

Standard 1: Creating, Performing, and Participating in the Arts

Dance

Intermediate

Context

Students are beginners who are scheduled for dance for three to five periods per week. The students may not have had previous movement instruction in dance. The dance teacher and the English teacher designed the lesson to combine movement with poetry. English students provide poems and verse for dance students to interpret through movement

Performance Indicators

Students:

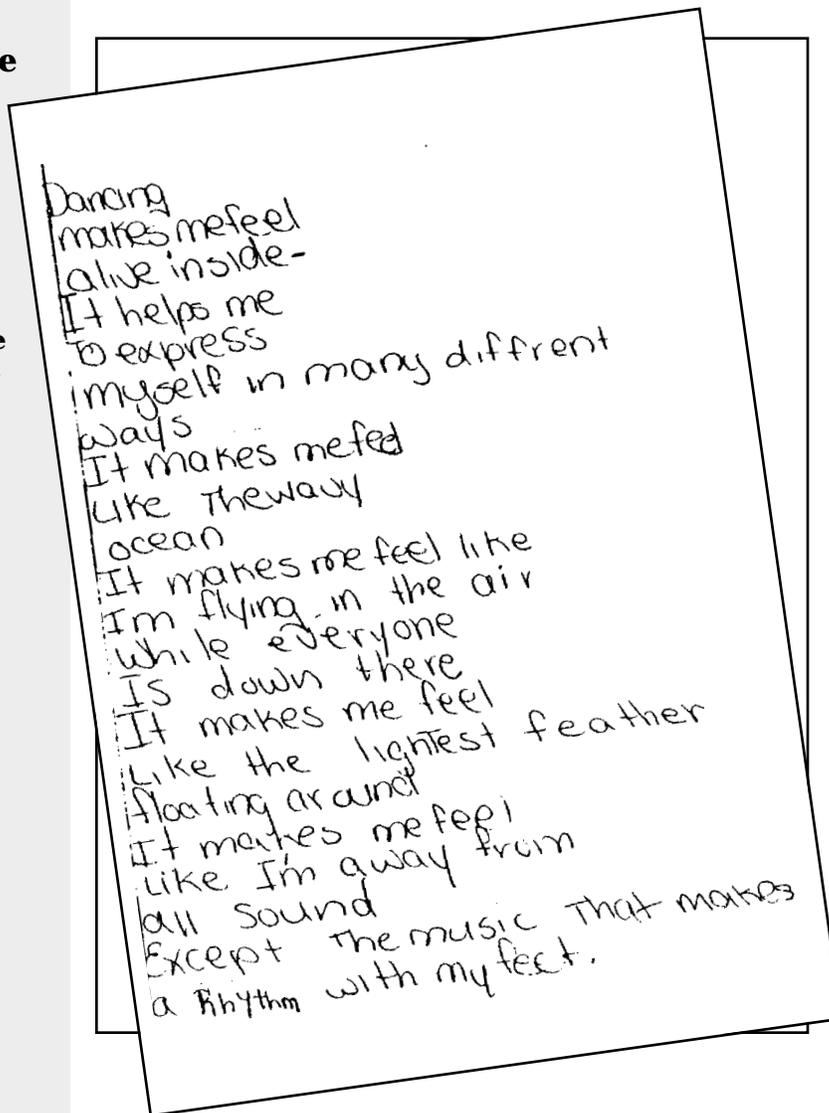
... create and improvise alone or in collaboration with others

... know and demonstrate a range of movement, elements and skills

... explore a variety of poems and dances from within their world culture.

Student Work Sample

Poetic Language of Dance



Dancing makes me feel alive inside-
It helps me to express myself in many different ways
It makes me feel like the way ocean
It makes me feel like I'm flying in the air while everyone is down there
It makes me feel like the lightest feather floating around
It makes me feel like I'm away from all sound except the music that makes a rhythm with my feet.

Commentary

The Sample:

- explores a variety of musical selections for movement, such as African and Irish folk, blues, soul, hip-hop, and classical waltzes
- shows students move their bodies in expressive and rhythm-related interpretations, experimenting to create bends, twists, swings, balances, weights, spirals, and joint articulation exercises (recorded on video)
- indicates student poetry suggests movements
- shows a range of forms from free improvisation to structured choreography between two or more students (on video).

Dance Homework
I can't hide Dance

Dance is a feeling,

Dance is a movement,

Dance is something I can't hide.

Dance is something inside of me,

Without Dance I don't feel alive,

Dance is something I can't hide.

Dance makes me feel fly,

Dance makes me express my feeling,

Dance is something I can't hide.

Dance makes me feel like a star,

Dance makes me feel powerful,

Dance is something I can't hide.

Without Dance I feel I'm going to die,

No one is going to take Dance away

from me.

Dance is something I can't hide.

Standard 1: Creating, Performing, and Participating in the Arts

Dance
Sequence

Context

The student will audition, and learn the technique to participate as a member of a dance company. As a member of the troupe the student will learn individual and group elements to rehearse, prepare, and perform in a formal setting.

... understand the interaction between the performer and the audience

... interpret the dance *Quintessence* through movement as an individual and with a group

... demonstrate a knowledge of the cultural elements present in the dance, and interpret those elements through reflection and performance.

Performance Indicators

Students:

... understand choreographic principles, processes and structures

Student
Work
Sample

Reflection On Dance: Performance 1

To say the least, I was out of shape at the beginning of this school year. I hadn't danced for months, and I began to lose grasp of the importance of dance in my life. I felt like there was something missing, and I knew that the dance concert would do the trick of getting me back on track. When I heard there were auditions for *Quintessence* I got excited.

I saw *Quintessence* for the first time two years ago, and I immediately fell in love with it. I found the movement dynamic and inspiring, and I felt that familiar urge to "get up and dance" after watching it. So, you can imagine how thrilled I was about the auditions. However, I was skeptical of my strength and ability to do such a rigorous dance.

The audition process for *Quintessence* consisted of two dance classes. During the first class, movement from the dance was given to us. Then, we had time to work on the movement, and the second class determined who made the cast. I was nervous during the first class, because I was a sophomore amongst older dancers. I also was not confident in my technique. However, the second class was better for me. This was probably due to the hours I spent practicing, but never the less I made it!!!

At my first rehearsal, I was standing right in the middle of the best dancers of the Dance Department, trying to figure out a combination that everyone else already had. I realized then that I would need extreme focus to get through the dance, and once I realized that I was fine—except for the counts. The dance was choreographed against the music, so I had to know the counts rather than hearing them in the music. Well, that sort of created a problem, but I managed to get the counts down. The only place I really had trouble counting in the dance was my solo.

When the performance came around I was so sure of myself. All the lack of self esteem was gone, and I was ready to perform. I worked so long and hard, and yearned for being in the spotlight. One thing I love to do is perform. Being out in front of an audience reminded me of how much I love to dance, and how it makes me so strong and confident.

I was ready to give up my dream of being a dancer. I was about to give up on the only dream that had lasted for my life time. Performing *Quintessence* gave me the power to see past my fears to the future. Since *Quintessence*, I've tried out for NYSSSA School of Dance and am going there this summer. *Quintessence* enabled me to have the strength and determination to become a professional dancer.

Self
Evaluation:
Lecture
Demonstration

Reflection On Dance: Performance 2

Although I performed *Short Story* in the dance concert, I chose to perform *Quintessence* in the dance jury. After watching *Quintessence* in the dance concert I was stunned and compelled to learn the movements. In about three weeks I had learned the third movement, and it will stay with me forever.

Rehearsals although few in number were intense, but they did not seem like work. These rehearsals, because I was so interested in *Quintessence*, were fun and the material was absorbed quickly.

Although this dance experience did not have a benchmark influence on life, it did teach me something. If you see something that you want, or that you want to do, don't be discouraged if you don't get it the first time. Although I was not able to be a cast member of *Quintessence* I pursued the concept of learning it, and learned it—at least the third movement.

Thank you (Dance Teacher) for the opportunity to be a part of *Quintessence*. It really was my favorite piece of the dance concert, partly because of the movement vs. the music. I can't forget this school, or the dance, or the people surrounding me this year, or any part of my past. After this year my future plans have become a little clearer, at least for a few years (Juilliard, NYC, Dance). When I do achieve financial stability, I will become a patron of the arts and support this high school's dance program. Possibly, and NYSSSA School of Dance, Saratoga, and good young artists in general. I will keep in touch with the Dance Department and let you know what happens. Thank you for a wonderful dance year.

Commentary

The Sample:

- describes an audition for a part in a group dance performance of *Quintessence*
- reflects on participation in a master class to learn, practice and perform a dance sequence
- describes regular dance classes and rehearsals to learn a individual solo and group performance
- analyzes student's own performance and future plans.

Standard 1: *Creating, Performing, and Participating in the Arts*
3: *Responding To and Analyzing Works of Art*

Music

Intermediate

Student Work Sample

Compose, Lead, and Evaluate

Context

Students compose and notate a four measure melody for their peers to sight read. They lead the chorus through the example, and evaluate the performance. Through this task, students become more proficient sight readers and develop their compositional and critical listening skills.

Performance Indicators

Students:

... create short pieces that reflect a knowledge of melodic rhythmic. ...

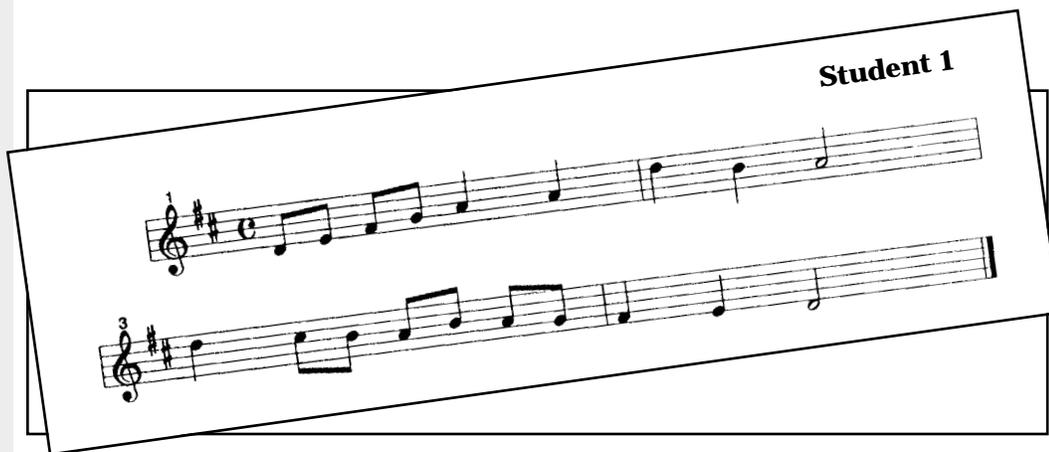
... identify and use, in individual and group experiences, some of the roles and actions used in performing music

... demonstrate how to record and play back music

... use current technology to create, produce and record/playback music

... through listening, analyze and evaluate ...

... use appropriate terms to reflect working knowledge of the music elements.

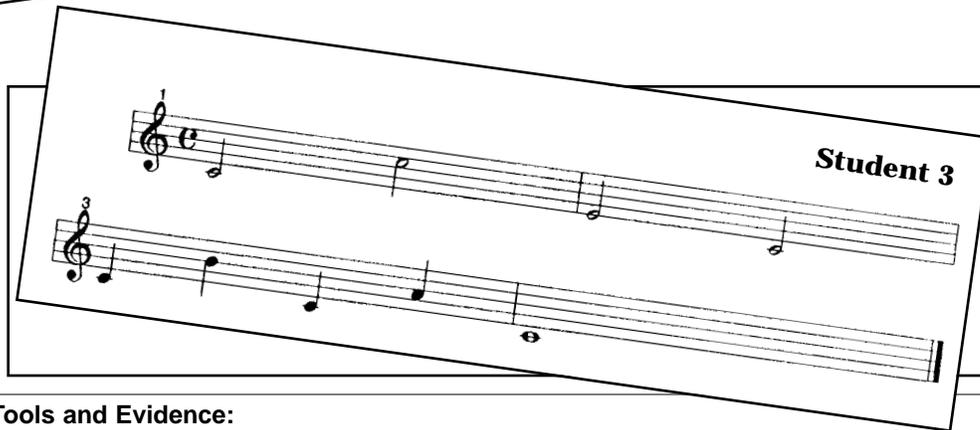


Commentary

The Sample:

- provides examples of different compositional abilities related to melodic contour, number of pitches used, variety of rhythm and overall continuity
- shows one area of student achievement as musical composition; another as leading their peers through the sight reading exercise, where students are assessed on their leadership and evaluation skills
- indicates a reasonable level of expectations for students when they compose and conduct
- demonstrates students can write the four measures on staff paper or can key the four measure into a computer and print the material for use in class
- shows limited examples which can be accommodated as part of usual warm-up activities, especially if one or two students are scheduled for each rehearsal.

Note: Printed examples are given but the actual performance must be evaluated. Also, teachers must evaluate student's leading the group either during the class or by viewing a videotape of the class.



Assessment Tools and Evidence:

Tools:

- Student's finished sight reading example
- Student's verbal assessment of the chorus performance of their example.

- rhythm, and intervalic relationships
- demonstrates the ability to notate composition ideas using standard notation

Evidence: Strategy I

Distinguished:

The student:

- demonstrates exceptional skill in composing the sight reading example, using pitch, rhythm, intervalic relationships, and melodic contour
- demonstrates exceptional ability to notate composition ideas correctly using standard notation
- uses available technology to notate and print composition

Evidence: Strategy II

Distinguished:

The student:

- exercises confident leadership in front of group
- in evaluating the performance, shows exceptional awareness of the group's pitch, rhythm, and hand sign accuracy; can apply knowledge to improve group's performance using clear concise language

Proficient:

The student:

- demonstrates above average skill in composing the sight reading example, using pitch, rhythm, intervalic relationships, and melodic contour
- demonstrates skills in notating composition ideas correctly using standard notation

Proficient:

The student:

- exercises leadership in front of group
- in evaluating the chorus performance, shows awareness of the group's pitch, rhythm, and hand sign accuracy

Competent:

The student:

- demonstrates some skill in composing the sight reading examples using pitch,

Competent:

The student:

- leads group through performance of the piece
- in evaluating the chorus performance, shows some awareness of the group's success with teacher prompts

Standard 1: Creating, Performing, and Participating in the Arts

Theatre

Elementary

Student
Work
Sample

Scenes and
Props

Context

Second-grade students are working with the basic elements of a play: setting, character and plot. In this lesson, the children will add a prop and begin to understand the relationship between props and character, props and story, and props as objects for which actors take responsibility.

Students are asked to bring an object to class. The teacher introduces the concept of objects as props in a play and their importance to the story, e.g., Cinderella and her glass slipper. The teacher and students create guidelines for handling other people's property. In small groups, students choose one or more of their objects to use as props in creating a scene. In addition, they make a drawing and write a statement about their objects as another way of expressing feeling and endowing the object with significance.

Performance Indicators

Students:

... use language, voice, gesture, movement and observation to express their experience and communicate ideas and feelings

... use basic props ... to establish place, time and character for the participants.

Commentary

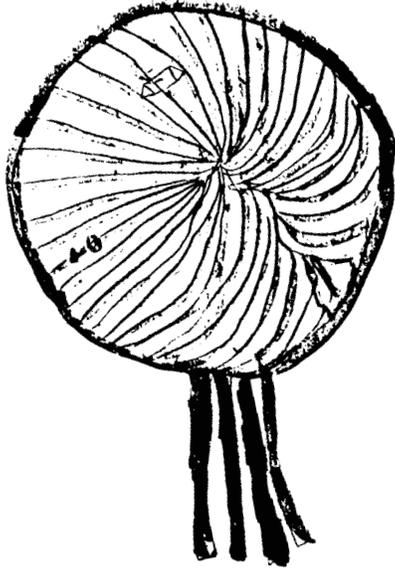
The Sample:

- communicates feelings about something of importance (shown here through drawing and the written word; evident in class by choice of words, tone of voice, way in which child handles the object brought from home)
- provides opportunity for children to discover that an object (prop) can be used as a sign (symbol) of ideas or feelings
- encourages children to draw on their own experiences and feelings in creating stories and plays
- validates both individual and group activity in creating stories and using props to support story line of a simple play.

This is my porcelain horse. My grandma gave it to me to remember my grandpa. It belonged to him before he died. I keep it on my bureau where everyone can see it. I let people hold it but not play with it. I have never lost it. I chose this to bring in because it is the oldest thing I have ever owned.



This is my Nightmare Catcher. My Indian friend made it for me. I keep it on my wall above my bed. I let people hold it. It's a very special thing to me because it helps keep the nightmares away when I sleep.



Standard 1: Creating, Performing, and Participating in the Arts

Theatre
Intermediate

Student
Work
Sample

Conflict
Resolution
Scenes

Context

Sixth-grade students are asked to create scenes that contain conflict and resolution. They are asked to play their scenes with no conflict, then to re-play them with the conflict introduced. They discuss their choice of resolution and record their understanding of conflict and resolution in their journals. In addition, they respond to a few focus statements or questions about the topic, such as: Explain conflict and resolution. Is conflict always between or among people? Do all of the characters have to feel the same way about the resolution? Identify the conflict and resolution in your scene.

Student's Summary of Scene:

In my scene, there were two characters, me as Angela, a florist and Jennifer as Mrs. Moran. Mrs. Moran needed flowers for a daughter's wedding but couldn't pick them up. After a bit of protest on my part, I agreed to deliver. When I delivered them, she didn't like them. That was the conflict. I said she would have to come to the shop and pick them out herself. She said no and would do without them. That was the resolution.

Performance Indicators

Students:

. . . use improvisation and guided play writing to communicate ideas and feeling

. . . use language, voice, gesture, movement to create character and interact with others. . .

. . . identify and use in individual and group experience some of the roles from theatre. . . .

Commentary

The Sample:

- introduces the role of conflict in drama and asks students to think about what it contributes to the performance; what they know conflict to be what the absence of conflict is
- reflects on importance of conflict in drama
- encourages student self evaluation as participants focus on the ideas, words and actions exhibited in their work.
- helps develop interpersonal skills through better understanding of human experience, i.e., conflict and resolution.

Excerpts from student journals:

... Conflict is important because without a conflict the play would not be interesting, there wouldn't be a main idea.

... A resolution has an important role in a play because it gives it an ending.

... A conflict is not always between two people—it can be a personal conflict, wars, nature, or anything else.

... (conflict) leads to better character development.

... In conflict and resolution, conflict is a physical or emotional problem that a character has to overcome. Resolution is how the problem is fixed or what happens to the problem.

... All characters do not have to feel the same way because they can always disagree with one another.

Standard 1: Creating, Performing, and Participating in the Arts

Visual Arts

Commencement and Major Sequence

Student Work Sample

Copier Art

Context

The learner exercise may be part of Studio in Art, or advanced electives in Photography, Computer Graphics, or Media Arts courses at the commencement and sequence level. Student will create a work of art and utilize the copier arts to create a repetitive image.

Performance Indicators

Students:

... produce a comprehensive and well-organized portfolio

... create works of art in a variety of mediums, subjects, symbols, themes, metaphors

... utilize the elements and principles of art to create an emerging personal style

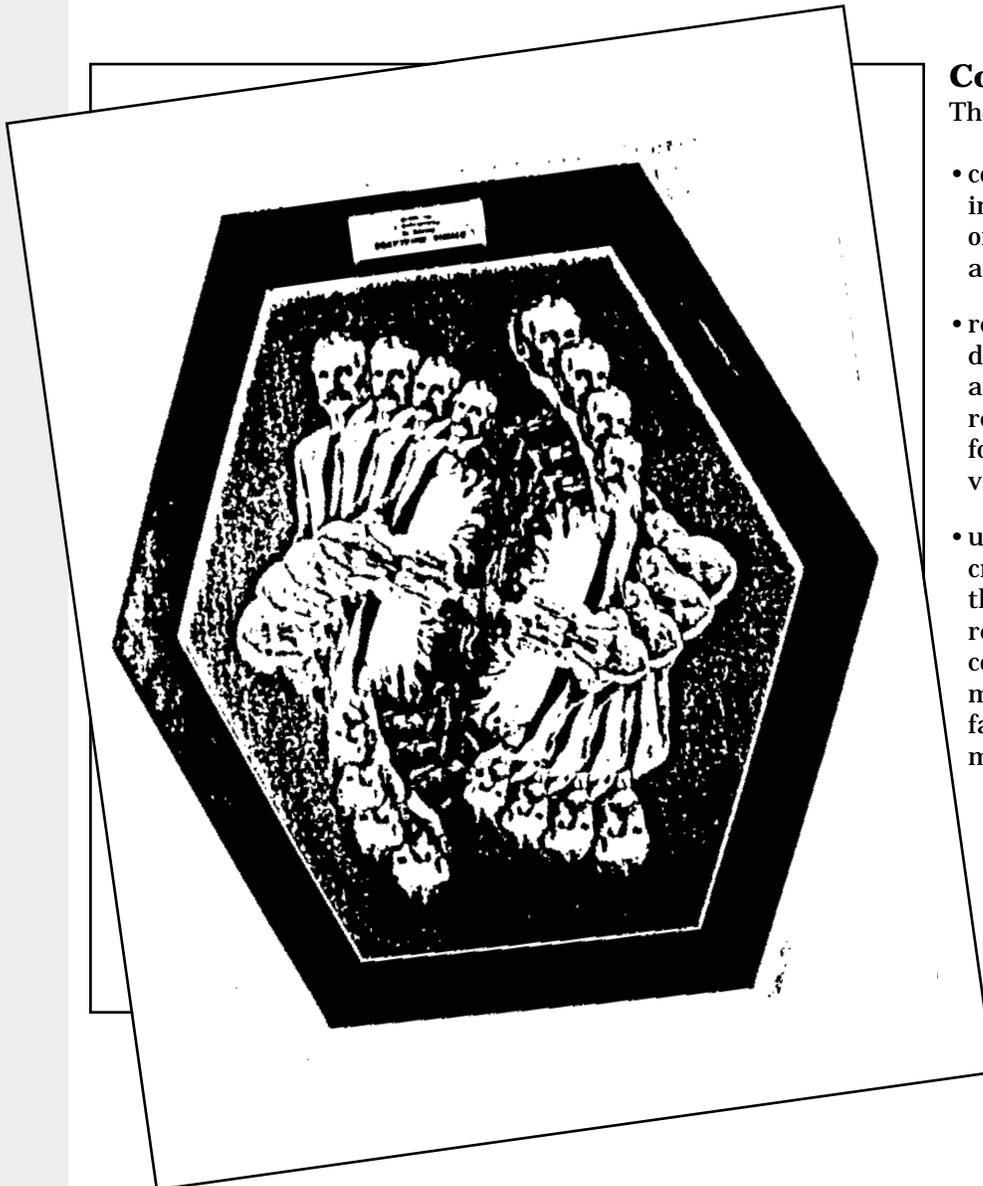
... use the computer to express visual ideas

... understand vocations/avocations in the visual arts.

Commentary

The sample:

- collects several images, and focuses on one element of art
- reviews and discusses works of art which contain repetitive designs found within a variety of cultures
- uses computer to create a work of art that utilizes repetition in the completed work (of male figure, female face and face of mime)
 - critiques own work in reflective response.

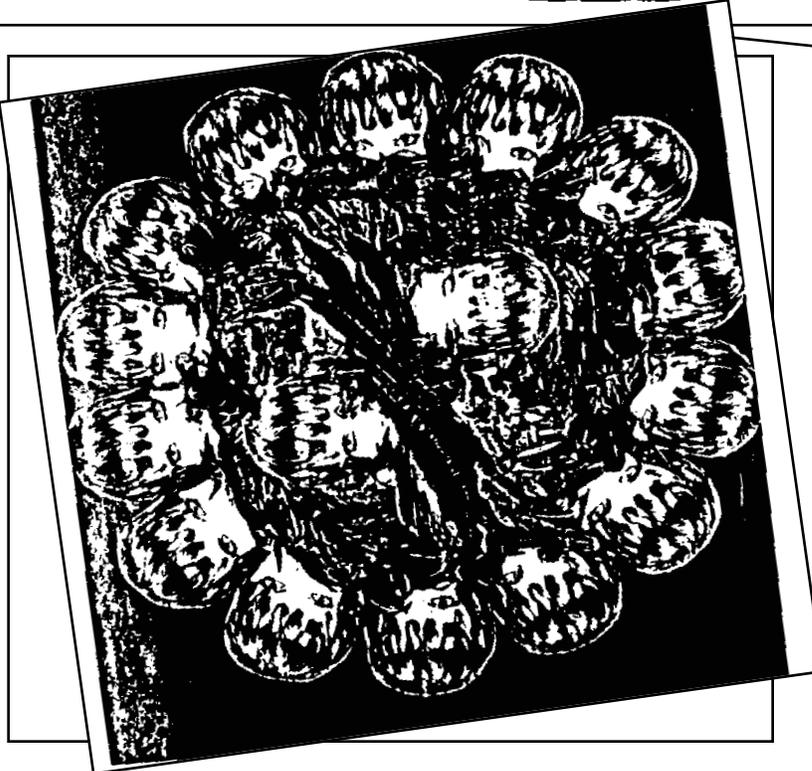
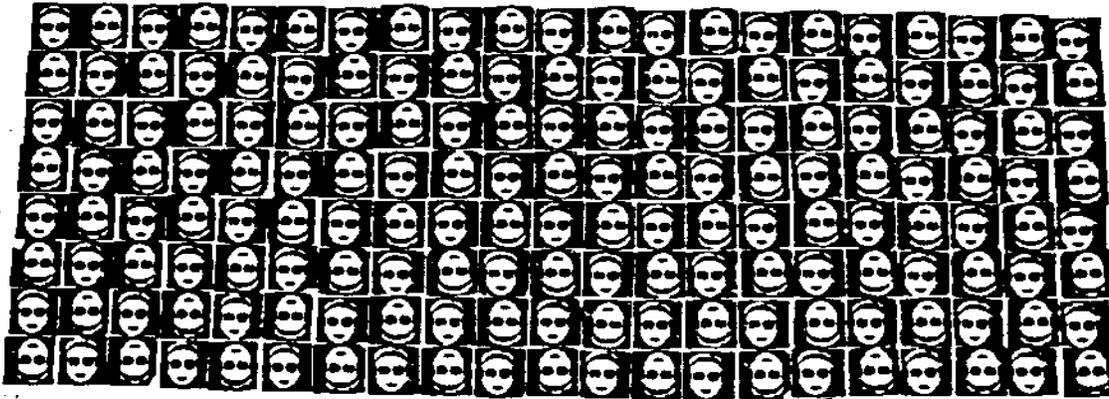


Student Response

I had a positive reaction to this exercise because I was happy to have a good product when I tried something I hadn't done before.

This exercise allowed me to explore a new form of expressing myself or allowing my message to be understood. I feel that it's very different compared to my regular sculpture, painting, or drawing project because it allows me to create an idea of my own from a product that is already there. I really enjoyed exploring a different form of art. It also helped me to understand how to use photography to create a message.

I tried to focus on more abstract images while I was photographing my assignment.



Standard 3: Responding To and Analyzing Works of Art

Dance
Commencement

Context

High school dance students will attend a dress rehearsal and performance by the BeBe Miller Dance Company. They will meet with the choreographer and reflect upon the performance to understand the construction of the dance. Students will then become group choreographers, search source materials, and create the choreography for an original dance.

Performance Indicators

Students:

... exhibit the ability to compare, contrast, describe, and discern the process used by a choreographer to create a dance

... understand the cultural dimensions that influence choreography

... choreograph a dance that utilizes complex steps and patterns

... demonstrate the ability to work as a group in choreographing a dance.

Student
Work
Sample

Commentary

The Sample:

- describes a live dance performance, identifying significant features
- reflects upon the performance and the artistic decisions
- understands the role of the understudy
- as a member of a group, explores similar source materials and choreographs a dance.

Observing,
Digesting, and
Creating Dance

Journal Entry One

The BeBe Miller performance at Potsdam College taught me a lot about the need for a dancer to express themselves to the limit or even over the limit. Before the show, we went to an understudy practice session. There we saw how the dancers fixed the little details of their movements to match the other dancers perfectly. They were striving for perfection. They matched everything including the expression of their eyes. to show contrasts of movements they showed a definite change of sharp vs. graceful or slow vs. fast. Every move was seen throughout the body. For example, when they kicked their foot, their head shook as a natural reaction. They used out of control movements. One of the dancers commented on that during the rehearsal, she said that when she made one of the fast moves slow, she felt like she was going to fall over. They also talked about first there was anticipation for the move, then when it was time, feeling the impulse. Even little moves for example pushing through the heel you could see it in the body for the next motion. I realized the dancers weren't practicing because they didn't know it or because of fear that they'd forget it but because they needed self-acceptance and perfection. Their energy and expression was incredible and the performance was inspirational.

BEBE MILLER COMPANY

"... some of the most fascinating and fresh choreography of the postmodern movement."
Christian Science Monitor



Journal Entry Two

We arrived at the College early and went into one of the buildings. At the first auditorium, we watched three female members of the BeBe Miller Company working on steps to a dance. The movements weren't hard, but it was the way they did them, such feeling and emotion. I wish I could do that.

The rehearsal for tonight's performance was incredible. They put so much energy into every move, whether a facial movement or a leap. I want to take what I am seeing here back to the school and make myself feel and move the way they do. The dancers are so inspiring, so spiritual and exciting. I love the creative process that they use: they create the movements first then add the music. I want to go back to class and try this.

Journal Entry Three

The BeBe Miller Dance Company put on a very inspirational performance. They proved to me and many other dancer students that it is possible to make all your dreams come true.

While we were watching the understudies practice, I felt as though someday I could be one of them. I found out that an understudy was just as much work and determination as being one of the performers. During the dress rehearsal one of the dancers became injured and one of the understudies was needed to perform just hours before the show.

I was very inspired to be determined and to try my hardest to reach my career goal of performing one day. So many others were touched by the dancers also, in fact our dance class was inspired to choreograph another dance and our dance company instructor choreographed another number for us. I personally also was inspired to choreograph. Seeing a professional on stage doing what they love to do is a self-motivational tool. These performers allow us to realize that anything is possible!

Standard 3: Responding To and Analyzing Works of Art

<p>Music</p> <p>Commencement General Education</p> <p>Student Work Sample</p>	<p>Context</p> <p>A performing ensemble is in the process of rehearsing a composition. Students perform 16 measures of a selected composition. The performance is tape recorded. Students listen to the recording 3 times. The first time, they listen and take notes on what they hear. During the second hearing, they write an analysis and evaluation of their own individual performance. During the third hearing, they write an analysis and evaluation of the ensemble's performance. Analyses are reviewed through class discussion, sectional discussion, or teacher review.</p>	<p>Performance Indicators</p> <p><i>Students:</i></p> <p><i>. . . through listening, analyze and evaluate their own and others' performances . . .</i></p> <p><i>. . . read and write critiques of the music . . .</i></p> <p><i>. . . use appropriate technical terms. . .</i></p>
<p>Student Critique</p>	<p>Excerpts from student critiques of ensemble performance</p> <p>Adeste Fidelis</p> <p>The first clear, balanced notes of the trumpet section were clear indications of the quality of music to follow. The most noticeable aspect of this piece was the articulation. The trumpets were especially impressive in the beginning, creating a sound nearly perfect in tone and phrasing, so that all that was heard was pure music. The rolls between phrases on percussion instruments (such as the suspended cymbal at measure 21) were clear and even; and kept the interpretation and the feeling alive.</p> <p>Festival Prelude</p> <ul style="list-style-type: none">-1st note confident - all three notes can be heard. Very brassy sound. Intonation is bad.-triplets sound disjointed - all different tones, speeds, etc.-trumpet melody drowned out by the woodwinds before the woodwind section-muted trumpet part - bad intonation - not together-muted solo trumpet part - better intonation - all parts can just barely be heard-woodwinds in tune - through most-good dynamic contrast between muted part and what comes after-triplets not heard as well the 2nd time-major flaw - trumpet intonation	<p>Commentary</p> <p>The Sample:</p> <ul style="list-style-type: none">•represents four students' critiques of four pieces from an ensemble performance which was discussed and evaluated by individuals, sections and the complete ensemble, providing several opportunities for growth in ability as performer and evaluator•demonstrates the students' command of specialized language used in musical analysis, (e.g., triplets, dynamic, ritard, intonation, articulation)•suggests that teacher expects clear and specific statements focusing on what was heard and observed•is an example of an assignment that could meet an English Language Arts writing requirement and become part of student's comprehensive portfolio•shows students were required to "critically reflect" rather than simply state that the performance was "good" or "bad."

Trumpeter's Lullaby was certainly a different piece in mood, and style. It was very relaxing, and cheerful. In the introduction, the flutes seems to be very well balanced, and in tune. When the trumpet soloist came in, the flutes and the soloist were well harmonized. As the piece progressed, the band was very good balance-wise, we didn't blot the trumpet out at all. The piece comes across as very soft and melodic. When the piece comes to the triplets; I feel they were a bit mushy. They needed to be more articulate. When the dynamics change over to ff -you can definitely hear it - very nice contrast when the band reaches the ritard near the ending, it's very well done! When the band reaches the end, the chord it produces, leaves a wonderful echo throughout the auditorium.

Symphonic Prelude was a wonderful opening piece—it truly set you in the mood for the whole concert! In the first few measures trumpets were slightly out of tune but quickly get back in. At measure five— the band did an excellent crescendo (very energized). By the time measure thirteen came around you couldn't have asked for a better well-balanced band. Then at measure twenty the woodwinds came in such a way that you couldn't even tell they were joining the band. At measure twenty-four the clarinets let off a bit of a squeak (probably bad reed) but as a whole the band at that particular measure did their breathing techniques correctly. At measure thirty-eight the band as a whole did a beautiful job with their intonation with each other, then at forty--forty-one the dynamics were well emphasized. During dress rehearsal did have a habit of cutting off the dotted whole note too early - but at the concert it was perfect!

Assessment Tools and Evidence:

Tools:

The class listens to the selection they are rehearsing. Students individually complete a paper. On one side, they discuss the performance of the whole ensemble.

They answer 3 questions:

- What parts of the performance were strong and why?;
- What parts of the performance needs work and why?;
- What must be done to correct any weaknesses?

On side 2, they discuss their own individual performance. They answer 3 questions:

- What aspects of your performance were strong and why?;
- What aspects of your performance need work and why?;
- At this point, what must you do to improve performance so, at the next rehearsal, it will be better than today? If applicable, state the steps you will take to get to this point.

Evidence:

The student evaluation is scored by the teacher using the following criteria:

- Specificity - states precisely what is strong and what needs work. Makes suggestions for improvement relative to the specified weaknesses. Makes suggestions of appropriate areas of the ensemble performance that should be dealt with by the ensemble at the next rehearsal.
- Terminology - shows an understanding of the language of music and performance. Examples would include style, genre, form, melody, rhythm, harmony, timbre, tone, dynamics, articulation, etc.
- Completeness - the extent to what the students critique. Evaluates all 16 measures by stating multiple strengths and weaknesses, giving many examples of terminology, and multiple suggestions for improvement, including what he/she needs to improve and what the ensemble needs to do.

Standard 3: *Responding To and Analyzing Works of Art*
1: *Creating, Performing, and Participating in the Arts*

Theatre
Commencement Sequence

Context

Students read reviews of several theatrical productions of "The Taming of the Shrew" and watch video, film and live productions of the play for comparison purposes. They keep a journal to record their reactions to texts and production comments as they view the different works. Students realize that productions of the same play can be performed quite differently. They discuss different scenes with their classmates; select, produce and present their own version of a scene for their classmates; and analyze the difference between live performance and other modes as part of their theatre criticism experience.

Performance Indicators

Students:

... evaluate the use of other art forms in a theatre production

... compare and contrast theatre, film, and video

... carry out acting, directing, and design choices which support and enhance the intent of a production.

Student Work Sample

Review
The Shrew

Excerpt from a group report of a critical review of The Taming of the Shrew.

The critic did not feel the actress who played Kate was very effective. He was very impressed by Petrucchio, feeling that his performance was very consistent with his circumstances. Petrucchio had control of his character, but Kate was too extreme in her shrewishness. The actors who play minor characters did an effective job, adding a bit of parody to the parody.

Commentary

The Sample:

- compares different production values from one performance to another, e.g., setting, stage business, acting styles
- identifies specific aspects of production (direction, sets) that support an authentic performance
- selects specific aspects of various productions that were effective.

Excerpt from one student's critical review of the four productions of The Taming of the Shrew which she viewed.

The four productions were very different from one another. They differed in costumes, setting, language, stage business, and acting styles.

The BBC/Time-Life production was a very subdued type of production. The director seemed to focus on making the production historically accurate and held true to Shakespeare's original script. The sets, for instance, were very plain and simple as they would have been during Shakespeare's period, but they were not particularly visually stimulating.

Franco Zeffirelli's production was very enjoyable to watch. Filming on location was a definite asset to this scene because many different sets and views of those sets were possible.

The American production starring Franklin Seales and Karen Austin was a lot of fun. The action was very fast paced and the audience had little chance to grow bored. The actors were very acrobatic and their fighting was funny. Many of the gestures used also suggested the meaning of the dialogue, so it was easier to relax and enjoy the performance.

The last production, Kiss Me Kate, was very short because much of the dialogue had been removed. While this did speed the show along, much of the meaning was lost. If you had already known the basic storyline, it was very easy to understand and entertaining because the actors were able to play with their lines and actions more.

Note: Final assessment would also include viewing the student performance.

**Music
and
Dance**

Elementary

**Student
Work
Sample**

Dance Song

Context

Children are taught a Native American dance song. The lesson is taught in conjunction with an American Indian culture unit by the elementary classroom teacher and may be a part of several activities in the school including other art forms. One meaningful way that students can gain knowledge about other cultures is by performing their songs and dances.

The meaning of the song is discussed, as are the musical elements relating to melody, repetition, rhythm, and tempo. Students use traditional instruments and classroom instruments like drums, maracas, and jingle bells. Students learn the dance step and motions. The complete performance involves singing, dancing, and playing instruments as each student takes a turn performing the roles.

Performance Indicators

Students:

... sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness

... identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world

... identify and demonstrate movement elements and skills (such as bend, twist, slide, skip, hop)

... demonstrate ways of moving in relation to people and environment.

... identify basic dance movements that are typical of the major world cultures.

Commentary

The Sample:

- shows children demonstrate differing abilities in singing, playing and moving and can be assessed according to the criteria provided under evidence on the next page
- exists in different media: the audio tape works well for the singing and videotape for the dance; every child can be recorded quickly without taking a lot of class time; the teacher can review tapes at any convenient time.

Note: Still photographs are used for introductory purposes. Audio-taped and video-taped segments must be reviewed for actual documentation of student achievement.

Assessment Tools and Evidence:

Tools:

Audio-tape of students singing an American Indian dance song.
Video-tape of students performing an American Indian dance song.

Evidence: Strategy I

Levels of Achievement

Distinguished

- The student sings the song correctly with excellent pitch, rhythm, and diction.

Proficient

- The student sings the song with good pitch, rhythm, and diction.

Competent

- The student sings the song with generally satisfactory pitch, rhythm, and diction, although there are some words that are difficult to understand, and/or some distortions of pitch or rhythm.

Evidence: Strategy II

Levels of Achievement

Distinguished

- The student's movements coincide with the beat, the dance step is clearly recognizable, and the dance is performed with energy.

Proficient

- The student's movements occur in time to the beat with only minor discrepancies, the dance step is generally recognizable, and the dance is performed with moderate energy.

Competent

- The student's movements show evidence of slight rushing or slowing of the beat, the dance step is occasionally recognizable, and the dance is performed with moderate to low energy.

Standard 4: Understanding Cultural Dimensions of The Arts

Visual Arts

Elementary

Student
Work
Sample

Horace Phippen
and the Family

Context

Students investigate the artwork of Horace Phippen's *Domino Players*, and develop their own ideas and images into a work of art interpreting their own family in the style of Horace Phippen. Students will complete two reflection forms and maintain their sketches and completed work in a portfolio.

Performance Indicators

Students:

... look at art work from cultural groups of US and identify distinguishing characteristic

... create a work of art that shows influence of a particular culture

... describe their responses and their reasons for their responses.

Commentary

The Sample:

- correctly identifies pipe puffing, playing the game, etc., as activities of the players as well as listing many of the visible objects

- sketches standing position of figure with good attention to scale and use of space

- produces a well-executed sketch of family with effective use of overlapping and features of a contour drawing

- draws family members (like *Domino Players*) in the dining room using line, space, shape, color and texture

- like *Domino Players*, creates a scene of the family that will include what they are doing.

1. Look at the painting and name or draw pictures of all the objects you can find.

scissors
Fraser
Pumpkin
Book
cracked chair
clock
pipe

2. Can you guess what room of their house these people are in? What you see in the painting that tells you it is that room?

Kitchen

3. What are the people in the room doing?

Person #1 Puffing pipe

Person #2 watching

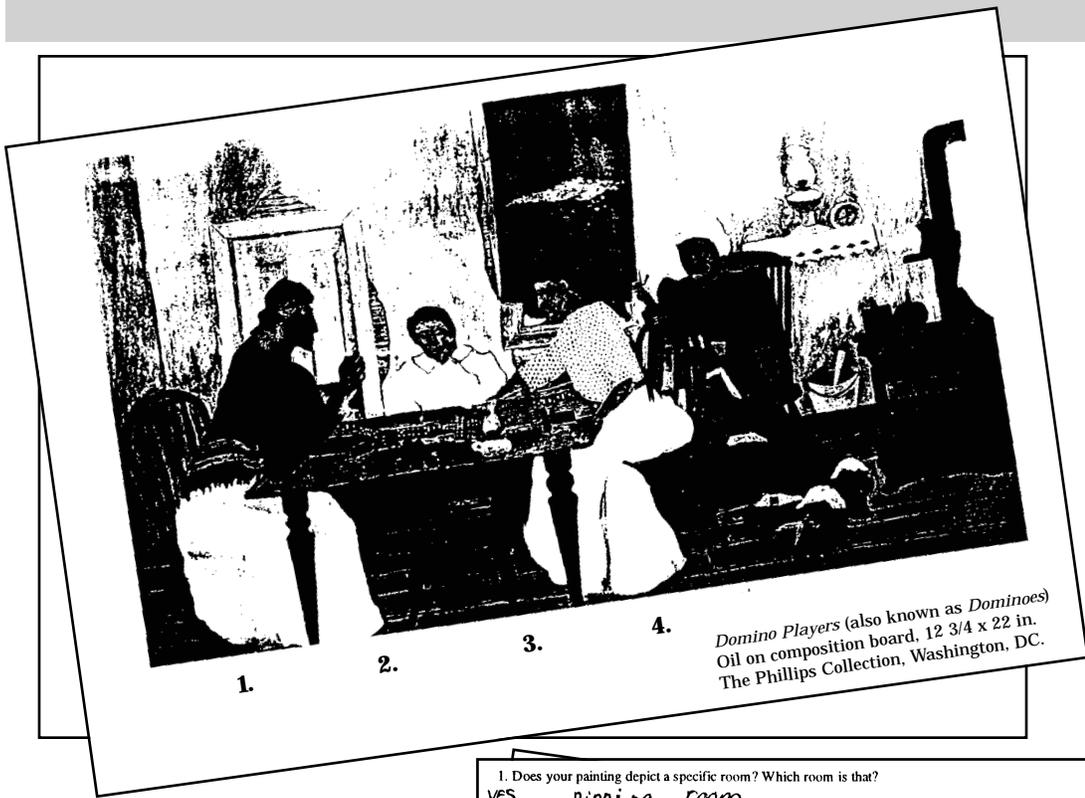
Person #3 playing the game

Person #4 knitting

4. Look carefully at the painting. Can you tell what time it is, morning, afternoon or evening? Name or draw pictures of all the things that in the painting that tell you it is that time.

Evening

light is on
the clock
Bag of money



1. 2. 3. 4. *Domino Players* (also known as *Dominoes*)
 Oil on composition board, 12 3/4 x 22 in.
 The Phillips Collection, Washington, DC.

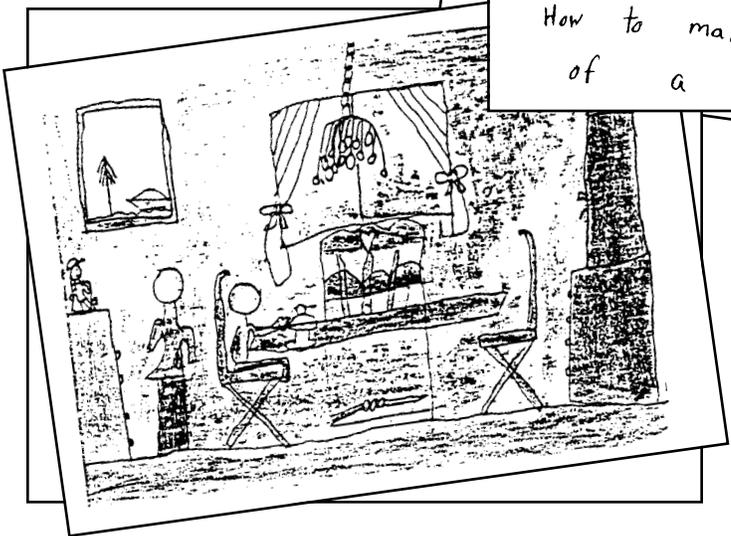
1. Does your painting depict a specific room? Which room is that?
 YES dining room

2. Describe the activities the people are doing in the room you created.
 I'm cutting cake and my sister is looking at a doll

3. If you had more time, what would you change or add to the room and family gathering?
 a nother family member and a dog

4. What do you feel that you have learned about drawing, after drawing the table, the chairs, and your classmates from observation?
 I learned how to make a contour

5. Something new I learned was...
 How to make an object in front of a nother



Visual Arts

Intermediate

Student Work Sample

The Art of Assemblage: A Domain Project

Context

THE ART OF ASSEMBLAGE: A DOMAIN PROJECT

The learner will investigate the work of Louise Nevelson, including the video *Nevelson in Progress*, and artwork entitled *Black Secret Wall*, *Bicentennial Dawn*, and *Sky Cathedral*. The student will create an assemblage, constructed primarily from wood, in the style of Louise Nevelson. Students will become part of a cooperative learning group, creating electronic portfolios, recording their art work, and engaging in peer assessments and critiques.

Note: A domain project involves activities related to all the standards.

PLEASE NOTE: This learner exercise may be seen in its entirety as a domain project on the NYS Framework for the Arts CD/ROM.



Performance Indicators

Students:

- ... use elements and principles of art to communicate*
- ... identify and use in individual and group experiences some of the roles for designing, producing, and exhibiting works of art*
- ... utilize cultural institutions and community resources*
- ... use the language of criticism to describe and interpret works of art*
- ... investigate and reflect upon how art-works and artifacts from diverse cultures influence artistic decisions*
- ... take different active roles as both a creator and and a member of a critical audience*
- ... demonstrate involvement in a collaborative activity as a leader and as a member of a group.*

Commentary

The Sample:

- investigates and collects a variety of images from a wide range of world cultures which reflects space and structure, color and light, and movement
- views the video, *Nevelson In Progress*, and understands the language of art criticism, utilizing the principles of unity, rhythm, balance, space, and color, focusing upon the work of the artist and her studio
- in the artistic style of Louise Nevelson, designs and creates a three dimensional work of art
- utilizes electronic media to record the creative process and completed work
- participates in class critiques, revealing the use of the language of art criticism.

THE ART OF
ASSEMBLAGE:
A DOMAIN PROJECT

