommended Music Resources

#### Associations and Organizations

*American Orff-Shulwerk Association*

[www.aosa.org](http://www.aosa.org)

*Center for Black Music Research, Columbia College Chicago*

<http://www.colum.edu/CBMR>

*Chicago Consortium of Community Music Schools*

<http://www.chicagomusicschools.org>

*National Association for Music Education (MENC)*

<http://www.menc.org>

*Illinois Music Educators Association (IMEA)*

<http://www.ilmea.org>

*Jazz Institute of Chicago*

<http://www.jazzinchicago.org>

*Music Teachers National Association (MTNA)*

<http://www.mtna.org>

*International Music Products Association (NAMM)*

<http://www.namm.org>

*National Association of Negro Musicians, Inc. (NANM)*

<http://www.nanm.org>

#### Books

Bond, Judy, et al. *Spotlight on Music.* New York: Macmillan/McGraw-Hill, 2008.

Blocher, Larry, et al. *Teaching Music through Performance.* Chicago: GIA Publications, Inc. <http://www.teachingmusic.org>

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Suzuki, Shinichi. *Young Children's Talent Education and Its Method*. Los Angeles: Alfred Publishing Company, 1999.

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### Recommended Visual Arts Resources

#### Associations and Organizations

Chicago Public Art Group. 2009.  
<http://cpag.net/home/>

Illinois Art Education Association. 2009.  
<http://www.ilaea.org/iaea/>

National Art Education Association. 2009.  
<http://www.naea-reston.org/olc/pub/NAEA/home/>

#### Books

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Strickland, Carol. *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern*. Kansas City, MO: Andrews McMeel Publishing, 2007.

Wachowiak, F., and R. Clements. *Emphasis Art: A Qualitative Art Program for Elementary and Middle Schools*. Boston: Pearson Education, 2006.

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### Recommended Dance Resources

#### Associations and Organizations

National Dance Association.  
<http://www.aahperd.org/nda/>

National Dance Education Association.  
<http://www.ndeo.org/>

Illinois Association for Health, Physical Education, Recreation, and Dance.  
<http://www.iahperd.org/>

#### Books

Craine, Debra, and Judith Mackrell. *Oxford Dictionary of Dance*. New York: Oxford University Press, 2004.

Kassing, Gayle, and Danielle M. Jay. *Dance Teaching Methods and Curriculum Design*. Champaign, IL: Human Kinetics, 2003.

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### Recommended Theater Resources

#### Associations and Organizations

American Association of Theater and Education.  
<http://aate.timberlakepublishing.com/index.asp>

Chicago Children's Theater.  
<http://www.chicagochildrenstheatre.org/>

Educational Theater Association.  
<http://www.edta.org/>

Illinois Theatre Association.  
<http://www.illinoistheatre.org/>

The International Association of Theater for Children and Young People, United States Chapter.  
<http://www.assitej-usa.org/>

International Drama/Theatre and Education Association.  
<http://idea-org.net/>

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<http://www.isbe.state.il.us/profprep/pdfs/ipts.pdf>.
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