

# Curriculum Framework Visual Arts

School: Kuumba Academy Charter School

Curricular Tool: Teacher Created

Grade: 6

Teacher: \_\_\_\_\_

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Fall Expedition: “Those Who Came Before Us” and “The First American: Kennewick Man and the Settlement of North America”</b>			
<b>Unit One: Identifying Fossils as Evidence of Migration</b> <b>Timeline : 5 Sessions</b>			
<p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.5D</b> Compare and contrast the different effects created by various two dimensional and three-dimensional works of art</p> <p><b>1.7D</b> Describe how media and techniques are used to create two dimensional and three dimensional works of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>3.2P</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3P</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>4.3E</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>4.6D</b> Describe how history and cultures influence the visual arts</p>	<p><b><u>Unit Concepts</u></b> Determine how fossils are used to understand migration patterns</p> <p>Recreate fossils found in nature</p> <p><b><u>Big Ideas</u></b> Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p><b><u>Essential Questions:</u></b> What role do fossils play in identifying migration patterns of early Americans?</p> <p>How do fossils help to identify Native American ways of life?</p> <p>How and why is art used as a vehicle for communication?</p> <p>To what extent can media be manipulated using a variety of techniques and processes?</p> <p><b><u>Learning Targets – I can:</u></b> Identify ways in which elements found in nature describe major events in history.</p> <p>Compare and contrast how fossils found in nature effect people’s view of past historical events.</p> <p>Create used materials found in nature to create personal fossils.</p>	<p><b><u>Suggested Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Rubrics</li> <li>• Checklists</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b> Picture and Name Matching Quizzes Fossil Sequencing Process Log</p> <p>Use materials found in nature to create a fossil that would be an important piece of understanding ways of life in the 21<sup>st</sup> century. These created fossils will become a part of the final culmination project as they will help to show important</p>

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<p><b>4.7D</b> Describe how the visual arts influence history and cultures</p> <p><b>5.2E</b> Identify ways the visual arts are used as communication</p>			<p>features to area in which they live as well as show the importance of the location of previously discovered fossils.</p>
<p><b>Unit Two: Still Life in Composition</b> <b>Timeline: 4 Sessions</b></p>			
<p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.5D</b> Compare and contrast the different effects created by various two dimensional and three-dimensional works of art</p> <p><b>1.7D</b> Describe how media and techniques are used to create two dimensional and three dimensional works of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>3.2P</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3P</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>4.3E</b> Compare the purpose of works of art and design in history and cultures</p>	<p><b>Unit Concepts</b> Vegetation and healing.</p> <p>Vegetation and diet.</p> <p><b>Big Ideas</b> Vegetation found in nature can aid in healing.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects. Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>Learning can be deepened by connecting visual art to other disciplines.</p> <p>Many people favor learning in a visual and tactile way.</p> <p>Reflection, assessment and refinement are key steps in the</p>	<p><b>Essential Questions:</b> How and why is art used to represent plants found in nature?</p> <p>What plants and herbs were found along the migration pattern of Native Americans?</p> <p>What are key plants found in nature that were used by Native Americans in healing?</p> <p>How were plants found in nature used in food preparation?</p> <p>What plants found in nature used by Native Americans are still used today in healing and food preparation?</p> <p>How is learning deepened through a study of visual art?</p> <p><b>Learning Targets– I can:</b> Use a variety of media to research plants found in nature along Native American migration routes.</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Rubrics</li> <li>• Checklists</li> </ul> <p><b>Suggested Summative Assessments:</b> Identifying and drawing edible and medicinal vegetation by creating a “Still Life”.</p> <p>These will be incorporated to aide in identification of where specific plants are found near Kennewick Man and the Settlement of North America.</p>

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<p><b>4.6D</b> Describe how history and cultures influence the visual arts</p> <p><b>5.2E</b> Identify ways the visual arts are used as communication</p> <p><b>5.5 P</b> Evaluate the artist's intent and effectiveness in communicating ideas and emotions in works of art</p> <p><b>6.3P</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines.</p>	<p>process of creating art.</p> <p>Learning can be deepened by connecting visual art to other disciplines.</p>	<p>Explore surrounding communities to discover what plants can be found in nature naturally and which of those must be cultivated through farming.</p> <p>Record finding in journal and take field notes.</p> <p>Research through media and journal field notes to create a still life representing food found in nature used by Native Americans in the past.</p> <p>Create an art “Still Life” using modern materials, which depict historical ideas surrounding Native American plants and vegetation.</p>	
<p><b>Unit Three: Native American Tools and Weapons</b> <b>Timeline: 5 Sessions</b></p>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4P</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.5D</b> Evaluate works of art in terms of structure</p>	<p><b>Unit Concepts</b></p> <p>Tools and weapons were essential to survival during specific seasons.</p> <p>Tools and weapons were created using materials found only in nature.</p> <p>Tools and weapons were used as a form of survival and not used in jest.</p>	<p><b>Essential Questions:</b></p> <p>What materials were used to create tools?</p> <p>Where were materials found in nature?</p> <p>Who created these tools and weapons?</p> <p>How were members of the tribe trained to use tools and weapons?</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> </ul>

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<p>and function</p> <p><b>2.6D</b> Analyze the principles of design</p> <p><b>2.7D</b> Select and use the principles of design in works of art</p> <p><b>2.8D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>4.3E</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace.</p>	<p><b>Big Ideas</b></p> <p>Native Americans had to hunt for their food.</p> <p>Survival in the wild was determined by the quality of weapons created.</p> <p>Training in the use of weapons was passed on through generations.</p> <p>Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Form and function may or may not be related one to the other.</p> <p>Art draws upon all aspects of human experience. Natural resources have influenced the creation of indigenous art forms.</p> <p>Many people favor learning in a visual and tactile way.</p> <p>The process of creating art requires critical and creative</p>	<p>What tools were used in food preparation?</p> <p>How were tools and weapons constructed?</p> <p>To what extent does good design integrate form with function?</p> <p>To what extent does history reflect upon and have an influence on art?</p> <p><b>Learning Targets– I can:</b> Discover tools and weapons essential to Native American way of life and survival.</p> <p>Compare essential items of Native American way of life to what is considered an essential tool in the 21<sup>st</sup> century.</p> <p>Formulate 2-D drawing of arrow and bow using previously observed models as examples.</p> <p>Analyze the effectiveness and accuracy of arrows and bows at specified targets within nature.</p> <p>Recognize function of tools and necessity of them for performing daily tasks then and now.</p>	<ul style="list-style-type: none"> <li>• Sketchbook assignments</li> <li>• Checklists</li> <li>• Rubrics</li> </ul> <p><b>Suggested Summative Assessments:</b> Creation of Arrows and Bows. Students will use modern materials to recreate bows and arrows safely.</p> <p>Students will create a daily log/journal as they develop and construct their tool. Students will write in the mind frame as if they were in an ancient Native American tribe and preparing for winter.</p> <p>Students will give a presentation showing their project and share how they will use the tool to survive the Winter season.</p>

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	problem solving.		
<b>Unit Four: Patterns and Pottery; Navajo Pottery (Model Unit)</b> <b>Timeline: 5 Sessions</b>			
<p><b>1.1 E</b> Select and use different media techniques and processes that are used to create works of art</p> <p><b>1.3 E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.6 P</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>2.2 E</b> Select and use the elements of art in works of art</p> <p><b>2.8 D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>3.1 E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2 P</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3 P</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>3.4D</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.5 D</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p>	<p><b>Unit Concepts</b> Creating art using various hand building techniques.</p> <p>Glazing techniques.</p> <p><b>Big Ideas</b> Hand building techniques are applicable to various forms of 3-dimensional art.</p> <p>Pattern can be used in art as a means to convey a message or feeling.</p> <p>Artists make thoughtful choices in creating works of art. Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Every work of art has a point of view.</p> <p>Art is a form of expression that employs a system of visual</p>	<p><b>Essential Questions:</b> What role does art play in culture?</p> <p>What art mediums do different cultures share?</p> <p>Can creating pottery similar to other cultures help us gain better understanding of the world in which we live?</p> <p>How are cultural values reflected in art?</p> <p>Why are pottery works so widely created around the world?</p> <p>How are artists' intentions and style reflected in pottery pieces?</p> <p>What is the role of the Navajo potters within communities?</p> <p>What are the main differences between traditional and new forms of Navajo pottery?</p> <p><b>Learning Targets– I can:</b> Recognize wedging. Demonstrate preparing clay. Apply the slab method in</p>	<p><b>Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Observation of the creative process</li> </ul> <p><b>Summative Assessment:</b> Rubrics Vocabulary quizzes on specific terms: Modeling Plasticity Pottery Ceramic Slip Glazes Applies art Decorative art Bisque Leather hard Wedging Investigation of clay performance task</p>

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<p><b>4.1 E</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.4 P</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>4.5 P</b> Describe and differentiate the roles of artists in society across history and cultures</p> <p><b>4.6 D</b> Describe how history and cultures influence visual arts</p> <p><b>4.7 D</b> Describe how the visual arts influence history and cultures</p> <p><b>5.4 E</b> Analyze works of art to speculate why they were created</p> <p><b>5.6 P</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>6.1P</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p>	<p>symbols.</p> <p>Art may be created solely to fulfill a need to create.</p> <p>Art draws upon all aspects of human experience.</p> <p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p>creating a finished piece of pottery.</p> <p>Apply the coil method in creating a finished piece of pottery.</p> <p>Describe the process possibly used to make a pottery piece.</p> <p>Identify shapes that are used in the creation of a product.</p> <p>Identify the characteristic forms of Navajo pots.</p> <p>Identify pottery specific to the Navajo.</p>	<p>Clay report Elements of Making Pottery discussion paper</p> <p>Art Projects</p> <ul style="list-style-type: none"> <li>• Create a 3-demesional real or fantasy animal covered with patterns</li> <li>• Create a patterned clay pot using either pinch, coil, or slab built techniques</li> <li>• Create clay bowls and containers</li> </ul>
<p><b>Unit Five: Native American Roles in Food Preparation</b> <b>Timeline: 6 Sessions</b></p>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4P</b> Demonstrate how a single medium or technique can be used to create multiple effects</p>	<p><b>Unit Concept</b> Media to demonstrate knowledge.</p> <p>Object placement of digital media</p> <p>Size (relationships)</p> <p><b>Big Ideas</b> Artists make thoughtful choices</p>	<p><b>Essential Questions:</b> What foods were essential in the Native American way of life?</p> <p>How was food grown by Native Americans?</p> <p>What tools were used in preparing food?</p> <p>What roles did men play in</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> </ul>

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<p><b>1.6D</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.3P</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>3.4D</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>4.1E</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.2E</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>5.7D</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.2P</b> Compare the use of technology, media and processes of the visual arts with other Disciplines</p> <p><b>6.3P</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines</p> <p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Every work of art has a point of view</p> <p>Art draws upon all aspect of human experience</p> <p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>Learning can be deepened by connecting visual art to other disciplines.</p> <p>Many people favor learning in a visual and tactile way.</p> <p>The process of creating art</p>	<p>preparing food?</p> <p>What were the roles of women in preparing food?</p> <p>What were roles did children play in the preparation of food? How was food prepared?</p> <p>How was food stored for long periods of time?</p> <p>How does the use of specific symbols influence the meaning of a work of art?</p> <p>How is learning deepened through a study of visual art?</p> <p>In what ways do the learning processes occurring in visual art differ from the learning processes in other disciplines?</p> <p><b><u>Learning Targets– I can:</u></b> Determine what foods were essential for the survival of Native Americans.</p> <p>Determine the roles men, women, and children played in the food preparation.</p> <p>Understand the importance of using all parts of animals in everyday way of life.</p> <p>Recognize essential need of food</p>	<ul style="list-style-type: none"> <li>• Exit Slips</li> <li>• Rubrics</li> <li>• Checklists</li> <li>• Graphic Organizers</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b> Students will work in groups to create one piece of a whole meal that was prepared by Native Americans. Students will then sample dishes as a whole group to compare and contrast to foods that they eat today.</p> <p>Students will work to create a Native American cookbook and incorporate modern day dish recipes that are similar to ones that are eaten today. Students will use cameras and technology to make an online cookbook and provide visual representations of what has been created. Students will make project available online for members of the community to view and use.</p>



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	requires critical and creative problem solving.	<p>in maintaining way of life.</p> <p>Create an information cookbook that will provide historical information about Native American meals.</p> <p>Compare and contrast modern meals eaten by students to Native American meals.</p>	
<b>Intercession</b>			
<b>Unit Six: Form and Space, Drawing 3D</b> <b>Timeline: 4 Sessions</b>			
<p><b>1.2 E</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.4 E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.5 P</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p> <p><b>1.7 D</b> Describe how media and techniques are used to create two-dimensional and three-dimensional works of art</p> <p><b>2.8 D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9 D</b> Plan, design and execute multiple solutions to challenging visual arts problems</p>	<p><b>Unit Concepts:</b> Form Space Three-dimensional</p> <p><b>Big Ideas:</b> Artists make thoughtful choices in creating works of art.</p> <p>Form and function may or may not be related one to the other.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p>Why is it important to show 3-dimensional form in a drawing on 2-dimensional paper?</p> <p>Why do artists select one medium over another?</p> <p>How do one-point perspective drawings create form?</p> <p><b>Learning Targets– I can:</b> Evaluate works of art</p> <p>Create multiple drafts of one art piece</p> <p>Give and receive peer critique</p> <p>Describe how Van Gogh created space in the painting “Café Terrace at Night.”</p> <p>Identify lines of perspective in</p>	<p><b>Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Summative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Rubrics</li> <li>• Vocabulary quizzes on specific terms:</li> </ul>



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<p><b>5.1 E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>5.7 D</b> Describe how a work of art can convey a voice of one or a voice of many</p>		<p>works of art.</p> <p>Explain what happened to objects in painting as space relation changes.</p> <p>Design a nonobjective sculpture based on geometric forms.</p> <p>Use perspective to create 3-dementional form.</p> <p>Develop foundations for creating sculpture from 3-demetianl forms.</p> <p>Understand form in terms of 3-dementional figures.</p> <p>Understand space in relation to perspective and drawing.</p> <p>Interpret what artists are saying through their art.</p>	<p>Form: pyramid, cone, cylinder, sphere, cube, simulated form, actual form</p> <p>Space: positive and negative space, depth, overlapping, linear perspective, horizon line, vanishing point, one and two-point perspective, foreground, middle ground, background, atmospheric perspective</p> <p>Art Projects</p> <ul style="list-style-type: none"> <li>• Design a nonobjective sculpture based on geometric forms</li> <li>• One-point perspective project using geometric and organic shapes (non-objective) using perspective with overlapping and shading to create form</li> <li>• One-point perspective drawing of the hallway using geometric and organic shapes</li> </ul>
<p><b>Unit Seven: Architecture; Ancient Civilizations</b> <b>Timeline: 5 Sessions</b></p>			
<p><b>1.1 E</b> Select and use different media techniques and processes that are used to create works of art</p> <p><b>1.3 E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.5 P</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p>	<p>Architecture is an art form.</p> <p>There is a specific relationship between buildings and their shapes.</p>	<p>Is architecture real art?</p> <p>Do other cultures create art in different ways?</p> <p>How did Frank Lloyd Wright change the art of architecture?</p> <p>What is Organic Architecture?</p>	<p><b>Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>1.7</b> Describe how media and techniques are used to create two-dimensional and three-dimensional works of art</p> <p><b>2.3 P</b> Identify the principles of design</p> <p><b>2.4 P</b> Analyze the elements of art</p> <p><b>2.5 P</b> Evaluate works of art in terms of structure and function</p> <p><b>2.6 D</b> Analyze the principles of design</p> <p><b>2.7 D</b> Select and use the principles of design in works of art</p> <p><b>2.8 D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art.</p> <p><b>2.9 D</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>4.1 D</b> Identify historical and cultural characteristics in works of art</p> <p><b>4.3 E</b> Compare the purpose of works of art and design in history and culture</p> <p><b>4.4</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>5.1 E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.3 E</b> Describe personal responses to selected works of art</p>		<p>Why are blue prints necessary in architecture?</p> <p>Why are column important? What role do they play in history?</p> <p><b>Learning Targets– I can:</b> Read and interpret blueprints.</p> <p>Determine Wright importance as an architect.</p> <p>Compare and contrast our buildings from those of other cultures.</p> <p>Identify purpose in differing roof shapes.</p> <p>Apply mathematic skills of measurements and scale in creating a model</p> <p>Recognize expression in architectural designs.</p> <p>Recognize the role of columns and roofs.</p>	<ul style="list-style-type: none"> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Observation of the creative process</li> </ul> <p><b>Summative Assessment</b></p> <ul style="list-style-type: none"> <li>• Rubrics</li> <li>• Vocabulary quizzes on specific terms:</li> </ul> <p>Architect Architecture Column Lintel Aqueduct Archeologist Blueprint Elevation Façade Floor plan Pediment</p> <p>Art Projects</p> <ul style="list-style-type: none"> <li>• Create a building façade from clay or paper</li> <li>• Create a pop-up sculpture garden</li> <li>• Design and build models, cities, and structures</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>5.4</b> Analyze works of art to speculate why they were created</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>6.1 E</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p> <p><b>6.2 E</b> Compare the use of technology, media and processes of the visual arts with other disciplines</p> <p><b>6.3 E</b> Describe and/or demonstrate skill transfer between the visual arts and other disciplines</p>			
<p><b>Unit Eight: Assemblages; Construction</b> <b>Timeline: 4 sessions</b></p>			
<p><b>1.1 E</b> Select and use different media techniques and processes that are used to create works of art</p> <p><b>1.2 E</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3 E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4 E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.5 P</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p> <p><b>1.7 D</b> Describe how media and techniques are used to create two-dimensional and three-</p>	<p>There are specific techniques associated with assemblage.</p> <p>All art shows pattern and has rhythm.</p>	<p>Why is black said to be the most aristocratic color?</p> <p>How do colors and shapes add variety to sculpture?</p> <p>In what ways does sculpture have texture?</p> <p>How does sculpture reflect unity?</p> <p>How can technology be used to help design, develop, and build structures?</p> <p><b>Learning Targets– I can:</b> Evaluate pieces of art, and what the artist is communicating.</p>	<p><b>Formative Assessment</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Observation of the creative process</li> </ul> <p><b>Summative Assessment</b></p> <ul style="list-style-type: none"> <li>• Rubrics</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>dimensional works of art</p> <p><b>2.5 P</b> Evaluate works of art in terms of structure and function</p> <p><b>2.6 D</b> Analyze the principles of a design</p> <p><b>2.7 D</b> Select and use the principles of a design in works of art</p> <p><b>2.10 D</b> Analyze of the elements of art and principles of design apply through various media, techniques and processes produce different effects</p> <p><b>3.2 E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.5 P</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>4.1 E</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.2 E</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>4.3 E</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>4.4 E</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>4.6 D</b> Describe how history and cultures influence the visual arts</p> <p><b>5.4 E</b> Analyze works of art to speculate why they</p>		<p>Produce a work of art using creative and technical knowledge.</p> <p>Make connections between structural elements of art and the principles of design.</p> <p>Understand wood construction.</p> <p>Understand how to work with Papier Mache.</p>	<ul style="list-style-type: none"> <li>• Vocabulary quizzes on specific terms:</li> </ul> <p>Constructions Assemblages Pulp Papier Mache Slotting Scoring Folding Design</p> <p>Art Projects</p> <ul style="list-style-type: none"> <li>• Create a plaster mask</li> <li>• Create a Papier Mache object</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>were created</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>6.1 E</b> Compare the use of technology, media and processes of the visual arts with other disciplines</p> <p><b>6.2 E</b> Compare the use of technology, media and processes of the visual arts with other disciplines</p>			
<b>Spring Expedition: Skate Park Science</b>			
<b>Unit Nine: Graphic Design in Art</b> <b>Timeline : 5 Sessions</b>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional And three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4P</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.5D</b> Evaluate works of art in terms of structure and function</p> <p><b>2.7D</b> Select and use the principles of design in works of art</p> <p><b>2.9D</b> Plan, design and execute multiple solutions to challenging visual arts problems</p>	<p><b>Unit Concept</b> Personal Style</p> <p>Design and function</p> <p>Technology in design</p> <p><b>Big Ideas</b> Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>Following basic design principles empowers people to create more professional looking products.</p> <p>Software tools allow students to create and manipulate photos and original works of art.</p>	<p><b>Essential Questions:</b> Maneuverability — Will the design effect the user’s ability to perform tricks and maneuvers?</p> <p>Appearance — Does the board have an appealing graphic design?</p> <p>Is there good use of color?</p> <p>Is space used effectively?</p> <p>Would this design appeal to a wide range of potential buyers?</p> <p>How does the use of specific symbols influence the meaning of a work of art?</p> <p>What are the basic elements of design?</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Suggested Summative Assessments:</b> Assessment drafts using rubric to provide students with a guide of how to proceed as they work to move ahead in the multistep process to create a final design.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>5.1E</b> Discuss how individual experiences influence personal works of art</p> <p><b>6.1P</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p> <p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>Using layers, tools, and effects in digital artwork provides foundational understandings for future development in graphic design.</p> <p>Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists learn rules in order to break them.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Every work of art has a point of view.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>The means to create art always changes.</p>	<p>How do I apply the elements of design when creating digital artwork?</p> <p>How does design and layout impact our ability to see the world around us?</p> <p>What basic concepts and skills do we need to master to understand the purpose and functions of editing software and the purpose of using it?</p> <p><b>Learning Targets– I can:</b> Create graphic designs using various software, and methods.</p> <p>Analyze and evaluate the effectiveness of a graphic object designed and produced to communicate a thought or concept.</p> <p>Demonstrate the effectiveness of image generating techniques to communicate a personal style.</p> <p>Describe the characteristics of a graphic object that communicates an idea effectively.</p>	<p>Students will use learned skills in graphic arts, to create a personal style design of a desired and marketable skateboard.</p>
<p><b>Unit Ten: Crafting Boards using Materials Found in Nature</b> <b>Timeline: 7 Sessions</b></p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4P</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.5D</b> Evaluate works of art in terms of structure and function</p> <p><b>2.7D</b> Select and use the principles of design in works of art</p> <p><b>2.9D</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>6.1P</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p>	<p><b>Unit Concept</b> Importance of safety</p> <p>Function of tools in tasks</p> <p><b>Big Ideas</b> Woodworking gives students the opportunity to experience the sense of pride which comes from transforming a piece of wood into a unique creation.</p> <p>The selection of independent projects and the follow through to a successful completion of a project will aide in building student self -confidence.</p> <p>Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Learning can be deepened by connecting visual art to other disciplines.</p> <p>Many people favor learning in a</p>	<p><b>Essential Questions:</b> What are safety rules that are necessary to follow when working with hand tools?</p> <p>What are safety rules that are necessary to follow when working with electric machines?</p> <p>What is the importance of following created design and measurements?</p> <p>How well does a created design appear and function when created?</p> <p>How can we amend designs to fit the need and desire of a customer?</p> <p>Why do artists select one medium over another?</p> <p>To what extent does good design integrate form with function?</p> <p>In what ways do the learning processes occurring in visual art differ from the learning processes in other disciplines?</p> <p><b>Learning Targets– I can:</b> Build skills and knowledge of woodshop techniques</p> <p>Compare function of crafted skateboard to one bought with a</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities <ul style="list-style-type: none"> <li>- How to use machines and materials</li> </ul> </li> <li>• Exploratory activities <ul style="list-style-type: none"> <li>- Testing materials and machines</li> </ul> </li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips <ul style="list-style-type: none"> <li>-Progress made and plan for next session</li> </ul> </li> <li>• Sketchbook assignments <ul style="list-style-type: none"> <li>-Project dimensions and details</li> </ul> </li> </ul> <p><b>Suggested Summative Assessments:</b> Safety Quiz Proper use of materials inspections Daily Activity/Progress Log Photo Progression Log</p> <p>Students will craft a model skateboard from Balsa wood using chosen design. Students will apply learned wood shop knowledge and techniques and previously created design from Unit 1.</p>



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
	visual and tactile way. The process of creating art requires critical and creative problem solving.	store.  Diagnose problems and brainstorm solutions of handcrafted skateboards versus those that are mass produced.  Use both hand tools and power machines to carry out skateboard design.	
<b>Unit Eleven: Architectural Design</b> <b>Timeline: 5 Sessions</b>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4P</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.5D</b> Evaluate works of art in terms of structure</p>	<p><b>Unit Concept</b> Design concepts</p> <p>Design preferences</p> <p><b>Big Ideas</b> Data collection is key to creating a specific art design.</p> <p>Form and function can be applied in art design.</p> <p>Art can provide potential inspiration for other forms of art. Artists make thoughtful choices</p>	<p><b>Essential Questions:</b> What are essential pieces to a skate park? What are their functions?</p> <p>What are important safety requirements and codes that must be adhered to when designing a skate park?</p> <p>What is the importance of following created design and measurements?</p> <p>How can we amend designs to</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities - How to use materials</li> <li>• Exploratory activities - Testing materials using a set of given dimensions</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>and function</p> <p><b>2.9D</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2P</b> Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3P</b> Evaluate the source for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>3.4D</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>5.1E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.7D</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.1P</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p> <p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>in creating works of art.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Form and function may or may not be related one to the other.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>Many people favor learning in a visual and tactile way.</p> <p>The process of creating art requires critical and creative problem solving.</p>	<p>fit the need and desire of a customer?</p> <p>Why do artists select one medium over another?</p> <p>To what extent does good design integrate form with function?</p> <p>To what extent does good design integrate form with function?</p> <p><b>Learning Targets– I can:</b> Build and apply skills in using measurements.</p> <p>Collect data that will then be converted into smaller measurements to create smaller scale designs.</p> <p>Survey learning community to determine student wants and needs in skate park design.</p> <p>Apply learned vocabulary while completing design and presenting completed model.</p> <p>Use visual references in surrounding communities as inspiration.</p> <p>Use visual references in surrounding communities to provide actual size measurements.</p>	<ul style="list-style-type: none"> <li>• Exit Slips -Progress made and plan for next session</li> <li>• Sketchbook assignments -Project dimensions and details</li> </ul> <p><b>Suggested Summative Assessments:</b> Vocabulary Log – Used to reference and use examples throughout project to refer to in creating design and in following unit to create model.</p> <p>Survey school community to create a list of wants and needs for a potential skate park. Use survey results to create a checklist of what should be included in design.</p> <p>Students work in small groups to create a 3-D model of what could be a functional skate park.</p> <p>Students will make presentations to other classes and allow for a voting process to choose which they would like to present to community leaders. This could be a potential park in the surrounding area of the school or open space within the community.</p> <p><a href="http://www.teachinteract.com/pdf/INT94_6sample_SkateboardScienceTG.pdf">http://www.teachinteract.com/pdf/INT94_6sample_SkateboardScienceTG.pdf</a></p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
		Design works of art using 3-D materials and techniques  Create design based on need, form and function.	<a href="http://www.CreateASkate.org">www.CreateASkate.org</a>
<b>Unit Twelve: Building 3-D Models</b> <b>Timeline: 5 Sessions</b>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4P</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.5D</b> Evaluate works of art in terms of structure and function</p> <p><b>2.9D</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2P</b> Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3P</b> Evaluate the source for content to validate the manner in which subject matter, symbols and</p>	<p><b>Unit Concepts</b> 3-D art</p> <p>Observation in design</p> <p>Measurements as data</p> <p><b>Big Ideas</b> Form and function can be applied in art design.</p> <p>Art can provide potential inspiration for other forms of art.</p> <p>Artists make thoughtful choices in creating works of art.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Artists create works of art employing both conscious and intuitive thought. Form and function may or may not be related one to the other.</p> <p>Art is a form of expression that employs a system of visual symbols.</p>	<p><b>Essential Questions:</b> How well does a created design appear and function when created?</p> <p>To what extent does good design integrate form with function?</p> <p>How can artists achieve visual expression?</p> <p>What are the unique qualities of different art forms?</p> <p>What skills are involved in the creation of art?</p> <p>How does art impact and/or reflect the culture or time from which it comes?</p> <p><b>Learning Targets– I can:</b> Follow detailed directions for construction and scientific investigations.</p> <p>Collect data through measurements.</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities - How to use materials</li> <li>• Exploratory activities - Testing materials using a set of given dimensions</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips -Progress made and plan for next session</li> <li>• Sketchbook assignments -Project dimensions and details</li> </ul> <p><b>Suggested Summative Assessments:</b> Students are assessed on the final project and how proportionally accurate the model designs are given the measurements taken.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>ideas are used in works of art</p> <p><b>3.4D</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.6 D</b> Analyze how the use of subject matter, symbols and ideas are used in works of art</p> <p><b>5.1E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.7D</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.1P</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p> <p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>Art draws upon all aspects of human experience.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>Many people favor learning in a visual and tactile way.</p> <p>The process of creating art requires critical and creative problem solving.</p>	<p>Record observations, make speculations, and draw conclusions from data.</p> <p>Work cooperatively to complete a team project safely and on time.</p> <p>Create a 3-D model that is visually appealing and create a desire to be used.</p> <p>Demonstrate use of materials and techniques while making 3-D Art.</p> <p>Experiment with 3-D materials and techniques.</p> <p>Solve artistic problems involving materials and techniques.</p> <p>Modify materials and techniques to create 3-D art.</p> <p>Compose pleasing visual arrangements using 3-D materials and techniques.</p>	<p>Students will use architectural design to create a small scale 3-D model of skate park.</p> <p>Using previously created pieces students will be able to demonstrate learned knowledge and techniques through an Art Showcase. Students will be able to present and exhibit created works.</p>

# Curriculum Framework for Visual Arts

School: Kuumba Academy Charter School

Curricular Tool: Teacher Created

Grade: 7

Teacher: \_\_\_\_\_

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<b>Fall Expedition: Through the Eyes of Our Veterans</b>			
<b>Unit One: My Family Story: An Understanding of One’s Family Tree Timeline : 8 Sessions</b>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.7D</b> Describe how media and techniques are used to create two dimensional and three dimensional works of art</p> <p><b>2.1E</b> Identify the elements of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p>	<p><b>Unit Concepts</b> Origins and purpose of immigration into the United States in the last 100 years.</p> <p>History in the community through county and state records.</p> <p>Interview skills focused on a specific topic.</p> <p>Methods and importance of record keeping and preservation of family artifacts.</p> <p>Learned information to generate personal family tree.</p> <p><b>Big Ideas</b> People immigrated to the United States because it was the land of opportunity.</p> <p>People used a variety of methods to record important family events over time.</p> <p>Artists make thoughtful choices in creating works of art.</p>	<p><b>Essential Questions:</b> What are essential questions that will help me to find information about my personal family history?</p> <p>Where is information found about family genealogy?</p> <p>Do you think all families are unique or have a special artifact or tradition? Why or why not?</p> <p>What would you do in order to find out how to create your family tree?</p> <p>What is a timeline? Could you create a timeline with important family members for the past 100 years?</p> <p>Family trees can change, why is that?</p> <p>What would you say or do to prove to others that family and where one comes from are important? How does the use of specific</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Suggested Summative Assessments:</b> Students will use researched informational Family Tree PowerPoint presented to class. Family members w piece of work.</p> <p>Students will identify artifacts, sentiment that are important to the history of the integrate pictures and use artifacts pro showcases pieces of personal family h museum.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>3.4P</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.5P</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>3.6P</b> Analyze how the use of subject matter, symbols and ideas are used in works of art</p> <p><b>4.1E</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.4E</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>4.6D</b> Describe how history and cultures influence the visual arts</p> <p><b>4.7D</b> Describe how the visual arts influence history and cultures</p> <p><b>5.2E</b> Identify ways the visual arts are used as communication</p> <p><b>5.3E</b> Describe personal responses to selected works of art</p> <p><b>5.7D</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Every work of art has a point of view.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p> <p>Subject matter, symbols and ideas are all rooted in culture.</p> <p>Timeless works of art are deemed important for a number and variety of reasons.</p>	<p>symbols influence the meaning of a work of art?</p> <p>To what extent does history reflect upon and have an influence on art?</p> <p>To what extent does art reflect upon and have an influence on history?</p> <p>How is learning deepened through a study of visual art?</p> <p>In what ways do the learning processes occurring in visual art differ from the learning processes in other disciplines?</p> <p><b>Learning Targets– I can:</b> Discover personal family qualities and uniqueness.</p> <p>Exploration of family tree and comparing to lineage of other students.</p> <p>Trace personal family tree origins.</p> <p>Apply researched information to create an informational slide show that will be presented to class.</p> <p>Develop understanding of immigrant origins and reasoning for immigrating to Northeast Region of United States.</p>	<p>My Family Tree Templates: <a href="http://www.familytreetemplates.net/">http://www.familytreetemplates.net/</a></p> <p><a href="http://www.familysearch.org/eng/default.asp">http://www.familysearch.org/eng/default.asp</a> (Parents and educators can help students find out more about each students family history).</p> <p><a href="#">Lesson Plans for Family Tree - Discovering Origins of Immigration</a></p>

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		<p>Expand and apply interview techniques and skills to develop understanding of family background and history.</p> <p>Present learned information as if they were a tour guide in a museum.</p>	
<p><b>Unit Two: Veterans in the United States</b> <b>Timeline: 8 Sessions</b></p>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>2.8D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>3.4P</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>4.3E</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>4.4E</b> Speculate on how history and culture give</p>	<p><b>Unit Concepts</b> Video media is a form of documentation.</p> <p>Memorials create important reminders of significant events.</p> <p>Veterans are important to providing details of historical events.</p> <p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Art is a form of expression that employs a system of visual symbols.</p>	<p><b>Essential Questions:</b> What is a veteran?</p> <p>What kinds of people are usually the target audiences for documentaries?</p> <p>Why do some kids think documentaries are boring?</p> <p>What kinds of documentaries are not boring for children and young people? Why?</p> <p>Why is memory important?</p> <p>Why is it important to create memorials?</p> <p>How do people survive great atrocities?</p> <p>Why do people treat veterans with such high esteem?</p> <p>Why do artists select one</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Storyboard</li> <li>-Charts the course of the documentary as described</li> <li>• Written reflection on the importance and significance of their interviews</li> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> </ul> <p><b>Suggested Summative Assessments:</b></p>



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<p>meaning to a work of art</p> <p><b>4.6D</b> Describe how history and cultures influence the visual arts</p> <p><b>6.3E</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines</p>	<p>Art draws upon all aspects of human experience.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Learning can be deepened by connecting visual art to other disciplines.</p> <p>Many people favor learning in a visual and tactile way.</p>	<p>medium over another?</p> <p>How and why is art used as a vehicle for communication?</p> <p>In what ways do the learning processes occurring in visual art differ from the learning processes in other disciplines?</p> <p><b>Learning Targets– I can:</b> Compare and contrast information and personal accounts on the same topic making perceptive connections.</p> <p>Demonstrate understanding of how historical events have changed veteran’s lives through reflective writing.</p> <p>Present learned information to community and school. Provide copy to school and local libraries for future viewing.</p>	<p>Students will create a documentary to showcase learned knowledge about the lives of veterans then (while serving) and now (after service).</p> <p><a href="http://www.americaslibrary.gov/">http://www.americaslibrary.gov/</a> Used as an extension activity to learn about past Americans, look back in time, and even learn more about the states.</p> <p><a href="#">PBS Documentaries with a Point of View</a></p> <p><a href="#">Ideas for assessing and steps to complete documentary</a></p> <p>Share completed work with local military base and send copies overseas to active duty members of the armed forces.</p>
<p><b>Unit Three: Sculpture of the 20<sup>th</sup> Century (Model Unit)</b> <b>Timeline: 5 Sessions</b></p>			
<p><b>1.1E</b> Select and use different media techniques and processes that are used to create works of art</p> <p><b>1.2 E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3 E</b> Use media and tools in a safe and responsible manner.</p> <p><b>1.4 E</b> Demonstrate how a single medium or technique can be used to create multiple effects in</p>	<p><b>Unit Concepts</b> Sculpture techniques are varied around the world</p> <p>Tools can be used to create different effects in the creation of art.</p> <p>Art can have multiple meanings.</p>	<p><b>Essential Questions</b> What is sculpture?</p> <p>What are some different techniques for creating a sculpture?</p> <p>What role does art play in culture?</p>	<p><b>Formative Assessment</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> </ul>

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<p>works of art</p> <p><b>1.5 P</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p> <p><b>3.1 E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2 E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.4 P</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.5 P</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>3.6 P</b> Analyze how the use of subject matter, symbols and ideas are used in works of art</p> <p><b>4.1 E</b> Identify historical and cultural characteristics of art</p> <p><b>4.3 E</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>5.2 E</b> Identify ways the visual arts are used as communication</p> <p><b>5.5 E</b> Evaluate the artist’s intent and effectiveness in communicating ideas and emotions in works of art</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p>	<p><b>Big Ideas</b> The visual arts are a form of communication.</p> <p>Understand and apply the visual arts materials, tools, techniques, and processes.</p> <p>The visual arts relate to various historical and cultural traditions relate to one another.</p> <p>Artists make thoughtful choices in creating works of art.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists utilize multiple materials in crafting their art.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Every work of art has a point of view.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art may be support by speech.</p> <p>Art conveys a message and has intention</p>	<p>What art mediums do different cultures share?</p> <p>How do artists styles vary in the medium of sculpture?</p> <p><b>Learning Targets– I can:</b> Identify and explain what sculptures are.</p> <p>Create a sculpture using a specific technique.</p> <p>Identify sculpture techniques of other countries.</p> <p>Evaluate the selection and use of sculpture materials, tools, techniques, and processes used.</p> <p>Identify and discuss reasons for creating sculptures.</p> <p>Analyze and evaluate the characteristics, merits, and meaning of works of art.</p>	<ul style="list-style-type: none"> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Summative Assessment:</b> Tests Art reflections/Feldman’s Art Criticism Process Self-assessments Peer-assessments/Group critiques Performance assessments Portfolio Exhibitions and Contests</p>

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<p><b>5.7 D</b> Describe how a work of art can convey a voice of one or a voice of many</p>			
<p><b>Unit Four: Veteran Tribute Mosaic</b> <b>Timeline: 10 Sessions</b></p>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.7D</b> Select and use the principles of design in works of art</p> <p><b>2.8D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>3.4P</b> Select and use subject matter, symbols and</p>	<p><b>Unit Concepts</b> Art is a form of communication of gratitude. Working in mosaic art form.  Working in mural art form.  Art can be used as a way to remember citizens who have served in the armed forces.  Awareness of the selflessness and importance of veterans.</p> <p><b>Big Ideas</b> Artists convey gratitude through murals.  Artists use art to communicate and express ideas.  Art is a tool to facilitate communication.  Artists make thoughtful choices in creating works of art.  Art is a form of expression that employs a system of visual symbols.  Art draws upon all aspects of</p>	<p><b>Essential Questions:</b> What symbols best show or describe a member of the Armed Forces?  Why is memory important?  Why is it important to create memorials?  How do people survive great atrocities?  How do you make a mosaic?  What could you make with one?  How can collaboration of personal ideas and works of art be done in order to achieve one final product?  How and why is art used as a vehicle for communication?  How is learning deepened through a study of visual art?</p> <p><b>Learning Targets– I can:</b> Observe already created memorials. Take detailed photos</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Suggested Summative Assessments:</b> Art students experiment with photography, creating photo portraits of their veterans for the war memorial.  Create scrapbook of photos taken. Provide description and provide personal experience thoughts. Keep in school library and allow students within school to view memorials and student reflections.  Using the theme of veterans teachers create different sub</p>

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<p>ideas to communicate meaning in works of art</p> <p><b>3.5P</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>4.2E</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>5.1E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.2E</b> Identify ways the visual arts are used as communication</p> <p><b>5.3E</b> Describe personal responses to selected works of art</p> <p><b>5.4E</b> Analyze works of art to speculate why they were created</p> <p><b>5.7D</b> Describe how a work of art can convey a voice of one or a voice of many</p>	<p>human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p>to log gathered information.</p> <p>Student journal reflections on visit</p> <p>Produce art as a form of communication in expressing gratitude towards veterans and armed services men and women.</p>	<p>categories that they feel would best represent the thoughts and ideas of the students and their inspirations. Students create personal artists reflective views of veterans and those serving the country as a member of the armed forces.</p> <p>Paintings created are combined with other students to create a large mosaic to be put on display for the community. This can also be done by having multiple groups of students work to create several mosaics to be displayed.</p> <p><a href="http://www.youtube.com/watch?v=5jCEwerNrHs">http://www.youtube.com/watch?v=5jCEwerNrHs</a> -Community members created a mosaic of personal view of the community.</p>
<b>Intercession</b>			
<b>Unit Five: Analysis of Visual Arts</b> <b>Timeline: 4 sessions</b>			
<p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.6P</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>2.5P</b> Evaluate works of art in terms of structure and function</p> <p><b>2.6D</b> Analyze the principles of design</p>	<p><b>Unit Concept</b></p> <p>There are various means to displaying are, such as in galleries, portfolios, and public displays.</p> <p>The three most common types of portfolios are:</p> <ul style="list-style-type: none"> <li>○ the working portfolio, which contains projects the</li> </ul>	<p><b>Essential Questions</b></p> <p>What are the criteria for critiquing a work of art?</p> <p>What is appropriate behavior for observing and discussing art?</p> <p>What is an art portfolio?</p> <p>How can you apply what you</p>	<p><b>Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> </ul>

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<p><b>2.10D</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>3.6P</b> Analyze how the use of subject matter, symbols and ideas are used in works of art</p> <p><b>5.1 E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.2 E</b> Identify ways the visual arts are used as communication</p> <p><b>5.3 E</b> Describe personal responses to selected works of art</p> <p><b>5.4 E</b> Analyze works of art to speculate why they were created</p> <p><b>5.5 E</b> Evaluate the artist’s intent and effectiveness in communicating ideas and emotions in works of art</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>6.2 E</b> Compare the use of technology, media and processes of the visual arts with other disciplines.</p>	<p>student is currently working on or has recently completed.</p> <ul style="list-style-type: none"> <li>○ the display portfolio, which showcases samples of the student's best work.</li> <li>○ the assessment portfolio, which presents work demonstrating that the student has met specific learning goals and requirements</li> </ul> <p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists learn rules in order to break them.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Every work of art has a point of view.</p> <p>Art is a universal symbol system that transcends language barriers.</p> <p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and</p>	<p>have learned in art class to the real-world?</p> <p><b>Learning Targets– I can:</b> Critique artwork using the appropriate art vocabulary and critique method.</p> <p>Demonstrate appropriate behavior when critiquing artwork.</p> <p>Demonstrate appropriate behavior when visiting an art gallery or museum.</p> <p>Explain the purpose and importance of having an art portfolio.</p> <p>Demonstrate my cumulative learning through an assessment.</p> <p>Creating and managing an electronic portfolio.</p> <p>Understand the specific norms and reason when analyzing artwork.</p>	<ul style="list-style-type: none"> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Summative Assessment:</b> Tests Art reflections/Feldman’s Art Criticism Process Self-assessments Peer-assessments/Group critiques Performance assessments Portfolio Exhibitions and Contests</p>

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<p><b>6.4 D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace.</p>	<p>evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>Learning can be deepened by connecting visual art to other disciplines.</p>		
<p><b>Unit Six: Metal Sculpture</b> <b>Timeline: 4 sessions</b></p>			
<p><b>1.1E</b> Select and use different media techniques and processes that are used to create works of art</p> <p><b>1.2 E</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3 E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.5 P</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p> <p><b>1.6 P</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>3.1 E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2 E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.4 P</b> Select and use subject matter, symbols and</p>	<p><b>Unit Concepts</b></p> <p>Everyday items can be sculptures.</p> <p>Jewelry and coins are sculpture.</p> <p>History is reflected in sculpture.</p> <p>Tooling is used in metal work.</p> <p><b>Big Ideas</b></p> <p>Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists learn rules in order to break them.</p> <p>Artists create works of art</p>	<p><b>Essential Questions</b></p> <p>What do coins tell us about history?</p> <p>Why is it important for coins to have imprints on them?</p> <p>How can metal be used to create sculpture?</p> <p>In what ways do various sculpture forms differ and show similarities to one another?</p> <p>Do ancient roman coins tell a story?</p> <p><b>Learning Targets– I can:</b></p> <p>Evaluate sculpture, culture specific, in terms of shape, size, and material.</p> <p>Abstract sculptures share the same properties of traditional</p>	<p><b>Formative Assessment</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Observation of the creative process</li> </ul> <p><b>Summative Assessment</b></p> <p>Rubrics</p> <p>Vocabulary quizzes on specific terms:</p> <p>Repousse</p> <p>Abstract</p> <p>Armature</p> <p>Bust</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>ideas to communicate meaning in works of art</p> <p><b>3.5 P</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>3.6 P</b> Analyze how the use of subject matter, symbols and ideas are used in works of art</p> <p><b>4.1 E</b> Identify historical and cultural characteristics of art</p> <p><b>4.3 E</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>4.4 E</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>4.6 D</b> Describe how history and cultures influence the visual arts</p> <p><b>4.7 D</b> Describe how the visual arts influence history and cultures</p> <p><b>5.2 E</b> Identify ways the visual arts are used as communication</p> <p><b>5.5 E</b> Evaluate the artist’s intent and effectiveness in communicating ideas and emotions in works of art</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>5.7 D</b> Describe how a work of art can convey a voice of one or a voice of many</p>	<p>employing both conscious and intuitive thought.</p> <p>Art may be created solely to fulfill a need to create.</p> <p>Art is a universal symbol system that transcends language barriers.</p> <p>Art draws upon all aspects of human experience.</p> <p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p> <p>Subject matter, symbols and ideas are all rooted in culture. Natural resources have influenced the creation of indigenous art forms.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p>sculpture.</p> <p>Sculpture can be symbolic of a culture or period in history.</p>	<p>Wire Mesh Gauge Tooling</p> <p>Art Projects</p> <ul style="list-style-type: none"> <li>• Create an abstract work of art using found objects.</li> <li>• Create jewelry using foil, wire, and beads.</li> <li>• Create an armature of a human figure</li> <li>• Create a wire mobile</li> </ul>



Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<b>Unit Two: Linear Perspective and Value</b> <b>Timeline: 15 sessions</b>			
<p><b>1.2E</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.5P</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p> <p><b>1.6P</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>1.7D</b> Describe how media and techniques are used to create two-dimensional and three-dimensional works of art</p> <p><b>2.4P</b> Analyze the elements of art</p> <p><b>2.6D</b> Analyze the principles of design</p> <p><b>2.7D</b> Select and use the principles of design in works of art</p> <p><b>2.10D</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p>	<p><b>Unit Concepts:</b>            Shading – value (volume and the illusion of depth)            Object placement            Size (relationships)            Linear perspective (one point and two point perspective)            Foreshortening</p> <p><b>Big Ideas:</b>            Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Timeless works of art are deemed important for a number and variety of reasons.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p><b>Essential Questions:</b>            To what extent can media be manipulated using a variety of techniques and processes?</p> <p><b>Learning Targets– I can:</b>            create an original 2-D observational drawing and use techniques, tools and materials of drawing for the intentional effect of realism.</p> <p>analyze how line, form and value are used in the drawing, and how the characteristics tools, materials and techniques of drawing were used to show depth.</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Suggested Summative Assessments:</b> Graphic design:            Students choose 6 to 12 words to show movement quality of line and embellish with color.</p> <p>Observational drawing:            Brief Gesture drawing</p> <p>Create an original observational drawing. Your drawing should show realism and the drawing tools you select, the drawing techniques you select (shading, object placement, size relationships, 1 or 2 pt perspective and foreshortening) and materials you select will support your intention to draw realistically from observation. You will focus on your use the elements of art (line, value, and form) to show depth in</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>4.5E</b> Describe and differentiate the roles of artists in society across history and cultures</p> <p><b>5.5E</b> Evaluate the artist's intent and effectiveness in communicating ideas and emotions in works of art</p> <p><b>5.6E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>6.1E</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p>			<p>your drawing.</p> <p>Write a response to the question: "How did the tools, techniques and materials you used in your observational drawing create the intentional effect of realism?"</p> <p>Write or talk to compare and contrast how line, form and value are used to create depth in original student artworks, and/or in a variety of artworks.</p>
<b>Spring Expedition: Our Own: Delaware's Bay</b>			
<b>Unit Eight: Ecosystem Discovery and Conservation</b> <b>Timeline: 5 Sessions</b>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.6P</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>1.7D</b> Describe how media and techniques are used to create two dimensional and three dimensional works of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.3P</b> Identify the, principles of design</p> <p><b>2.6D</b> Analyze the principles of design</p>	<p><b>Unit Concepts</b> Cause and Effect of environmental factors.</p> <p>Importance of maintaining healthy environments.</p> <p>Community involvement in preserving surrounding ecosystem.</p> <p>Personal role in maintaining healthy environment.</p> <p><b>Big Ideas</b> Artists must understand media, techniques and process as tools to communicate.</p>	<p><b>Essential Questions:</b> What are field investigations?  Why should we conduct field investigations?  What defines my environment?  What are all the parts and interrelationships in this ecosystem?  What is a healthy environment?  What is humans' relationship to the environment?  How has human behavior influenced our environment?</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Rating scales</li> <li>• Rubrics</li> <li>• Anecdotal records</li> <li>• Surveys/interviews</li> <li>• Paper/pencil tests</li> <li>• Observations</li> <li>• Checklists</li> <li>• Field Journal</li> <li>• Photo documentation</li> <li>• Student/teacher conferences</li> </ul> <p><b>Suggested Summative Assessments:</b> Student will use digital cameras to record and document observations at local riverfront park and other areas of importance in and around</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>2.7D</b> Select and use the principles of design in works of art</p> <p><b>2.8D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>3.4P</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>4.3E</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>4.6D</b> Describe how history and cultures influence the visual arts</p> <p><b>5.1E</b> Discuss how individual experiences influence personal works of art</p> <p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Natural resources have influenced the creation of indigenous art forms.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>The process of creating art requires critical and creative problem solving.</p>	<p>How can our community sustain our environment?</p> <p>What is my role in the preservation and use of environmental resources?</p> <p>How and why is art used as a vehicle for communication?</p> <p><b><u>Learning Targets– I can:</u></b> Take pictures of local riverfront.</p> <p>Observe surrounding plant and animal life.</p> <p>Collect natural materials from field work.</p> <p>Illustrate and document collection of materials and surrounding area</p> <p>Use digital documentation to create a diorama.</p> <p>Field study lesson includes two separate outdoor activities designed to take place either on school grounds or at a nearby park.</p> <p>Students conduct a comparative field tests in different areas of park.</p> <p>Ecosystem Exploration Walk gives students an opportunity to</p>	<p>the Delaware Bay.</p> <p>Students will use field log to record observations and thoughts of what their personal views of area visited.</p> <p>Students will use gathered information to create a diorama of riverfront and its ecosystem. Students must use gathered material to demonstrate materials found in nature in that specific area. Including trees, plants, and animals.</p> <p>Sample Rubric - <a href="http://www.students.stedwards.edu/ereiter/Rubric.pdf">http://www.students.stedwards.edu/ereiter/Rubric.pdf</a></p> <p>U.S. Geological Survey <a href="http://www.usgs.gov/ecosystems/">http://www.usgs.gov/ecosystems/</a> National Wildlife Federation <a href="http://www.nwf.org">www.nwf.org</a></p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
		experience the surroundings of their school through the lens of ecosystems and compare that to that of the nearby park along the bay.	
<b>Unit Nine: Significance of Food Webs and Chains</b> <b>Timeline: 6</b>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.6P</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>1.7D</b> Describe how media and techniques are used to create two dimensional and three dimensional works of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.3P</b> Identify the, principles of design</p> <p><b>2.6D</b> Analyze the principles of design</p> <p><b>2.7D</b> Select and use the principles of design in works of art</p> <p><b>2.8D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p>	<p><b>Unit Concepts</b> Food webs show how plants and animals are interconnected by different paths</p> <p>Energy flows through natural systems</p> <p>Organism are characterized according to their energy source</p> <p>Organisms affect one another through different trophic interactions</p> <p>Addition, elimination or disturbance has far-reaching effects within food webs</p> <p><b>Big Ideas</b> Artists must understand media, techniques and process as tools to communicate.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of</p>	<p><b>Essential Questions:</b> What do you know about food webs?</p> <p>What do you think you know about food webs?</p> <p>What do you want to know about food webs?</p> <p>What does it mean to be “at the bottom of the food chain”?</p> <p>How can the public become aware of environmental issues around the community in which they live?</p> <p><b>Learning Targets– I can:</b> Construct a food web diagram</p> <p>Create a sketch template for design.</p> <p>Research a specific food web/chain</p> <p>Model a food web using a student created 3D model mobile</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Observations</li> <li>• Checklists</li> <li>• Student/Teacher conferences</li> <li>• Students use background knowledge to categorize given set of factors into specific category</li> </ul> <p><a href="http://www.gould.edu.au/foodwebs/kids_web.htm">http://www.gould.edu.au/foodwebs/kids_web.htm</a></p> <ul style="list-style-type: none"> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Rubrics</li> <li>• Reinforcement Worksheets</li> </ul> <p><a href="http://bogglesworldesl.com/foodweb_worksheets.htm">http://bogglesworldesl.com/foodweb_worksheets.htm</a></p> <p>Sample Vocabulary <a href="http://www.enchantedlearning.com/wordlist/foodweb.shtml">http://www.enchantedlearning.com/wordlist/foodweb.shtml</a></p> <p><b>Suggested Summative</b></p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>3.4P</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>5.1E</b> Discuss how individual experiences influence personal works of art</p> <p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>The process of creating art requires critical and creative problem solving</p>	<p>Apply knowledge of food webs to new ecosystems</p> <p>Identify trophic levels and describe how organisms fit into their food web</p>	<p><b>Assessments:</b> Students work to create a 3D model of chosen food web. Students will use background knowledge in working with hands on tools to create model to be displayed.</p> <p>Students will present created model and facts to class and be graded on presentation using rubric. <a href="http://ed.fnal.gov/lincon/w01/projects/library/rubrics/presrubric.htm">http://ed.fnal.gov/lincon/w01/projects/library/rubrics/presrubric.htm</a></p> <p>Resource for teacher designing individual lesson plans. <a href="http://www.dublinschools.net/foodwebchains.aspx">http://www.dublinschools.net/foodwebchains.aspx</a></p> <p>National Wildlife Federation <a href="http://www.nwf.org">www.nwf.org</a></p>
<p><b>Unit Ten: Maintaining Animal Habitats in an Ecosystem</b> <b>Timeline: 10 Sessions</b></p>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.5P</b> Compare and contrast the different effects created by various two dimensional and three-</p>	<p><b>Unit Concepts</b> Water Cycle.</p> <p>Movement of water over a period of time.</p> <p>Quality of water around major and minor areas of development.</p> <p>Conservation of water.</p> <p>Effects of pollution on quality of water.</p>	<p><b>Essential Questions:</b> What is the water cycle?</p> <p>How can the movement of water affect land over a short and long period of time?</p> <p>How is water quality changed by industrial development?</p> <p>What are important ways to conserve water and reuse rainwater?</p> <p>How has pollution changed the</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Observations</li> <li>• Checklists</li> <li>• Student/Teacher conferences</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Rubrics</li> </ul>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>dimensional works of art</p> <p><b>2.5P</b> Evaluate works of art in terms of structure and function</p> <p><b>2.6P</b> Analyze the principles of design</p> <p><b>2.7P</b> Select and use the principles of design in works of art</p> <p><b>2.8D</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9D</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>2.10D</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>5.4E</b> Analyze works of art to speculate why they were created</p> <p><b>6.3E</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines</p>	<p>Water is recycled by moving through the earth's environment and the water cycle.</p> <p><b>Big Ideas</b> Water can change states among liquid, vapor (gas), and ice (solid) at various stages of the water cycle.</p> <p>Temperature affects the change of water from one state to another.</p> <p>Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate. Artists learn rules in order to break them.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Form and function may or may not be related one to the other.</p>	<p>chemical balance of water and the way we consume it?</p> <p>How does water change?</p> <p>How does water move?</p> <p>How does life depend on water?</p> <p>Where does the water that forms on the outside of your drinking glass in the summer time come from?</p> <p>Where does the water go when it is evaporated?</p> <p>To what extent does good design integrate form with function?</p> <p>How is learning deepened through a study of visual art?</p> <p><b>Learning Targets– I can:</b> Identify where water is found in our environment?</p> <p>Explain the steps of the water cycle and how water moves from one location to another?</p> <p>Define the components of the water cycle and describe how human activities can affect water quality as it passes through the water cycle.</p>	<p>Sample Vocabulary <a href="http://www.sesdweb.net/cms/lib06/PA01000019/Centricity/Domain/236/The_Water_Cycle_Vocabulary_List.pdf">http://www.sesdweb.net/cms/lib06/PA01000019/Centricity/Domain/236/The_Water_Cycle_Vocabulary_List.pdf</a></p> <p><b>Suggested Summative Assessments:</b> Using learned and previous background knowledge from water quality research, students will work in small groups to design and create a way to collect runoff water from the school building that can be used to water plants and/or community garden on surrounding school premises.</p> <p>Students will need to design and create a blueprint for their creation. Students will also need to develop a cost analysis of conservation of water compared to water used from school tap and water bill.</p> <p>The end product must not only be functional, but must also convey a message of water conservation and be visually appealing to the viewer.</p> <p>Students will use provided materials to construct design model found in a local hardware store. Students will present completed work to school and school leaders for possibility of implementation.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>6.4D</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>The process of creating art requires critical and creative problem solving.</p>	<p>Describe the distribution of Earth’s water resources, focusing on the amount of fresh water available, surface and ground water and how a watershed is formed.</p> <p>Identify how water is used in your home and family and identify ways to conserve.</p> <p>Describe the major sources of ocean pollution and how this affects the ecosystem.</p>	<p>Sample Water Cycle Lessons Plans, Webquests, and Resources  <a href="http://www.seametrics.com/water-lesson-plans">http://www.seametrics.com/water-lesson-plans</a>            U.S. Geological Survey  <a href="http://www.usgs.gov/">http://www.usgs.gov/</a></p> <p>National Wildlife Federation  <a href="http://www.nwf.org">www.nwf.org</a></p>



# Curriculum Framework for Visual Arts

School: Kuumba Academy Charter School

Curricular Tool: Teacher Created

Grade: 8

Teacher: \_\_\_\_\_

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Fall Expedition: Spark of Liberty</b>			
<b>Unit One: Wearable Art (Model Unit)</b> <b>Timeline : 10 sessions</b>			
<p><b>1.1 E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>2.1E</b> Identify the elements of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.3D</b> Identify the principles of design</p> <p><b>2.7P</b> Select and use the principles of design in works of art</p> <p><b>2.8P</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9P</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning in works of art</p> <p><b>3.4E</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.6E</b> Analyze how the use of subject matter, symbols and ideas are used in works of art</p>	<p><b>Unit Concept</b> Artwork that consists of a variety of mediums and found objects that form a 3-dimensional piece of wearable artwork</p> <p>Artists use a variety of materials to express thoughts and inspiration.</p> <p>Skill and self-expression can be understood through subject matter</p> <p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art is a universal symbol system that transcends language barriers.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be</p>	<p><b>Essential Questions</b> What constitutes art? According to whom?</p> <p>Why create?</p> <p>How and why is art used as a vehicle for communication?</p> <p>To what extent does good design integrate form with function?</p> <p>How does the use of specific symbols influence the meaning of a work of art?</p> <p>What makes art more or less authentic?</p> <p>To what extent does history reflect upon and have an influence on art?</p> <p><b>Learning Targets – I can:</b> Identify symbols that are representative of themselves or their culture</p> <p>Sketch out designs prior to creating life size designs</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Suggested Summative Assessments</b> Creation of wearable art</p> <p>Rubrics</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>4.6D</b> Describe how history and cultures influence the visual arts</p> <p><b>5.1E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.2E</b> Identify ways the visual arts are used as communication</p> <p><b>5.7P</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.3E</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines</p> <p><b>6.4P</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>deliberate or intuitive.</p> <p>Art celebrates the unique characteristics of all cultures. Subject matter, symbols and ideas are all rooted in culture.</p> <p>Learning can be deepened by connecting visual art to other disciplines.</p> <p>Many people favor learning in a visual and tactile way.</p> <p>The process of creating art requires critical and creative problem solving. The means to create art always changes.</p>	<p>Provide formative, constructive critique to peers</p> <p>Answer the question “Who am I” and use their created wearable art as evidence for their responses</p> <p>Students will investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed and valued.</p> <p>Students will explore and describe ways in which meanings can be communicated and interpreted in their own work and others’ work.</p> <p>Students will explore and describe ways in which elements of culture can be communicated through items of clothing and wearable art.</p>	
<p><b>Unit Two: Revolutionary War Living Portraits</b> <b>Timeline : 7 Sessions</b></p>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p>	<p><b>Unit Concepts</b> Important men and women of all cultures and social classes played pivotal roles in changing our country.</p> <p>The Revolutionary War was a very important time in American history.</p>	<p><b>Essential Questions</b> How do we depict major events from a specific time period?  What does a timeline show about the past and present?  What do you want to viewer to learn about the historical figure?</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>1.4E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.8P</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9P</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.4E</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.5E</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>3.6E</b> Analyze how the use of subject matter, symbols and ideas are used in works of Art</p> <p><b>4.1E</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.2E</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>4.3E</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>4.4E</b> Speculate on how history and culture give</p>	<p>It was a time when freedom and liberty were ideals to be obtained.</p> <p>People and things change over time.</p> <p>Biographical information of historical figures provides artistic inspiration.</p> <p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists learn rules in order to break them.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>Art has been created by all peoples, in all times and in all places.</p>	<p>What visual clues will help the reader to identify the person in history?</p> <p>How does an artist communicate an idea, feeling or message to the viewer?</p> <p>How and why is art used as a vehicle for communication?</p> <p>How does the use of specific symbols influence the meaning of a work of art?</p> <p>To what extent does history reflect upon and have an influence on art?</p> <p>To what extent does art reflect upon and have an influence on history?</p> <p>What challenges did the colonists face?</p> <p>Why did the American colonists rebel against England? Should the American colonists have rebelled against England?</p> <p>What were the turning points of the Revolution?</p> <p>What were the different gender and class roles at this time?</p>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Rubrics</li> <li>• Checklists</li> </ul> <p><b><u>Suggested Summative Assessments</u></b> Students will research portraits of people in history during the Revolutionary period.</p> <p>Using research students will work to sketch portrait of themselves within their colonial role.</p> <p>After sketch approval students will complete a canvas painting, which must include a natural setting for that person in history in an action that would take place.</p> <p>Students would then become a part of the painting, using their own faces as part of the painting. Students become a piece of the art and history. They come to life and share a piece of information about them as if they were actually the character being portrayed.</p> <p><a href="#">State of Delaware – Revolutionary War Documents</a></p>

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<p>meaning to a work of art</p>	<p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p>	<p>How did war change the daily lives of the colonists?</p> <p>Why was the Revolution such an important event in world history?</p> <p><b>Learning Targets– I can:</b> Recognize the impact that the Revolutionary War had on America and the lives of the people.</p> <p>Develop knowledge of the elements of art as they use line and shape in a way that they are unfamiliar to render a likeness of them on paper.</p> <p>Depict and describe important battles that changed the façade of this nation.</p> <p>Provide details about significant dates and events that impacted the future of the nation.</p>	<p><a href="http://www.ushistory.org">www.ushistory.org</a></p> <p><a href="#">Pictures of the Revolutionary War</a></p> <p><a href="#">Revolutionary War Timeline and Paintings</a></p>
<p><b>Unit Three: Portrait Timeline</b> <b>Timeline: 5 Sessions</b></p>			
<p><b>1.1E</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2E</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p>	<p><b>Unit Concepts</b></p> <p>Important battles that changed the façade of this nation.</p> <p>Significant dates and events that impacted the future of the nation.</p>	<p><b>Essential Questions</b></p> <p>How did people react in the colonies, especially in Delaware?</p> <p>How do we depict major events from a specific time period?</p> <p>What does a timeline show about</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>1.4E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.8P</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9P</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.4E</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.5E</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>3.6E</b> Analyze how the use of subject matter, symbols and ideas are used in works of Art</p> <p><b>4.1E</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.2E</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>4.3E</b> Compare the purpose of works of art and design in history and cultures</p>	<p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists learn rules in order to break them.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p>	<p>the past and present?</p> <p>Why did the American colonists seek to break away from England?</p> <p>What challenges did the colonists face?</p> <p>Why did the American colonists rebel against England?</p> <p>Should the American colonists have rebelled against England?</p> <p>What were the turning points of the Revolution?</p> <p>What were the different gender and class roles at this time?</p> <p>How did war change the daily lives of the colonists?</p> <p>Why was the Revolution such an important event in world history?</p> <p><b>Learning Targets– I can:</b> Students will order the key events of the Revolutionary War by creating a timeline.</p> <p>Research and depict specific historical events that are key in the Revolutionary War era.</p> <p>Describe specific important part of history during specific era.</p>	<ul style="list-style-type: none"> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Rubrics</li> <li>• Checklists</li> </ul> <p><b>Suggested Summative Assessments</b> Students will work to depict timeline of events that took place during the Revolutionary War.</p> <p>Students will work in groups to create paintings that portray a certain period of time. Students will present completed timeline of events to tour groups within a local museum. Students will use created costumes and speak in a manner that reflects the time period.</p> <p><b>Possible Resources</b></p> <p><a href="#">State of Delaware – Revolutionary War Documents</a></p> <p>Timeline Resources: <a href="http://library.thinkquest.org/TQ0312848/timeline.htm">http://library.thinkquest.org/TQ0312848/timeline.htm</a></p> <p><a href="#">Revolutionary War Timeline and</a></p>

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<p><b>4.4E</b> Speculate on how history and culture give meaning to a work of art</p>		<p>Create an illustration that provides all details necessary for understanding each event within created timeline.</p> <p>Present timeline in a live action manner portraying events and key characters. Students will use created wearable art to enhance presentation.</p>	<p><a href="#">Paintings</a></p> <p><a href="http://www.ushistory.org">www.ushistory.org</a></p> <p><a href="#">Arden Theatre Company</a></p> <p>- Provides one day workshop, where students can learn how to change your voice and alter your body to become any character.</p> <p>Another option might be to: If funding is available have local actors and theatre company come to school and work with students by helping to break down the timeline itself. Additionally, have professionals provide students with an understanding of the historical and social context of the timeline. Students work in groups, acting out scenes from the timeline. Finally, perform the timeline for the school and community.</p>
<p><b>Unit Four: History in Quilts</b> <b>Timeline: 8 Sessions</b></p>			
<p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.6E</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>2.1E</b> Identify the elements of art</p>	<p><b>Unit Concepts</b></p> <p>Americans have adopted quilts as a symbol of what we value about ourselves and our national history</p> <p>Different cultures and time periods have used cloth-based art forms to pass down their traditions and history</p> <p>Quilts have reflected and</p>	<p><b>Essential Questions</b></p> <p>How did different people/groups contribute to the American Revolution?</p> <p>What is a quilt?</p> <p>What elements make up a quilt?</p> <p>How are art and history connected through quilts?</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> </ul>

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<p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.4E</b> Analyze the elements of art</p> <p><b>2.5E</b> Evaluate works of art in terms of structure and function</p> <p><b>2.7P</b> Select and use the principles of design</p> <p><b>2.9P</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>3.1E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>3.4E</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.5E</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>3.6E</b> Analyze how the use of subject matter, symbols and ideas are used in works of art</p> <p><b>4.1E</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.2E</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>4.3E</b> Compare the purpose of works of art and design in history and cultures</p>	<p>continue to reflect the lives of the people who create them, and of how quilts record the cultural history of a particular place</p> <p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Every work of art has a point of view.</p> <p>Art is a form of expression that employs a system of visual symbols. Art draws upon all aspects of human experience.</p> <p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p>	<p>What are some of the purposes and uses that quilts have served in different places and cultures in the past?</p> <p>What function do quilts have today?</p> <p>How do citizens demonstrate respect for the American flag and the United States?</p> <p>What are some patriotic symbols and traditions of the United States?</p> <p>Why do artists select one medium over another?</p> <p>How and why is art used as a vehicle for communication?</p> <p>To what extent does history reflect upon and have an influence on art?</p> <p>To what extent does art reflect upon and have an influence on history?</p> <p><b>Learning Targets– I can:</b> Interact appropriately with members of the Delaware Quilt Documentation Project.</p> <p>Observe, learn, and take notes on quilts to develop an idea of what was often included in a quilt</p>	<ul style="list-style-type: none"> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Rubrics</li> <li>• Checklists</li> </ul> <p><b>Suggested Summative Assessments:</b> Students will be introduced to quilts as a historical art form. A tradition that both added value and understanding to the era of which they were produced.</p> <p>Students will research traditional quilt patterns and create a pattern fitting the time period studying. Students will use traditional materials such as fabric, needle and thread. If available students may learn to use sewing machine.</p> <p>Each student’s single patch will be combined with class members to create a single quilt. Quilt will then be displayed within the school and local library for viewing by community members. Quilt may also be donated to local</p> <p><b>Possible Resources</b></p> <p>Possible sewing teacher/school- <a href="http://ashtalfashions.com/home">http://ashtalfashions.com/home</a></p> <p>Possible summer camp for students</p>



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<p><b>4.4E</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>4.5E</b> Describe and differentiate the roles of artists in society across history and cultures</p> <p><b>4.6D</b> Describe how history and cultures influence the visual arts</p> <p><b>4.7D</b> Describe how the visual arts influence history and cultures</p> <p><b>5.1E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.2E</b> Identify ways the visual arts are used as communication</p> <p><b>5.7P</b> Describe how a work of art can convey a voice of one or a voice of many</p>	<p>Subject matter, symbols and ideas are all rooted in culture.</p> <p>Natural resources have influenced the creation of indigenous art forms.</p> <p>Timeless works of art are deemed important for a number and variety of reasons.</p>	<p>during the Revolutionary period.</p>	<p>who become interested in the art form</p> <p><a href="http://www.thehandworkstudio.com/Portals/100330/docs/2012hws_summercamp3.pdf">http://www.thehandworkstudio.com/Portals/100330/docs/2012hws_summercamp3.pdf</a></p> <p><a href="http://delawarequilts.org/">http://delawarequilts.org/</a></p> <p><a href="#">State of Delaware Quilt Documentation</a></p> <p><a href="#">State of Delaware – Revolutionary War Documents</a></p> <p><a href="#">History in quilts lesson plans</a></p> <p><a href="#">National Quilt Collection</a></p>
<b>Intercession</b>			
<b>Unit Five: Casting</b> <b>Timeline: 4 sessions</b>			
<p><b>1.1E</b> Select and use different media techniques and processes that are used to create works of art</p> <p><b>1.3 E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4 E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.6 E</b> Identify different media, techniques and processes that are used to create works of art</p>	<p><b>Unit Concepts</b></p> <p>Artists use casting in creating art.</p> <p>Casting is used in sculpture work.</p> <p><b>Big Ideas</b></p> <p>Artists use a variety of techniques and processes to manipulate media to achieve</p>	<p><b>Essential Questions</b></p> <p>Why would an artist choose the casting technique to create a sculpture as opposed to creating a clay sculpture?</p> <p>How does the style of a casted sculpture differ from other sculptures?</p> <p><b>Learning Targets– I can:</b> Describe artist expression in</p>	<p><b>Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> </ul>

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<p><b>2.2 E</b> Select and use the elements of art in works of art</p> <p><b>2.10 D</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.1 E</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.3 E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>5.3 E</b> Describe personal responses to selected works of art</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p>	<p>desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Form and function may or may not be related one to the other.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art is a universal symbol system that transcends language barriers.</p> <p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Timeless works of art are deemed important for a number and variety of reasons.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p>sculptures such as “Monument of Balzac”, sculpted by August Rodin.</p> <p>Identify specific characteristics of casted sculptures.</p> <p>Recognize connections between papermaking and casting.</p> <p>Demonstrate an understanding of Plaster Sand casting</p>	<ul style="list-style-type: none"> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Observation of the creative process</li> </ul> <p><b><u>Summative Assessment</u></b></p> <ul style="list-style-type: none"> <li>• Rubrics</li> <li>• Vocabulary quizzes on specific terms:</li> </ul> <p>Casting Bronze Mold Impression Miniature Monumental</p> <p>Art Projects</p> <ul style="list-style-type: none"> <li>• Create a sculpture using a plaster made mold and melted wax crayons</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Unit Six: Elements of Painting</b> <b>Timeline: 4 sessions</b>			
<p><b>1.2 E</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.4 E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.5 E</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p> <p><b>1.7 P</b> Describe how media and techniques are used to create two-dimensional and three-dimensional works of art</p> <p><b>2.8 P</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9 P</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>4.4 E</b> Speculate on how history and culture give meaning to a work of art.</p> <p><b>5.1 E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>5.7 P</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.1E</b> Compare and contrast the characteristics between the visual arts and other disciplines</p>	<p><b>Unit Concepts</b> Artwork comes in all forms, and in all perspectives.</p> <p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Every work of art has a point of view.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot. Art celebrates the unique</p>	<p><b>Essential Questions</b> What is aerial or atmospheric in artwork?</p> <p>What are three parts of the picture plane in a 2-D artwork?</p> <p>What impact did the Hudson River School have on American art?</p> <p><b>Learning Targets– I can:</b> Create the illusion of depth (space) using aerial or atmospheric perspective.</p> <p>Identify the three parts (foreground, middle ground, background) of the picture plane in 2-D artwork.</p> <p>Explain the importance of the Hudson River School on American art. Identify the meaning of a painting based on its history and relevance.</p> <p>Understand the parts of picture planes.</p>	<p><b>Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Summative Assessment:</b> Tests Art reflections/Feldman’s Art Criticism Process Self-assessments Peer-assessments/Group critiques Performance assessments Portfolio Exhibitions and Contests</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
	<p>characteristics of all cultures.</p> <p>Subject matter, symbols and ideas are all rooted in culture.</p> <p>Natural resources have influenced the creation of indigenous art forms.</p> <p>Timeless works of art are deemed important for a number and variety of reasons.</p>		
<p><b>Unit Seven: Textiles and Fiber Arts</b>  <b>Timeline: 4 sessions</b></p>			
<p><b>1.1 E</b> Select and use different media techniques and processes that are used to create works of art</p> <p><b>1.3 E</b> Use media and tools in a safe and responsible manner</p> <p><b>1.4 E</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.6 E</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>2.2 E</b> Select and use the elements of art in works of art</p> <p><b>2.3 E</b> Identify the principles of design</p> <p><b>2.6 P</b> Analyze the principles of design</p> <p><b>2.7 P</b> Select and use the principles of design in works of art</p>	<p><b>Unit Concepts</b>  Art can incorporate multiple materials.</p> <p><b>Big Ideas</b>  Artists make thoughtful choices in creating works of art.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p> <p>Every work of art has a point of view.</p> <p>Art is a form of expression that</p>	<p>What are the different materials used to create textiles and fiber art?</p> <p>How can textiles and fiber art be both 2-D and 3-D?</p> <p>What are different techniques used to create textiles and fiber art?</p> <p><b>Learning Targets– I can:</b></p> <ul style="list-style-type: none"> <li>• Identify several materials used to create textiles and fiber art.</li> <li>• Give examples of 2-D and 3-D textiles and fiber art.</li> <li>• Use a specific technique (i.e., weaving, embroidery, stitchery, knitting, crocheting, quilting, tie-dye, batik, soft sculpture, surface/fabric design – fabric printing and</li> </ul>	<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Summative Assessments:</b>  Tests  Art reflections/Feldman’s Art Criticism Process  Self-assessments  Peer-assessments/Group critiques  Performance assessments  Portfolio</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>2.8 P</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art.</p> <p><b>2.10 D</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.2 E</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>5.1 E</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.3 E</b> Describe personal responses to selected works of art</p> <p><b>5.4 E</b> Analyze works of art to speculate why they were created</p> <p><b>5.5 E</b> Evaluate the artist's intent and effectiveness in communicating ideas and emotions in works of art</p> <p><b>5.6 E</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>6.1 E</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p> <p><b>6.2 E</b> Compare the use of technology, media and processes of the visual arts with other disciplines</p> <p><b>6.3 E</b> Describe and/or demonstrate skill transfer between the visual arts and other disciplines</p>	<p>employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p> <p>Subject matter, symbols and ideas are all rooted in culture.</p> <p>Natural resources have influenced the creation of indigenous art forms.</p> <p>Timeless works of art are deemed important for a number and variety of reasons.</p>	<p>stamping, etc.) to create textile or fiber art artwork.</p> <ul style="list-style-type: none"> <li>• Understand how textiles are linked to art.</li> </ul>	<p>Exhibitions and Contests</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Spring Expedition: Carbon Footprint</b>			
<b>Unit Eight Greenhouse Effects</b> <b>Timeline: 15 Sessions</b>			
<p><b>1.2E</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.3E</b> Identify the principles of design</p> <p><b>2.4E</b> Analyze the elements of art</p> <p><b>2.5E</b> Evaluate works of art in terms of structure and function</p> <p><b>2.6P</b> Analyze the principles of design</p> <p><b>2.7P</b> Select and use the principles of design in works of art</p> <p><b>2.8P</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9P</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>2.10D</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p>	<p><b>Unit Concepts</b> Increase in population can negatively affect production of crops.</p> <p>Carbon Footprints</p> <p>Positives and negatives of climate change</p> <p>Alternate strategies to producing produce other than in the ground Water conservation</p> <p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p> <p>Artists learn rules in order to break them.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be</p>	<p><b>Essential Questions:</b> How can I understand my impact on the environment and our collective impact on the Earth?</p> <p>What is a “Carbon Footprint”?</p> <p>How will population increase affect nature’s ability to produce crops?</p> <p>How will population increase affect nature’s ability to produce oxygen?</p> <p>How will the constant climate change affect one’s ability to grow and produce enough crops?</p> <p>What are alternate ways to grow crops than the ground?</p> <p>How can change in one part of an ecosystem affect change in other parts of the ecosystem?</p> <p>To what extent does good design integrate form with function?</p> <p><b>Learning Targets– I can:</b> Recognize elements of the environment that might upset population balance.</p> <p>Predict what might happen to</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> <li>• Rubrics</li> </ul> <p><b>Suggested Summative Assessments:</b> Students will use researched information and generated ideas to create an action plan to design a sustainable greenhouse on school grounds.</p> <p>Students will work to design and help build a greenhouse that will conserve water as well as provide an ideal growing environment year round.</p> <p>Students will interview and discuss</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>5.7P</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.3E</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines</p> <p><b>6.4P</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>deliberate or intuitive.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>The process of creating art requires critical and creative problem solving.</p> <p>The means to create art always changes.</p>	<p>food sources if population increases?</p> <p>Develop ideas of how to produce crops in an alternate way to adjust to the irregular climate patterns?</p> <p>Research water conservation techniques.</p> <p>Create an action plan to maintain a sustainable garden. Carry out plan.</p> <p>Create an action plan to build a workable greenhouse.</p> <p>Research greenhouse types and determine which best fits the needs of the school and environment.</p>	<p>design plans with local construction companies and work with them to enhance their design in a safe way.</p> <p>Final designed greenhouse should be designed in a way that it will be able to grow plans, vegetables, and herbs. This produce will be provided to the school’s cafeteria for student and staff consumption.</p>
<p><b>Unit Nine: Reduce, Reuse, Recycle</b> <b>Timeline: 6 Sessions</b></p>			
<p><b>1.2E</b> Use selected two-Dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.3E</b> Identify the principles of design</p> <p><b>2.4E</b> Analyze the elements of art</p> <p><b>2.5E</b> Evaluate works of art in terms of structure</p>	<p><b>Unit Concepts</b> Daily activities consume energy and materials.</p> <p>Importance of recycling on a large scale.</p> <p>Impact of pollution on environment.</p> <p>Changes in ecosystems</p> <p><b>Big Ideas</b> Artists make thoughtful choices in creating works of art.</p>	<p><b>Essential Questions:</b> How do we reduce daily materials used every day?</p> <p>What materials can be reused by the everyday consumer?</p> <p>What materials can be recycled?</p> <p>How materials that we use are recycled? What is the process?</p> <p>How can I understand my impact on the environment and our</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> </ul>



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>and function</p> <p><b>2.6P</b> Analyze the principles of design</p> <p><b>2.7P</b> Select and use the principles of design in works of art</p> <p><b>2.8P</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9P</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>2.10D</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>5.7P</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.3E</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines</p> <p><b>6.4P</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>Artists learn rules in order to break them.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>The process of creating art requires critical and creative problem solving.</p> <p>The means to create art always changes.</p>	<p>collective impact on the Earth?</p> <p>How can we use composting to enhance the growing of the school and community gardens?</p> <p>How can change in one part of an ecosystem affect change in other parts of the ecosystem?</p> <p>How does pollution affect reduction and control of trash and reducing individual carbon footprint?</p> <p><b>Learning Targets– I can:</b> Create a survey to gather information.</p> <p>Conduct interviews with staff members and students to gather information.</p> <p>Develop gathered information and create graphs to show data gathered.</p> <p>Use media to display and aide in presentation of data gathered.</p> <p>Design posters that will portray actions that could be taken to reduce school carbon footprint.</p>	<ul style="list-style-type: none"> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul> <p><b>Suggested Summative Assessments:</b> Students will create an action plan that will have them recording the schools consumption and disposal of goods.</p> <p>Students will determine the level in which the school is able to reduce, reuse, and recycle materials used.</p> <p>Students will interview and survey staff and students to gather information. Students will also interview local experts on environmental safety and conservation.</p> <p>Students will create appropriate graphs to show staff and student suggestions and concerns.</p> <p>From researched information students will work to create a plan that would enable the school to reduce, reuse, and recycle materials used each day within the school.</p> <p>For example: Instead of throwing away food that has not been purchased at lunch, the school could donate it to the</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			<p>local homeless shelter, in order to feed those in need. Extra or used food could also be used to create a compost pile to fertilize the schools gardens.</p> <p>Students will create a PowerPoint Presentation as well as posters to display graphs and other information. This will also depict the actions that could be taken in order to reduce the schools carbon footprint.</p> <p>Students will present final work to students, staff, and board members to provide learned information for future consideration.</p>
<b>Unit Ten: Ecosystem Comics</b> <b>Timeline: 6 Sessions</b>			
<p><b>1.2E</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.3E</b> Use media and tools in a safe and responsible manner</p> <p><b>2.2E</b> Select and use the elements of art in works of art</p> <p><b>2.3E</b> Identify the principles of design</p> <p><b>2.4E</b> Analyze the elements of art</p> <p><b>2.5E</b> Evaluate works of art in terms of structure and function</p> <p><b>2.6P</b> Analyze the principles of design</p>	<p><b>Unit Concepts</b></p> <p>Everything in nature has a purpose and is interdependent (including humans).</p> <p>People benefit from biodiversity in many ways.</p> <p>People can use knowledge of biodiversity to make decisions about the environment.</p> <p>Humans have the power to change the environment more than any other living thing.</p> <p><b>Big Ideas</b></p>	<p><b>Essential Questions:</b></p> <p>How does your Ecosystem Grow?</p> <p>How can I understand my impact on the environment and our collective impact on the Earth?</p> <p>What keeps us and other organisms alive on Earth?</p> <p>What makes Michigan a special place to live?</p> <p>How do people interact with the environment?</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Observation of the creative process</li> <li>• Warm-up activities</li> <li>• Exploratory activities</li> <li>• Class discussions</li> <li>• Class questioning</li> <li>• Student participation</li> <li>• Teacher observation</li> <li>• Studio projects</li> <li>• Self-assessments</li> <li>• Peer-assessments</li> <li>• Learning/Response logs</li> <li>• Exit Slips</li> <li>• Sketchbook assignments</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>2.7P</b> Select and use the principles of design in works of art</p> <p><b>2.8P</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>2.9P</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>2.10D</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.3E</b> Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art</p> <p><b>5.7P</b> Describe how a work of art can convey a voice of one or a voice of many</p> <p><b>6.3E</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines</p> <p><b>6.4P</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>	<p>Artists make thoughtful choices in creating works of art.</p> <p>Artists learn rules in order to break them.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>The process of creating art requires critical and creative problem solving.</p> <p>The means to create art always changes.</p>	<p>How have Delaware’s ecosystems changed over time?</p> <p>Who has responsibility to care for the environment?</p> <p><b>Learning Targets– I can:</b> Create and design comic book using learned information.</p> <p>Use RAFT to enhance writing of story.</p> <p>Develop illustrations that accurately portray written works. Design works that are visually appealing to the reader.</p> <p>Apply proper drawing techniques while illustrating work.</p>	<p><b>Suggested Summative Assessments:</b> Using gathered and researched information as a whole, students will create their own comic book. Students will write and illustrate a full comic book that will educate the reader on the theme of Carbon Footprints.</p> <p>Students will provide facts and opinions in order to demonstrate knowledge. As students write they will keep in mind: <b>R</b>estate the theme/topic/question <b>A</b>nswer the questions <b>F</b>or example – provide examples <b>T</b>ie it up /provide a free response or add in thoughts that will enhance the readers understanding or persuade them.</p> <p>Completed works will be published for distribution with the school and kept in the library.</p> <p>Students will visit lower level grades to read their created comic book and share their learned knowledge.</p>

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:**               **Patterns and Pottery; Navajo Pottery**

**Designed by:**           **Innovative Schools**

**Adapted from** Middle School curriculum map- Visual Arts II -  
<http://www.collier.k12.fl.us/finearts/docs/MS-ArtII.pdf>

**Resources from:** Herberger Institute for Design and the Arts :  
Navajo Pottery

**Content Area:**       **Visual Arts**

**Grade Level(s):**     **6**

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### Summary of Unit

In this unit students will study the pottery making of the Navajo, learning about processes used by potters, about the philosophy underlying the making of Navajo pottery, and about the purpose for which various pots are made. Students will make several pots using basic handbuilding techniques and self-assessing levels of success.

### Stage 1 – Desired Results

What students will know, do, and understand

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#### Delaware Content Standards

- 1.1 E** Select and use different media techniques and processes that are used to create works of art
- 1.3 E** Use media and tools in a safe and responsible manner
- 1.6 P** Identify different media, techniques and processes that are used to create works of art
- 2.2 E** Select and use the elements of art in works of art
- 2.8 D** Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art
- 3.1 E** Identify subject matter, symbols and ideas in works of art

- 3.2 E** Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art
- 3.3 E** Evaluate the sources for content to validate the manner in which subject matter, symbols and ideas are used in works of art
- 3.4 P** Select and use subject matter, symbols and ideas to communicate meaning in works of art
- 3.5 P** Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art
- 4.1 E** Identify historical and cultural characteristics of works of art
- 4.4 E** Speculate on how history and culture give meaning to a work of art
- 4.5 E** Describe and differentiate the roles of artists in society across history and cultures
- 4.6 D** Describe how history and cultures influence visual arts
- 4.7 D** Describe how the visual arts influence history and cultures
- 5.4 E** Analyze works of art to speculate why they were created
- 5.6 E** Apply visual arts vocabulary when reflecting upon and assessing works of art
- 6.1 E** Compare and contrast relationships and characteristics between the visual arts and other disciplines

### **Big Idea(s)**

Creating art using various handbuilding techniques.

Display understanding of glazing techniques.

Handbuilding techniques are applicable to various forms of 3-dimensional art.

Pattern can be used in art as a means to convey a message or feeling.

### **Unit Enduring Understanding(s)**

- Artists make thoughtful choices in creating works of art.
- Artists must understand media, techniques and process as tools to communicate.
- Artists consider multiple approaches to visual problems.
- Artists create works of art employing both conscious and intuitive thought.
- Every work of art has a point of view.
- Art is a form of expression that employs a system of visual symbols.
- Art may be created solely to fulfill a need to create.
- Art draws upon all aspects of human experience.

- Art has been created by all peoples, in all times and in all places.
- Art preserves and depicts history in ways words cannot.
- Art celebrates the unique characteristics of all cultures.
- Reflection, assessment and refinement are key steps in the process of creating art.

### **Unit Essential Questions(s)**

- What role does art play in culture?
- What art mediums do different cultures share?
- Can creating pottery similar to other cultures help us gain better understanding of the world in which we live?
- How are cultural values reflected in art?
- Why are pottery works so widely created around the world?
- How are artists' intentions and style reflected in pottery pieces?
- What is the role of the Navajo potters within communities?
- What are the main differences between traditional and new forms of Navajo pottery?

### **Knowledge and Skills**

#### **Students will know...**

- The name of individual potters and recognize their work
- The process used to create a pottery piece
- The relationship between art and culture
- Artists play a key role in defining culture.
- Creating works of art is a process that includes reflection, revision, and incorporates symbols and messages.

#### **Students will be able to...**

- Recognize wedging.
- Demonstrate preparing clay.
- Apply the slab method in creating a finished piece of pottery.
- Apply the coil method in creating a finished piece of pottery.
- Describe the process possibly used to make a pottery piece.
- Identify shapes that are used in the creation of a product.
- Identify the characteristic forms of Navajo pots.
- Identify the characteristic forms of Navajo pots.
- Identify pottery specific to the Navajo.

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

#### Performance Task(s):

In this task students will take on the role of researchers to discover the properties of clay.

1. In any local area where there is sometimes water, collect small quantities of clay, placing the samples in re-closable sandwich bags. Look for earthen material that is not "dirt" but has a relatively fine texture if dry. It will usually have a gray or slightly reddish color.
2. Label each bag with the location in which the material was found.
3. If there is no local source of clay (a rather unusual situation) use a dry sample of commercial clay. Crush it and place it in the sandwich bag.
4. Now add a few drops of water to the sample in each bag and squeeze the closed bag to mix the clay with water. Add water slowly, a few drops at a time, until the material is damp and, hopefully, holds together like cookie dough.
5. Keep a record of your observations. Decide whether each sample seems to be clay that sticks together and can be formed when damp or does it simply get wet and not stick together?
6. For each sample, write up your observations following this form:

#### Clay Samples

Sample # \_\_\_\_\_

1. Where did you collect this sample? Describe the location.
2. What color is the sample?
3. What is the texture of the sample? How does it feel when dry?
4. Describe what happened when you added water to the sample?
5. Do you think this sample is clay? Or common dirt? Why?

### Rubric(s)

#### Assessment Rubric for Clay Investigation (prior to creating a piece of pottery)

**Learning Goal: You can explain what clay is and describe some of its physical and chemical properties.**

<b>Beginning:</b>	Answers to the questions are incomplete. Few samples are collected and/or reported on.
<b>Competent:</b>	Answers to the questions are complete and accurate. Several samples are collected and reported on.



**Advanced:**

Answers to the questions are complete, accurate, and detailed. Many samples are collected and reported on.

**Other Evidence:**

- Observation of the creative process
- Vocabulary quizzes on specific terms:
  - Modeling
  - Plasticity
  - Pottery
  - Ceramic
  - Slip
  - Glazes
  - Applies art
  - Decorative art
  - Bisque
  - Leather hard
  - Wedging
- Clay report
- Elements of Making Pottery discussion paper
- Art Projects:
  - Create a 3-dimensional real or fantasy animal covered with patterns
  - Create a patterned clay pot using either pinch, coil, or slab built techniques
  - Create clay bowls and containers

**Student Self-Assessment and Reflection**

- Student/teacher interaction each class period, discussion of student work and time to edit work.
- Self-assessment of summative performance task.
- Art journals are used to document the art creation process, and to reflect on final pieces of art and the process of creations.

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

**Key learning events needed to achieve unit goals**

Lesson 1, Introduction to Navajo Pottery and Its Makers

In this lesson students will:

- ✓ name several Navajo potters and recognize Navajo pots
- ✓ explain the role of Navajo potters within the community
- ✓ identify the characteristic forms of Navajo pots
- ✓ explain the differences between traditional and newer forms of Navajo pottery and the reasons for these differences

- Students will be introduced to Navajo potters and their traditional creation of beautiful and useful pottery.
- Students will discuss how cultural and spiritual beliefs dictate the proper ways to make and fire pots.
- Students will read stories that illustrate these beliefs.
- Students will explore the Navajo Nation: where it is and what the natural world is like there, establishing foundational knowledge of traditional Navajo life.
- Students will read about a number of well-known Navajo potters living and working on the Navajo Nation.

#### Lesson 2, Clay

In this lesson students will:

- ✓ explain what clay is and describe some of its physical and chemical properties
- Students will discover that clay is a natural material and investigate where it is found in the natural world.
- Students will compare natural clay to the present-day clay produced from raw chemical materials.
- Students will complete performance task, Clay Investigation, gathering and analyzing samples.

#### Lesson 3, The Philosophy of Navajo Pottery Making

In this lesson students will:

- ✓ learn about the philosophy underlying the making of Navajo pottery
- Students will read a lecture given by High School teacher Alan Jim, who is Navajo.
- Students will write a reflection to the lecture, discussing the main elements of the Navajo philosophy of pottery making.
- Students will demonstrate their understanding of the origins of pottery making, the role of earth, wind, water, and fire in pottery making, and how pottery making relates to life in their reflections.
- Students will draw conclusions about the importance of pottery making to the Navajo people.

#### Lesson 4, Three Basic Pottery Techniques

In this lesson students will:

- ✓ make three styles of pots using traditional Navajo handbuilding techniques
- ✓ assess your finished pots:
  - even thickness walls
  - a pleasing form
  - well-joined pieces
  - made for a designated purpose

- Students will follow protocol and pre-set norms for hands-on activities and creating works of art.
- Students will prepare their clay by kneading it against a hard, smooth surface such as a tabletop.
- Students will practice techniques in making several different pots.
- By the conclusion of the session, students will have created a pinch pot, a coil pot, and a slab pot.
- Students will work through a self-assessment sheet, helping to focus them on skill areas they still need more practice in. (Ex: uneven walls, pleasing to the eye, intended purpose, dented appearance on fired pot)

#### Lesson 5, Firing Pots in the Navajo Way

In this lesson you will:

- ✓ finish and fire pots in the Navajo way
- Students will learn about fire safety and the proper protocol in the case of an emergency.
- After a mini lesson on kilns and fuel (sawdust and dung) used to fire metal can kilns, students will discuss other means of firing pots.
- The teacher will fill the kiln about 10" high with fuel.
- Students will place their pottery pieces in the kiln, cover each piece with more fuel, and observe and document the process.
- Students will self-assess, asking themselves if their pots demonstrate controlled skill and craftsmanship, and a sensitivity to form and function? The assessment of each pot should evaluate even thickness of walls, pleasing form, well-joined pieces, and designated purpose.
- Students will discuss the importance of each element as it pertains to Navajo pottery making.

## Resources and Teaching Tips

### Resource and Teaching Tips

- Herberger Institute for Design and the Arts : Navajo Pottery
  - Art Image by Google: Anna Tuell, Marriage Quilt, Wadsworth Atheneum
  - Middle School curriculum map- Visual Arts II - <http://www.collier.k12.fl.us/finearts/docs/MS-ArtII.pdf>
  - Nigrosh, Leon. 1986, Claywork: Form and Idea in Ceramic Design. Davis Publications, Inc.: Worcester, MA.
  - Hartman, Russell and J. Musial. 1987, Navajo Pottery: Traditions and Innovations. Northland Publishing: Flagstaff AZ.
- 
- Students will be introduced to the concept of process in creating a piece of art. Students' steps in the process will be assessed through tasks and activities, leading to a summative assessment of final products.

### Differentiation

Students may work through and complete lesson tasks at different rates based on individual skill levels. Students will complete assignments and investigations to expand understanding and solidify the learning of key concepts. Assessing these tasks will allow the teacher insight to the students' varying academic levels, which in turn help the teacher identify areas of weakness and strength. Teachers will tailor projects to suit the needs of individuals and reflect such changes on scoring rubrics used to evaluate the students.

## Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21<sup>st</sup> Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow's workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)
  - **Universal Design for Learning:** Students will have the opportunity to further discover and understand the main topics of this unit through hands-on creation of art, and through reflection and revision of each piece.

- **21<sup>st</sup> Century Learning:** Students will engage in discussions based around critical thinking problems presented in the unit. As students are introduced to pieces of pottery they will be expected to reflect on the piece and draw conclusions about artists' messages, purpose, style, and what factors determine if a work of art is high-quality. Students will practice working through the process of developing art, recording data, and investigating the meaning of pottery and the patterns reflected on the pieces of art.

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

### Technology Integration

- Technology is used as a teaching tool, helping to solidify understanding and illustrate the geographic areas presented in cultural discussions, and a means of viewing numerous pieces of art.

## Content Connections

Content Standards integrated within instructional strategies

### Content Connections

After completing this unit, students may extend their learning in mathematics. Students will explore the weight and measure of their pots in wet, dry, and fired states.

Students may develop a marketing plan to sell their pots, lending their learning to Social Studies or Economic concentrations.

Locating places around the Navajo reservation or around the globe where certain types of pots have been made by native people will enhance the students' knowledge of pottery and develop geography skills.

Students will also be responsible for writing in reflections journals and crafting grade-appropriate responses to application questions based on several pieces of pottery.

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:**                    **Sculpture of the Twentieth Century**

**Designed by:**                **Innovative School**

**Adapted from** Outlines:

<http://www.ckcolorado.org/lessons/art.asp>

Rubrics:

[http://www.ckcolorado.org/units/8th\\_grade/8\\_SculptureoftheTwentiethCentury.pdf](http://www.ckcolorado.org/units/8th_grade/8_SculptureoftheTwentiethCentury.pdf)

**Content Area:**              **Visual Arts**

**Grade Level(s):**        **7**

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### Summary of Unit

Students are to study an array of 20<sup>th</sup> century artists and their sculptures. In this unit, sculpture artists from Auguste Rodin to Maya Lin will be reviewed through slides. Even though all these artists were sculptors, their work varies extremely among one another. The students will be given an opportunity to compare and contrast the artists and make a sculpture with objects in a similar style to one of the artists.

## Stage 1 – Desired Results

What students will know, do, and understand

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### Delaware Content Standards

- 1.1 E** Select and use different media techniques and processes that are used to create works of art
- 1.2 E** Use selected two-dimensional and three-dimensional media to communicate ideas
- 1.3 E** Use media and tools in a safe and responsible manner.
- 1.4 E** Demonstrate how a single medium or technique can be used to create multiple effects in works of art
- 1.5 P** Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art
- 3.1 E** Identify subject matter, symbols and ideas in works of art
- 3.2 E** Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art

**3.4 P** Select and use subject matter, symbols and ideas to communicate meaning in works of art

**3.5 P** Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art

**3.6 P** Analyze how the use of subject matter, symbols and ideas are used in works of art

**4.1 E** Identify historical and cultural characteristics of art

**4.3 E** Compare the purpose of works of art and design in history and cultures

**5.2 E** Identify ways the visual arts are used as communication

**5.5 E** Evaluate the artist's intent and effectiveness in communicating ideas and emotions in works of art

**5.6 E** Apply visual arts vocabulary when reflecting upon and assessing works of art

**5.7 D** Describe how a work of art can convey a voice of one or a voice of many

**6.1 E** Compare and contrast relationships and characteristics between the visual arts and other disciplines

### **Big Idea(s)**

The visual arts are a form of communication.

Understand and apply the visual arts materials, tools, techniques, and processes.

The visual arts relate to various historical and cultural traditions relate to one another.

### **Unit Enduring Understanding(s)**

- Artists make thoughtful choices in creating works of art.
- Artists must understand media, techniques and process as tools to communicate.
- Artists utilize multiple materials in crafting their art.
- Artists create works of art employing both conscious and intuitive thought.
- Every work of art has a point of view.
- Art is a form of expression that employs a system of visual symbols.
- Art may be support by speech.
- Art conveys a message and has intention.

### **Unit Essential Questions(s)**

- What is sculpture?
- What are some different techniques for creating a sculpture?
- What role does art play in culture?
- What art mediums do different cultures share?
- How do artists styles vary in the medium of sculpture?



## Knowledge and Skills

### Students will know...

- The name of individual potters and recognize their work
- The process used to create a pottery piece
- The relationship between art and culture
- Artists play a key role in defining culture.
- Creating works of art is a process that includes reflection, revision, and incorporates symbols and messages.

### Students will be able to...

- Identify and explain what sculptures are.
- Create a sculpture using a specific technique.
- Identify sculpture techniques of other countries.
- Evaluate the selection and use of sculpture materials, tools, techniques, and processes used.
- Identify and discuss reasons for creating sculptures.
- Analyze and evaluate the characteristics, merits, and meaning of works of art.

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

#### Performance Task(s):

In this task students will take on the role of sculptors, crafting a sculpture out of specific material, replicating the style of a particular artist.

Students will be assigned artists with a very distinct style. The students will research this artist in order to gain insight into the artist's intentions of their art and how the artist incorporates the elements and principles of art. Students will then be given a bag of material. It is the students' task to create a sculpture using those materials, which replicates the style of their assigned artist. Students will also give a speech that clearly defines the requirements needed to complete this task successfully. Students' sculptures and speeches will be evaluated separately but presented simultaneously. Students will display their products in an exhibition where students can offer feedback and reflect on other's projects.

**Rubric(s)**

**Teacher Evaluation  
Sculpture**

Student: \_\_\_\_\_

**Points**

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

- 1. The sculpture resembles the researched artist's style.  
➤ 1 2 3 4 5
- 2. The use of the elements and principles of design shows.  
➤ 1 2 3 4 5
- 3. The use of provided materials is creative.  
➤ 1 2 3 4 5
- 4. Finished sculptures resembles beginning sketch.  
➤ 1 2 3 4 5
- 5. Strong craftsmanship is evident.  
➤ 1 2 3 4 5
- 6. The student followed all directions and finished on time.  
➤ 1 2 3 4 5

Total Points: \_\_\_\_\_

Additional Comments:

**Teacher Evaluation  
Speech**

Student: \_\_\_\_\_

**Points**

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

- 7. The student stayed within the three to five minute time limit  
➤ 1 2 3 4 5

8. A strong introduction of research artist was provided.

➤ 1 2 3 4 5

9. Interesting facts about the artist were presented.

➤ 1 2 3 4 5

10. Student compared his/her work to the research artist's work.

➤ 1 2 3 4 5

11. Student describes his/her work accurately.

➤ 1 2 3 4 5

12. Student elaborated on strengths and weaknesses of the sculpture.

➤ 1 2 3 4 5

Total Points: \_\_\_\_\_

Additional Comments:

### Other Evidence:

- Warm-up activities
- Exploratory activities
- Class discussions
- Class questioning
- Student participation
- Teacher observation
- Studio projects
- Self-assessments
- Peer-assessments
- Learning/Response logs
- Exit Slips
- Sketchbook assignments
- Tests
- Art reflections/Feldman's Art Criticism Process
- Self-assessments
- Peer-assessments/Group critiques
- Performance assessments
- Portfolio
- Exhibitions and Contests

### Student Self-Assessment and Reflection

- Student will use Project checklists to be sure they've incorporated all requirements, writing a short reflection of how each element is important to the project.
- Self-assessment of summative performance task.

- Art journals are used to document the art creation process, and to reflect on final pieces of art and the process of creations.
- Once students have finished specific projects and tasks, display the projects in an exhibition. This allows students the opportunity to reflect on their achievements and identify areas where improvement is needed.

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

### Key learning events needed to achieve unit goals

#### Lesson 1, Introduction to Sculpture

This lesson should be treated as a survey course on 20<sup>th</sup> century sculpture artists. The focus in this lesson should be the sculpture artists and their many different styles throughout the century. The way the artists addressed the elements and principles also varies greatly. This should all be made clear as you show students the slides.

- Students are to follow along with the teacher as she gives an introductory slide show lecture.
- Students will take notes by writing down important information and characteristics of the artists.
- Students will show evidence of understanding the elements and principles used as well as the art style and materials used.
- Students will view a movie on Maya Lin and discuss how she became famous, descriptions of her art, and how her work is different from other artists.
- Student learning will be assessed in the form of a short answer assessment.

#### Lesson 2, Sculpture Artists and History

In this lesson, the students will draw the name of one artist that they studied in the previous lesson. This is the artist they will be researching throughout the rest of the unit. They will also be making a sculpture in the style of the artist.

- Students will draw the name of one of eight artists.
- Discuss research techniques with students, highlighting what resources lend themselves to the students' projects.
- Students will be given resource materials to use during the duration of the project. (Appendix A, B, C)
- Students should check their progress on their Project Checklist sheet
- Students will begin researching their artists and designing their sculptures.

#### Lesson 3, Who is your Artist?

In this lesson students will be selecting a paper bag. It will have random materials in it. They need to use those materials to make a sculpture in a

similar style to the artist that they are researching. The checklist provided will help them stay on task.

- Students will be given a bag of materials that will be used to create a piece of art in replication of their assigned artists' style.
- Discuss what students can create and how it will resemble the artwork of each artist.
- Students will identify the key aspects of their artists' work and note how they intend to support and explain their sculptures, using the Speech Guide as a reference for required elements. (Appendix D)
- Students will be given sufficient work time to develop their ideas.

#### Lesson 4, Speaking about Sculptures

This lesson is intended to help students focus on areas of their project that may still need developing.

- Students will continue to work on their sculptures.
- Students will continue crafting their supporting speech.
- Remind students that they should have their materials together for their speech.
- Their speech should be between three and five minutes.
- Students should be following specific criteria to fulfill the project requirements.
- Students will organize their final products, incorporating all aspects of their finished sculpture, its relation to the specific assigned artist, and what intentions the students had when creating this piece.

#### Lesson 5, Sculpture Exhibition

This lesson gives students a chance to share what they made with the rest of the class. It allows them to talk about their artist, and how the sculpture that they made resembles their artists' style.

- Students will present their sculptures to the class.
- Students will be given precise time to speak, while being evaluated by the teacher and fellow students.
- Once everyone is finished with their speeches, display the projects on tables in the hallway. This allows students to reflect on their achievements in finishing this unit.
- Students will be allowed time to see all sculptures with accompanying speeches on display.

### **Resources and Teaching Tips**

#### **Resource and Teaching Tips**

- The Major Modern and Contemporary Visual Artists <http://www.the-artists.org/>

- Bridge to the Twentieth Century: Rodin  
<http://www.metmuseum.org/explore/publications/pdfs/burghers/divided/bridge.pdf>
- H.C. Westermann  
[http://www.mcachicago.org/westermanncurriculum/frames/frm\\_home.html](http://www.mcachicago.org/westermanncurriculum/frames/frm_home.html)
- August Rodin- Web Museum <http://www.ibiblio.org/wm/paint/auth/rodin/>
- Constantin Brancusi <http://www.artchive.com/artchive/B/brancusi.html>
- Pablo Picasso [http://www.guggenheimcollection.org/site/artist\\_bio\\_126.html](http://www.guggenheimcollection.org/site/artist_bio_126.html)
- Henry Moore- The Henry Moore Foundation <http://www.henry-moore-fdn.co.uk/hmf/>
- Alexander Calder- The Calder Foundation <http://www.calder.org/>
- Louise Nevelson  
[http://www.guggenheimcollection.org/site/artist\\_bio\\_117A.html](http://www.guggenheimcollection.org/site/artist_bio_117A.html)
- Claes Oldenburg- Oldenburg's Sculpture  
<http://net.unl.edu/~swi/arts/ntbk.html>
- Claes Oldenburg and Coosje van Bruggen  
<http://www.oldenburgvanbruggen.com/>
- *Maya Lin: A Strong Clear Vision* video
- Outlines: <http://www.ckcolorado.org/lessons/art.asp>
- Rubrics:  
[http://www.ckcolorado.org/units/8th\\_grade/8\\_SculptureoftheTwentiethCentury.pdf](http://www.ckcolorado.org/units/8th_grade/8_SculptureoftheTwentiethCentury.pdf)

### Differentiation

Students may work through and complete lesson tasks at different rates based on individual skill levels. Students will complete assignments and investigations to expand understanding and solidify the learning of key concepts. Assessing these tasks will allow the teacher insight to the students' varying academic levels, which in turn help the teacher identify areas of weakness and strength. Teachers will tailor projects to suit the needs of individuals and reflect such changes on scoring rubrics used to evaluate the students. Specific adjustments to the number of required materials and the length of individual speeches may vary based on student needs.

## Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21<sup>st</sup> Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow's workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)

- **Universal Design for Learning:** Students will have the opportunity to express their learning in the form of creating a sculpture, writing a speech, and speaking about their final artwork.
- **21<sup>st</sup> Century Learning:** Students will learn precise terminology used in the world of art. They must clearly communicate idea using art-specific language that incorporates both the elements and principles of art.

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

### Technology Integration

- Technology is used as a teaching tool, helping to solidify understanding and illustrate several works of art that otherwise could not be displayed in the classroom. Computers will allow the presentation of these images, along with a means of research for the students to develop ideas for their sculptures.

## Content Connections

Content Standards integrated within instructional strategies

### Content Connections

After completing this unit, students may extend their learning in mathematics. Students will explore measurement of weight and area of shapes in relation to their sculptures.

Locating places around the world where sculpture is displayed and valued helps develop geography skills.

Students will research the history of both sculpture pieces and artists.

Students will also be responsible for writing and giving a speech.



## Appendix A

These artists are known for their three dimensional work. Even though the artists and their work span 100 years their sculptures have many differences, yet some similarities. In the following spaces beside the artist's name keep a written record of the characteristics that help to describe the artist's work. Please pay attention; this will help you with further assignments in this unit.

1. Auguste Rodin
2. Constantin Brancusi
3. Pablo Picasso
4. Henry Moore
5. Alexander Calder
6. Louise Nevelson
7. Claes Oldenburg
8. Maya Lin

### Internet Resources

1. The Major Modern and Contemporary Visual Artists  
<http://www.the-artists.org/>
2. Bridge to the Twentieth Century: Rodin  
<http://www.metmuseum.org/explore/publications/pdfs/burghers/divided/bridge.pdf>
3. H.C. Westermann  
[http://www.mcachicago.org/westermanncurriculum/frames/frm\\_home.html](http://www.mcachicago.org/westermanncurriculum/frames/frm_home.html)
4. August Rodin- Web Museum  
<http://www.ibiblio.org/wm/paint/auth/rodin/>
5. Constantin Brancusi  
<http://www.artchive.com/artchive/B/brancusi.html>
6. Pablo Picasso  
[http://www.guggenheimcollection.org/site/artist\\_bio\\_126.html](http://www.guggenheimcollection.org/site/artist_bio_126.html)
7. Henry Moore- The Henry Moore Foundation  
<http://www.henry-moore-fdn.co.uk/hmf/>
8. Alexander Calder- The Calder Foundation  
<http://www.calder.org/>
9. Louise Nevelson  
[http://www.guggenheimcollection.org/site/artist\\_bio\\_117A.html](http://www.guggenheimcollection.org/site/artist_bio_117A.html)
10. Claes Oldenburg- Oldenburg's Sculpture  
<http://net.unl.edu/~swi/arts/ntbk.html>
11. Claes Oldenburg and Coosje van Bruggen  
<http://www.oldenburgvanbruggen.com/>
12. Maya Lin-Smithsonian  
[http://www.smithsonianmag.si.edu/smithsonian/issues02/nov02/maya\\_lin.html](http://www.smithsonianmag.si.edu/smithsonian/issues02/nov02/maya_lin.html)
13. Maya Lin-Metroplis Magazine  
[http://www.metropolismag.com/html/content\\_0302/lin/index.html](http://www.metropolismag.com/html/content_0302/lin/index.html)

## Appendix B

### Elements and Principles of Design

A design is an arrangement, a way of organizing something. In arts and crafts, even though we use many different materials, the visual appearance (that is what our eye sees and our brain decodes) can be reduced to six elements of design. They are line, shape, form, space, color, and texture. They are what we organize. They are the tools.

The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.

**Line** is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

**Shape** is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.

**Forms** are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.

**Space** is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional: in visual art when we can create the feeling or illusion of depth we call it space.

**Color** is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Texture** is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

**Balance** is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

**Emphasis** is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.

**Movement** is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along line edges, shape and color within the artwork.

**Pattern** is the repeating of an object or symbol all over the artwork.

Art (8<sup>th</sup> Grade), Sculpture of the Twentieth Century 2003 Colorado Unit Writing Project 16

**Repetition** works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

**Proportion** is the feeling of unity created when all parts (sized, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

**Rhythm** is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.

**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

**Unity** is the feeling of harmony between all parts of the artwork creating a sense of completeness.

## Appendix C

### Project Checklist

Name \_\_\_\_\_

There are many steps included in this project. When you are finished with a step, place a star beside that step, then move on to the next direction.

1. \_\_\_\_ Listen to the history and stories about the artists.
2. \_\_\_\_ Watch the movie about Maya Lin.
3. \_\_\_\_ Complete the history test.
4. \_\_\_\_ Learn about the different styles of sculpture.
5. \_\_\_\_ Draw a name out of the hat.
6. \_\_\_\_ Research your artist.
7. \_\_\_\_ Complete the worksheet on your artist.
8. \_\_\_\_ Select a brown paper bag with materials in it.
9. \_\_\_\_ Complete your sculpture, which should resemble your artist's work.
10. \_\_\_\_ Prepare for your three to five minute speech.
11. \_\_\_\_ Give your speech.
12. \_\_\_\_ Turn in all of your work to be displayed in the hallway.

## Appendix D

### Requirements for Sculpture

#### **Materials in the Brown Bag:**

1. You should use all of the materials on your sculpture.
2. If you think you need one more item/material you may select one thing from the table.
3. With the materials in mind, create a sketch of your sculpture.
4. This sketch must resemble your artist's style of sculptures.

#### **Your Sculpture:**

1. You need to have a well thought out sketch of your idea.
2. This idea should reflect your research artist's style.
3. You are to use all your materials found in your brown bag.
4. You may begin building your sculpture.
5. Think about the sculpture vocabulary words we discussed in class.
6. Consider the elements and principles of design.
7. You may use glue, hot glue, tape, or wire to assemble your sculpture.
8. You may decorate your work with spray paint, or tempera paint.  
(If you need other decorating supplies please ask.)
9. Build your work so that it is three-dimensional.
10. Once you are finished check your work with the criteria below.

#### **Check Your Sculpture:**

1. Does the sculpture resemble your research artist?
2. Does the sculpture shows strong use of elements and principles of design?
3. Did you use the materials provided creatively?
4. Does the finished sculpture resemble the beginning sketch?
5. Does the finished sculpture represent overall strong craftsmanship?
6. Did you follow all directions finish the sculpture on time?

### Requirements for Speech

#### **Three to five minutes in length**

#### **What do you need to say?**

1. The name of your artist.
2. The artwork you researched.
3. Some interesting facts about this artist.
4. What materials did this artist use?
5. How does your artwork resemble this artist's work?
6. Describe your artwork.
7. What is strong about your artwork?
8. Is there anything you would like to change?

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:** Wearable Art  
**Designed by:** Innovative Schools  
**Adapted from:** "Wearable Art" New Zealand visual arts curriculum  
**Content Area:** Visual Arts  
**Grade Level(s):** 8th

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### Summary of Unit

Teachers ask the students to think deeply about their heritage and culture and identify aspects of themselves that they could signify into "Wearable Art." Students are able to express themselves through the answering of the question, "Who am I?" and depict aspects of themselves into something wearable. Teachers have the option to require students to investigate a selection of traditional clothing items and wearable art works. Students make their own wearable art accessory based on their local culture and environment.

### Stage 1 – Desired Results

What students will know, do, and understand

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#### Delaware Content Standards

- 1.1 E Select and use different media, techniques and processes that are used to create works of art
- 2.1E Identify the elements of art
- 2.2E Select and use the elements of art in works of art
- 2.3D Identify the principles of design
- 2.7D Select and use the principles of design in works of art
- 2.8D Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art
- 2.9D Plan, design and execute multiple solutions to challenging visual arts problems
- 3.2P Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning in works of art
- 3.4D Select and use subject matter, symbols and ideas to communicate meaning in works of art
- 3.6D Analyze how the use of subject matter, symbols and ideas are used in works of art
- 4.6D Describe how history and cultures influence the visual arts
- 5.1E Discuss how individual experiences influence personal works of art
- 5.2E Identify ways the visual arts are used as communication
- 5.7D Describe how a work of art can convey a voice of one or a voice of many

#### Big Idea(s)

Artists make thoughtful choices in creating works of art.

Art is a form of expression that employs a system of visual symbols.

Art is a universal symbol system that transcends language barriers.

The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.

Art celebrates the unique characteristics of all cultures.

Subject matter, symbols and ideas are all rooted in culture.

Learning can be deepened by connecting visual art to other disciplines.

Many people favor learning in a visual and tactile way.

The process of creating art requires critical and creative problem solving.

The means to create art always changes.

### **Unit Enduring Understanding(s)**

Artists make thoughtful choices in creating works of art.

### **Unit Essential Questions(s)**

What constitutes art? According to whom?

Why create?

How and why is art used as a vehicle for communication?

To what extent does good design integrate form with function?

How does the use of specific symbols influence the meaning of a work of art?

What makes art more or less authentic?

To what extent does history reflect upon and have an influence on art?

### **Knowledge and Skills**

#### **Students will know...**

Fashion has changed over time to reflect the times.

#### **Students will be able to...**

- Identify symbols that are representative of themselves or their culture
- Sketch out designs prior to creating life size designs

- Provide formative, constructive critique to peers
- Answer the question “Who am I” and use their created wearable art as evidence for their responses
- Students will investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed and valued.
- Students will explore and describe ways in which meanings can be communicated and interpreted in their own work and others’ work.
- Students will explore and describe ways in which elements of culture can be communicated through items of clothing and wearable art.

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

You have been asked to enter a piece of wearable art into a local Philadelphia competition. The competition is asking people to design a wearable art piece; art that would ordinarily not be considered something for everyday wear. Word is, Nicki Minaj and Lady Gaga are looking for the next big thing in wearable art fashion, so they are combing the nation for their next outfit to wow their fans. These current fashion icons are constantly making a statement about who they are and how they want to be seen through their wearable artfits. Are you up for the challenge?

#### **Producing the wearable art**

Approx 7 - 10

Periods

- 1) In groups of four brainstorm “What are some ways that elements of our local culture could be turned into a piece of wearable art?” “What are some elements of me that can be added/combined with the elements of local culture to help answer the question ‘who am I within my culture?’”
- 2) Working in pairs, draw up a plan for a wearable art accessory (hat, scarf, glasses etc.) that incorporates one or more of their ideas from the brainstorm. Once specific elements from the brainstorming session have been chosen, prepare a justification statement for why you chose what you chose to put into your wearable art piece, and how the piece you will create will embody elements of your culture and convey the message of who you are within your local culture. This must be at least 2 paragraphs.
- 3) In pairs, students produce your wearable art accessory.
  - You will need to source many of your own materials for the making of the artwork. Many of these could be collected from around home and school. Your teacher may provide a range of recycled items – bottles, food wrapping, magazines and newspapers etc.
  - Your teacher will assist you to find assembly methods for putting together your wearable art accessory.
- 4) In pairs, present your wearable art accessory to the class and potentially a larger audience. You can choose your presentation style. i.e. rap, song, video, poem, powerpoint, etc.
- 5) Complete the peer assessment sheet and hand in your work.



## Rubric(s)

**CRITERIA:** The student:

### Above

- Identifies a range of key elements of the context in which selected items of clothing were made and valued.
- Explores a range of art-making conventions and applies knowledge of relevant processes and procedures in the production of a wearable art work.
- Collaborates with a peer to develop a wearable art work that shows imagination, observation of cultural signifiers, and an awareness of artists' works.
- In groups and individually explores and describes in detail ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works.

### Achieved

- Identifies key elements of the context in which selected items of clothing were made and valued.
- Applies knowledge of relevant processes and procedures in the production of a wearable art work.
- Collaborates with a peer to develop a wearable art work that shows imagination and an awareness of artists' works.
- In groups and individually explores and describes ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works.

### Approaching

- Identifies some elements of the context in which selected items of clothing were made and valued.
- Applies knowledge of relevant processes and procedures in the production of a wearable art work.
- Helps develop a wearable artwork that shows some imagination and an awareness of artists' works.

Works with other students to explore and describe some ways in which ideas and art-making processes are used to communicate meaning in their own and others' art works.

## Other Evidence

Peer assessment

### STUDENT PEER ASSESSMENT FOR OPTIONAL INVESTIGATION – Student to complete

#### EVIDENCE

**Students are required to actively participate in and contribute to paired activities (designing and making the wearable art accessory).**

When we were working in pairs \_\_\_\_\_ (student name):

#### Excellence

- Showed initiative in planning and making the wearable art accessory, and helped to clearly explain what the different parts of it were about when we presented it to the class. (CI)
- Helped us understand what the different parts of the traditional clothing might mean. (UC)

**Pick ONE**

#### Merit

- Helped plan and make the wearable art accessory, and helped to explain what it was about when we presented it to the class. (CI)
- Talked about what the different parts of the traditional clothing might mean. (UC)

#### Achieved

- Helped plan and make the wearable art accessory, and contributed some ideas for what it was about when we presented it to the class. (CI)
- Shared some ideas about what parts of the traditional clothing might mean. (UC)

- Warm-up activities
- Exploratory activities
- Class discussions
- Class questioning
- Student participation
- Teacher observation
- Studio projects
- Self-assessments
- Peer-assessments
- Learning/Response logs
- Exit Slips
- Sketchbook assignments

#### Student Self-Assessment and Reflection

- Exit tickets
- journals

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

### Key learning events needed to achieve unit goals

#### Investigation

- 1) Teacher will introduce the students to the website <http://www.pozible.com/index.php/archive/index/7093/description/0/0> take the students through the videos on the website, and ask the class to come up with your working definition of “wearable art.” Have them identify celebrities who are known for their flamboyant “artfits” to get the students hooked into the conversation.
- 2) Teacher will lead a whole-class discussion about contemporary wearable art. You can talk about the examples at the bottom of this unit under resources. You will also look at the [World of Wearable Art website](#).
- 3) In small groups students investigate the historical clothing examples – President Roosevelt, Spanish Civil War, Aristocratic Lady, Chief Joseph, women of the 1920’s, Zoot Suit of the 1940’s, women’s dress of the 1940’s, Women in Military, African America soldiers for the American Military, traditional Japanese Kimono, Royal dress of England, Royal dress of India to name a few as examples – by filling out a Venn Diagram which compares the traditional style of clothing with the specific item they are investigating. They may need to use the Internet to find out details for filling in the traditional style section of the Venn diagram. Groups working on specific elements of style may gain more from looking at the image than from reading the text, but the internet search could be an option for looking at more graphics of a similar style.
- 4) Groups working on the same asset join to compare investigations and share any additional information.
- 5) Brief class discussion about what has been learnt from the investigations of the historical items of clothing – clothing is an important way that elements of culture are communicated, clothing often shows combinations of cultural influence, use of a range of materials to make items of clothing etc.

#### Wearable Art Introduction

Teacher leads a whole-class discussion of contemporary wearable art, based around the assets of [The World of Wearable Art website’s](#) resource section which provides additional images for this discussion. At this point <http://www.pozible.com/index.php/archive/index/7093/description/0/0> can be referred to again.

- Clothing designed as an art work, not for everyday wear
- Key concept of the Alice Springs Wearable Art (WOW) is ‘taking art off the wall and onto the moving body’
- There are a whole range of competitions which include recycled wearable art, Inspiration for outfits comes from all sorts of things: Graffiti dress can be based on graffiti from a building in Philadelphia

- Comment on how the above assets are (somewhat extreme!) examples of culture being shown in the clothing that people wear. A short discussion of what culture is may be necessary.

### **Producing the wearable art**

- 1) In groups of four students brainstorm 'What are some ways that elements of our local culture could be turned into a piece of wearable art?'
- 2) Working in pairs, students draw up a plan for a wearable art accessory (hat, scarf, glasses etc.) that incorporates one or more of their ideas from the brainstorm.
  - Teacher may need to direct students towards a design that is achievable given the materials and time available.
- 3) In pairs, students produce their wearable art accessory.
  - They will need to source many of their own materials for the making of the artwork. Many of these could be collected from around home and school. Teachers may want to provide a range of recycled items – bottles, food wrapping, magazines and newspapers etc.
  - Fabrication skills and materials required to assemble the art work will be dependent upon the nature of the work itself. Teachers should assist students to find assembly methods that are most suitable to the students' ability and available materials.
- 4) In pairs, students present their wearable art accessory to the class. It would be appropriate if this were done in the form of a wearable art fashion show.
- 5) Students complete the peer assessment sheet and hand in work.

### **Resources and Teaching Tips**

If there are not images which lend themselves to the time periods or styles that you are wishing to peruse with your students, nytimes.com has wonderful photographic libraries where numerous other images can be found.

Also check out <http://ketchikanarts.org/main-street-gallery> for real life examples of contest entrants past and present















### **Differentiation**

- This unit is imbedded with elements that will allow for organic differentiation to arise. Students working in their peer groups will be assigned roles that lend to their strengths and nurture their weaknesses. All students will play a viable role in the design and creation of the wearable art piece.

## Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21<sup>st</sup> Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)
  - **Confident** – producing an item of wearable art from self-sourced materials helps students to develop confidence in their ability to be resourceful.
  - **Connected** – working in pairs and small groups enables students to develop their ability to relate well to others. Producing an item of wearable art which is based on their local culture and environment enables students to reflect on themselves as people who are connected to the land and environment, and who are members of communities.
  - **Actively involved** – reflecting on, and making art works in response to, their local environment and community motivates students to be more active participants in a range of social and cultural contexts.
  - **Lifelong learners** – comparing traditional and contemporary approaches to costume and wearable art helps students to develop critical and creative thinking skills. Producing an artwork in response to a range of motivations helps to develop students’ creativity.

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

- **8<sup>th</sup> Grade Technology Literacy** - the ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information to improve learning in all subject areas and to acquire lifelong knowledge and skills in the 21st Century(SETDA, 2003).

## Content Connections

Content Standards integrated within instructional strategies

History Connection with the art through fashion through the times.

**History Standard One: Students will employ chronological concepts in analyzing historical phenomena [Chronology]**

**6-8a:** Students will examine historical materials relating to a particular region, society, or theme; analyze change over time, and make logical inferences concerning cause and effect.

# Curriculum Framework for Musical Theatre- A Survey Course<sup>1</sup>

School: Kuumba Academy Charter School

Curricular Tool: Teacher Created

Grade: 6

Teacher: \_\_\_\_\_

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<b>Fall Expedition:</b>			
<b>Unit One: Music In My World</b> <b>Timeline: 4 weeks</b>			
<p><b>Music Standards:</b> <b>Standard 1: Singing independently and with others a varied repertoire of music</b></p> <p><b>1.1/E</b> - Imitate melodic patterns</p> <p><b>1.2/E</b> - Sing on pitch within the appropriate singing range</p> <p><b>1.3/E</b> - Sing on pitch in rhythm while applying a steady beat</p> <p><b>1.4/E</b> - Sing demonstrating proper posture and breathing</p> <p><b>1.9/E</b> - Sing in groups in response to gestures of a conductor</p> <p><b>1.13/E</b> - Sing in groups and blending vocal timbres</p> <p><b>1.14/E</b> - Sing a repertoire of songs representing different genres, styles and languages</p> <p><b>1.15/E</b> - Sing expressively with phrasing, dynamics and stylistic interpretation</p> <p><b>1.17/E</b> - Sing a repertoire of choral literature with expression and technical accuracy including songs performed from memory</p>	<p><b>Concepts:</b> 16<sup>th</sup> notes and rests Changing meters Triplets Cut time Whole steps and half steps Major scales and key signatures in C, F, and G Natural minor scale and key signatures in A, D, and E Enharmonic equivalents Transposing music Rhythm Melody</p> <p><b>Big Ideas:</b> There are many different genres of music, and they have different purposes.</p> <p>There will be positive and negative aspects to all music based on personal preferences and levels of understanding.</p> <p>Knowledge of music provides more</p>	<p><b>Essential Questions:</b> Where do I hear music in my daily life?</p> <p>What is the relationship between rhythm and melody? Must music have both rhythm and melody?</p> <p>When does sound become music? Can elements of life (buses, wind, rain, laughter, etc.) be music?</p> <p>What influences people to create music?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Play G A B C' D' on the recorder</li> <li>• Identify C D E on treble staff</li> <li>• Improvise a simple melody</li> <li>• Sing while clapping beat and rhythm</li> <li>• Sing in groups, blending</li> </ul>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Observation of student group discussion</li> <li>• Identification of notes and scales</li> <li>• Observation of posture and breathing</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Quiz on melody, harmony and chord progressions.</li> <li>• Rhythmic dictation</li> <li>• The teacher will listen to the students' perform 3-5 measures of musical selections in groups of 4-6 students. The groups will have the opportunity to select a section of the piece that they are comfortable with. The teacher will also have</li> </ul>

<sup>1</sup> During this 6<sup>th</sup> grade course, DE Prioritized standards for music have been used as the foundation for the course. Also included in various units are Dance and Theatre standards. Utilizing the talent of resident teaching artists through the unique partnership between KACS and the CCAC, students will engage in a true survey course of the Performing Arts which will allow them to make an informed electives decision in the 7<sup>th</sup> and 8<sup>th</sup> grades based on the Performing Arts course that best tapped into their interests and abilities.

<p><b>Standard 2: Performing on instruments, independently and with others, a varied repertoire of music</b></p> <p><b>2.1/E</b> - Imitate rhythmic and melodic patterns on pitched and unpitched instruments</p> <p><b>2.2/E</b> - Perform on pitched and unpitched instruments in rhythm while applying a steady beat</p> <p><b>2.3/E</b> - Perform rhythm accompaniments by ear</p> <p><b>2.4/E</b> Perform tonal accompaniments by ear.</p> <p><b>2.5/E</b> - Perform melodies by ear using a melodic instrument</p> <p><b>2.6/E</b> - Perform with proper posture and breathing</p> <p><b>2.8/E</b> - Perform in groups in response to gestures of a conductor</p> <p><b>2.10/E</b> - Perform music representing diverse genres and styles</p> <p><b>Standard 3: Improvising melodies, variations, and accompaniments</b></p> <p><b>3.3/E</b> – Improvise unaccompanied melodies</p> <p><b>Standard 5: Reading and notating music</b></p> <p><b>5.1/E</b> - Identify and define standard notation symbols</p> <p><b>5.2/E</b> - Read rhythmic notation</p> <p><b>5.3/E</b> - Read melodic notation</p> <p><b>5.4/E</b> - Read a single line of an instrumental or vocal part</p> <p><b>5.5/E</b> - Notate symbols and terms for meter and rhythm</p> <p><b>5.6/E</b> - Notate symbols for pitch</p>	<p>opportunities to connect with the meaning.</p> <p>An audience is a central participant in a musical performance, making listening. Listening is active an active endeavor</p>	<p>voices</p> <ul style="list-style-type: none"> <li>• Exhibit proper breathing while singing</li> <li>• Sing with open throat</li> <li>• Relaxed jaw</li> <li>• Listen and identify various tone colors</li> <li>• Produce lighter and darker, fatter and thinner vocal qualities through shaping lips and mouth</li> <li>• Identify their voice part by range sung and follow that part in a score</li> <li>• Perform with proper balance within a choir</li> <li>• Perform with proper blend within a choir</li> <li>• Shape vowels correctly while singing</li> <li>• Successfully sing 2 part music of beginner difficulty, while incorporation all the music skills and techniques studied</li> </ul>	<p>each student sing the selection individually.</p> <ul style="list-style-type: none"> <li>• Rubrics</li> <li>• Singing assessments on sight-reading in the keys of C, G, and D</li> </ul>
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<p><b>Standard 6: Listening to, describing, and analyzing music and music performances</b></p> <p><b>6.6/E</b> - Express through verbal and non-verbal means various styles/genres of music</p> <p><b>6.7/E</b> - Identify the elements of music within a musical composition</p> <p><b>Standard 9: Understanding music in relation to diverse cultures, times, and places</b></p> <p><b>9.1/E</b> - Identify and describe the roles of musicians in various historical periods, cultures, genre and styles</p> <p><b>9.2/E</b> - Listen to music from various periods and diverse cultures by genre or style</p> <p><b>9.4/E</b> - Identify sources of American music genres; trace the evolution of those genres and well known musicians associated with them</p>			
<p><b>Unit Two: Dramatic and Literary Elements in Theatre</b>  <b>Timeline: 2 weeks</b></p>			
<p><b><u>Theatre Standards:</u></b></p> <p><b>Standard 1: Improvising and writing scenes, scenarios, and/or plays</b></p> <p><b>1.5/D</b> Adapt a piece of literature into a theatrical piece</p> <p><b>1.7/D</b> Write an original one act play with clearly developed characters, setting, conflict and resolution</p> <p><b>Standard 6: Comparing and integrating art forms</b></p> <p><b>6.2/E</b> Observe different forms of communication and transfer them into usage in performance (verbal, nonverbal, ASL, written, iconic, etc.)</p> <p><b>6.4/D</b> Compare and contrast story lines presented through different artistic media (theatre, dance, literature, music)</p>	<p><b><u>Concepts:</u></b>  Literary elements – script, plot structures (exposition, rising action, climax or turning point, falling action, resolution), suspense, theme, setting, language (word choice/style used to create character, dialect, point of view), monologue, dialogue, empathy</p> <p><b><u>Big Ideas:</u></b>  A theatrical piece has a beginning (exposition), middle (rising conflict) and end (resolution).</p> <p>Material (content) for a dramatic piece can be derived from a variety of sources.</p>	<p><b><u>Essential Questions:</u></b></p> <p>What elements are necessary in a play?</p> <p>How do I build community to feel comfortable to express my ideas?</p> <p>What is drama?</p> <p>Must there be a script? Characters? Props? A message or theme? Tragedy or comedy?</p> <p>What distinguishes ordinary from exceptional theatre?</p> <p>What is a literary element?</p>	<p><b><u>Suggested Formative Assessment:</u></b></p> <ul style="list-style-type: none"> <li>Practice matching definitions of vocabulary with the correct terms through theatre games, worksheets, and improvisation.</li> </ul> <p><b><u>Suggested Summative Assessment:</u></b></p> <ul style="list-style-type: none"> <li>Performance tasks</li> <li>Rubrics</li> <li>Vocabulary quizzes</li> </ul>

<p><b>Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances</b></p> <p><b>7.4/P</b> Explain how dramatic elements (plot, character, action, diction, music, spectacle, Aristotle's "Poetics," etc.) combine to make a whole</p>	<p>Theatre integrates and encompasses all the arts (dance, visual arts, music, literature).</p> <p>Theatre performance skills are transferable to real-life situations (public speaking, interviews...).</p>	<p>How are literary elements used to tell a story?</p> <p>How could you portray a character to show the author's intent?</p> <p>Why are literary elements important to a story?</p> <p>What is a monologue?</p> <p>How are monologues used in a play?</p> <p>What is dialogue?</p> <p>How is a script different from other writing?</p> <p>What real-life skills can be learned through theatre?</p> <p>What makes a form of communication effective?</p> <p><b><u>Learning Targets:</u></b></p> <ul style="list-style-type: none"> <li>• I can identify and describe the use of elements of drama in dramatic works.</li> <li>• Compare and contrast story lines presented through different artistic media (theatre, dance, literature, music)</li> <li>• I understand the importance of being supportive of those who are expressing themselves.</li> <li>• I can create, write, and/or</li> </ul>	
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		<p>select dramatic works to perform for a specific purpose.</p> <ul style="list-style-type: none"> <li>• I can create and perform dramatic works in an expressive manner.</li> <li>• I can write, refine, and record dialogue, monologues, and action.</li> <li>• I can create, write, and/or select dramatic works to perform for a specific purpose.</li> <li>• I can explain the difference between a script and other types of writing (<i>ex.</i>, <i>novel</i>, <i>short story</i>, <i>poem</i>).</li> <li>• Discuss how external attributes reflect character.</li> <li>• I can explain what drama is.</li> <li>• I can identify and explain how drama/theatre fulfills a variety of purposes.</li> <li>• I can create, write, and/or select dramatic works to perform for a specific purpose</li> </ul>	
<p><b>Unit Three: Humanities: Cultures and Time Periods in the Arts</b>  <b>Timeline: 4 weeks</b></p>			
<p><b>Music Standards:</b>  <b>Standard 1: Singing independently and with others a varied repertoire of music</b></p> <p><b>1.7/E</b> - Sing call and response</p> <p><b>1.9/E</b> - Sing in groups in response to gestures of a conductor</p> <p><b>1.10/E</b>- Sing rounds</p> <p><b>1.12/E</b> –Sing music in 2 and 3 Parts</p>	<p><b>Concepts:</b>  Vocal sounds and ranges  Orchestral sounds and instrument families  Timbre  Form  Native American and African influences on American storytelling</p> <p><b>Big Ideas:</b>  Music is a study and reflection of society. Music reflects the</p>	<p><b>Essential Questions:</b>  Is the historical context important to listening and/or analyzing music?</p> <p>Why did early Americans compose, perform, and enjoy music in their daily lives? What role did music play in their lives?</p> <p>How can music be used as a</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Dance Presentation - who are the Lenapes</li> <li>• Native American songs and chants</li> <li>• Fencing and Archery</li> <li>• Battle Dance –Students will choreograph movements that depict sequence the defense techniques</li> </ul>



<p><b>Standard 2: Performing on instruments, independently and with others, a varied repertoire of music</b></p> <p><b>2.10/E</b> - Perform music representing diverse genres and styles</p> <p><b>Standard 5: Reading and notating music</b></p> <p><b>5.8/E</b> - Read an instrumental or vocal score</p> <p><b>Standard 6: Listening to, describing, and analyzing music and music performances</b></p> <p><b>6.2/E</b> - Identify and classify instruments according to family</p> <p><b>6.3/E</b> - Identify and classify voices by range and quality</p> <p><b>6.4/P</b> - Identify and describe basic music forms</p> <p><b>6.5/P</b>-Identify and describe common instrumental and vocal ensembles</p> <p><b>6.6/D</b>-Express through verbal and non-verbal means various styles/genres of music</p> <p><b>6.7/D</b> -Identify the elements of music within a musical composition</p> <p><b>Standard 7: Evaluating music and music performances</b></p> <p><b>7.2/E</b> - Identify ways for evaluating compositions and performances</p> <p><b>7.3/E</b> - Explain personal music preferences using appropriate Terminology</p> <p><b>7.5/E</b> - Develop and apply criteria for evaluating compositions and performances</p> <p><b>Standard 8: Making connections between music, the other arts, and other curricular areas</b></p> <p><b>8.1/E</b> - Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation</p>	<p>environment and times of its creation. A culture’s music reflects its values.</p> <p>Music has its own vocabulary which enables a person to communicate with others about music.</p> <p>There is a variety of techniques and skills that can be employed to create characters.</p> <p>Each actor brings her/his own life experiences to the role, making the portrayal unique.</p> <p>Knowledge of dramatic arts and theatre leads to a lifelong appreciation and active interest in the arts.</p> <p>Dancers create for themselves and others.</p> <p>Dance is dependent on the point of view of the artist and the dancer.</p>	<p>communication tool?</p> <p>How can music be used to reflect the similarities and difference among cultures?</p> <p>How does art reflect culture?</p> <p>What does a play say about society?</p> <p>What is historical fiction?</p> <p>How do I identify culture influences in the arts?</p> <p>How is culture reflected in plays?</p> <p>How time- and culture-bound is the evaluation of an individual’s performance?</p> <p>What influences did African/Native American cultures have on American storytelling?</p> <p>How does art reflect culture?</p> <p>What does a play say about society?</p> <p>What is historical fiction?</p> <p>How do I identify culture influences in the arts?</p> <p>How is culture reflected in plays?</p> <p>What role does theatre play in</p>	<ul style="list-style-type: none"> <li>• Create a skit about various forms of evolution</li> <li>• Graphic Organizer analyzing dramatic works from diverse cultures and time periods.</li> <li>• Performance of dramatic works from diverse cultures and/or time periods graded against a rubric.</li> <li>• Collaborative research project investigating the influences, styles, and cultural importance of dramatic works from diverse cultures and/or time periods.</li> <li>• Use of questioning during whole group instruction</li> <li>• Exit tickets where students are asked to demonstrate their grasp of the enduring understandings, essential questions, and objectives of each lesson.</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Written assessments on identifying instrument families and music vocabulary and symbols</li> <li>• Students will complete journal reflections on</li> </ul>
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<p>of the arts including music</p> <p><b>8.2/E</b> - Make connections with other disciplines as they relate to music</p> <p><b>8.3/E</b> - Illustrate ways in which the principles and subject matter of other curricular areas are interrelated to music</p> <p><b>8.4/E</b> - Compare and contrast terms common between the arts and other curricular areas (e.g., texture, color, form)</p> <p><b>8.5/E</b> - Compare and contrast artistic themes across cultures, history and multiple media</p> <p><b>Standard 9: Understanding music in relation to diverse cultures, times, and places</b></p> <p><b>9.1/E</b> - Identify and describe the roles of musicians in various historical periods, cultures, genre and styles</p> <p><b>9.2/E</b> - Listen to music from various periods and diverse cultures by genre or style</p> <p><b>9.3/ E</b> - Describe how elements of music are used in various historical periods, cultures, genres and styles</p> <p><b>9.4/ E</b> - Identify sources of American music genres; trace the evolution of those genres and well known musicians associated with them</p> <p><b>9.5/E</b> - Classify and describe distinguishing characteristics of representative music genres and styles from various cultures and historical periods</p> <p><b>9.6/E</b> - Identify and explain the characteristics that cause a musical work to be considered culturally, historically and/or geographically significant</p> <p><b>Theatre Standards:</b>  <b>Standard 2: Acting in improvised and structured presentations</b></p>		<p>the community?</p> <p>What is characteristic of the best choreography?</p> <p>How is culture bound is choreography?</p> <p>How can dance best be preserved across time?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Identify form in early American and popular music</li> <li>• Listening for form</li> <li>• Listening to distinguish sounds</li> <li>• Sing songs from the early American period</li> <li>• Sing call and response</li> <li>• Sing rounds</li> <li>• Use various classroom instruments (rhythm, xylophone, recorder, piano, etc.) to explore and identify timbre</li> <li>• Play new pitches D and E on recorder</li> <li>• Practice simple songs and duets using recorders</li> <li>• Identify F G A and B on treble staff</li> <li>• Identify how instruments are used on the music of Early America</li> <li>• I can analyze and explain how diverse cultures and time periods are reflected in drama/theatre.</li> <li>• I can engage in dramatic</li> </ul>	<p>the music of the different cultures, either by writing their own thoughts, or by answering specific questions posed by the teacher.</p> <ul style="list-style-type: none"> <li>• Student Written Analysis of dramatic works from diverse cultures and/or time periods.</li> <li>• Graphic Organizer analyzing storytelling traditions from African and Native American cultures on American storytelling.</li> <li>• Student Written Analysis of dramatic works Asia (Bunraku).</li> <li>• Student Written Analysis of storytelling traditions from African and Native American cultures on American storytelling.</li> <li>• Performance of dramatic works (i.e., Bunraku, storytelling traditions of African and Native American cultures, American storytelling traditions influenced by African and Native American storytelling traditions) graded against a rubric.</li> <li>• Collaborative research project investigating the influences, styles, and cultural importance of</li> </ul>
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<p><b>2.3/E</b> Identify character motivations through research and analysis and be able to articulate how they affect the character's actions</p> <p><b>2.4/E</b> Portray a believable character with effective performance techniques (use of voice, facial expressions and body movement) in both improvised and structured presentations</p> <p><b>2.5/E</b> Apply various acting and performance methodologies to appropriate theatrical styles (DelSarte, Kabuki, Noh, Viewpoints, Theatre of the Oppressed, Theatre-in-Education, Restoration, etc.)</p> <p><b><u>Dance Standards:</u></b>  <b>Standard 3: Understanding dance as a way to create and communicate meaning</b></p> <p><b>3.5/D</b> Create a dance that Effectively communicates a contemporary social theme</p> <p><b>3.8/D</b> Relate how personal experience influences the interpretation of a dance</p> <p><b>3.9/I</b> Present original dances to peers and articulate their creative process</p>		<p>activities that reflect historical times and cultures</p> <ul style="list-style-type: none"> <li>• I can explain how dramatic works reflect the culture, cultural beliefs, or blending of cultures, as well as how dramatic works can directly influence society or culture</li> <li>• I can explain the influence African and Native American cultures have on American storytelling.</li> <li>• I can describe and compare themes, characters, and situations in dramas from different cultures or time periods through the use of print and non-print sources.</li> <li>• I can explain how the influence of time and place are reflected in dramatic works from various time periods.</li> </ul>	<p>dramatic works from diverse cultures and/or time periods (i.e., Bunraku, African storytelling, Native American storytelling, American storytelling).</p>
<p><b>Unit Four: Music and Stories of Westward Expansion</b>  <b>Timeline: 4 weeks</b></p>			
<p><b><u>Music Standards:</u></b>  <b>Standard 1: Singing independently and with others a varied repertoire of music</b></p> <p><b>1.3/E</b> - Sing on pitch in rhythm while applying a steady beat</p> <p><b>1.6/E</b> – Sing expressively utilizing dynamics and phrasing</p> <p><b>1.9/E</b> - Sing in groups in response to gestures of a conductor</p> <p><b>1.11/E</b> – Sing partner songs</p> <p><b>1.12/E</b> - Sing music in 2 and 3 parts</p>	<p><b><u>Concepts:</u></b>  Elements of music</p> <p><b><u>Big Ideas:</u></b>  Music is one form of artistic expression and complements other art forms.</p> <p>Cultures utilize their natural resources to produce music.</p> <p>Changes in history cause changes in music.</p>	<p><b><u>Essential Questions:</u></b>  Why learn the historical and cultural context prior to evaluating music?</p> <p>How do Native Americans use music to preserve their traditions and heritage?</p> <p>What is the role of the historical time in the composing process?</p> <p>How does culture influence composition?</p>	<p><b><u>Suggested Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Groups of students perform different parts of the same scene. After the performances, students decide how to best order the scenes.</li> <li>• Develop an original story incorporating all story parts. Rehearse and perform for peer critique. Improve performance based</li> </ul>

<p><b>Standard 3: Improvising melodies, variations, and accompaniments</b></p> <p>3.1/E – Improvise rhythmically with voice or on instrument</p> <p>3.4/E –Improvise melodic embellishments on given melodies in various tonalities</p> <p>3.5/E - Improvise rhythmic variations on given melodies</p> <p>3.10/E – Improvise melodies over given rhythm and harmonic context consistent to the styles</p> <p><b>Standard 4: Composing and arranging music within specific guidelines</b></p> <p>4.1/E - Compose short songs and instrumental pieces</p> <p>4.3/E - Utilize standard written notation in composition of short songs</p> <p><b>Standard 5: Reading and notating music</b></p> <p>5.7/E - Notate symbols and terms referring to dynamics, tempo and articulation</p> <p>5.8/E –Read an instrumental or vocal score</p> <p><b>Standard 6: Listening to, describing, and analyzing music and music performances</b></p> <p>6.1/E -Express changes and contrasts in music through movement</p> <p>6.7/D -Identify the elements of music within a musical composition</p> <p><b>Standard 8: Making connections between music, the other arts, and other curricular areas</b></p> <p>8.1/E - Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation</p>	<p>Improvising as an individual allows freedom of expression.</p> <p>There is a variety of techniques and skills that can be employed to create characters.</p> <p>Each actor brings her/his own life experiences to the role, making the portrayal unique.</p> <p>Improvisation is important in the expression of higher level thinking and problem solving.</p>	<p>How is a story made into a script?</p> <p>To what extent should/does an actor’s real-life experiences and observations affect the characters they develop on stage?</p> <p>To what extent do the character and context affect an actor’s choices and vice versa?</p> <p>How do actors tell a story to an audience through performance?</p> <p><b><u>Learning Targets:</u></b></p> <ul style="list-style-type: none"> <li>• Comparing and contrasting styles of music</li> <li>• Listening for repetition and contrast</li> <li>• Listening for the elements of music in Native American and American Folk music</li> <li>• Compose a drum beat to accompany a Native American tale and design a dance to go with the beat.</li> <li>• Playing drums and other percussion instruments</li> <li>• Play and explore instruments of American folk music</li> <li>• Play xylophones to experience American folk music</li> <li>• Sing songs from the early American period</li> <li>• Sing folk songs</li> </ul>	<p>upon feedback.</p> <ul style="list-style-type: none"> <li>• Act out an activity nonverbally.</li> <li>• In-class critique of students’ pantomimes.</li> <li>• Analyze an original story line to determine the dramatic sequence.</li> <li>• Develop a series of movements that will communicate the story line non-verbally in one minute. Rehearse and perform for peer critique. Improve performance based upon feedback.</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Study various story forms. Consider how they alter structure, emphasizing different elements of character or theme. Develop an original story, but rearrange the story parts in the same order as a story you studied.</li> <li>• Rehearse and perform for peer critique.</li> <li>• Improve performance based upon feedback.</li> <li>• Use library resources to research and analyze the use of non-verbal communication in Commedia dell’Arte.</li> <li>• Relate this style to contemporary theatre</li> </ul>
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<p>of the arts including music</p> <p><b>8.4/E</b> - Compare and contrast terms common between the arts and other curricular areas (e.g., texture, color, form)</p> <p><b>8.5/E</b> - Compare and contrast artistic themes across cultures, history and multiple media</p> <p><b>Standard 9: Understanding music in relation to diverse cultures, times, and places</b></p> <p><b>9.2/E</b> - Listen to music from various periods and diverse cultures by genre or style</p> <p><b>9.3/E</b> - Describe how elements of music are used in various historical periods, cultures, genres and styles</p> <p><b>9.4/E</b> - Identify sources of American music genres; trace the evolution of those genres and well known musicians associated with them</p> <p><b>9.5/E</b> - Classify and describe distinguishing characteristics of representative music genres and styles from various cultures and historical periods</p> <p><b>9.6/E</b> - Identify and explain the characteristics that cause a musical work to be considered culturally, historically and/or geographically significant</p> <p><b><u>Theatre Standards:</u></b>  <b>Standard 2: Acting in improvised and structured presentations</b></p> <p><b>2.1/E</b> Employ variations in movement, gesture and vocal expression (pitch, tempo, tone) to create characters</p> <p><b>2.2/E</b> Recall and recite assigned lines for a theatre piece</p> <p><b><u>Dance Standards:</u></b>  <b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p>		<ul style="list-style-type: none"> <li>• Sing rounds</li> <li>• Improvising songs</li> <li>• Write an outline of a story for performance including a beginning, middle, climax, conflict resolution, and end.</li> <li>• Develop and perform a pantomime communicating information non-verbally through gestures, posture, facial expression, movement, and imaginary props.</li> <li>• Develop a series of movements that will communicate the story line non-verbally in one minute.</li> </ul>	<p>(such as TV sitcoms) and develop an original script for non-verbal communication.</p> <ul style="list-style-type: none"> <li>• Rehearse and perform for peer critique. Improve performance based upon feedback and self-evaluation.</li> </ul>
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<p><b>4.7/D</b> Create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions</p> <p><b>4.10/D</b> Analyze the style of a choreographer or cultural form; then create a dance in that style</p>			
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**Intercession: Preparation for Production**

**Unit Five: Colors of Music**  
**Timeline: 4 weeks**

<p><b>Music Standards:</b>  <b>Standard 1: Singing independently and with others a varied repertoire of music</b></p> <p><b>1.6/E</b> – Sing expressively utilizing dynamics and phrasing</p> <p><b>1.9/E</b> - Sing in groups in response to gestures of a conductor</p> <p><b>1.11/E</b> – Sing partner songs</p> <p><b>Standard 2: Performing on instruments, independently and with others, a varied repertoire of music</b></p> <p><b>2.1/E</b> - Imitate rhythmic and melodic patterns on pitched and unpitched instruments</p> <p><b>2.8/E</b> - Perform in groups in response to gestures of a conductor</p> <p><b>2.10/E</b> - Perform music representing diverse genres and styles</p> <p><b>2.11/E</b> - Perform in groups with blend and balance</p> <p><b>2.12/E</b> - Perform expressively with phrasing, dynamics and stylistic interpretation</p> <p><b>2.13/E</b> - Perform a repertoire of instrumental literature with expression and technical accuracy on a pitched or unpitched instrument</p> <p><b>Standard 4: Composing and arranging music within</b></p>	<p><b>Concepts:</b>  Tempo  Dynamics  Legato and Staccato  Slur  Fermata  Harmonic intervals  Chords: I, IV, V  Two- and three-part singing  Seventh chords: V<sup>7</sup></p> <p><b>Big Ideas:</b>  Music is art. It allows a human being to integrate many techniques and use them to create emotion.</p> <p>Music as a form of expression becomes part of the history and culture of people.</p> <p>Written music is open to individual interpretation.</p> <p>Voice is a tool which can move others' emotions and/or communicate meaning.</p> <p>Dance has structure.</p>	<p><b>Essential Questions:</b>  How can music be used to reflect the similarities and differences among cultures?</p> <p>Why learn to read and notate music? Why not?</p> <p>How can I make a tune or piece my own?</p> <p>When does playing an instrument move from mere repetition or imitation to creative and artful performance?</p> <p>What can best be communicated through dance?</p> <p>Are there limits to dance as a medium of expression?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Read notations for expression in music and singing songs to demonstrate expression</li> <li>• Sing partner songs</li> <li>• Sing parts in small groups to explore harmony</li> <li>• Play xylophones to</li> </ul>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Observation based assessment</li> <li>• Peer assessment</li> <li>• Written and verbal responses</li> <li>• Self-evaluation</li> <li>• Improvise a short dance routine individually, with a partner and with a small group</li> </ul> <p><b>Suggested Summative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Quiz on pitches in both treble and bass clef</li> <li>• Quiz on melody, harmony and chord progressions.</li> <li>• Quiz on identifying key signatures.</li> <li>• Rhythmic dictation</li> <li>• The teacher will listen to the students' perform 5-10 measures of musical selections in groups of 4-6 students. The groups will have the opportunity to select</li> </ul>
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<p><b>specific guidelines</b></p> <p><b>4.1/E</b> - Compose short songs and instrumental pieces</p> <p><b>4.3/E</b> - Utilize standard written notation in composition of short songs</p> <p><b>Standard 5: Reading and notating music</b></p> <p><b>5.4/E</b> - Read a single line of an instrumental or vocal part</p> <p><b>5.8/E</b> –Read an instrumental or vocal score</p> <p><b>5.9/E</b> - Read unfamiliar music with tonal and rhythmic accuracy</p> <p><b>Standard 6: Listening to, describing, and analyzing music and music performances</b></p> <p><b>6.1/E</b> -Express changes and contrasts in music through movement</p> <p><b>6.7/E</b> -Identify the elements of music within a musical composition</p> <p><b>Standard 7: Evaluating music and music performances</b></p> <p><b>7.1/E</b> – Express personal preferences for specific musical styles</p> <p><b>7.3/E</b> - Explain personal music preferences using appropriate terminology</p> <p><b>7.4/E</b> - Discuss and evaluate the relationship between music and human emotions</p> <p><b>Dance Standards:</b></p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.7/D</b> Work alone, with a partner and in a small group during the choreographic process</p> <p><b>2.8/D</b> Initiate dance composition using improvisational skills</p>		<p>demonstrate harmony</p> <ul style="list-style-type: none"> <li>• Play new pitch of F on recorder</li> <li>• Practice previously learned pitches on the recorder</li> <li>• Compose short original pieces of music on xylophones to demonstrate expressive elements and harmony</li> <li>• Interpret a piece of music with a wide range of expressive elements by choreographing movement to reflect the expression of the piece.</li> </ul>	<p>a section of the piece that they are comfortable with. The teacher will also have each student sing the selection individually.</p> <ul style="list-style-type: none"> <li>• Rubrics</li> <li>• Written assessments on music vocabulary and symbols.</li> </ul>
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2.9/D Communicate emotional themes through dance			
<b>Unit Six: Layers of Sound</b> <b>Timeline: 4 weeks</b>			
<p><b>Music Standards:</b></p> <p><b>Standard 1: Singing independently and with others a varied repertoire of music</b></p> <p>1.8/E – Singing ostinati with songs</p> <p>1.9/E - Sing in groups in response to gestures of a conductor</p> <p><b>Standard 2: Performing on instruments, independently and with others, a varied repertoire of music</b></p> <p>2.9/E –Perform an independent part in an ensemble setting</p> <p>2.11/E - Perform in groups with blend and balance</p> <p>2.12/E - Perform expressively with phrasing, dynamics and stylistic interpretation</p> <p><b>Standard 4: Composing and arranging music within specific guidelines</b></p> <p>4.1/E - Compose short songs and instrumental pieces</p> <p>4.2/E –Arrange short songs and/or instrumental pieces</p> <p>4.5/E -Manipulate a variety of traditional, nontraditional and electronically produced sounds while creating or arranging</p> <p>4.6/E -Organize the elements of music into compositions which are unified and varied</p> <p><b>Standard 5: Reading and notating music</b></p> <p>5.1/E – Identify and define standard notation symbols</p> <p>5.7/E - Notate symbols and terms referring to dynamics, tempo and articulation</p>	<p><b>Concepts:</b>  Monophony  Homophony  Polyphony  Texture</p> <p><b>Big Ideas:</b>  Music moves in layers (one, few, or many).</p> <p>Some music is arranged in thicker layers than others (thick or thin). Sometimes layers start and end together. Other times the layers start and end at different times.</p> <p>Sometimes music has one melody (monophony); sometimes music has more than one melody (polyphony).</p> <p>Texture exists in all styles, genres, and music of all cultural contexts.</p>	<p><b>Essential Questions:</b>  What is “texture” in music?</p> <p>What does texture add to music?</p> <p>What kinds of sounds can be layered in music?</p> <p>What is the relationship between texture and melody?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Listening to analyze layers of sound</li> <li>• Listening to identify examples of monophony, homophony, and polyphony</li> <li>• Singing parts of songs to create texture, including ostinati</li> <li>• Singing an original composition with several peers to demonstrate texture</li> <li>• Using various instruments, including rhythm instruments and recorders to compose an original piece of music demonstrating texture</li> <li>• Play C and F# on the recorder</li> </ul>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Observation based assessment</li> <li>• Peer assessment</li> <li>• Written and verbal responses</li> <li>• Self-evaluation</li> </ul> <p><b>Suggested Summative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Quizzes on identifying notes</li> <li>• Quizzes on key signatures</li> <li>• Quizzes on building scales</li> <li>• Quizzes on signing and writing intervals</li> <li>• Melodic dictation quizzes</li> <li>• The teacher will listen to the students’ perform 5-10 measures of musical selections in groups of 4-6 students. The groups will have the opportunity to select a section of the piece that they are comfortable with. The teacher will also have each student sing the selection individually.</li> <li>• Rubrics</li> </ul>

<p>5.8/E –Read an instrumental or vocal score</p> <p>5.10/E – Read simple melodies in 2 or more clefs</p> <p><b>Standard 6: Listening to, describing, and analyzing music and music performances</b></p> <p>6.7/D -Identify the elements of music within a musical composition</p> <p>6.8/E –Analyze form including theme and variation, basic binary, tertiary and rondo forms, and more complex forms</p> <p><b>Standard 7: Evaluating music and music performances</b></p> <p>7.7/E - Critically evaluate one's own musical creations</p>			
<p><b>Unit Seven: Technical Elements and the Effective Use of Props</b>  <b>Timeline: 4 weeks</b></p>			
<p><b>Theatre Standards:</b>  <b>Standard 3: Designing and building environments for informal or formal presentations</b></p> <p>3.1/E Develop and implement costume and makeup designs for a structured theatrical production</p> <p>3.2/E Apply design concepts (line, color, space, shape, texture) to design a set that communicates locale and mood for a theatrical production</p> <p>3.3/E Construct scenery and props appropriate to the setting of a theatrical production</p> <p>3.4/E Develop and implement lighting and sound designs appropriate to the setting, mood and action of a theatrical production</p>	<p><b>Concepts:</b>  Technical elements – scenery (set), sound, lights, make-up, props, costumes, design</p> <p><b>Big Ideas:</b>  Environment (set, lights, costumes, sound) contributes to the tone and meaning of a theatrical production.</p> <p>Theatrical works determine the nature and/or complexity of the environment to be created.</p> <p>Color has an effect and mood can convey an emotion.</p>	<p><b>Essential Questions:</b>  What are technical elements?</p> <p>What qualities are common to the best scenery and props?</p> <p>To what extent do costume and makeup design influence (or get influenced by) the structure of a theatrical production?</p> <p>In what ways are line, color, space, shape and texture used to make a set communicate the locale and mood of a theatrical production?</p> <p>How must lighting and sound designs integrate with the setting, mood and action of a theatrical production?</p> <p>How do you determine how</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Match a list of vocabulary terms with definitions or pictures.</li> <li>• Students will identify vocabulary definitions and identify the scale on various floor plans.</li> <li>• Sketch a birds-eye view of their room to scale.</li> <li>• From a scripted scene, draw a set floor plan to scale using balance and composition.</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Create a scene where a single prop is used seven or more ways.</li> </ul>

		<p>detailed a setting should be?</p> <p>How are technical elements used to help create setting and mood? What are three different types of stages?</p> <p><b><u>Learning Targets:</u></b></p> <ul style="list-style-type: none"> <li>• I can identify and describe the use of technical elements of drama in dramatic works.</li> <li>• I can describe how technical elements are used to communicate setting and mood.</li> <li>• I can identify and describe the different types of stages (arena, thrust, proscenium).</li> <li>• I can describe and critique my own performances and the performances of others in a supportive, constructive way using appropriate criteria for dramatic works.</li> <li>• Improvise the use of props, and discuss how props can be used to express character.</li> <li>• Use library resources to research a character.</li> <li>• Choose props to enhance the character.</li> <li>• Use the props to perform a scene.</li> <li>• Draw a set floor plan for a play to scale.</li> </ul>	<p>Rehearse and perform for peer critique. Improve the performance based on feedback and self-evaluation.</p> <ul style="list-style-type: none"> <li>• Performance tasks</li> <li>• Rubrics</li> </ul>
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<b>Unit Eight: The Show Must Go On!</b>			
<b>Timeline: 4 weeks</b>			
<p><b><u>Music Standards:</u></b>  <b>Standard 2: Performing on instruments, independently and with others, a varied repertoire of music</b></p> <p>2.9/E –Perform an independent part in an ensemble setting</p> <p>2.11/E - Perform in groups with blend and balance</p> <p>2.12/E - Perform expressively with phrasing, dynamics and stylistic interpretation</p> <p><b>Standard 5: Reading and notating music</b>          5.9/E - Read unfamiliar music with tonal and rhythmic accuracy</p> <p><b>Standard 6: Listening to, describing, and analyzing music and music performances</b></p> <p>6.9/E - Identify and explain compositional devices and techniques used in a musical work</p> <p><b><u>Theatre Standards:</u></b>  <b>Standard 6: Comparing and integrating art forms</b></p> <p>6.1E Observe examples of role playing in life and analyze how those roles could be used by theatre artists</p> <p>6.2/E Observe different forms of communication and transfer them into usage in performance (verbal, nonverbal, ASL, written, iconic, etc.)</p> <p>6.3/E Incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and structured scenes</p> <p>6.4/D Compare and contrast story lines presented through different artistic media (theatre, dance, literature, music)</p> <p>6.5/D Analyze the contributions of various art forms within a theatrical production (e.g., scenery, lighting, music, dance, costumes)</p>	<p><b><u>Concepts:</u></b>          Rhythm          Melody          Timbre          Form          Texture          Expression</p> <p><b><u>Big Ideas:</u></b>          To engage in an ensemble you must be both a performer and a listener with the ability to react.</p> <p>The combinations of tone, texture, design, timbre, rhythm and theme are limited only by one’s imagination.</p> <p>Compositions are a communication of emotions. The audience is a central component in a musical performance</p> <p>Theatre integrates and encompasses all the arts (dance, visual arts, music, literature).</p> <p>Theatre performance skills are transferable to real-life situations (public speaking, interviews...).</p> <p>Technology and its application continually transform the capabilities of live theatre.</p> <p>Performing can develop responsible behavior and social discipline, as well as a respect for the Arts.</p> <p>To become a skilled performer</p>	<p><b><u>Essential Questions:</u></b>          How much in music is inspiration and how much is perspiration?</p> <p>What is the difference between composition and arrangement? Why is the difference important?</p> <p>How essential is written music to the process of composition?</p> <p>How does the concept of quality relate to musical performance?</p> <p>What influences people to create music?</p> <p>What are performance elements?</p> <p>Are the masks we wear, or the roles we play, a form of theatre?</p> <p>Why do people record theatre on film? What is gained? What is lost?</p> <p>What real-life skills can be learned through theatre?</p> <p>What makes a form of communication effective?</p> <p>How are performance elements used?</p> <p>What are gestures?</p> <p>How are facial expressions used?</p>	<p><b><u>Composition Task</u></b></p> <ul style="list-style-type: none"> <li>• Compose an original piece of music that incorporates singing, instruments, and the elements of music.</li> <li>• Teacher will clap hands at a variety of tempi, while students demonstrate that they can match the beat.</li> <li>• Teacher will clap rhythms while students echo clap and teacher observes performance</li> <li>• Match a list of vocabulary terms with definitions or pictures.</li> <li>• Students will identify vocabulary definitions and identify the scale on various floor plans.</li> </ul> <p><b><u>Suggested Summative Assessment:</u></b></p> <ul style="list-style-type: none"> <li>• Quizzes on rhythmic dictation</li> <li>• Quizzes on analyzing and identifying rhythms within a piece of music</li> <li>• Students will compose and perform rhythmic compositions</li> <li>• The teacher will listen to the students’ perform 15-20 measures of musical selections in groups of 4-6 students.</li> </ul>

<p><b>6.6/I</b> Determine how learning in the arts helps develop essential skills for the workplace</p> <p><b>6.7/I</b> Compare and contrast the dramatic art forms of theatre, film and television</p> <p><b>Dance Standards:</b>  <b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.2/E</b> Demonstrate accuracy in moving to a musical beat and responding to changes in tempo</p> <p><b>1.6/E</b> Execute basic movement phrases individually and in a group</p> <p><b>1.8/E</b> Memorize and reproduce extended movement sequences</p> <p><b>1.9/D</b> Execute techniques from different genres/ styles (e.g. ballet, modern dance, jazz, tap, multi-cultural)</p>	<p>requires persistence.</p>	<p>What are stage directions?</p> <p>How do I use performance elements to create characters?</p> <p>What are the differences between TV, Film and stage performances?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Use skills learned through the year to listen for the elements of music in the compositions of your peers</li> <li>• Singing for fun – exploring rounds, texture, pop music, 3 and 4 part songs</li> <li>• Improvising melodies over given rhythms</li> <li>• Play a B-flat on the recorder.</li> <li>• Encourage students to use classroom instruments in their original compositions</li> <li>• Use instruments as different parts in songs with 3 and 4 parts</li> <li>• Improvising different layers of texture on classroom instruments</li> <li>• I can identify and describe the use of elements of drama in dramatic works.</li> <li>• Performance elements – acting (e.g., character motivation and analysis), speaking (e.g., breath control, vocal expression, diction), nonverbal expression (e.g., gestures,</li> </ul>	<p>The groups will have the opportunity to select a section of the piece that they are comfortable with. The teacher will also have each student sing the selection individually.</p> <ul style="list-style-type: none"> <li>• Rubrics</li> <li>• Singing assessments on sight-reading in the keys of F and Bb and Eb major(+ relative minors) with Solfege</li> <li>• Create a scene where a single prop is used seven or more ways. Rehearse and perform for peer critique. Improve the performance based on feedback and self-evaluation.</li> <li>• Sketch a birds-eye view of their room to scale.</li> <li>• Research and analyze scenes from a Greek play and compare it to a current movie or television program. Rewrite the scene for today’s audiences. Rehearse and perform for peer critique. Improve the performance based on feedback and self-evaluation</li> </ul>
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		<p>body alignment, facial expression, character blocking and movement, stage directions – stage left, stage right, center stage, upstage, downstage)</p> <ul style="list-style-type: none"> <li>• Act in a scene for an audience demonstrating: physicalization, vocalization, blocking, mental focus, objective, and tactics.</li> <li>• I can explain how performance elements are used to create a believable character.</li> <li>• I can identify and describe a variety of dramatic works (e.g., theatre, dramatic media - film, television, electronic media).</li> </ul>	
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<p><b>Unit Nine: Evaluating the Performing Arts</b>  <b>Timeline: 4 weeks</b></p>			
<p><b>Music Standards:</b>  <b>Standard 7: Evaluating music and music performances</b></p> <p><b>7.2/E</b> - Identify ways for evaluating compositions and performances</p> <p><b>7.3/E</b> - Explain personal music preferences using appropriate terminology</p> <p><b>7.5/E</b> - Develop and apply criteria for evaluating compositions and performances</p> <p><b>7.6/E</b> - Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing</p> <p><b>7.7/E</b> - Critically evaluate one's own musical creations</p>	<p><b>Concepts:</b>  Types of aesthetic responses to theatre:  <b>Physiological</b>-unconscious physical reactions to what is seen/heard such as blinking at a bright light  <b>Cultural</b>-responses that can vary among different people based on age, gender, races, nationality, religion, or social groups  <b>Personal</b>-responses that are based upon an individual's experiences</p> <p><b>Big Ideas:</b>  Behavioral expectations for the audience differ with each theatrical production and venue.</p>	<p><b>Essential Questions:</b>  How do we evaluate performing arts?  How do I express my reactions to a theatrical performance?  How do I review a performance?  How can self evaluations help actors improve their performances?  How do I critique a performance?  How can props be used to enhance a performance?</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Have students perform an improvisation or watch a movie or play clip. Toss a ball in a circle and have each student give one positive comment and one suggestion for improvement for a performance.</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Students use library resources to research professional critiques of</li> </ul>

<p><b>7.8/E-</b> Critically evaluate the compositions, arrangements, and improvisations of others by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement</p> <p><b>Standard 8: Making connections between music, the other arts, and other curricular areas</b></p> <p><b>8.1/E</b> - Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music</p> <p><b>Theatre Standards:</b>  <b>Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances</b></p> <p><b>7.1/E</b> Identify and employ techniques for active listening and viewing of theatrical productions</p> <p><b>7.2/E</b> Relate the elements of a dramatic production and the impact they have on the viewer</p> <p><b>7.5/D</b> Establish criteria for evaluating a presentation's effectiveness in communicating ideas and emotions</p> <p><b>7.6/D</b> Evaluate the artistic quality of a production based on established criteria</p> <p><b>Dance Standards:</b>  <b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.8/D</b> Describe how a choreographer manipulates and develops the basic movement content in a dance</p> <p><b>4.9/D</b> Identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/ or emotional impact, variety and contrast)</p>	<p>The interaction between the audience and the performers makes each show unique.</p> <p>Evaluation of a theatrical piece is based on both cognitive reflection and emotional response.</p>	<p>How do I give feedback?</p> <p>To what extent does a live audience affect a performance for good and for ill?</p> <p>How should we interpret the difference between the actor's perception and the audience's reception of a performance?</p> <p>Under what conditions do the design components (set, costumes, lights, makeup) contribute to, or detract from, the overall production?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Using theatre terminology, give constructive criticism of theatrical performances.</li> <li>• Practice using theatre terminology when watching peer improvisations.</li> <li>• Respond to a live theatre performance considering physiological, cultural and personal points of view.</li> <li>• Students rehearse and perform an improvisational scene. Students critique themselves and take note of peer critiques. Students improve the performance based on the criticism.</li> </ul>	<p>performances they have seen. They compare their reflections of the movie to the professional critiques on how they are the same or different. Or, students could compare the video <i>Miracle Worker</i> to the play version recognizing similarities or differences.</p>
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# Curriculum Framework Performing Arts - Dance

School: Kuumba Academy Charter School

Curricular Tool: Teacher Created

Grade: 7

Teacher: \_\_\_\_\_

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<b>Fall Expedition – Through the Eyes of Our Veterans</b>			
<b>Unit One: Purposes of Dance</b> <b>Timeline : 2 week</b>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.1 E</b> Perform axial movements (e.g., bend, stretch, twist, turn, Swing, collapse)</p> <p><b>1.2 E</b> Demonstrate accuracy in moving to a musical beat and responding to changes in tempo</p> <p><b>1.3 E</b> Demonstrate eight basic locomotor movements (e.g., walk, run, hop, jump, leap, gallop, slide, skip) traveling forward, backward, sideward, diagonally, turning</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.9 D</b> Communicate emotional themes through dance</p> <p><b>Standard 3: Understanding dance as a way to create and communicate meaning</b></p> <p><b>3.7 D</b> Formulate and answer questions about how movement choices communicate abstract ideas in dance</p> <p><b>3.8D</b> Relate how personal experience influences the</p>	<p>There are various reasons people dance.</p> <p>Dance has three purposes:</p> <ul style="list-style-type: none"> <li>• Ceremonial</li> <li>• Recreational</li> <li>• Artistic</li> </ul> <p>Dance is created and performed with a specific purpose.</p>	<p><b>Essential Questions:</b> Why do people dance?</p> <p>What are the characteristics of a ceremonial dance?</p> <p>What are the characteristics of a recreational dance?</p> <p>What are the characteristics of a dance created for the purpose of artistic expression?</p> <p>Can a dance or style have more than one purpose?</p> <p><b>Learning Targets – I can:</b> Identify and explain the three purposes of dance.</p> <p>Compare the three purposes of dance.</p> <p>Perform dances that have a ceremonial purpose.</p> <p>Perform dances that have a recreational purpose.</p> <p>Perform dances that have an</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation of students learning dances.</p> <p>Graphic Organizer, Checklist or Venn Diagram comparing and contrasting the purposes of dance.</p> <p><b>Suggested Summative Assessments:</b> Performance of dances with accompanying rubric.</p> <p>Students explain purposes of dance.</p> <p>Student Analysis of dance: Students learn a dance or view a dance and infer its purpose based upon its characteristics.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>interpretation of a dance</p> <p><b>3.9D</b> Present original dances to peers and articulate their creative process</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.2 E</b> Discuss how skills developed in dance are applicable to a variety of careers</p> <p><b>4.3 E</b> Observe and discuss how dance is different from other forms of human movement (e.g., sports, everyday gestures)</p> <p><b>4.5 E</b> Explore, discover and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice</p> <p><b>4.6 E</b> Create a movement problem and demonstrate multiple solutions; choose the most interesting solutions and discuss the reasons for their choice</p> <p><b>Standard 6: Making connections between dance and healthful living</b></p> <p><b>6.1 E</b> Explain how healthy practices (such as nutrition, safety) enhance ability to dance, citing multiple examples</p>		<p>artistic purpose. Create and perform a dance with a specific purpose.</p> <p>Choreograph a dance to the National Anthem.</p>	
<p><b>Unit Two: The Structures and Elements of Dance: Space</b> <b>Timeline: 2 weeks</b></p>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.4 E</b> Transfer rhythmic patterns from the aural to the kinesthetic</p> <p><b>1.5 E</b> Explain and execute the underlying principles of</p>	<p>Dance requires an entire repertoire of movement.</p> <p>The dancer utilizes music for rhythm and tempo.</p> <p>Dance can be notated and</p>	<p><b>Essential Questions:</b> How can direction be used in dance and movement?  What are the possible movement directions?</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation of student during movement activities.  Questioning</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery)</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.6 P</b> Create and perform a phrase utilizing compositional elements (e.g., space, time, force/energy)</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.1 E</b> Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way</p> <p><b>4.7 D</b> Create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions</p> <p><b>4.8 D</b> Describe how a choreographer manipulates and develops the basic movement content in a dance</p> <p><b>4.9D</b> Identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast)</p>	<p>recorded for interpretation and performance.</p> <p>Space is an element of dance.</p>	<p>What are the different pathways in dance and how are they used in dance and movement?</p> <p>What is an individual or group shape?</p> <p>What are the different kinds of focus in dance and how are they used in dance and movement?</p> <p>What are the different uses of level in dance and how are they used in dance and movement?</p> <p>What are the different uses of size in dance and how are they used in dance and movement?</p> <p>How is the element of space used to express an idea, thought, or feeling?</p> <p><b>Learning Targets– I can:</b> Identify and demonstrate all of the movement directions: forward, backward, left, right, up and down.</p> <p>Identify and demonstrate curved, zigzagged and straight pathways in dance.</p> <p>Identify individual and group shapes.</p> <p>Create individual and group shapes.</p>	<p>Short performance tasks demonstrating each element and/or sub element.</p> <p><b>Suggested Summative Assessments:</b> Cumulative Choreography assignment graded against rubric where student demonstrates effective use of the three elements of dance.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
		<p>Identify and demonstrate single focus and multi-focus in dance, and I can identify and explain audience focus.</p> <p>Identify and demonstrate high, medium and low levels.</p> <p>Identify and demonstrate big, medium and small movements and shapes.</p> <p>Apply the element of space to create and perform a dance</p>	
<b>Unit Three: The Structures and Elements of Dance: Time</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.4 E</b> Transfer rhythmic patterns from the aural to the kinesthetic</p> <p><b>1.5 E</b> Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery)</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>1.10 P</b> Explore the element of time (e.g., syncopation, pauses, meter, tempo) in movement phrases</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p>	<p>Dance requires an entire repertoire of movement.</p> <p>The dancer utilizes music for rhythm and tempo.</p> <p>Dance can be notated and recorded for interpretation and performance.</p> <p>Time is an element of dance.</p>	<p><b>Essential Questions:</b></p> <p>How is the element of time used in movement and dance?</p> <p>What are the different speeds used in dance and movement?</p> <p>What is an accent and how is it used in dance and movement?</p> <p>How is the element of time used to express an idea, thought or feeling through dance?</p> <p>What is rhythm and how is it used in dance and movement?</p> <p><b>Learning Targets – I can:</b></p> <p>Identify the element of time in dance.</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation of student during movement activities.</p> <p>Questioning</p> <p>Short performance tasks demonstrating each element and/or sub element.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Cumulative Choreography assignment graded against rubric where student demonstrates effective use of the three elements of dance.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>2.6 P</b> Create and perform a phrase utilizing compositional elements (e.g., space, time, force/energy)</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.1E</b> Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way</p>		<p>Identify and demonstrate different speeds and durations in dance.</p> <p>Identify and demonstrate even and uneven rhythmic patterns and accents in dance.</p> <p>Apply the element of time to create a dance that demonstrates variation in duration, rhythmic pattern and accent.</p>	
<p><b>Unit Four: The Structures and Elements of Dance: Force</b> <b>Timeline: 2 weeks</b></p>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.4 E</b> Transfer rhythmic patterns from the aural to the kinesthetic</p> <p><b>1.5 E</b> Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery)</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.6 P</b> Create and perform a phrase utilizing compositional elements (e.g., space, time, force/energy)</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p>	<p>Dance requires an entire repertoire of movement.</p> <p>The dancer utilizes music for rhythm and tempo.</p> <p>Dance can be notated and recorded for interpretation and performance.</p> <p>Force is an element of dance.</p>	<p><b>Essential Questions:</b></p> <p>How is the element of force used in dance and movement?</p> <p>What is difference between sharp and smooth energy in movement?</p> <p>What is the difference between heavy and light weight in movement?</p> <p>What is the difference between bound and free flow in movement?</p> <p>How can the element of force be used to express a thought, feeling or idea through dance?</p> <p><b>Learning Targets – I can:</b> Identify and explain the element</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation of student during movement activities.</p> <p>Questioning</p> <p>Short performance tasks demonstrating each element and/or sub element.</p> <p><b>Suggested Summative Assessments:</b> Cumulative Choreography assignment graded against rubric where student demonstrates effective use of the three elements of dance.</p> <p>Choreographed dance dramatizing of the capturing/raising of the flag.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>4.1 E</b> Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way</p>		<p>of force in dance.</p> <p>Identify and demonstrate sharp and smooth energy in dance.</p> <p>Identify and demonstrate heavy and light weight in dance.</p> <p>Identify and demonstrate free flow and bound flow movement in dance.</p> <p>Apply the element of force to create a dance that demonstrates variation in energy, weight and flow.</p>	
<b>Intercession –Preparation for Production</b>			
<p><b>Unit Five: Choreographic Forms And Performance</b> <b>Timeline: 5 weeks</b></p>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.4 E</b> Transfer rhythmic patterns from the aural to the kinesthetic</p> <p><b>1.5 E</b> Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery)</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>1.7 E</b> Transfer spatial patterns from the visual to the kinesthetic</p> <p><b>1.8 E</b> Memorize and reproduce extended movement sequences</p>	<p>Dance has structure.</p> <p>Dance may be choreographed for one, two or many.</p> <p>Improvising is achieving a balance of technique, listening, understanding, communicating and responding.</p> <p>Dance take the form of a pattern or choreographic form; AB form.</p>	<p><b>Essential Questions:</b></p> <p>What is a choreographic form?</p> <p>What is the AB form?</p> <p>What is the ABA form?</p> <p>What is Call and Response?</p> <p>What is a Narrative dance?</p> <p><b>Learning Targets – I can:</b></p> <p>Identify, describe and demonstrate the AB choreographic form.</p> <p>Identify, describe and demonstrate the ABA choreographic form.</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation.</p> <p>Short dance projects demonstrating understanding of each form.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Student analysis of dance performance(s).</p> <p>Student creation and performance of choreography representing various forms, graded against a rubric.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>1.12 D</b> Identify and apply longer and more complex sequences from different genres/styles (e.g., ballet, modern dance, jazz, tap, multi-cultural)</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.1 E</b> Demonstrate basic partner skills (e.g., copying, leading and following, mirroring)</p> <p><b>2.2 E</b> Improvise, create and perform dances based on original ideas and concepts from other sources</p> <p><b>2.3 E</b> Use improvisation to generate movement for choreography</p> <p><b>2.4 E</b> Create and identify the sequential parts of a dance phrase (e.g., beginning, middle, and end)</p> <p><b>2.5 P</b> Demonstrate structures or forms (e.g., AB, ABA, canon, call and response, narrative, palindrome, theme and variation, rondo, round, contemporary forms) through brief dance studies</p> <p><b>2.7 P</b> Work alone, with a partner and in a small group during the choreographic process</p> <p><b>2.8 D</b> Initiate dance composition using improvisational skills</p> <p><b>2.10 D</b> Create and perform movement phrases while connecting to other disciplines (e.g., sound, music, and spoken text)</p> <p><b>2.11D</b> Demonstrate clarity, musicality and stylistic nuance while performing dance compositions</p>		<p>Identify, describe and demonstrate the call and response choreographic form in dance.</p> <p>Identify, describe and demonstrate the narrative compositional form. Students will be able to create a dance using ABA, AB, Call and Response or Narrative choreographic forms.</p>	



Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>2.12 D</b> Create and identify transitions within and between movement phrases</p> <p><b>2.13 I</b> Demonstrate the processes of reordering and chance using movement phrases</p> <p><b>2.14 I</b> Perform partner skills in a dance (e.g., opposition, contrasting and complementary shapes, support, counter-balance, counter-tension)</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.10D</b> Analyze the style of a choreographer or cultural form; then create a dance in that style</p>			
<p><b>Unit Six: Everyday Dance</b> <b>Timeline: 2 weeks</b></p>			
<p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.11 P</b> Analyze issues of ethnicity, gender, social/economic class, age and/or physical condition in relation to dance</p> <p><b>4.12 D</b> Establish a set of aesthetic criteria and apply it in evaluating their own work and that of others</p> <p><b>4.13 I</b> Formulate and answer aesthetic questions (e.g., Why do I think this dance is successful?)</p> <p><b>Standard 5: Demonstrating and understanding dance in various cultures and historical Periods</b></p> <p><b>5.1 E</b> Perform folk dances from various cultures</p> <p><b>5.2 E</b> Perform a broad spectrum of American historical folk, social and/or theatrical dances</p>	<p>Similarities &amp; differences in physical activities</p> <p>Making choices Identifies personal feelings of joy</p> <p>Identifies positive benefits of exercising outside of school</p>	<p><b>Essential Questions:</b> To what extent does kinesthetic communication differ from other disciplines? When does dance heal and when does it hurt?  How is dance present in everyday life?  How is dance used to solve problems?</p> <p><b>Learning Targets – I can:</b> Identify and appreciate the differences and similarities in the physical activity choices of others.</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation.  Short dance projects demonstrating understanding of each form.  Teacher observation  Self-assessment  Student Log  Teacher/Student checklist</p> <p><b>Suggested Summative Assessments:</b> Student analysis of dance performance(s).</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>5.3 D</b> Compare and contrast dance steps and movement styles from a variety of cultures</p> <p><b>5.7 D</b> Analyze and evaluate how dance and dancers are portrayed in contemporary media</p> <p><b>Standard 6: Making connections between dance and healthful living</b></p> <p><b>6.1E</b> Explain how healthy practices (such as nutrition, safety) enhance ability to dance, citing multiple examples</p> <p><b>6.2P</b> Set goals to improve student performance capabilities as dancers and specify steps taken to reach those goals</p> <p><b>6.3D</b> Explore barriers that impede progress and personal growth in dance</p> <p><b>6.4 D</b> Discuss challenges facing professional performers in maintaining healthy lifestyles</p> <p><b>6.5 D</b> Explain strategies to prevent dance injuries</p> <p><b>6.6 I</b> Communicate how lifestyle choices impact the dancer's physical and psychological well being</p> <p><b>Standard 7: Making connections between dance and other disciplines</b></p> <p><b>7.1 E</b> Respond to a dance using another art form; explain the connections between the dance and their response to it (such as stating how their paintings reflect the dance they saw)</p> <p><b>7.2 E</b> Create a dance project that reveals understanding of a concept or idea from another discipline (e.g., poetry, physics, geometry)</p>		<p>Know how to design &amp; perform games and/or dances from a variety of cultures.</p> <p>Identify and participates in physical activities that contribute to personal feelings of joy.</p> <p>Identify the positive benefits of exercising outside of school.</p> <p>Identify the importance of developing lifelong exercise habits.</p>	<p>Student creation and performance of choreography representing various forms, graded against a rubric.</p> <p>Observe several dances, live and recorded, drawing conclusions based on the performance</p> <p>Application of dance in other disciplines and real-world relevance connection, in addition to healthy living.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>7.3 E</b> Create a project that reveals similarities and differences between the arts</p> <p><b>7.4 P</b> Observe dance, both live and recorded on video; compare and contrast the aesthetic impact of the two observations through writing</p> <p><b>7.5 P</b> Compare and contrast Examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern)</p> <p><b>7.6 D</b> Create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines</p> <p><b>7.8 D</b> Demonstrate/discuss how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project</p> <p><b>7.9 I</b> Identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements and ways of communicating meaning</p>			
<b>Spring Expedition – Our Own: Delaware Bay</b>			
<b>Unit Seven: Dancing Through Emotions</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.9 P</b> Execute techniques from different genres/styles (e.g. ballet, modern dance, jazz, tap, multi-cultural)</p> <p><b>1.10 P</b> Explore the element of time (e.g., syncopation, pauses, meter, tempo) in movement phrases</p> <p><b>1.11 P</b> Demonstrate the ability to remember extended movement</p>	<p>Dance is evident in many cultures, times and places.</p> <p>Dance requires an entire repertoire of movement.</p> <p>Dance may be choreographed for one, two or many.</p> <p>There are multiple</p>	<p><b>Essential Questions:</b></p> <p>To what extent is dance more than a human trait?</p> <p>When and why is it necessary to collaborate when creating?</p> <p>What can best be communicated through dance?</p> <p>Are there limits to dance as a</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation of student memorization of dance routine.</p> <p>Students write a portfolio/journal entry evaluating their group's choices and their role in the process of creating the movement study.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p>2.2 E Improvise, create and perform dances based on original ideas and concepts from other sources</p> <p><b>Standard 3: Understanding dance as a way to create and communicate meaning</b></p> <p>3.1 E Take an active role in a class discussion about interpretations of and reactions to a dance</p> <p>3.2 E Observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance</p> <p>3.3 E Demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance</p> <p>3.4D Demonstrate the difference between pantomiming and abstracting a gesture</p> <p>3.5D Create a dance that effectively communicates a contemporary social theme</p> <p>3.6 E Compare and contrast how meaning is communicated in two personally choreographed works</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p>4.4 E Observe two dances and discuss (compare and contrast) how they are similar and different in terms of one of the compositional elements (e.g., space, time, force/energy)</p> <p><b>Standard 7: Making connections between dance and</b></p>	<p>solutions to a movement problem.</p>	<p>medium of expression?</p> <p><b>Learning Targets – I can:</b> Use improvisation to solve movement problems with a group</p> <p>Demonstrate the ability to work cooperatively in a small group during a collaborative choreographic process</p> <p>Describe specific choreographers' movement vocabularies and compositional techniques</p> <p>Demonstrate and evaluate the making of dance.</p> <p>Choose a topic of personal choice and create a dance that communicates a particular interpretation or meaning</p> <p>Compare and contrast two dance compositions in terms of space, time, and force/energy</p>	<p><b>Suggested Summative Assessments:</b> Performance of the choreographed dance.</p> <p>Written description of the theme and emotions the students chose to portray within their dance.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p><b>other disciplines</b></p> <p><b>7.7 D</b> Compare one choreographic work to one other art work from the same culture and time period in terms of how those works reflect the artistic/cultural/historical context</p>			
<p><b>Unit Eight: Early American Folk Dance and African Dance</b> <b>Timeline: 3 weeks</b></p>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.9 P</b> Execute techniques from different genres/styles (e.g. ballet, modern dance, jazz, tap, multi-cultural)</p> <p><b>1.10 P</b> Explore the element of time (e.g., syncopation, pauses, meter, tempo) in movement phrases</p> <p><b>1.11 P</b> Demonstrate the ability to remember extended movement</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.2 E</b> Improvise, create and perform dances based on original ideas and concepts from other sources</p> <p><b>Standard 3: Understanding dance as a way to create and communicate meaning</b></p> <p><b>3.1 E</b> Take an active role in a class discussion about interpretations of and reactions to a dance</p> <p><b>3.2 E</b> Observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance</p> <p><b>3.3 E</b> Demonstrate and/or explain how lighting and</p>	<p>Dance is evident in many cultures, times and places.</p> <p>Time is reflected in American folk dance.</p> <p>Place is reflected in American folk dance.</p> <p>Dance from different cultures has differing characteristics.</p> <p>Differing forms of dance influence one another.</p>	<p><b>Essential Questions:</b></p> <p>What are the characteristics of early American dances? What is a folk dance?</p> <p>How did European traditions influence American folk dance in early America?</p> <p>What cultures influenced the dances of African Americans in early America?</p> <p>What are the characteristics of West African Dance?</p> <p>How did African American dances up to the Civil War compare to those of European descent?</p> <p><b>Learning Targets – I can:</b> Describe, identify and perform early American folk dances (i.e. jig, reel, square dance, waltz)</p> <p>Explain how the influence of time and place are reflected in the early American folk dances.</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation of students while learning dances.</p> <p>Discussion of cultural influence on early American dance forms.</p> <p><b>Suggested Summative Assessments:</b> WTDL tasks where student explains influences in early American dance forms.</p> <p>Collaborative research projects where students explore influences and styles in early American dances.</p> <p>Student performance of early American dance forms graded against a rubric.</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>costuming can contribute to the meaning of a dance</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.4 E</b> Observe two dances and discuss (compare and contrast) how they are similar and different in terms of one of the compositional elements (e.g., space, time, force/energy)</p> <p><b>Standard 5: Demonstrating and Understanding dance in various cultures and historical periods</b></p> <p><b>5.1 E</b> Perform folk dances from various cultures</p> <p><b>5.2 E</b> Perform a broad spectrum of American historical folk, social and/or theatrical dances</p> <p><b>5.3 D</b> Compare and contrast dance steps and movement styles from a variety of cultures</p> <p><b>5.4 D</b> Analyze the historical traditions and evolution of dance genres/styles (e.g., Ballet, modern, multicultural, jazz)</p> <p><b>5.5D</b> Reflect on dance in a particular culture and time period</p> <p><b>5.6 D</b> Describe the role of dance in at least two different cultures or time</p> <p><b>5.8 D</b> Analyze similarities and differences between two theatrical forms in dance</p> <p><b>5.9 D</b> Report on the sociological and cultural impact of dance and/or dancers throughout time</p> <p><b>5.10 D</b> Adapt and elaborate on a multicultural dance of a</p>		<p>Identify a folk dance and explain its roots in European traditions. Describe the characteristics of West African Dance.</p> <p>Explain how West African dance influenced dances performed by enslaved Africans in early America.</p> <p>Identify, describe and perform dances done by African Americans in early America, such as plantation dances, and other dances based on West African traditions.</p>	

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>different time or culture; sharing the dance and it's context with peers</p> <p><b>Standard 7: Making connections between dance and other disciplines</b></p> <p><b>7.7 D</b> Compare one choreographic work to one other art work from the same culture and time period in terms of how those works reflect the artistic/cultural/ historical context</p>			



# Curriculum Framework Performing Arts, Musical Theatre

School: Kuumba Academy Charter School

Curricular Tool: Teacher Created

Grade: 7

Teacher: \_\_\_\_\_

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Fall Expedition – Through the Eyes of Our Veterans</b>			
<b>Unit One: Introduction to Theatre</b> <b>Timeline : 3 week</b>			
<p><b>Standard 1: Improvising and writing scenes, scenarios and plays</b></p> <p><b>1.1 E</b> Identify the foundation of playmaking in real life and fantasy</p> <p><b>1.2 E</b> Identify the basic elements of a play (e.g., characters, setting, plot)</p> <p><b>1.3 P</b> Develop an improvisation utilizing characters and setting that creates tension and suspense, with a subsequent resolution</p> <p><b>1.5 D</b> Adapt a piece of literature into a theatrical piece</p> <p><b>Standard 6: Comparing and integrating art forms</b></p> <p><b>6.1 E</b> Observe examples of role playing in life and analyze how those roles could be used by theatre artists</p> <p><b>6.2 E</b> Observe different forms of communication and transfer them into usage in performance (verbal, nonverbal, ASL, written, iconic, etc.)</p> <p><b>6.3 E</b> Incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and structured scenes</p>	<p>Performance elements appear in drama and theater: Cross, enter, and exit, stage areas, character, movement, volume, rate, enunciation, blocking, scene, cue, lines, delivery, break character, fourth wall, objective, tactics, given circumstances, conflict</p> <p>Performance elements create a believable character.</p> <p>Voice and body can be used to create a variety of characters.</p> <p>There are five stage directions followed during a theatrical performance.</p>	<p><b>Essential Questions:</b> How do actors tell a story to an audience through performance?  What is acting and how is it done?  How do you write a character in a script?</p> <p><b>Learning Targets - I can:</b> Apply knowledge of theatrical elements.</p> <p>Act as a character different from self in a performance for an audience.</p> <p>Write a description of a character.</p> <p>Perform a memorized script creating a character based on given circumstances.</p> <p>Design blocking for a scene using set pieces.</p> <p>Critique a scripted scene using theatre terminology,</p> <p>Compare personal responses to a performance.</p>	<p><b>Suggested Formative Assessments:</b> VENN diagram comparison of two characters.  Character analysis based on a script.  Match vocabulary terms with list of definitions.</p> <p><b>Suggested Summative Assessments:</b> Use library resources to research plays adapted from non-fiction works.  Relate how real life events are communicated in dramatic forms.  Research a news event and use it as the basis for an original scene.  Rehearse and perform for peer critique.  Improve performance based upon feedback.  Write a journal entry and two</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>6.4 P</b> Compare and contrast story lines presented through different artistic media (theatre, dance, literature, music)</p>		<p>Relate the expression of movement in theatre to music.</p> <p>Compare how given circumstances are expressed in theatre and 3.1 literature.</p> <p>Develop and perform a scene based upon given circumstances.</p> <p>Perform an original scene based upon a real life situation that communicates a story line.</p>	<p>character analysis worksheets along with compiled research materials.</p> <p>Complete a character analysis worksheet with complete descriptions of the character’s physical appearance, social background and emotional state.</p>
<p><b>Unit Two: Melody (Model Unit)</b> <b>Timeline: 2 weeks</b></p>			
<p><b>Standard 1: Singing independently and with others, a varied repertoire of music.</b></p> <p><b>1.1 E</b> Imitate melodic patterns</p> <p><b>1.7 E</b> Sing call and response</p> <p><b>Standard 5: Reading and notating music</b></p> <p><b>5.1 E</b> Identify and define standard notation symbols</p> <p><b>5.2 E</b> Identify and define standard notation symbols</p> <p><b>5.3 E</b> Identify and define standard notation symbols</p> <p><b>5.4 E</b> Read a single line of an instrumental or vocal part</p> <p><b>5.8E</b> Read an instrumental or vocal score</p>	<p>A voice is a tool that can move others’ emotions and/or communicate meaning.</p> <p>In order to engage in an ensemble one must be both a performer and a listener with the ability to react.</p> <p>To become a skilled performer requires persistence.</p> <p>Material for a dramatic piece can be derived from a variety of sources.</p> <p>Written music is open to individual interpretation.</p>	<p><b>Essential Questions:</b></p> <p>How conscious and deliberate is the process of creating good music?</p> <p>What elements are necessary in a play?</p> <p>When does singing go from mere repetition or imitation to creative and artful performance?</p> <p>To what extent does participation in a vocal ensemble impact the performance of the ensemble?</p> <p>When is music deliberate and when is it spontaneous?</p> <p>What distinguishes ordinary from exceptional theatre?</p> <p><b>Learning Targets - I can:</b></p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation of student as they engage in dramatic activities.</p> <p>Checklists</p> <p>Questioning</p> <p>Learn and perform the National Anthem</p> <p><b>Suggested Summative Assessments:</b></p> <p>Performances</p> <p>Presentations</p> <p>Unit exam</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Standard 6: Listen to, describing and analyzing music and musical performances</b></p> <p><b>6.7E</b> Identify the elements of music within a composition</p> <p><b>6.9 D/P</b> Identify and explain compositional devices and techniques used in a musical work</p> <p><b>Standard 2: Acting in improvised and structured presentations</b></p> <p><b>2.1 E</b> Employ variations in movement, gesture and vocal expression (pitch, tone, tempo) to create characters</p> <p><b>2.2</b> Recall and recite assigned line for a theatre piece</p> <p><b>2.3 E</b> Identify character motivations through research and analysis and be able to articulate how they affect the character's actions</p> <p><b>2.5 D</b> Apply various acting and performance methodologies to appropriate theatrical styles</p>		<p>Understand basic music terminology.</p> <p>Use the singing voice and various classroom instruments to facilitate their understanding of melody.</p>	
<p><b>Unit Three: Theatre in Historical and Cultural Contexts</b> <b>Timeline: 3 weeks</b></p>			
<p><b>Standard 1: Improvising and writing scenes, scenarios and plays</b></p> <p><b>1.6 D</b> Explore human issues and various outcomes in order to devise a performance piece that is linear in presentation form</p> <p><b>Standard 6: Comparing and integrating art forms</b></p>	<p>Theatre consists of a multitude of styles and traditions that are reflective of, and affected by, culture, time and place.</p> <p>Theatre can have a transformative power over culture and traditions.</p>	<p><b>Essential Questions:</b> How do theatre arts reflect and influence society in which they live?</p> <p>How do dramatic works reflect the ideas, beliefs, customs and traditions of a culture?</p> <p>What are characteristics of Ancient</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation of student as they engage in dramatic activities.</p> <p>Checklists</p> <p>Questioning</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>6.5 D</b> Analyze the contributions of various art forms within a theatrical production (scenery, lighting, music, dance, costumes)</p> <p><b>6.6 D</b> Determine how learning in the arts helps develop essential skills for the workplace</p> <p><b>6.7 D</b> Compare and contrast the dramatic art forms of theatre, film and television</p> <p><b>6.8 I</b> Create a plan for adapting a live performance to electronic media</p> <p><b>Standard 8: Understanding theatre works in relation to cultures, times and places</b></p> <p><b>8.1 P</b> Compare and contrast different genres of theatre (e.g., drama, comedy, musical theatre, opera)</p> <p><b>8.2 P</b> Analyze dramatic works in the context of the culture, time and place in which they originated</p> <p><b>8.3 D</b> Analyze and explain the function of theatre across cultures, times and places</p> <p><b>8.4 D</b> Assess the social, cultural and economic impact of theatre art on society</p> <p><b>8.5 D</b> Examine theatre art careers and the roles of drama professionals in society</p>	<p>Theatre can challenge the audience to examine self and society.</p>	<p>Greek theatre and how did it develop over time?</p> <p>How did Ancient Greek theatre influence Ancient Roman theatre?</p> <p>What types of dramatic works were performed during the Medieval period?</p> <p>What is a morality play?</p> <p>Why were morality plays popular during the Medieval period?</p> <p><b><u>Learning Targets - I can:</u></b> Analyze and explain how diverse cultures and time periods are reflected in drama/theatre.</p> <p>Identify characteristics of Ancient Greek theatre.</p> <p>Explain how Ancient Greek theatre developed over time.</p> <p>Explain how Ancient Greek theatre influenced Ancient Roman theatre.</p> <p>Classical Greece and Rome - Presents the universal ideal of beauty through logic, order, reason and moderation.</p> <p>Development and characteristics of Ancient Greek theatre and the continuation of Greek stories and styles in Roman theatre.</p>	<p>Graphic Organizer analyzing dramatic works and characteristics of theatre from Ancient Greece and Rome.</p> <p>Graphic Organizer analyzing dramatic works and characteristics of theatre from the Medieval period.</p> <p><b><u>Suggested Summative Assessments:</u></b> Student-written analysis of dramatic works from Ancient Greece and Rome.</p> <p>Student -written analysis of dramatic works from the Medieval period.</p> <p>Analyze and display step movement in fencing</p> <p>Performance of dramatic works (i.e., Ancient Greek and Roman plays, Medieval period morality plays) graded against a rubric.</p> <p>Collaborative research project investigating the influences, styles, and cultural importance of dramatic works from diverse cultures and/or time periods (i.e., Ancient Greece and Rome and the Medieval period).</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
		Identify characteristics of medieval drama.  Explain what a Medieval morality play was and why it was used.	
<b>Intercession –Preparation for Production</b>			
<b>Unit Four: Performance Skills</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 1: Singing independently and with others, a varied repertoire of music.</b></p> <p><b>1.2 E</b> Sing on pitch within the appropriate singing range</p> <p><b>1.3 E</b> Sing on pitch in rhythm while applying a steady beat</p> <p><b>1.4E</b> Sing demonstrating proper posture and breathing</p> <p><b>1.5E</b> Sing demonstrating proper vocal technique</p> <p><b>1.6E</b> Sing expressively utilizing dynamics and phrasing</p> <p><b>1.9E</b> Sing in groups in response to gestures of a conductor</p> <p><b>1.12 P</b> Sing music in 2 and 3 parts</p> <p><b>1.13 D</b> Sing in groups and blending vocal timbres</p> <p><b>1.14D</b> Sing a repertoire of songs representing different genres, styles, and languages</p> <p><b>1.15D</b> Sing expressively with phrasing, dynamics,</p>	<p>Musical performance is a form of expression.</p> <p>Actors bring life experiences to the role, making each performance and portrayal unique.</p> <p>A musical performance is not only about sounding good, it is about looking good as well.</p>	<p><b>Essential Questions:</b>            What is the role of the conductor in musical interpretation?             Why do manners and etiquette matter to a chorus member?             What do you want the audience to feel when you are performing?            What qualities make an individual’s performance great?             How time- and culture-bound is the evaluation of an individual’s performance?             To what extent do the character and context affect an actor’s choices and vice versa?</p> <p><b>Learning Targets - I can:</b>            Exhibit good singing posture             Follow a conductor             Use facial expressions effectively while singing</p>	<p><b>Suggested Formative Assessments:</b>            Teacher observation of student as they engage in dramatic activities.             Checklists             Questioning             Exit tickets             Reflection of performance as a classroom discussion             Use of questioning during whole group instruction</p> <p><b>Suggested Summative Assessments:</b>            Completion of performance assessment             Students will reflect on their work, watching both performances and writing about their personal performance.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>and stylistic interpretation</p> <p><b>1.16D</b> Sing music in 4 parts with and without accompaniment</p> <p><b>1.17D</b> Sing a repertoire of choral literature with expression and technical accuracy, including songs performed from memory</p> <p><b>Standard 6: Listen to, describing and analyzing music and musical performances</b></p> <p><b>6.1E</b> Express changes and contrasts in music through movement</p> <p><b>6.6 D</b> Express through verbal and nonverbal means various styles/genres of music</p> <p><b>Standard 8: Making connections between music, the other arts and other curricular areas</b></p> <p><b>8.3D</b> Make connections with other disciplines as they relate to music</p> <p><b>8.4 D</b> Compare and contrast terms common between the arts and other curricular areas (e.g., texture, color, form)</p> <p><b>8.5D</b> Compare and contrast artistic themes across cultures, history, and multiple media</p> <p><b>Standard 2: Acting in improvised and structured presentations</b></p> <p><b>2.4E</b> Portray a believable character with effective performance techniques (use of voice, facial expressions and body movement) in both improvised and structure presentations</p>		<p>Perform with proper performance manners and etiquette</p>	

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>2.5E</b> Apply various acting and performance methodologies to appropriate theatrical styles</p>			
<p><b>Unit Five: Producing the Production</b> <b>Timeline: 4 weeks</b></p>			
<p><b>Standard 1: Improvising and writing scenes, scenarios and plays</b></p> <p><b>1.7 D</b> Write an original one-act play with clearly developed characters, setting, conflict and resolution</p> <p><b>Standard 3: Designing and building environments for informal and formal presentations</b></p> <p><b>3.1 E</b> Develop and implement costume and makeup designs for a structured theatrical production</p> <p><b>3.2 D</b> Apply design concepts (line, color, space, shape, texture) to design a set that communicates locale and mood for a theatrical production</p> <p><b>3.3 D</b> Construct scenery and props appropriate to the setting of theatrical production</p> <p><b>3.4 I</b> Develop and implement lighting and sound designs appropriate to the setting, mood and action of a theatrical production</p> <p><b>3.5 D</b> Utilize software components in order to develop set designs, lighting designs, and sound designs appropriate for theatrical production</p> <p><b>Standard 5: Managing and producing informal and formal presentations</b></p>	<p>The production team</p> <p>Types of musical theater</p> <p>Staging the musical play</p> <p>Scene Design</p> <p>Lighting principles</p> <p>Sound design</p> <p>Stage make-up and costume design</p> <p>The production requirements of a play are conditional of a specified genre or a given historical period.</p>	<p><b>Essential Questions:</b></p> <p>Who are the keys members of a production staff and what are their responsibilities?</p> <p>What are the special concerns in producing a musical?</p> <p>What role does design play in producing a play?</p> <p><b>Learning Targets - I can:</b></p> <p>Identify various genres and historical periods of theatre. Compare and contrast various genres and historical periods of theatre.</p> <p>Identify and discuss ways that various cultures contribute to the development of theatre.</p> <p>Define theme and motif. Identify themes and motifs within a given play.</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation of student as they engage in dramatic activities.</p> <p>Checklists</p> <p>Questioning</p> <p>Compare and contrast the similarities &amp; differences of a straight play vs. a musical using a Venn Diagram.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Design the set for a one-act play.</p> <p>Choose one mode of publicizing a play, make an oral or visual presentation of your promotion.</p> <p>Design a relevant costume and make-up plan for a character in the performance.</p>



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<p><b>5.1 P</b> Analyze and understand the importance of backstage needs and communicate a plan for managing backstage traffic, props and prop tables; dressing areas and costume changes; the use of wing space/backstage area and set units</p> <p><b>5.2 D</b> Create an environment for the public and communicate a plan for front of house spaces and activities</p> <p><b>5.3 D</b> Arrange for movement patterns and communication plans for front-of house spaces and activities</p> <p><b>5.4 I</b> Understand the components of a prompt book and construct a prompt book for a specific theatrical production</p> <p><b>5.5 I</b> Formulate and implement a marketing campaign for a theatrical production</p>			
<b>Spring Expedition – Our Own: Delaware Bay</b>			
<b>Unit Six: Aesthetics</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 4: Directing by envisioning and realizing improvised or scripted scenes</b></p> <p><b>4.3 I</b> Develop an audition/casting process with criteria for casting a vignette and/or theatrical piece</p> <p><b>4.4 I</b> Analyze the rehearsal process (time frame, scene breakdown, blocking, tech week, script deadlines, cue assignments, stage management responsibilities) and develop a production calendar for a specific theatrical piece</p>	<p>Characteristics of dramatic forms are interpreted throughout a performance.</p> <p>Manipulation of theatrical elements influences aesthetic response.</p> <p>Theatrical aesthetics are comprised of:</p> <ul style="list-style-type: none"> <li>• physiological</li> </ul>	<p><b>Essential Questions:</b> What makes a theatre piece true art?</p> <p><b>Learning Targets – I can:</b> Compare personal responses to a performance.</p> <p>Watch a performance and respond using cards that recognize different character, societal/cultural and personal values such as:</p>	<p><b>Suggested Formative Assessments:</b> Watch a performance and discuss responses in groups using theatre terminology.</p> <p>Demonstrate examples of terminology for clarification.</p> <p>Rain Dance performance</p> <p><b>Suggested Summative</b></p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>4.5 D</b> Design a scene that effectively communicates to actors and audience the director's vision of the characters, setting and plot</p> <p><b>Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances</b></p> <p><b>7.1 E</b> Identify and employ techniques for active listening and viewing of theatrical productions</p> <p><b>7.2 E</b> Relate the elements of a dramatic production and the impact they have on the viewer</p> <p><b>7.3 E</b> Assess how an audience's response can impact a theatrical presentation</p>	<ul style="list-style-type: none"> <li>• aesthetic</li> <li>• societal/cultural aesthetic</li> <li>• personal aesthetic</li> <li>• physicalization</li> <li>• vocalization</li> <li>• blocking</li> <li>• mental focus</li> <li>• acting</li> <li>• reacting</li> <li>• objective tactics</li> </ul>	<ul style="list-style-type: none"> <li>• Are the characters true to life?</li> <li>• How do the characters reflect your life?</li> <li>• To which character values did you not agree?</li> <li>• Was the culture correctly identified through props and costumes?</li> </ul> <p>Write a definition for each type of aesthetic response.</p> <p>Write a response to a student performance.</p> <p>Compare and contrast personal responses to a work with those of other audience members.</p> <p>Improve critiques based on that done by a professional critic.</p>	<p><b>Assessments:</b></p> <p>Use library resources to research a review of a current Broadway production in the New York Times or New Yorker Magazine.</p> <p>Compare this to your written critique of a performance of the same work.</p> <p>Justify your theatrical and personal perceptions with references to the work and to the professional critique.</p>
<p><b>Unit Seven: Evaluating Theatre Performances</b> <b>Timeline: 4 weeks</b></p>			
<p><b>Standard 1: Improving and writing sciences, scenarios and plays</b></p> <p><b>1.4 P</b> Record the improvised movements and /or dialogue of play through writing, taping or others means</p> <p><b>Standard 4: Directing by envisioning and realizing improvised or scripted scenes</b></p> <p><b>4.1 E</b> Analyze the meaning of improvised or scripted scene, scenarios and/or plays</p> <p><b>4.2 D</b> Create a concept that conveys meaning for a scripted scene through the use of metaphor, mood</p>	<p>Behavioral expectations for the audience differ with each theatrical production and venue.</p> <p>The interaction between the audience and the performers makes each show unique.</p> <p>Evaluation of a theatrical piece is based on both cognitive reflection and emotional response.</p> <p>Etiquette</p>	<p>How do I evaluate theatre performances?</p> <p>Why are clues given? How are they executed correctly?</p> <p>What is blocking, and why is it an essential element of theatrical performance?</p> <p>How are appropriate speech patterns identified?</p> <p>Why is interaction with other</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Practice using theatre terminology when watching scenes.</p> <p>Have students perform an improvisation or watch a movie or play clip.</p> <p>Students are to offer one positive comment and one suggestion for improvement for a performance.</p> <p>Students rehearse and perform a</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>or theme</p> <p><b>Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances</b></p> <p><b>7.1 E</b> Identify and employ techniques for active listening and viewing of theatrical productions</p> <p><b>7.2 E</b> Relate the elements of a dramatic production and the impact they have on the viewer</p> <p><b>7.3 E</b> Assess how an audience's response can impact a theatrical presentation</p> <p><b>7.4 E</b> Explain how dramatic elements combine to make a whole</p> <p><b>7.5 P</b> Establish criteria for evaluating a presentation's effectiveness in communicating ideas and emotions</p> <p><b>7.6 P</b> Evaluate the artistic quality of a production based on established criteria</p> <p><b>7.7 I</b> Examine audience evaluation tools and their effectiveness in critiquing a performance</p>	<p>Feedback and Reflection</p> <p>Constructive criticism</p> <p>Performance appreciation</p> <p>Ovation</p> <p>Encore</p> <p>Technical theatre</p>	<p>characters necessary in a theatrical performance?</p> <p><b><u>Learning Targets - I can:</u></b> Using theatre terminology, critique a scripted scene.</p> <p>Display memorization, expression, and preparation during a performance.</p> <p>Display movement and blocking.</p> <p>Articulate and dictate appropriately during a performance.</p> <p>Demonstrate appropriate rate of speech, poise, stage presence and appearance.</p>	<p>scripted scene. Students critique themselves and take note of peer critiques.</p> <p>Students improve the performance based on the criticism.</p> <p>Interpret song lyrics</p> <p><b><u>Suggested Summative Assessments:</u></b> Students use library resources to research professional critiques of Broadway performances.</p> <p>Choreograph a dance on the life cycle of a species.</p> <p>View a professional production and write a critique for the New York Times in the same format as researched reviews.</p>

# Curriculum Framework Performing Arts - Dance

School: Kuumba Academy Charter School

Curricular Tool: Teacher Created Grade: 8

Teacher: \_\_\_\_\_

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Fall Expedition – Spark of Liberty</b>			
<b>Unit One: Purposes of Dance</b> <b>Timeline : 2 week</b>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.1 E</b> Perform axial movements (e.g., bend, stretch, twist, turn, Swing, collapse)</p> <p><b>1.2 E</b> Demonstrate accuracy in moving to a musical beat and responding to changes in tempo</p> <p><b>1.3 E</b> Demonstrate eight basic locomotor movements (e.g., walk, run, hop, jump, leap, gallop, slide, skip) traveling forward, backward, sideward, diagonally, turning</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.9 P</b> Communicate emotional themes through dance</p> <p><b>Standard 3: Understanding dance as a way to create and communicate meaning</b></p> <p><b>3.7 D</b> Formulate and answer questions about how movement choices communicate abstract ideas in dance</p> <p><b>3.8D</b> Relate how personal experience influences the</p>	<p>There are various reasons people dance.</p> <p>Dance has three purposes:</p> <ul style="list-style-type: none"> <li>• Ceremonial</li> <li>• Recreational</li> <li>• Artistic</li> </ul> <p>Dance is created and performed with a specific purpose.</p>	<p><b>Essential Questions:</b> Why do people dance?</p> <p>What are the characteristics of a ceremonial dance?</p> <p>What are the characteristics of a recreational dance?</p> <p>What are the characteristics of a dance created for the purpose of artistic expression?</p> <p>Can a dance or style have more than one purpose?</p> <p><b>Learning Targets – I can:</b> Identify and explain the three purposes of dance.</p> <p>Compare the three purposes of dance.</p> <p>Perform dances that have a ceremonial purpose.</p> <p>Perform dances that have a recreational purpose.</p> <p>Perform dances that have an artistic purpose.</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation of students learning dances.</p> <p>Graphic Organizer, Checklist or Venn Diagram comparing and contrasting the purposes of dance.</p> <p><b>Suggested Summative Assessments:</b> Performance of dances with accompanying rubric.</p> <p>Students explain purposes of dance.</p> <p>Student Analysis of dance: Students learn a dance or view a dance and infer its purpose based upon its characteristics.</p>

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<p>interpretation of a dance</p> <p><b>3.9D</b> Present original dances to peers and articulate their creative process</p> <p><b>3.10</b> Examine ways that a dance creates and conveys meaning by considering the dance from a variety of perspectives</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.2 E</b> Discuss how skills developed in dance are applicable to a variety of careers</p> <p><b>4.3 E</b> Observe and discuss how dance is different from other forms of human movement (e.g., sports, everyday gestures)</p> <p><b>4.5 E</b> Explore, discover and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice</p> <p><b>4.6 E</b> Create a movement problem and demonstrate multiple solutions; choose the most</p> <p><b>Standard 6: Making connections between dance and healthful living</b></p> <p><b>6.1 E</b> Explain how healthy practices (such as nutrition, safety) enhance ability to dance, citing multiple examples</p>		<p>Create and perform a dance with a specific purpose.</p>	
<p><b>Unit Two: The Structures and Elements of Dance: Space</b> <b>Timeline: 2 weeks</b></p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.4 E</b> Transfer rhythmic patterns from the aural to the kinesthetic</p> <p><b>1.5 E</b> Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery)</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.6 E</b> Create and perform a phrase utilizing compositional elements (e.g., space, time, force/energy)</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.1 E</b> Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way</p> <p><b>4.7 P</b> Create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions</p> <p><b>4.8 P</b> Describe how a choreographer manipulates and develops the basic movement content in a dance</p> <p><b>4.9 P</b> Identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast)</p>	<p>Dance requires an entire repertoire of movement.</p> <p>The dancer utilizes music for rhythm and tempo.</p> <p>Dance can be notated and recorded for interpretation and performance.</p> <p>Space is an element of dance.</p>	<p><b>Essential Questions:</b> How can direction be used in dance and movement?</p> <p>What are the possible movement directions?</p> <p>What are the different pathways in dance and how are they used in dance and movement?</p> <p>What is an individual or group shape?</p> <p>What are the different kinds of focus in dance and how are they used in dance and movement?</p> <p>What are the different uses of level in dance and how are they used in dance and movement?</p> <p>What are the different uses of size in dance and how are they used in dance and movement?</p> <p>How is the element of space used to express an idea, thought, or feeling?</p> <p><b>Learning Targets – I can:</b> Identify and demonstrate all of the movement directions: forward, backward, left, right, up and down.</p> <p>Identify and demonstrate curved, zigzagged and straight pathways in dance.</p> <p>Identify individual and group shapes.</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation of student during movement activities.</p> <p>Questioning</p> <p>Short performance tasks demonstrating each element and/or sub element.</p> <p><b>Suggested Summative Assessments:</b> Cumulative Choreography assignment graded against rubric where student demonstrates effective use of the three elements of dance.</p>

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		<p>Create individual and group shapes.</p> <p>Identify and demonstrate single focus and multi-focus in dance, and I can identify and explain audience focus.</p> <p>Identify and demonstrate high, medium and low levels.</p> <p>Identify and demonstrate big, medium and small movements and shapes.</p> <p>Apply the element of space to create and perform a dance</p>	
<b>Unit Three: The Structures and Elements of Dance: Time</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.4 E</b> Transfer rhythmic patterns from the aural to the kinesthetic</p> <p><b>1.5 E</b> Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery)</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>1.10 E</b> Explore the element of time (e.g., syncopation, pauses, meter, tempo) in movement phrases</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p>	<p>Dance requires an entire repertoire of movement.</p> <p>The dancer utilizes music for rhythm and tempo.</p> <p>Dance can be notated and recorded for interpretation and performance.</p> <p>Time is an element of dance.</p>	<p><b>Essential Questions:</b></p> <p>How is the element of time used in movement and dance?</p> <p>What are the different speeds used in dance and movement?</p> <p>What is an accent and how is it used in dance and movement?</p> <p>How is the element of time used to express an idea, thought or feeling through dance?</p> <p>What is rhythm and how is it used in dance and movement?</p> <p><b>Learning Targets – I can:</b></p> <p>Identify the element of time in dance.</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation of student during movement activities.</p> <p>Questioning</p> <p>Short performance tasks demonstrating each element and/or sub element.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Cumulative Choreography assignment graded against rubric where student demonstrates effective use of the three elements of dance.</p>



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>2.6 E</b> Create and perform a phrase utilizing compositional elements (e.g., space, time, force/energy)</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.1E</b> Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way</p>		<p>Identify and demonstrate different speeds and durations in dance.</p> <p>Identify and demonstrate even and uneven rhythmic patterns and accents in dance.</p> <p>Apply the element of time to create a dance that demonstrates variation in duration, rhythmic pattern and accent.</p>	
<p><b>Unit Four: The Structures and Elements of Dance: Force</b> <b>Timeline: 2 weeks</b></p>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.4 E</b> Transfer rhythmic patterns from the aural to the kinesthetic</p> <p><b>1.5 E</b> Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery)</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.6 E</b> Create and perform a phrase utilizing compositional elements (e.g., space, time, force/energy)</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.1 E</b> Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions</p>	<p>Dance requires an entire repertoire of movement.</p> <p>The dancer utilizes music for rhythm and tempo.</p> <p>Dance can be notated and recorded for interpretation and performance.</p> <p>Force is an element of dance.</p>	<p><b>Essential Questions:</b> How is the element of force used in dance and movement?</p> <p>What is difference between sharp and smooth energy in movement?</p> <p>What is the difference between heavy and light weight in movement?</p> <p>What is the difference between bound and free flow in movement?</p> <p>How can the element of force be used to express a thought, feeling or idea through dance?</p> <p><b>Learning Targets – I can:</b> Identify and explain the element of force in dance.</p> <p>Identify and demonstrate sharp and smooth energy in dance.</p> <p>Identify and demonstrate heavy and</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation of student during movement activities.</p> <p>Questioning</p> <p>Short performance tasks demonstrating each element and/or sub element.</p> <p><b>Suggested Summative Assessments:</b> Cumulative Choreography assignment graded against rubric where student demonstrates effective use of the three elements of dance.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
about the dances with their peers in a supportive and constructive way		light weight in dance.  Identify and demonstrate free flow and bound flow movement in dance.  Apply the element of force to create a dance that demonstrates variation in energy, weight and flow.	
<b>Intercession –Preparation for Production</b>			
<b>Unit Five: Choreographic Forms</b> <b>Timeline: 4 weeks</b>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.4 E</b> Transfer rhythmic patterns from the aural to the kinesthetic</p> <p><b>1.5 E</b> Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery)</p> <p><b>1.6 E</b> Execute basic movement phrases individually and in a group</p> <p><b>1.7 E</b> Transfer spatial patterns from the visual to the kinesthetic</p> <p><b>1.8 E</b> Memorize and reproduce extended movement sequences</p> <p><b>1.12 P</b> Identify and apply longer and more complex sequences from different genres/styles (e.g., ballet, modern dance, jazz, tap, multi-cultural)</p> <p><b>Standard 2: Understanding choreographic</b></p>	<p>Dance has structure.</p> <p>Dance may be choreographed for one, two or many.</p> <p>Improvising is achieving a balance of technique, listening, understanding, communicating and responding.</p> <p>Dance take the form of a pattern or choreographic form; AB form.</p>	<p><b>Essential Questions:</b> What is a choreographic form?  What is the AB form?  What is the ABA form?  What is Call and Response?  What is a Narrative dance?</p> <p><b>Learning Targets – I can:</b> Identify, describe and demonstrate the AB choreographic form.  Identify, describe and demonstrate the ABA choreographic form.  Identify, describe and demonstrate the call and response choreographic form in dance.  Identify, describe and demonstrate the narrative compositional form. Students will be able to create a dance using ABA, AB, Call and Response or</p>	<p><b>Suggested Formative Assessments:</b> Teacher observation.</p> <p>Short dance projects demonstrating understanding of each form.</p> <p><b>Suggested Summative Assessments:</b> Student analysis of dance performance(s).  Student creation and performance of choreography representing various forms, graded against a rubric.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>principles, processes and structures</b></p> <p><b>2.1 E</b> Demonstrate basic partner skills (e.g., copying, leading and following, mirroring)</p> <p><b>2.2 E</b> Improvise, create and perform dances based on original ideas and concepts from other sources</p> <p><b>2.3 E</b> Use improvisation to generate movement for choreography</p> <p><b>2.4 E</b> Create and identify the sequential parts of a dance phrase (e.g., beginning, middle, and end)</p> <p><b>2.5 E</b> Demonstrate structures or forms (e.g., AB, ABA, canon, call and response, narrative, palindrome, theme and variation, rondo, round, contemporary forms) through brief dance studies</p> <p><b>2.7 E</b> Work alone, with a partner and in a small group during the choreographic process</p> <p><b>2.8 P</b> Initiate dance composition using improvisational skills</p> <p><b>2.10 P</b> Create and perform movement phrases while connecting to other disciplines (e.g., sound, music, and spoken text)</p> <p><b>2.11D</b> Demonstrate clarity, musicality and stylistic nuance while performing dance compositions</p> <p><b>2.12 D</b> Create and identify transitions within and between movement phrases</p> <p><b>2.13 D</b> Demonstrate the processes of reordering and chance using movement phrases</p>		<p>Narrative choreographic forms.</p>	

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>2.14 D</b> Perform partner skills in a dance (e.g., opposition, contrasting and complementary shapes, support, counter-balance, counter-tension)</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.10 P</b> Analyze the style of a choreographer or cultural form; then create a dance in that style</p>			
<p><b>Unit Six: Everyday Dance</b> <b>Timeline: 2 weeks</b></p>			
<p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.11 P</b> Analyze issues of ethnicity, gender, social/economic class, age and/or physical condition in relation to dance</p> <p><b>4.12 D</b> Establish a set of aesthetic criteria and apply it in evaluating their own work and that of others</p> <p><b>4.13 I</b> Formulate and answer aesthetic questions (e.g., Why do I think this dance is successful?)</p> <p><b>Standard 5: Demonstrating and understanding dance in various cultures and historical Periods</b></p> <p><b>5.7 P</b> Analyze and evaluate how dance and dancers are portrayed in contemporary media</p> <p><b>Standard 6: Making connections between dance and healthful living</b></p> <p><b>6.1E</b> Explain how healthy practices (such as nutrition, safety) enhance ability to dance, citing multiple examples</p>	<p>Similarities &amp; differences in physical activities</p> <p>Making choices</p> <p>Identifies personal feelings of joy</p> <p>Identifies positive benefits of exercising outside of school</p>	<p><b>Essential Questions:</b> To what extent does kinesthetic communication differ from other disciplines?</p> <p>When does dance heal and when does it hurt?</p> <p>How is dance present in everyday life?</p> <p>How is dance used to solve problems?</p> <p><b>Learning Targets – I can:</b> Identify and appreciates the differences and similarities in the physical activity choices of others.</p> <p>Know how to design &amp; perform games and/or dances from a variety of cultures.</p> <p>Identify and participates in physical activities that contribute to personal feelings of joy.</p> <p>Identify the positive benefits of</p>	<p><b>Suggested Formative Assessments:</b> Teacher observations</p> <p>Short dance projects demonstrating understanding of each form.</p> <p>Teacher observation</p> <p>Self-assessment</p> <p>Student Log</p> <p><b>Suggested Summative Assessments:</b> Student analysis of dance performance(s).</p> <p>Student creation and performance of choreography representing various forms, graded against a rubric.</p> <p>Observe several dances, live and recorded, drawing</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>6.2E</b> Set goals to improve student performance capabilities as dancers and specify steps taken to reach those goals</p> <p><b>6.3P</b> Explore barriers that impede progress and personal growth in dance</p> <p><b>6.4 P</b> Discuss challenges facing professional performers in maintaining healthy lifestyles</p> <p><b>6.5 D</b> Explain strategies to prevent dance injuries</p> <p><b>6.6 D</b> Communicate how lifestyle choices impact the dancer's physical and psychological well being</p> <p><b>Standard 7: Making connections between dance and other disciplines</b></p> <p><b>7.1 E</b> Respond to a dance using another art form; explain the connections between the dance and their response to it (such as stating how their paintings reflect the dance they saw)</p> <p><b>7.2 E</b> Create a dance project that reveals understanding of a concept or idea from another discipline (e.g., poetry, physics, geometry)</p> <p><b>7.3 E</b> Create a project that reveals similarities and differences between the arts</p> <p><b>7.4 P</b> Observe dance, both live and recorded on video; compare and contrast the aesthetic impact of the two observations through writing</p> <p><b>7.5 P</b> Compare and contrast Examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern)</p>		<p>exercising outside of school.</p> <p>Identify the importance of developing lifelong exercise habits.</p>	<p>conclusions based on the performance</p> <p>Application of dance in other disciplines and real-world relevance connection, in addition to healthy living.</p>

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<p><b>7.6 D</b> Create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines</p> <p><b>7.8 D</b> Demonstrate/discuss how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project</p> <p><b>7.9 D</b> Identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements and ways of communicating meaning</p>			
<b>Spring Expedition – Kuumba’s Carbon Footprint</b>			
<b>Unit Seven: Communication Through Dance</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.9 E</b> Execute techniques from different genres/styles (e.g. ballet, modern dance, jazz, tap, multi-cultural)</p> <p><b>1.10 E</b> Explore the element of time (e.g., syncopation, pauses, meter, tempo) in movement phrases</p> <p><b>1.11 E</b> Demonstrate the ability to remember extended movement</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.2 E</b> Improvise, create and perform dances based on original ideas and concepts from other sources</p> <p><b>Standard 3: Understanding dance as a way to create and communicate meaning</b></p>	<p>Dance is reflective of time and place.</p> <p>The dancer utilizes music for rhythm and tempo.</p> <p>Improvising is achieving a balance of technique, listening, understanding, communicating and responding.</p> <p>Dance is dependent on the point of view of the artist and the dancer.</p> <p>There are multiple solutions to a movement problem.</p> <p>Dance can be planned,</p>	<p><b>Essential Questions:</b> What can best be communicated through dance?</p> <p>Are there limits to dance as a medium of expression?</p> <p>To what extent is dance creative and to what extent is it deliberately ritualized?</p> <p><b>Learning Targets – I can:</b> Create poems about the sources of power: wind power, solar power, biomass power or methane power</p> <p>Act out a skit about carbon footprint from the eyes of the earth</p> <p>Create a product that will improve your environment, script a commercial</p>	<p><b>Suggested Formative Assessments:</b> Analysis of Bob Marley songs about pollution in journals.</p> <p>Teacher observations</p> <p>Short dance projects demonstrating understanding of each form.</p> <p>Teacher observation</p> <p>Self-assessment</p> <p>Student Log</p> <p><b>Suggested Summative Assessments:</b> Student creation and performance of choreography</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>3.1 E</b> Take an active role in a class discussion about interpretations of and reactions to a dance</p> <p><b>3.2 E</b> Observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance</p> <p><b>3.3 E</b> Demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance</p> <p><b>3.4D</b> Demonstrate the difference between pantomiming and abstracting a gesture</p> <p><b>3.5P</b> Create a dance that effectively communicates a contemporary social theme</p> <p><b>3.6 P</b> Compare and contrast how meaning is communicated in two personally choreographed works</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.4 E</b> Observe two dances and discuss (compare and contrast) how they are similar and different in terms of one of the compositional elements (e.g., space, time, force/energy)</p> <p><b>4.10 P</b> Analyze the style of a choreographer or cultural form; then create a dance in that style</p> <p><b>Standard 5: Demonstrating and Understanding dance in various cultures and historical periods</b></p> <p><b>5.1 E</b> Perform folk dances from various cultures</p> <p><b>5.2 E</b> Perform a broad spectrum of American historical folk, social and/or theatrical dances</p> <p><b>5.3 P</b> Compare and contrast dance steps and movement</p>	<p>analyzed and refined.</p> <p>Dancers create for themselves and others.</p>	<p>about it</p> <p>Improvise a dance based on lyrics to a song</p>	<p>representing various forms, graded against a rubric</p> <p>Presentation of dance based on lyrics.</p> <p>Presentation rubric</p>



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>styles from a variety of cultures</p> <p><b>Standard 7: Making connections between dance and other disciplines</b></p> <p><b>7.7 D</b> Compare one choreographic work to one other art work from the same culture and time period in terms of how those works reflect the artistic/cultural/historical context</p>			
<p><b>Unit Eight: Early American Folk Dance and African Dance</b> <b>Timeline: 2 weeks</b></p>			
<p><b>Standard 1: Identifying and demonstrating movement elements and skills in performing arts</b></p> <p><b>1.9 E</b> Execute techniques from different genres/styles (e.g. ballet, modern dance, jazz, tap, multi-cultural)</p> <p><b>1.10 E</b> Explore the element of time (e.g., syncopation, pauses, meter, tempo) in movement phrases</p> <p><b>1.11 E</b> Demonstrate the ability to remember extended movement</p> <p><b>Standard 2: Understanding choreographic principles, processes and structures</b></p> <p><b>2.2 E</b> Improvise, create and perform dances based on original ideas and concepts from other sources</p> <p><b>Standard 3: Understanding dance as a way to create and communicate meaning</b></p> <p><b>3.1 E</b> Take an active role in a class discussion about interpretations of and reactions to a dance</p> <p><b>3.2 E</b> Observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance</p>	<p>Dance is evident in many cultures, times and places.</p> <p>Time is reflected in American folk dance. Place is reflected in American folk dance.</p> <p>Dance from different cultures has differing characteristics.</p> <p>Differing forms of dance influence one another.</p>	<p><b>Essential Questions:</b></p> <p>What are the characteristics of early American dances?</p> <p>What is a folk dance?</p> <p>How did European traditions influence American folk dance in early America?</p> <p>What cultures influenced the dances of African Americans in early America?</p> <p>What are the characteristics of West African Dance?</p> <p>How did African American dances up to the Civil War compare to those of European descent?</p> <p><b>Learning Targets – I can:</b></p> <p>Describe, identify and perform early American folk dances (i.e. jig, reel, square dance, waltz)</p> <p>Explain how the influence of time and</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation of students while learning dances.</p> <p>Discussion of cultural influence on early American dance forms.</p> <p><b>Suggested Summative Assessments:</b></p> <p>WTDL tasks where student explains influences in early American dance forms.</p> <p>Collaborative research projects where students explore influences and styles in early American dances.</p> <p>Student performance of early American dance forms graded against a rubric.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>3.3 E</b> Demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance</p> <p><b>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</b></p> <p><b>4.4 E</b> Observe two dances and discuss (compare and contrast) how they are similar and different in terms of one of the compositional elements (e.g., space, time, force/energy)</p> <p><b>4.10 P</b> Analyze the style of a choreographer or cultural form; then create a dance in that style</p> <p><b>Standard 5: Demonstrating and Understanding dance in various cultures and historical periods</b></p> <p><b>5.1 E</b> Perform folk dances from various cultures</p> <p><b>5.2 E</b> Perform a broad spectrum of American historical folk, social and/or theatrical dances</p> <p><b>5.3 P</b> Compare and contrast dance steps and movement styles from a variety of cultures</p> <p><b>5.4 P</b> Analyze the historical traditions and evolution of dance genres/styles (e.g., Ballet, modern, multicultural, jazz)</p> <p><b>5.5P</b> Reflect on dance in a particular culture and time period</p> <p><b>5.6 P</b> Describe the role of dance in at least two different cultures or time</p> <p><b>5.8 D</b> Analyze similarities and differences between two theatrical forms in dance</p>		<p>place are reflected in the early American folk dances.</p> <p>Identify a folk dance and explain its roots in European traditions.</p> <p>Describe the characteristics of West African Dance.</p> <p>Explain how West African dance influenced dances performed by enslaved Africans in early America.</p> <p>Students will be able to identify, describe and perform dances done by African Americans in early America, such as plantation dances, and other dances based on West African traditions.</p>	

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<p><b>5.9 D</b> Report on the sociological and cultural impact of dance and/or dancers throughout time</p> <p><b>5.10 D</b> Adapt and elaborate on a multicultural dance of a different time or culture; sharing the dance and it's context with peers</p> <p><b>Standard 7: Making connections between dance and other disciplines</b></p> <p><b>7.7 D</b> Compare one choreographic work to one other art work from the same culture and time period in terms of how those works reflect the artistic/cultural/historical context</p>			

# Curriculum Framework Performing Arts, Musical Theatre

School: Kuumba Academy Charter School Curricular Tool: \_\_\_\_\_

Grade: **8**

Teacher: \_\_\_\_\_

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Fall Expedition – Sparks of Liberty</b>			
<b>Unit One: Performance Elements</b> <b>Timeline : 3 weeks</b>			
<p><b>Standard 1: Improvising and writing scenes, scenarios and plays</b></p> <p><b>1.1 E</b> Identify the foundation of playmaking in a real like and fantasy</p> <p><b>1.2 E</b> Identify the basic elements of a play (e.g., characters, setting, plot)</p> <p><b>1.3 E</b> Develop an improvisation utilizing characters and setting that creates tension and suspense, with a subsequent resolution</p> <p><b>1.4 E</b> Record the improvised movement and/or dialogue of a play through writing, taping or other means</p> <p><b>1.7 D</b> Write an original one-act play with clearly developed characters, setting, conflict and resolution</p> <p><b>Standard 2: Acting in improvised and structured presentations</b></p> <p><b>2.1 E</b> Employ variations in movement, gesture and vocal expression (pitch, tempo, tone) to create characters</p> <p><b>2.3 E</b> Identify character motivations through research and analysis and be able to articulate how they affect the character's actions</p>	<p>Performance Elements: cross, enter, exit, stage positions, stage areas, sight lines, character, movement, volume, rate, pitch, enunciation, blocking, scene, cue, lines, delivery, break character, fourth wall, objective, tactics, given circumstances, conflict</p>	<p><b>Essential Questions:</b></p> <p>How do I create and portray a character for performance?</p> <p>How are performance elements used to create believable characters?</p> <p>What are some ways you can use your voice (speaking) to create a character?</p> <p>What are some ways you can non-verbally create a character?</p> <p>What is character blocking?</p> <p>What are the five stage directions?</p> <p><b>Learning Targets – I can:</b></p> <p>Create theatrical productions/performances.</p> <p>Perform an acting/technical role in an ensemble performance for an audience.</p> <p>React to an improvised situation based on the given circumstances that motivate their character.</p> <p>Brainstorm different improvised situations and determine how to portray them through costume, sound,</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Match vocabulary terms with list of definitions.</p> <p>Relate boot camp movements to performance elements.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Acting students develop and perform as a character in a scene based upon given circumstances.</p> <p>Technical students develop and design a set based on given circumstances.</p> <p>Acting students perform a scene accurately portraying all physical, vocal an emotional aspects of character.</p> <p>Technical students build and implement your design, improving based upon feedback.</p>

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<p><b>2.4 E</b> Portray a believable character with effective performance techniques (use of voice, facial expressions and body movement) in both improvised and structured presentations</p> <p><b>Standard 4: Directing by envisioning and realizing improvised or scripted scenes</b></p> <p><b>4.5 D</b> Design a scene that effectively communicates to actors and audience the director's vision of the characters, setting and plot</p>		<p>scenery, lighting.</p> <p>Analyze a story to explore character.</p> <p>Identify and describe the use of elements of drama in dramatic works.</p> <p>Explain how performance elements are used to create a believable character.</p> <p>Use performance elements to create a believable character.</p> <p>Use voice to create a variety of characters.</p> <p>Use body (non-verbal) to create a variety of characters.</p> <p>Explain what character blocking is.</p> <p>Identify and demonstrate the five stage directions.</p>	<p>Acting students perform an original scene on two different emotional levels, both supported by the given circumstances.</p> <p>Technical students build and implement your revised design.</p>
<p><b>Unit Two: Literary Elements</b> <b>Timeline: 3 weeks</b></p>			
<p><b>Standard 1: Improvising and writing scenes, scenarios and plays</b></p> <p><b>1.2 E</b> Identify the basic elements of a play (e.g., characters, setting, plot)</p> <p><b>Standard 3: Designing and building environments for informal and formal presentations</b></p> <p><b>3.5 D</b> Utilize software components in order to develop set designs, lighting designs, and sound designs appropriate for theatrical production</p>	<p>Literary Elements: script, plot structures, suspense, theme, setting, language, monologue, dialogue, empathy</p> <p>Typical plot structures of a theatrical performance</p> <p>Language can be used to create a character.</p>	<p><b>Essential Questions:</b></p> <p>How do I write a scene?</p> <p>How can technical elements be utilized to enhance a performance?</p> <p>What is the typical structure a plot follows?</p> <p>Why are themes used in dramatic works?</p> <p>How is language used to create a</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Submit a story synopsis.</p> <p>Create [and perform] a monologue about a war ending differently.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Use library resources to research and analyze</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Standard 4: Directing by envisioning and realizing improvised or scripted scenes</b></p> <p><b>4.5 D</b> Design a scene that effectively communicates to actors and audience the director's vision of the characters, setting and plot</p> <p><b>Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances</b></p> <p><b>7.4 D</b> Explain how dramatic elements (plot, character, action, diction, music, spectacle, Aristotle's "Poetics", etc.) combine to make a whole</p>	<p>Monologue and dialogue are used to express voice in a scene.</p>	<p>believable character?</p> <p>What is the difference between a monologue and a dialogue?</p> <p>What is empathy and why is it important to drama?</p> <p><b>Learning Targets – I can:</b> Apply knowledge of theatrical elements.</p> <p>Identify plot structures in dramatic works.</p> <p>Explain why themes are used in dramatic works.</p> <p>Use language to create a believable character.</p> <p>Contrast a monologue and a dialogue.</p> <p>Explain what empathy is and its importance in dramatic works.</p> <p>Write a short scene including dialogue, setting, and character description.</p> <p>Perform a scene using blocking.</p>	<p>critiques of plays in the New York times.</p> <p>Determine where in the structure of a story most problems occur.</p> <p>Write a review of your story in the same format as those you've read focusing on what you've found to be the weakest point of your scene.</p> <p>Write a script for a scene including dialogue, setting and character description.</p> <p>Write a critique of your script in the format of a professional Broadway critique.</p>
<p><b>Unit Three: Singing Fundamentals (Model Unit)</b> <b>Timeline: 2 weeks</b></p>			
<p><b>Standard 1: Singing independently and with others, a varied repertoire of music.</b></p> <p><b>1.2 E</b> Sing on pitch within the appropriate singing range</p>	<p>Musical Expression</p> <p>Theatre integrates and encompasses all the arts (dance, visual arts, music, literature)</p>	<p><b>Essential Questions:</b> What does proper breathing look/feel like? Why is it important to breathe correctly</p>	<p><b>Suggested Formative Assessments:</b> Responds to questioning during whole group instruction</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>1.3 E</b> Sing on pitch in rhythm while applying a steady beat</p> <p><b>1.4E</b> Sing demonstrating proper posture and breathing</p> <p><b>1.5E</b> Sing demonstrating proper vocal technique</p> <p><b>1.6E</b> Sing expressively utilizing dynamics and phrasing</p> <p><b>1.9E</b> Sing in groups in response to gestures of a conductor</p> <p><b>1.12 P</b> Sing music in 2 and 3 parts</p> <p><b>1.13 D</b> Sing in groups and blending vocal timbres</p> <p><b>Standard 5: Reading and notating music</b></p> <p><b>5.4 E</b> Read a single line of an instrumental or vocal part</p> <p><b>5.7 P</b> Notate symbols and terms referring to dynamics, tempo and articulation</p> <p><b>5.8 D</b> Read an instrumental or vocal score</p> <p><b>5.10 D</b> Read simple melodies in 2 or more clefs</p> <p><b>Standard 6: Listen to, describing and analyzing music and musical performances</b></p> <p><b>6.1E</b> Express changes and contrasts in music through movement</p> <p><b>6.3E</b> Identify and classify voices by range and quality</p>	<p>Performance skills are transferable to real-life situations</p> <p>Technology and its application continually transform the capabilities of live theatre</p>	<p>while singing?</p> <p>What are the physical characteristics necessary for good breath support?</p> <p>How are balance and blend achieved within a choir?</p> <p>How do dynamics affect the mood of a song?</p> <p>How do expressive elements communicate an idea and/or feeling in a song?</p> <p>Are the masks we wear, or the roles we play, a form of theatre?</p> <p>What real-life skills can be learned through theatre?</p> <p>What makes a form of communication effective?</p> <p><b><u>Learning Targets – I can:</u></b> Exhibit proper breathing while singing and performing</p> <p>Perform with proper balance within a choir</p> <p>Perform with proper blend within the choir</p> <p>Sing and vocalize with dynamic contrast</p>	<p>Informal assessment during class when students are rehearsing</p> <p>Exit tickets</p> <p>Journals</p> <p><b><u>Suggested Summative Assessments:</u></b> Complete performance task</p> <p>Participation in choral group and/or musical ensemble</p> <p>Create lyrics that communicate the events of the Capturing of the Flag.</p>

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<p><b>6.6P</b> Express through verbal and non-verbal means various styles/genres of music</p> <p><b>6.7P</b> Identify the elements of music within a composition</p>			
<b>Intercession –Preparation for Production</b>			
<p><b>Unit Four: Producing the Production</b> <b>Timeline: 4 weeks</b></p>			
<p><b>Standard 1: Improvising and writing scenes, scenarios and plays</b></p> <p><b>1.7 D</b> Write an original one-act play with clearly developed characters, setting, conflict and resolution</p> <p><b>Standard 3: Designing and building environments for informal and formal presentations</b></p> <p><b>3.1 E</b> Develop and implement costume and makeup designs for a structured theatrical production</p> <p><b>3.2 P</b> Apply design concepts (line, color, space, shape, texture) to design a set that communicates locale and mood for a theatrical production</p> <p><b>3.3 P</b> Construct scenery and props appropriate to the setting of theatrical production</p> <p><b>3.4 D</b> Develop and implement lighting and sound designs appropriate to the setting, mood and action of a theatrical production</p> <p><b>3.5 D</b> Utilize software components in order to develop set designs, lighting designs, and sound designs appropriate for theatrical production</p>	<p>The production team</p> <p>Types of musical theater</p> <p>Staging the musical play</p> <p>Scene Design</p> <p>Lighting principles</p> <p>Sound design</p> <p>Stage make-up and costume design</p> <p>The production requirements of a play are conditional of a specified genre or a given historical period.</p>	<p><b>Essential Questions:</b></p> <p>Who are the keys members of a production staff and what are their responsibilities?</p> <p>What are the special concerns in producing a musical?</p> <p>What role does design play in producing a play?</p> <p><b>Learning Targets - I can:</b></p> <p>Identify various genres and historical periods of theatre. Compare and contrast various genres and historical periods of theatre.</p> <p>Identify and discuss ways that various cultures contribute to the development of theatre.</p> <p>Define theme and motif. Identify themes and motifs within a given play.</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation of student as they engage in dramatic activities.</p> <p>Checklists</p> <p>Questioning</p> <p>Compare and contrast the similarities &amp; differences of a straight play vs. a musical using a Venn Diagram.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Design the set for a one-act play.</p> <p>Choose one mode of publicizing a play, make an oral or visual presentation of your promotion.</p> <p>Design a relevant costume</p>



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Standard 4: Directing by envisioning and realizing improvised or scripted scenes</b></p> <p><b>4.3 D</b> Develop an audition/casting process with criteria for casting a vignette and/or theatrical piece</p> <p><b>4.4 D</b> Analyze the rehearsal process (time frame, scene breakdown, blocking, tech week, script deadlines, cue assignments, stage management responsibilities) and develop a production calendar for a specific theatrical piece</p> <p><b>Standard 5: Managing and producing informal and formal presentations</b></p> <p><b>5.1 E</b> Analyze and understand the importance of backstage needs and communicate a plan for managing backstage traffic, props and prop tables; dressing areas and costume changes; the use of wing space/backstage area and set units</p> <p><b>5.2 D</b> Create an environment for the public and communicate a plan for front of house spaces and activities</p> <p><b>5.3 D</b> Arrange for movement patterns and communication plans for front-of house spaces and activities</p> <p><b>5.4 D</b> Understand the components of a prompt book and construct a prompt book for a specific theatrical production</p> <p><b>5.5 D</b> Formulate and implement a marketing campaign for a theatrical production</p>			<p>and make-up plan for a character in the performance.</p>
<p><b>Unit Five: Parallel Performance?</b> <b>Timeline: 3 weeks</b></p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Standard 2: Acting in improvised and structured presentations</b></p> <p><b>2.2 E</b> Recall and recite assigned lines for a theatre piece</p> <p><b>2.5 P</b> Apply various acting and performance methodologies to appropriate theatrical styles</p> <p><b>Standard 6: Comparing and integrating art forms</b></p> <p><b>6.1 E</b> Observe examples of role playing in life and analyze how those roles could be used by theatre artists</p> <p><b>6.6 D</b> Determine how learning in the arts helps develop essential skills for the workplace</p> <p><b>6.7 D</b> Compare and contrast the dramatic art forms of theatre, film and television</p> <p><b>6.8 D</b> Create a plan for adapting a live performance to electronic media</p>	<p>Concepts:</p> <p><b>Stage Pictures:</b></p> <ul style="list-style-type: none"> <li>• sight lines</li> <li>• color</li> <li>• balance</li> <li>• levels</li> <li>• angles</li> <li>• proximity</li> <li>• dominant characters</li> </ul> <p><b>Paintings and Photographs:</b></p> <ul style="list-style-type: none"> <li>• composition</li> <li>• form</li> <li>• color</li> <li>• positive space (people, objects)</li> <li>• negative space (area around object)</li> <li>illusion of depth</li> <li>• balance</li> <li>• emphasis</li> </ul>	<p><b>Essential Questions:</b> How does perception affect my evaluation of a theatrical performance?</p> <p><b>Learning Targets – I can:</b> Perform a scene using blocking.</p> <p>Make connections among the arts and between theatre and non-arts disciplines.</p> <p>Compare and contrast stage pictures to paintings or photographs.</p> <p>Compare and contrast the use of theatrical elements in Ancient Greek, Commedia Dell’Arte, Elizabethan, and Romantic time periods to contemporary American/European drama.</p> <p>Read, analyze, and rehearse a scene from a published script.</p> <p>Block a scene communicating surface and abstract scene elements.</p> <p>Explain the relationship between actions and meaning in a scene.</p> <p>Observe how colors, angles, levels and proximity communicate meaning in both a scene and a painting.</p> <p>Create and rehearse an ensemble improvisational scene using stage pictures, angles, levels, balance and proximity.</p>	<p><b>Suggested Formative Assessments:</b> Discuss the relationship between actions and meaning in small groups.</p> <p>Match vocabulary terms with list of definitions.</p> <p><b>Suggested Summative Assessments:</b> Use library resources to research a painting from a famous artist incorporating a minimum of three human figures.</p> <p>Write a script based on the use of space and visual elements in the painting. Include blocking cues to establish change in stage pictures throughout the script. Rehearse the story and improve it based on peer critiques.</p> <p>Perform an original story based on a painting incorporating use of stage picture.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Spring Expedition – Kuumba’s Carbon Footprint</b>			
<b>Unit Six: Technical Elements</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 3: Designing and building environments for informal and formal presentations</b></p> <p><b>3.1 E</b> Develop and implement costume and makeup designs for a structured theatrical production</p> <p><b>3.2 P</b> Apply design concepts (line, color, space, shape, texture) to design a set that communicates locale and mood for a theatrical production</p> <p><b>3.3 P</b> Construct scenery and props appropriate to the setting of theatrical production</p> <p><b>3.4 D</b> Develop and implement lighting and sound designs appropriate to the setting, mood and action of a theatrical production</p> <p><b>3.5 D</b> Utilize software components in order to develop set designs, lighting designs, and sound designs appropriate for theatrical production</p> <p><b>Standard 5: Managing and producing informal and formal presentations</b></p> <p><b>5.1 E</b> Analyze and understand the importance of backstage needs and communicate a plan for managing backstage traffic, props and prop tables; dressing areas and costume changes; the use of wing space/backstage area and set units</p> <p><b>Standard 6: Comparing and Integrating Art Forms</b></p> <p><b>6.5 P</b> Analyze the contributions of various art forms within a theatrical production (e.g., scenery, lighting,</p>	<p>Technical Elements: scenery (set), sound, lights, make-up, props, costumes, design</p>	<p><b>Essential Questions:</b></p> <p>What are the technical elements?</p> <p>How are technical elements used to help establish the setting and a specific mood?</p> <p>What is the difference between scenery, props and costumes?</p> <p>What are three types of stages?</p> <p>Why do you need different types of stages?</p> <p><b>Learning Targets – I can:</b></p> <p>I can identify and describe the use of elements of drama in dramatic works.</p> <p>I can explain how technical elements are used to help establish the setting and a specific mood.</p> <p>I can explain the difference between scenery, props and costumes.</p> <p>I can identify three types of stages.</p> <p>I can explain why you would have different types of stages.</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Teacher observation of student during drama activities.</p> <p>Questioning</p> <p>Short performance tasks demonstrating each element and/or sub element.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Cumulative assignment graded against rubric where student demonstrates effective use of the technical elements.</p> <p>Create a product that will improve the environment and script a short PSA performance to accompany it.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
music, dance, costumes)			
<b>Unit Seven: Cultural Connections</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 1: Improvising and writing scenes, scenarios and plays</b>  <b>1.5 P</b> Adapt a piece of literature into a theatrical piece</p> <p><b>1.6P</b> Explore human issues and various outcomes in order to devise a performance piece that is linear in presentation form</p> <p><b>Standard 8: Understanding theatre works in relation to cultures, times and places</b></p> <p><b>8.1E</b> Compare and contrast different genres of theatre (e.g., drama, comedy, musical theatre, opera)</p> <p><b>8.2 E</b> Analyze dramatic works in the context of the culture, time and place in which they originated</p> <p><b>8.3 D</b> Analyze and explain the function of theatre across cultures, times and places</p> <p><b>8.4 D</b> Assess the social, cultural and economic impact of theatre art on society</p> <p><b>8.5 D</b> Examine theatre art careers and the roles of drama professionals in society</p>	<p>Dramatic works reflect ideas, beliefs, customs, and traditions of a culture.</p> <p>Drama was performed in different ways during different time periods.</p> <p>American theatre has its own unique identity and characteristics.</p> <p>Literature and performance are derived from one another.</p>	<p><b>Essential Questions:</b>  How do dramatic works reflect the ideas, beliefs, customs and traditions of a culture?</p> <p>What are characteristics of Early American through Civil War drama?</p> <p>What types of dramatic works were performed during the Early American through Civil War period?</p> <p>How and when did American drama first develop its own unique characteristics?</p> <p><b>Learning Targets – I can:</b>  Analyze and explain how diverse cultures and time periods are reflected in drama/theatre.</p> <p>Identify characteristics of Early American through Civil War drama.</p> <p>Perform dramatic works from the Early American through Civil War period.</p> <p>Explain how and when American drama first developed its own unique characteristics.</p>	<p><b>Suggested Formative Assessments:</b>  Teacher observation of student as they engage in dramatic activities.</p> <p>Checklist</p> <p>Questioning</p> <p>Graphic Organizer analyzing dramatic works from the Early American through Civil War period.</p> <p>Analyze lyrics about pollution and the Earth (Bob Marley)</p> <p><b>Suggested Summative Assessments:</b>  Student Written Analysis of dramatic works from the Early American through Civil War period.</p> <p>Performance of dramatic works from the Early American through Civil War period graded against a rubric.</p> <p>Collaborative research project investigating the influences, styles, and</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			cultural importance of dramatic works from the Early American through Civil War period.
<b>Unit Eight: Performance Critique</b> <b>Timeline: 3 weeks</b>			
<p><b>Standard 1: Improving and writing sciences, scenarios and plays</b></p> <p><b>1.4 E</b> Record the improvised movements and /or dialogue of play through writing, taping or others means</p> <p><b>Standard 4: Directing by envisioning and realizing improvised or scripted scenes</b></p> <p><b>4.1 E</b> Analyze the meaning of improvised or scripted scene, scenarios and/or plays</p> <p><b>4.2 D</b> Create a concept that conveys meaning for a scripted scene through the use of metaphor, mood or theme</p> <p><b>Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances</b></p> <p><b>7.1 E</b> Identify and employ techniques for active listening and viewing of theatrical productions</p> <p><b>7.2 E</b> Relate the elements of a dramatic production and the impact they have on the viewer</p> <p><b>7.3 E</b> Assess how an audience's response can impact a theatrical presentation</p> <p><b>7.4 E</b> Explain how dramatic elements combine to</p>	<p>Behavioral expectations for the audience differ with each theatrical production and venue.</p> <p>The interaction between the audience and the performers makes each show unique.</p> <p>Evaluation of a theatrical piece is based on both cognitive reflection and emotional response.</p> <p>Etiquette</p> <p>Feedback and Reflection</p> <p>Constructive criticism</p> <p>Performance appreciation</p> <p>Ovation</p> <p>Encore</p> <p>Technical theatre</p>	<p><b>Essential Questions:</b></p> <p>What is acting and how is it done? How does perception affect my evaluation of a theatrical performance?</p> <p>What makes a piece of theater good art? How do I review a performance? How do I critique a performance? How do I give feedback?</p> <p><b>Learning Targets – I can:</b></p> <p>Explain aesthetics of theatre and evaluate theatrical performances.</p> <p>Critique a scripted scene on acting and technical elements.</p> <p>Explain how personal responses can vary based upon age, gender, ethnicity, nationality, race, and/or cultural group.</p> <p>Perform an improvisation or watch a movie or play clip.</p> <p>Write a response from the viewpoint of someone from a different age, gender, race, ethnic or</p>	<p><b>Suggested Formative Assessments:</b></p> <p>Practice using theatre terminology when watching scenes.</p> <p>Write a definition for each type of aesthetic response.</p> <p><b>Suggested Summative Assessments:</b></p> <p>Students use library resources to research Professional productions, paying particular attention to the different ways the setting is represented visually.</p> <p>Select a play where there were two contrasting sets.</p> <p>Write two critiques, one positive for one performance and one negative to the other performance</p> <p>Watch a performance and</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>make a whole</p> <p><b>7.5 E</b> Establish criteria for evaluating a presentation's effectiveness in communicating ideas and emotions</p> <p><b>7.6 P</b> Evaluate the artistic quality of a production based on established criteria</p> <p><b>7.7 D</b> Examine audience evaluation tools and their effectiveness in critiquing a performance</p>		<p>social background.</p> <p>Describe and critique my own performances and the performances of others in a supportive, constructive way using appropriate criteria for dramatic works.</p>	<p>respond using chart recognize different character, societal/cultural and personal values such as:</p> <ul style="list-style-type: none"> <li>• Are the characters true to life?</li> <li>• How do the characters reflect your life?</li> <li>• To which character values did you not agree?</li> <li>• Was the culture correctly identified through props and costumes?</li> </ul>

## Delaware Model Unit Gallery Template

**Unit Title:** Sight- Melody

**Designed by:** Christopher Celfo, Innovative Schools

**Content Area:** Intro to Music

**Grade Level(s):** 7

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### Summary of Unit

As part of their study of meters and note values in music, the students will create original sight-singing examples to be performed in class using specified guidelines. Students will use a rubric for self/group evaluation. A rubric for the sight-singing example will be utilized as well. Sight-singing examples will be notated using traditional methods. Each sight-singing example will be performed for the class and will then be combined to create a collection of sight-singing examples to be used in all chorus classes for sight-singing exercises.

### Stage 1 – Desired Results

What students will know, do, and understand

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### Delaware Content Standards

Music Standards:

**1.1E-** Imitate melodic patterns

**1.7E** -Sing call and response

**5.1E** - Identify and define standard notation symbols

**5.2E-** Identify and define standard notation symbols

**5.3E** - Identify and define standard notation symbols

**5.4E-** Read a single line of an instrumental or vocal part

**5.8E** – Read an instrumental or vocal score

**6.7E** - Identify the elements of music within a musical composition

**6.9 D/P** - Identify and explain compositional devices and techniques used in a musical work

Theater Standards:

**2.1 E** Employ variations in movement, gesture and vocal expression (pitch, tone, tempo) to create characters

**2.3 E** Identify character motivations through research and analysis and be able to articulate how they affect the character's actions

**2.5 D** Apply various acting and performance methodologies to appropriate theatrical styles

## Big Idea(s)

A voice is a tool which when used according to the rules and apart from the rules can move others' emotions and/or communicate meaning.

In order to engage in an ensemble one must be both a performer and a listener with the ability to react.

To become a skilled performer requires persistence.

Material for a dramatic piece can be derived from a variety of sources.

Written music is open to individual interpretation.

## Unit Essential Questions(s)

How conscious and deliberate is the process of creating good music?

What elements are necessary in a play?

When does singing go from mere repetition or imitation to creative and artful performance?

To what extent does participation in a vocal ensemble impact the performance of the ensemble?

When is music deliberate and when is it spontaneous?

What distinguishes ordinary from exceptional theatre?

## Knowledge and Skills

### Students will know...

There are essential behaviors for proper performance.

### Students will be able to...

Students will gain an understanding of basic music terminology.

Students will be able to use the singing voice and various classroom instruments to facilitate their understanding of melody.

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

## Suggested Performance/Transfer Task(s)

Assessments of group or individual work: Students will self/group assess using a rubric.

The rubric should incorporate students' ability to evaluate group work.



Assessment of individuals: The teacher will assess each student using the rubric that students are familiar with, that incorporates the guidelines for their sight-singing examples.

<b>Sight-Singing Composition Rubric</b>				
	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	<b>0 pts</b>	<b>1 pt</b>	<b>2 pts</b>	<b>3 pts</b>
<b>ORGANIZATION</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	Ex. has less than 8 measures of music	Ex. is comprised of at least 8 measures of music	Ex. has a clear beginning and end is comprised of 8 to 12 measures of music	Example has a clear beginning and end and is comprised of 8 to 16 measures of music
<b>MELODY</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	Melody used less than 3 pitches	Melody used 3 pitches	Melody used 3 to 5 pitches	Melody used more than 5 pitches.
<b>METER/ RHYTHM</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	No time signature was noted in the example with note values used incorrectly in sight-singing example	Time signature was noted at the beginning but less than 3 note values were correctly utilized in sight-singing example	Time signature was noted at the beginning with 3 to 5 different note values correctly utilized in sight-singing example	Time signature was noted at the beginning with at least 5 different note values correctly utilized in sight-singing example
<b>TECHNIQUE</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	Example was not accurately notated	Example was written using correct notation for 70 percent of the example	Example was written using correct notation for 85 percent of the example	Example was correctly written noting treble clef, correct notation, double bar at the end

**Organization** \_\_\_\_\_ **Melody** \_\_\_\_\_ **Meter/Rhythm** \_\_\_\_\_ **Notation** \_\_\_\_\_  
**Total** \_\_\_\_\_  
 (Average of components)

<b>Sight-Singing Performance Rubric</b>				
	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	<b>0 pts</b>	<b>1 pt</b>	<b>2 pts</b>	<b>3 pts</b>
<b>PITCH</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	Few or no pitches were sung correctly	Only about 70 percent of pitches are sung correctly	Most pitches are sung correctly	All pitches are sung correctly
<b>RHYTHM</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	Few or no rhythms were accurately executed	Only about 70 percent of rhythms were accurately executed	Most rhythms were accurately executed	All rhythms were accurately executed
<b>DYNAMICS</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	Dynamics were not notated or demonstrated	Dynamics were notated but not demonstrated in example	Some dynamic changes were noted during performance	All dynamic changes were distinctly noticeable in performance
<b>TEMPO</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	Tempo was not appropriate or maintained	Tempo was appropriate but not always maintained	Tempo was appropriate and steady most of the time	Tempo was appropriately executed
<b>POSTURE</b>	<b>BELOW AVERAGE</b>	<b>BASIC</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>
	Poor posture was maintained during performance	Good singing posture was maintained for 70 percent of performance	Excellent singing posture was maintained during most of the performance	Excellent singing posture was maintained during performance

Pitch\_\_\_\_\_ Rhythm\_\_\_\_\_ Dynamics\_\_\_\_\_ Tempo\_\_\_\_\_ Posture\_\_\_\_\_

Total Score\_\_\_\_\_

(Average of totals for each component)

### Other Evidence

Teacher observations  
Presentations  
Homework  
Vocabulary  
Unit exams  
Mid-term exams  
Final exams

### Student Self-Assessment and Reflection

A great deal of reflection will occur throughout the unit as the teacher guides the students to discuss the fundamentals of sight-singing

Students will be asked to complete exit tickets to reflect their thinking on the lesson's content and their grasp of the enduring understandings and essential questions.

After performing their composition, students will have a chance to reflect on their work.

## Stage 3 – Learning Plan (Design learning activities to align with Stage 1 and Stage 2 expectations)

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Key learning events needed to achieve unit goals

### Lesson Procedure:

#### Lesson 1 (45 minutes)

- A. Students are introduced to the idea that they will have the opportunity to create their own sight-singing examples to use as demonstration in class. They will be incorporating concepts that they have learned in class on meter, note values, writing in treble clef, notating music, etc. to produce a short sight-singing example.
- B. A connection of rhythmic and melodic sight-singing examples to the selections being analyzed by the class is introduced. The teacher first introduces a written example of a rhythmic exercise (simply written on the board) that utilizes a tricky rhythm from one of the selections being analyzed in class. The students were asked to identify the meter and note values used in the example. Students first count the rhythm, note specific measures that may pose difficulty, and then count the measure of the beat as a group. This may be done between 1 and 3 times, or until students successfully perform the rhythm. The students are next introduced to a melodic sight-singing example created by the teacher on staff paper. Again, they identify the meter and note values used, note specific measures that may pose difficulty, beat count the example if needed, then attempt to sing the example when provided the starting pitch. Again, this example could use a small portion of a melodic idea from one of the pieces being rehearsed in class. The teacher should note how the sight-singing example is constructed and notated on music manuscript paper. At this point,

a rubric that will be used as an assessment tool in evaluating sight-singing examples should be presented to the students and discussed.

- C. During the remainder of the lesson, students should note any specific measures that are tricky rhythmically or melodically while they rehearse their Choral pieces. These may or may not serve as a basis or idea in creating a sight-singing example in class.
- D. Inform students that when they return to class the next day, they will be working in groups of 3 to 4 create their own sight-singing examples.

#### Lesson 2 (45 minutes)

- A. Students are divided into groups of 2 or 3, depending on class size. (Students with more advanced musical backgrounds may be allowed to work individually.) Review the sight-singing example introduced in the previous class as a guide for the students, and remind them to utilize meters and note values studied in class analyzed selections.
- B. Students are provided the remainder of class time to brainstorm, discuss, and record their sight-singing example on music manuscript paper.
- C. At the end of class, groups will complete the group evaluation rubric.

#### Lesson 3 (45 minutes)

- A. Each group or individual performs their sight-singing example for the class.
- B. Use criteria from the rubric for discussion about the sight-singing examples. Class members may give positive comments about the examples with the teacher making any kind of suggestions for improvements, if needed.
- C. Have students discuss what they have learned from the process. Sight-singing examples can be grouped by the teacher into a collection for Chorus classes to use during rehearsals. These can also be distributed to students.

### Resources and Teaching Tips

#### Resources:

Sight-singing examples provided by teacher; music manuscript paper; pencil; rubric for self/group evaluation rubric to assess sight-singing example (teacher created).

#### Differentiation

Work in small groups and pairs to support learning

When dividing up students to sing some students with learning disabilities may benefit from being in a group with stronger readers

Students use the visual, auditory, and kinesthetic learning styles during this unit.

Students choose which passages to sing during evaluations.

### Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

As written, this unit does not make use of a great deal of technology. However, if the teacher wished to extend the unit, students could certainly go online and search for sight-reading examples. The teacher could also incorporate the SMARTMUSIC software as a practice tool, or even an assessment tool.

### Content Connections

Content Standards integrated within instructional strategies

Math – Dividing time with measures, beat, syncopation

## Delaware Model Unit Gallery Template

**Unit Title:** Performance Skills  
**Designed by:** Chris Celfo, Innovative Schools  
**Content Area:** Music  
**Grade Level(s):** 7

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**Summary of the Unit:** Students will learn the proper etiquette for being a performer and also an audience member, as well as what it takes for a choir to look successful. They will understand that different performance and styles of music require different behaviors for both the performer and the audience. Performances in the choir and classroom activities will develop personal and interpersonal skills. These experiences will help them to be a lifelong supporter of the arts in their communities and appreciate the role of music in society.

### Stage 1 – Desired Results

What students will know, do, and understand

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#### Delaware Content Standards

Music Standards:

- 1.2 Sing on pitch within the appropriate singing range
- 1.3 Sing on pitch in rhythm while applying a steady beat
- 1.4 Sing demonstrating proper posture and breathing
- 1.5 Sing demonstrating proper vocal technique
- 1.6 Sing expressively utilizing dynamics and phrasing
- 1.9 Sing in groups in response to gestures of a conductor
- 1.12 Sing music in 2 and 3 parts
- 1.13 Sing in groups and blending vocal timbres
- 1.14 Sing a repertoire of songs representing different genres, styles, and languages
- 1.15 Sing expressively with phrasing, dynamics, and stylistic interpretation
- 1.16 Sing music in 4 parts with and without accompaniment
- 1.17 Sing a repertoire of choral literature with expression and technical accuracy, including songs performed from memory
- 6.1 Express changes and contrasts in music through movement
- 6.6 Express through verbal and nonverbal means various styles/genres of music
- 8.3 Make connections with other disciplines as they relate to music
- 8.4 Compare and contrast terms common between the arts and other curricular areas (e.g., texture, color, form)

## 8.5 Compare and contrast artistic themes across cultures, history, and multiple media

### Theatre Standards:

2.4E Portray a believable character with effective performance techniques (use of voice, facial expressions and body movement) in both improvised and structure presentations

2.5E Apply various acting and performance methodologies to appropriate theatrical styles

### Big Idea(s)

#### Musical performance

Actors bring life experiences to the role, making each performance and portrayal unique.

A musical performance is not only about sounding good, it is about looking good as well.

### Unit Enduring Understanding(s)

A musical performance is not only about sounding good, it is about *looking* good as well.

Participating in a choir and using knowledge of musical skills in a singing performance can help build self- esteem and confidence.

Demonstrating respect for a performance, both on and off the stage, can foster a deep appreciation for other performers.

### Unit Essential Questions(s)

What is the role of the conductor in musical interpretation?

Why do manners and etiquette matter to a chorus member?

What do you want the audience to feel when you are performing?

What qualities make an individual's performance great?

How time- and culture-bound is the evaluation of an individual's performance?

To what extent do the character and context affect an actor's choices and vice versa?

### Knowledge and Skills

#### Students will know...

The elements of proper singing posture

How to exhibit proper posture when on risers

How facial expression affects performance

How to follow a conductor

Elements of proper stage presence

What proper performance etiquette looks like

What proper audience etiquette should look like

The role of the conductor and how to follow him/her

#### Students will be able to...

- Exhibit good singing posture
- Follow a conductor
- Use facial expressions effectively while singing
- Perform with proper performance manners and etiquette

**Stage 2 – Assessment Evidence**  
**Evidence that will be collected to determine whether or not Desired Results are achieved**

**Suggested Performance/Transfer Task(s)**

Teacher will video tape the choir’s performance at a rehearsal two weeks prior to concert, and then again at the concert. He/she will then watch the performances, and evaluate each student using the following rubric:

Performance Rubric					
	<b>Unacceptable</b>	<b>Poor</b>	<b>Fair</b>	<b>Good</b>	<b>Excellent</b>
<b>Following Conductor</b>	Student is never watching/following conductor, detracting from the overall performance.	Student rarely watches/follows conductor, detracting from the overall performance.	Student is occasionally watching/following conductor, but detracting from the overall performance.	Student is usually watching/following conductor, without detracting from the overall performance.	Student is consistently watching/following conductor, detracting from the overall performance.
<b>Etiquette</b>	Etiquette is never appropriate, significantly detracting from the overall performance.	Etiquette is rarely appropriate, detracting from the overall performance.	Etiquette is usually appropriate, but detracting from the overall performance.	Etiquette is usually appropriate, without detracting from the overall performance.	Professional level following <b>Excellent</b> Etiquette is consistently appropriate.
<b>Facial Expression</b>	Effective facial expressions are never employed within the ensemble, significantly detracting from the overall performance.	Effective facial expressions are rarely employed within the ensemble, detracting from the overall performance.	Effective facial expressions are mostly accurate within the ensemble, detracting from the overall performance.	Effective facial expressions are usually employed within the ensemble without detracting from the overall performance.	Professional level etiquette <b>Excellent</b> Effective facial expressions are consistently employed within the ensemble enhancing the overall performance.
<b>Posture</b>	Correct posture is never employed, significantly detracting from the	Correct posture is rarely employed, detracting from	Correct posture is often employed, but detracts from the overall	Correct posture is usually employed, without detracting from the overall	Professional level expression <b>Excellent</b> Correct posture is consistently employed enhancing the



overall  
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### **Other Evidence**

Exit tickets

Reflection of performance as a classroom discussion

Use of questioning during whole group instruction

### **Student Self-Assessment and Reflection**

A great deal of reflection will occur throughout the unit as the teacher guides the students to discuss the performance of music.

Students will be asked to complete exit tickets to reflect their thinking on the lesson's content and their grasp of the enduring understandings and essential questions.

After performance, students will have a chance to reflect on their work, watching both performances and writing about their personal performance.

## **Stage 3 – Learning Plan**

(Design learning activities to align with Stage 1 and Stage 2 expectations)

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Key learning events needed to achieve unit goals

### **Lesson One: Posture**

1. Explain to the group that proper singing technique begins with good posture, setting up the body to produce the best sound possible.
2. Have students stand in a circle facing each other, and give them the following instructions. Circulate around the circle and correct any problems:
3. Have students place feet shoulder length apart, one foot slightly ahead of the other, weight evenly distributed and toward your toes. Instruct them to rise up on tiptoes, and lower back down slightly so heels are barely touching the ground.
4. Have them slightly bend their knees so that they can feel it, but no one can see it. Instruct them to wiggle knees forward and back to feel how relaxed they are while still standing tall.
5. Instruct them to raise chest slightly, creating a lift throughout the middle of their body. Have them tap on sternum to feel the area that should be lifting (show them where sternum is).

6. Indicate that in raising your chest you should feel a tilt in your ribcage, rotating upward from the sternum.
7. Have them relax and lower shoulders comfortably, parallel to chest. Instruct them to raise shoulders to ears, and then lower them to the ground. Then have them take a deep breath, relax, and try to lower them an inch more.
8. Have them place their arms at their sides, hanging them in a relaxed position. Instruct them to shake their hands out and let their fingers hang.
9. Tell them to imagine their chin resting on a table, parallel to the ground.
10. Ask each group to demonstrate their version of correct body posture for the group. Class members are encouraged to evaluate group performance in a positive, constructive way.
11. To further emphasize correct alignment, the teacher asks students to find a blank wall space and stand with their backs against the wall. Students place their heels, buttocks, shoulder blades, and back of the head (with chin parallel to the ground) against the wall. The teacher points out that this is the "standing tall" posture we're looking for. Students are then instructed to move 6 inches away from the wall, keeping this posture alignment.
12. In a final step, students are asked to rise up on their tip-toes, and lower slightly so that their heels are barely touching. This will create the weight shift desired.
13. While this lesson should be ongoing throughout the year, when concert time comes, teacher should bring the students on stage to the risers; have them arrange themselves in concert order. They will then display appropriate posture while singing a selection chosen by the teacher.
14. Teacher will video tape performance, and have students evaluate themselves using the "posture" portion of the performance rubric.

### **Lesson Two: Following a conductor**

1. Have students write down what they believe a choir conductor is communicating when conducting a choir.
2. Make a list on the board of some of the student's answers.
3. Give students a brief overview of how a conductor keeps the beat
4. Explain how the first beat of the baton is usually downward and is known as the "ictus," or "downbeat.", the second beat the baton continues inward toward the conductor's body, beat three moves outward, away from the body. and finally, the conductor moves his baton upward to signify the final beat of the measure (the "upbeat" or "prep beat").
5. Explain how this four beat conducting pattern is repeated throughout the entire piece of music, helping all members of the ensemble know where they are at in the overall performance simply by keeping one eye on the conductor's baton.

6. Inform them that other kinds of music with different meters and beats per measure are conducted in different ways, but the ictus and the upbeat will always be done with the same basic motions, with the upbeat immediately preceding the ictus.
7. Have students sing “My Country ‘Tis Of Thee”, while watching you conduct. Explain to them the importance of watching, and following the tempo they are given. Vary the tempo dramatically throughout, and keep a close eye on who is following correctly. Kids love this activity, and it really shows them the power the conductor has.
8. Explain to the class that the conductor does much more than simply keep a beat, however. The conductor is solely responsible for making the chorus sing the music exactly as he or she feels is appropriate, at varying dynamic levels. Large motions often signify loud, smooth passages. Small, gently motions will accompany soft, delicate passages.
9. Have students sing “My Country ‘Tis Of Thee” again, and this time vary large, and small motions, and tell students to adjust their dynamic level based on the conductors gestures.
10. Also discuss that the conductor will also express articulations through his or her gestures. Choppy, short motions go along with bouncy, choppy rhythms, while bigger, flowing motions will signify smooth, legato passages.
11. Have students sing once again, this time stressing different articulations.
12. Finally, have students sing one last time, and combine varied dynamics, tempo, and articulations.
13. This lesson is continuous, in the sense that the teacher should vary his/her conducting on a daily basis to get students accustomed to following a conductor.

### **Lesson Three: Facial Expression**

1. Ask students to write down reasons why facial expressions are important in singing.
2. Have students discuss their answers in groups of 3-5, and then share with the entire class.
3. Stress to the class the importance of facial expressions, and the importance that they convey the mood of the text.
4. Explain how face and body are very vital to your song delivery, in that appropriate facial expressions can make a song come alive!

5. Discuss/demonstrate the importance of the raising (slightly) of the eye/eyebrow area as this technique will enhance the use of facial expressions while adding more depth and expression to the singing tone.
6. Throughout the semester, spend time analyzing lyrics with the students. What is the song about? What mood is the composer trying to convey? Teacher should encourage students to “feel” the lyrics, and be aware of using effective facial expression while singing.
7. Video tape the class during rehearsal, and then have the class evaluate their facial expression by watching their performance, and answering the following questions:
  - a. Are you just moving your lips, or are you gradually moving your mouth to accommodate the vowels in the song?
  - b. Are you lifting your eyebrows?
  - c. Do the facial expressions of the singers convey the mood of the text?
8. Have students provide exit tickets answering the questions.

#### **Lesson Four: Concert Performance Etiquette**

1. Have students jot down what they believe are elements of proper performance etiquette.
2. Discuss as a class, and make a list on the board.
3. Demonstrate to students the proper way to file on and off the risers. Stress the importance of maintaining singing posture from the moment they enter the stage, till the moment they exit the stage.
4. Discuss the importance of remaining quiet while filing on and in between selections.
5. Teach students the proper way to bow as a chorus.
  - Throughout the year, do several “practice runs” of a performance by doing the following:
    - Have students line up in riser order in the chorus room.
    - Have them enter the auditorium, and load onto the risers.
    - Run through 30 seconds of each song.
    - Have them bow as a group, and exit the risers.
    - Two weeks before the 1<sup>st</sup> performance, video tape the “practice run” and evaluate students using the “Etiquette” portion of the rubric.
    - This lesson should be revisited many times throughout the year.

## Resources and Teaching Tips

### Resources:

Video Camera

“Lyrics to “My Country Tis Of Thee”

A variety of musical repertoire

### Differentiation

Students use the visual, auditory, and kinesthetic learning styles during this unit.

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

The teacher makes use of video by recording the chorus and having them evaluate their own performance skills.

## Content Connections

Content Standards integrated within instructional strategies

Math – Dividing time with measures, beat, syncopation

## Delaware Model Unit Gallery Template

**Unit Title:**           **Singing Fundamentals**  
**Designed by:**       **Chris Celfo, Innovative Schools**  
**Content Area:**       **Music**  
**Grade Level(s):**    **Grade 8**

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### Summary of Unit

Singing is a main focus in the choir. Students will be able to sing using various techniques and understand how these techniques change the expression of the song. By using proper breathing and vocal techniques they will keep their voices healthy and know how to keep their vocal chords safe.

## Stage 1 – Desired Results

What students will know, do, and understand

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### Delaware Content Standards

#### Music Standards

- 1.2 Sing on pitch within the appropriate singing range
- 1.3 Sing on pitch in rhythm while applying a steady beat
- 1.4 Sing demonstrating proper posture and breathing
- 1.5 Sing demonstrating proper vocal technique
- 1.6 Sing expressively utilizing dynamics and phrasing
- 1.9 Sing in groups in response to gestures of a conductor
- 1.12 Sing music in 2 and 3 parts
- 1.13 Sing in groups and blending vocal timbres
- 5.4 Read a single line of an instrumental or vocal part
- 5.7 Notate symbols and terms referring to dynamics, tempo, and articulation
- 5.8 Read an instrumental or vocal score
- 5.10 Read simple melodies in 2 or more clef
- 6.1 Express changes and contrasts in music through movement
- 6.3 Identify and classify voices by range and quality
- 6.6 Express through verbal and nonverbal means various styles/genres of music
- 6.7 Identify the elements of music within a musical composition

#### Theatre Standards

- 6.2 E Observe different forms of communication and transfer them into usage in performance (verbal, nonverbal, ASL, written, iconic, etc.)
- 6.3 E Incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and structured scenes
- 6.4 P Compare and contrast story lines presented through different artistic media

(theatre, dance, literature, music)

6.5 D Analyze the contributions of various art forms within a theatrical production (scenery, lighting, music, dance, costumes)

### Big Idea(s)

Musical Expression

Theatre integrates and encompasses all the arts (dance, visual arts, music, literature)

Performance skills are transferable to real-life situations

Technology and its application continually transform the capabilities of live theatre

### Unit Enduring Understanding(s)

Singing in a choir is different from singing as a soloist.

Choirs must listen to each other as they sing to ensure blend and balance.

Expression of a song is demonstrated through the use of tone and changes in vowels and dynamics.

### Unit Essential Questions(s)

What does proper breathing look/feel like?

Why is it important to breathe correctly while singing?

What are the physical characteristics necessary for good breath support?

How are balance and blend achieved within a choir?

How do dynamics affect the mood of a song?

How do expressive elements communicate an idea and/or feeling in a song?

Are the masks we wear, or the roles we play, a form of theatre?

What real-life skills can be learned through theatre?

What makes a form of communication effective?

### Knowledge and Skills

#### Students will know...

The definition of balance, blend, dynamic, and dynamic symbols

How to breathe properly while sitting and standing

#### Students will be able to...

Exhibit proper breathing while singing

Perform with proper balance within a choir

Perform with proper blend within the choir

Sing with dynamic contrast

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

Teacher will choose 15-20 measure sections from selections currently being studied. The teacher will listen to the students' perform these sections in groups of 4-6 students. The groups will have the opportunity to select a section of the piece that they are comfortable with. The teacher will also have each student sing the selection individually. The following rubric will be used to assess each student.

Vocal Performance Rubric-					
	Unacceptable	Poor	Fair	Good	Excellent
	0 pts	1 pt	2 pts	3 pts	4 pts
<b>Tone Quality</b>	Tone is never focused, clear, centered throughout the dynamic range, significantly detracting from the overall overall performance.	Tone is rarely focused, clear, centered throughout the dynamic range, detracting from the overall performance.	Tone is mostly focused, clear, centered throughout the dynamic range, detracting from the overall performance.	Tone is usually focused, clear, centered, and ringing tone throughout the dynamic range without detracting from the overall performance.	Tone is consistently focused, clear, centered, and ringing tone throughout the dynamic range enhancing the overall performance. Professional tone quality.
	Dynamics, blend, and balance is never accurate within the ensemble, significantly detracting from the overall performance.	Dynamics, blend, and balance is rarely accurate within the ensemble, detracting from the overall performance.	Dynamics, blend, and balance is mostly accurate within the ensemble, detracting from the overall performance.	Dynamics, blend and balance is usually accurate within the ensemble without detracting from the overall performance.	Dynamics, blend, and balance is consistently accurate within the ensemble enhancing the overall performance. Professional level dynamics, blend, and balance.
<b>Dynamic, Blend and Balance</b>	Correct posture and breath mechanics are	Correct posture and breath mechanics	Correct posture and breath mechanics	Correct posture and breath mechanics	Correct posture and breath mechanics



	never employed, significantly detracting from the overall performance.	are rarely employed, detracting from the overall performance.	are often employed, but detract from the overall performance.	are usually employed, without detracting from the overall performance.	are consistently employed enhancing the overall performance.  Professional level technique
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### Other Evidence

Responds to questioning during whole group instruction  
 Informal assessment during class when students are rehearsing

### Student Self-Assessment and Reflection

A great deal of reflection will occur throughout the unit as the teacher guides the students to discuss the fundamentals of singing in a choir  
 Students will be asked to complete exit tickets to reflect their thinking on the lesson's content and their grasp of the enduring understandings and essential questions.

**Stage 3 – Learning Plan**  
 (Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

### Lesson One: Breathing

Have students place a hand on their belly button.

As they breathe, explain that this area should expand first when they breathe in and then spread upwards until chest is expanded.

Observe and make sure students don't lift their shoulders or push their stomach out.

Have the students lay flat on their backs, and place their hands on waists, fingers pointing towards your belly button. (If you have access to the stage at your school, this is a great place to do this exercise.)

Tell them to focus on filling up your stomach from the bottom to the top taking a slow deep breath.

Inform them that the aim is not to fill themselves to bursting but to inhale enough air so that you can feel the difference between a shallow breath taken when breathing from the chest.

Make sure that their stomach rises and their hands rise gently up and outward until they feel their chest expanding.

Indicate that the expansion is not only at the front of the body but also to the sides and back as well.

Have them breath out in slowly for a count of 8, hold for a count of 4, and then exhale slowly for a count of 8.

Repeat the exercise 10 times

Observe each student and correct any issues you may see.

Tell the students that the next step is to practice breathing while singing.

Have the students stand up tall with proper singing posture (previously taught).

Explain that when breathing standing up, they should have the same feeling they had in their lower body while lying down.

Have them breath out in slowly for a count of 8, hold for a count of 4, and then sing the "oo" vowel for a count of eight.

Repeat the exercise several times, observing for proper posture and breathing.

Repeat the exercise, but increase the counts they are singing to 16. Have students raise their hands when they run out of air.

Eventually try to work up to 24+ counts with students continuing to raise their hands when they run out of air. This will help you to assess who needs extra-help.

These breathing exercises should be continued throughout the year, and the technique should be incorporated in each piece being studied.

## **Lesson Two: Dynamics in music performance**

Teacher will explain the definition of dynamics and talk to students about how the degree of loudness or softness of music affects the mood of the music. Play examples for the students. These examples should "catch their attention," so make sure to choose examples that they will enjoy.

As the students listen to each sample, have them write down a word or two to describe what they are hearing. Then go around the room and have each student share his/her word.

After listening to the examples, lead discussion with students on how they think the dynamics affect the music. Tell them to get out their musical selections that they are working on and sing the pieces, dividing them into sections of dynamic contrast.

After singing each section, have the students discuss how these dynamics effect the mood of the music and why they think the composer used these dynamics in these sections.

Go back to the music and have individuals sing specific sections of the music to individually demonstrate the varying dynamic levels. To differentiate, with the more experienced singers, pick the more challenging sections; for the less experienced singers, pick a section that they are capable of performing effectively to demonstrate the dynamic contrast.

Alternatively, let the students pick which section they want to sing and this will lead to "volunteers" singing individually. After allowing time for individuals to sing, have the choir sing through the piece and record it. Have class listen to the recording.

Have students reflect on the performance by completing the "dynamic" section of the rubric above.

### **Lesson Three: Balance/Blend**

Teacher will provide class with an overview of the topics of Balance and Blend.

Teacher will instruct the soprano section to sing one or two short phrases from a selection in unison and then ask other choir members for a response.

On a piece of paper, have students answer the following questions

- Was the section in tune?
- On which notes - specifically - could a subtle beating sound be heard, suggesting that one or more players was a little off pitch?
- Was the section breathing properly?
- Did they demonstrate good posture?
- Did they blend well, or did one or two players dominate the section?

Teacher will do the same with the alto, tenor, and bass sections individually.

Teacher will then have the sopranos and altos sing together. Then ask the male voices, was there an acceptable balance, or did the alto section dominate the others?

The process will then be repeated with the boys performing, and asking the ladies the same questions.

Because the above approach risks embarrassing weaker singers, it is usually best to avoid singling out particular students, even when their shortcomings are obvious. Focus instead on the need for the section as a whole to overcome any weaknesses, and encourage those listening to give positive as well as negative comments.

By moving systematically through the choir in this way and summarizing the findings of the group in a kindly and encouraging manner, the choir director can do much to raise awareness within the ensemble of the basics of intonation, breathing, balance and blend. It will also help produce a much better sound from the choir as a whole.

### Resources and Teaching Tips

#### **Resources:**

Various repertoire of musical selection chosen by teacher

#### **Differentiation:**

Work in small groups and pairs to support learning.

When dividing up students to sing some students with learning disabilities may benefit from being in a group with stronger singers.

Students use the visual, auditory, and kinesthetic learning styles during this unit.

Students choose which passages to sing during evaluations.

### Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

As written, this unit does not make use of a great deal of technology. However, if the teacher wished to extend the unit, students could certainly go online and search for samples of music that exhibit proper balance/blend. The teacher could also download a video of a choir singing and talk about the singing fundamentals being used.

### Content Connections

Content Standards integrated within instructional strategies

Math – Dividing time with measures, beat, syncopation