Visual and Performing Arts Curriculum
Alpha Public School

**Pacing Guide Visual and Performing Arts**

**Grade 3-5**

| Topic | Marking Period | Number of Days |
|---|---|---|
| Dance (Creating) | Marking Period 1 (Sept-Oct) | 8 weeks (8-10 days) |
| Dance (Performing) | Marking Period 2 (Nov-Jan) | 8 weeks (8-10 days) |
| Dance (Responding) | Marking Period 3 (Feb-March) | 8 weeks (8-10 days) |
| Dance (Connecting) | Marking Period 4 (April-May) | 8 weeks (8-10 days) |
| Media Arts (Creating) | Marking Period 1 (Sept-Oct) | 8 weeks (8-10 days) |
| Media Arts (Producing) | Marking Period 2 (Nov-Jan) | 8 weeks (8-10 days) |
| Media Arts (Responding) | Marking Period 3 (Feb-March) | 8 weeks (8-10 days) |
| Media Arts (Connecting) | Marking Period 4 (April-May) | 8 weeks (8-10 days) |
| Music (Creating) | Marking period 1-4 | Meet once a week |
| Music (Performing) | Marking period 1-4 | Meet once a week |
| Music (Responding) | Marking period 1-4 | Meet once a week |
| Music (Connecting) | Marking period 1-4 | Meet once a week |
| Theatre (Creating) | Marking Period 1 (Sept-Oct) | 8 weeks (8-10 days) |
| Theatre (Performing) | Marking Period 2 (Nov-Jan) | 8 weeks (8-10 days) |
| Theatre (Responding) | Marking Period 3 (Feb-March) | 8 weeks (8-10 days) |
| Theatre (Connecting) | Marking Period 4 (April-May) | 8 weeks (8-10 days) |
| Visual Arts (Creating) | Marking Period 1 (Sept-Oct) | 8 weeks (8-10 days) |
| Visual Arts (Presenting) | Marking Period 2 (Nov-Jan) | 8 weeks (8-10 days) |
| Visual Arts (Responding) | Marking Period 3 (Feb-March) | 8 weeks (8-10 days) |
| Visual Arts (Connecting) | Marking Period 4 (April-May) | 8 weeks (8-10 days) |

**Grade: 3-5**

| **Standard**: 1.1 | **Content Topic:** Dance- Creating |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.1.5.Cr1a*** | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. Where do choreographers get ideas for dances? | Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content | The student identifies and demonstrates knowledge of the body as the instrument of dance by exploring movement skills. |
| ***1.1.5.Cr1b*** | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. Where do choreographers get ideas for dances? | Solve multiple movement problems using the elements of dance to develop dance content | The student identifies and demonstrates knowledge of the body as the instrument of dance by exploring movement skills. This includes the practice of safety for self and others and regular participation in body strengthening, flexibility, and endurance activities through stationary and locomotor movement. |
| ***1.1.5.Cr2a*** | The elements of dance, dance structure, and choreographic devices serve as both a foundation and a departure point for choreographers. What influences choice-making in creating choreography? | Select a choreographic device to expand movement possibilities, create patterns and structures and develop a main idea. Use dance terminology to explain movement choices. | The student identifies and demonstrates choreographic principles and processes in the art form of dance. |
| ***1.1.5.Cr2b*** | The elements of dance, dance structure, and choreographic devices serve as both a foundation and a departure point for choreographers. What influences choice-making in creating choreography? | Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally. | The student identifies and demonstrates choreographic principles and processes in the art form of dance. These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement |
| ***1.1.5.Cr3a*** | Choreographers analyze, evaluate, refine, and | Revise movement based on peer feedback and self-reflection to | The student identifies and |

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| | document their work to communicate meaning. How do choreographers use self-reflection, feedback from others and documentation to improve the quality of their work? | improve communication of artistic intent in a dance study. Explain movement choices and revisions. | demonstrates choreographic principles and processes in the art form of dance. These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement |
| ***1.1.5.Cr3b*** | Choreographers analyze, evaluate, refine, and document their work to communicate meaning. How do choreographers use self-reflection, feedback from others and documentation to improve the quality of their work? | Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc. | The student identifies and demonstrates choreographic principles and processes in the art form of dance. These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement |

| **Standard**: 1.1 | **Content Topic:** Dance- Performing |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.1.5.Pr4a*** | Space, time and energy are basic elements of dance. How do dancers work with space, time and energy to communicate artistic expression? | Perform planned and improvised movement sequences, with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near / far) | The student demonstrates choreographic principles and processes in the art form of dance. These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement |
| ***1.1.5.Pr4b*** | Space, time and energy are basic elements of dance. How do dancers work with space, time and energy to communicate artistic expression? | Perform planned and improvised movement sequences, with increasing complexity in the use of time / rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes | The student demonstrates choreographic principles and processes in the art form of dance. These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement |
| ***1.1.5.Pr4c*** | Space, time and energy are basic elements of dance. How do dancers work with | Perform planned and improvised movement sequence and dance combinations applying a variety of | The student demonstrates choreographic principles and processes in the art form of dance. |

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| | space, time and energy to communicate artistic expression? | dynamics and energy (e.g., fast / slow, sharp / smooth, strong / gentle, tight / loose) | These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement |
| ***1.1.5.Pr5a*** | The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions. How is the body used as an instrument for technical and artistic expression? | Apply healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) essential for the dancer | The student identifies and demonstrates knowledge of the body as the instrument of dance by exploring movement skills. This includes the practice of safety for self and others and regular participation in body strengthening, flexibility, and endurance activities through stationary and locomotor movement. |
| ***1.1.5.Pr5b*** | The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions. How is the body used as an instrument for technical and artistic expression? | Recall joint actions, articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance and apply basic kinesthetic principles (e.g., flexion / extension, inward / outward rotation). Track how basic body organs (e.,g. Lungs, heart, brain) respond to different intensities of dance movement | The student identifies and demonstrates knowledge of the body as the instrument of dance by exploring movement skills. This includes the practice of safety for self and others and regular participation in body strengthening, flexibility, and endurance activities through stationary and locomotor movement. |
| ***1.1.5.Pr5c*** | The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions. How is the body used as an instrument for technical and artistic expression? | Identify body organization. Demonstrate use of elongated spine and engage in release of tension from spine / shoulders | The student identifies and demonstrates knowledge of the body as the instrument of dance by exploring movement skills. This includes the practice of safety for self and others and regular participation in body strengthening, flexibility, and endurance activities through stationary and locomotor movement. |
| ***1.1.5.Pr5d*** | The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions. How is the body used as an instrument for technical and artistic expression? | Demonstrate increased flexibility, strength, and endurance using a variety of bases of support (e.g., body shapes, levels, core) | The student identifies and demonstrates knowledge of the body as the instrument of dance by exploring movement skills. This includes the practice of safety for self and others and regular participation in body strengthening, flexibility, and endurance activities through stationary and locomotor movement. |
| ***1.1.5.Pr5e*** | The way the body is | Apply action vocabulary and | The student understands and |

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| | developed, execution of movement and movement quality vary in different dance styles, genres and traditions. How is the body used as an instrument for technical and artistic expression? | execute specific codified movements from various styles / genres. Demonstrate, through focused practice and repetition, body part initiations and articulation of limbs and joints | demonstrates knowledge of dance related vocabulary |
| ***1.1.5.Pr6a*** | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression. What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance? | Apply visualization, motor imagery and breath to enhance body mechanics and the quality of a movement skill. | The student understands and demonstrates dance in relation to its historical, cultural and personal origins. This contributes to an appreciation of personal, physical, and emotional uniqueness. It also helps the student to understand the language of dance in daily life. |
| ***1.1.5.Pr6b*** | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression. What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance? | Rehearse a dance to improve group awareness, unison movement, consistency, and attention to detail | The student demonstrates choreographic principles and processes in the art form of dance. These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement |
| ***1.1.5.Pr6c*** | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and | Dance for and with others in formal and informal settings. Identify and modify the main areas of a performance space and body movements using production terminology (e.g., stage left, stage right, center stage, upstage, downstage) | The student demonstrates choreographic principles and processes in the art form of dance. These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression |

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| | amplifies artistic expression. What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance? | | through movement |
| ***1.1.5.Pr6d*** | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression. What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance? | Manipulate a variety of technical elements (e.g., costumes, lighting, sound, performance cues) to support the artistic intent of the dances | The student demonstrates choreographic principles and processes in the art form of dance. These principles include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement |

| **Standard**: 1.1 | **Content Topic:** Dance- Responding |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.1.5.Re7a*** | Dance is perceived and analyzed to comprehend its meaning. How is dance understood? | Describe recurring patterns of movement and their relationships to the meaning of the dance | The student identifies and demonstrates the dance elements of time, space and energy. This involves the student in exploration of the elements and enables the student to recognize how these elements are used by performers and choreographers to develop patterns. |
| ***1.152.Re7b*** | Dance is perceived and analyzed to comprehend its meaning. How is dance understood? | Compare and contrast qualities and characteristics to another dance genre or culture. Use basic dance terminology and elements of dance to describe the qualities and characteristics. | The student understands and demonstrates dance in relation to its historical, cultural, and personal origins. This contributes to an appreciation of personal, physical, and emotional uniqueness. It also helps the student to understand the |

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| | | | language of dance in daily life. |
| ***1.1.5.Re8a*** | Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context. How is dance interpreted? | Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology. | The student understands and demonstrates knowledge of dance related vocabulary |
| ***1.1.5.Re9a*** | Criteria for evaluating dance vary across genres, styles and cultures. What criteria are used to evaluate dance | Develop an artistic criterion as it relates to the elements of dance in specific genres, styles, or cultural movement practices. Use dance terminology to describe, discuss and compare characteristics that make a dance communicate effectively. | The student understands and demonstrates knowledge of dance related vocabulary |

| **Standard**: 1.1 | **Content Topic:** Dance- Connecting |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.1.5.Cn10a*** | As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning. How does dance deepen our understanding of ourselves, other knowledge and events around us? | Describe feelings and ideas evoked by a dance that are observed or performed and examine how they relate to personal points of view and experiences | The student identifies and demonstrates the dance elements of time, space and energy. This involves the student in exploration of the elements and enables the student to recognize how these elements are used by performers and choreographers. |
| ***1.1.5.Cn10b*** | As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning. How does dance deepen our understanding of ourselves, other knowledge and events around us? | Using an inquiry-based to investigate global issues, including climate change, expressed through a variety of dance genres, styles and cultural lenses. | The student understands and demonstrates dance in relation to its historical, cultural, and personal origins. This contributes to an appreciation of personal, physical, and emotional uniqueness. It also helps the student to understand the language of dance in daily lif |
| ***1.1.5.Cn11a*** | Dance literacy includes deep knowledge and perspectives about societal, cultural, | Observe and describe how the movements of a dance in a specific genre or style communicate the | The student understands and demonstrates dance in relation to its historical, cultural, and personal |

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| | historical, and community contexts. How does knowing about societal, cultural, historical, and community experiences expand dance literacy? | ideas and perspectives of the culture, historical period, or community from which the genre or style originated. | origins. This contributes to an appreciation of personal, physical, and emotional uniqueness. It also helps the student to understand the language of dance in daily lif |

| Suggested Activities | |
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| 3rd grade | ● Move through space on a specific pathway, or following a specific floor pattern<br>● Execute simple rhythmic locomotor combinations on defined pathways<br>● Move through space on a variety of air and floor pathways using changes of directions and level<br>● Design body shapes alone or with a partner utilizing the concept of positive and negative space<br>● Design symmetrical and asymmetrical body shapes alone or with a partner<br>● Explore and use a variety of body shapes in space, including still shapes, shapes that move in place (non-locomotor) and shapes that travel through space (locomotor)<br>● Transition from one shape to another with confidence<br>● Use the spine to sculpt the body<br>● Execute a three point turn<br>● Explore and improvise using concepts of body, space, time and energy / focus (e.g., body shapes, level, direction, tempo, tension v. relaxation)<br>● Explore and improvise using spatial relationships<br>● Change or vary given movement sequences using concepts of body, space, time and energy / force<br>● Demonstrate a basic kinesthetic understanding of the concept of abstraction by varying individual movements and gestures using concepts of body, space, time and energy /force<br>● Discuss the concept of energy / force as it relates to movement using an expanded dance vocabulary<br>● Describe the quality of movement using dance vocabulary<br>● Clearly demonstrate different movement qualities<br>● Change, or vary movement qualities in an improvisation or set movement sequence<br>● Explore tensing and relaxing the muscles both suddenly and gradually, lying, sitting and standing, in place and through space<br>● Relate states of tension and relaxation to and explore the concept of flow of movement (bound and free flow; Laban vocabulary)<br>● Relate states of tension and relaxation to and explore “forceful” and “forceless movements”<br>● Working with others, explore forceful and forceless movement as active and passive movers<br>● Use and contrast varying states of tension and relaxation in technique, movement sequences and improvised movements<br>● Explore the Margaret H’Doubler’s six movement qualities individually and in varied sequences<br>● Move confidentially to metered and non-metered accompaniment<br>● Execute simply rhythmic movement sequences, both locomotor and nonlocomotor<br>● Execute tempo changes suddenly and gradually<br>● Identify and move to accent the downbeat in ¾ and 4/4 meter<br>● Move with rhythmic accuracy in both duple and triple meter<br>● Demonstrate an understanding of the concept of duration<br>● Create and perform simple rhythmic movement patterns using movements of varying durations<br>● Relate concept of duration to concept of note value, e.g., whole, half and quarter notes (rhythm cards)<br>● Perform improvised movements or set movement sequences with a clear beginning and ending<br>● Create movement sequences with clear changes in movement quality timing or action<br>● Create, memorize and perform original movement sequences<br>● learn , memorize and perform set movement sequences<br>● Articulate reasons for making particular choices in ordering a sequence of movements<br>● Work cooperatively with others<br>● Perform their own original movement as well as movement choreographed by others |

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| | • Demonstrate focus and concentration in the rehearsal process<br>• Perform for others with focus and concentration<br>• Demonstrate body control and awareness in performing movement<br>• Memorize movement for performance<br>• Perform set as well as improvised movement<br>• Explore various options for beginning a movement study and ending a movement study (still shapes, entrances, exits)<br>• Make thoughtful choices in choreographing the beginning and ending of a movement study<br>• Explore and improvise multiple possibilities to solve a given movement problem<br>• Make choices in sequencing movements (movement selection)<br>• Articulate the reasons for movement choices<br>• Respond to and generate ideas which inspire movement<br>• Identify a simple idea on which to build a phrase<br>• Explore movement possibilities around an idea<br>• Select and sequence movements to create a movement phrase with a clear beginning and ending<br>• Use the elements of dance to explore the possibilities of given movements, movement sequences and / or phrases<br>• Use the elements of dances to extend and develop given movements, movement sequences and / or phrases<br>• Improvise with a focus on the elements of dance<br>• Use exploration and improvisations as means of movement invention in the choreographic process<br>• Use exploration and improvisation to expand / develop movement possibilities<br>• Make movement choices for dance sequences / studies from movement ideas generated in movement explorations and / or improvisations<br>• Work cooperatively with a partner or in a small group to create dance sequences or short dance studies<br>• Perform dance sequences or short dance studies in different groupings, e.g., duet, trio, quartet<br>• Recall and perform set patterns and sequences in folk, traditional and ceremonial dances from various countries<br>• Learn and / or create and memorize set patterns and sequences around the theme or work activities<br>• Recognize the use of pattern in ritual / ceremonial dance<br>• Execute simple Native American foot patterns; i.e., two-step, toe-heel<br>• Improvise / explore pathways using the basic Native American foot patterns<br>• Experience rhythm through repetition<br>• Work cooperatively with others to perform dances and create<br>• Perform a group ceremonial dance with an awareness of each other<br>• Perform folk / traditional and /or ceremonial dances that are based on work activities<br>• Create dance sequences or patterns that are based on work activities<br>• Describe similarities and differences between dances from various cultures or countries<br>• Talk about what the dances learned tell us about the people or culture from which they come<br>• Describe how costumes (including shoes) influence dance movement<br>• Describe how (or if) the costume / dress affect the dances learned<br>• Recognize that different dance styles use different types of shoes or no shoes at all |
| 4th grade | • Use bound and free flow in executing dance movements and phrases<br>• Explore the eight Laban Effort Actions; use in creating expressive dance phrases<br>• Demonstrate muscular control of the body in modulating its output of energy, e.g., capable of bursts of power as well as quiet moments<br>• Explore single v. multiple focus<br>• Change focus while moving in space<br>• Explore the aesthetic potential of focus and shape<br>• Identify and kinesthetically sense movement that is centered and off-centered movements<br>• Articulate the concept of “kinesthetic sense” and is importance to dancers<br>• Execute more complex locomotor steps that involve weight shift, ie.,g two-step, grapevine, step-ball-change, schottische, polka, pas de bouree<br>• Accurately reproduce movements in space with proper timing and dynamic modulation<br>• Demonstrate a sense of “body connections” i.e., move using both the upper and lower body, execute |

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| | lateral as well as cross-lateral movements<br>● Execute quarter, half and whole turns (i.e., pivoting, jumping in place, in the air)<br>● Execute pivot turns<br>● Design shapes individually or with others focusing on the use of positive and negative space (ie, Shape-Add-on activity)<br>● Execute smooth transition between individual movements or shapes and between movement phrases<br>● Explore and apply the principles of variety, contrast and unity to movement sequences and phrases<br>● Use internal body rhythms to perform various gaits and non-metered motions (kinetic phrasing)<br>● Understand and be able to replicate and create movement based on the concept of metric or external rhythm (duration)<br>● Use both metric and kinetic phrasing in creating movement phrases<br>● Hear and respond with movement to phrasing in a piece of music (music visualization)<br>● Move in unison 1) to a beat or rhythm, or 2) by sensing the timing of the group<br>● Demonstrate a sense of the group while performing with others<br>● Develop a movement idea gleaned from the process of exploration / improvisation<br>● Explore, improvise, and compose movement phrases based on each of the principles of design<br>● Develop a movement phrase using the steps of the choreographic process (improvisation, movement recall, movement development)<br>● Identify and perform dances with different formations<br>● Identify and perform dances from geographical areas of the world, from early New Jersey<br>● Learn, perform and view dances from various geographical regions of the world<br>● Describe how geography affects the movement and styling of dances learned and viewed |
| 5th grade | ● Execute, perform a wide range of dynamic movement with intention and control<br>● Sequence Laban's Effort Actions and / or Six Movement Qualities to create dynamic movement phrases<br>● Recognize and discuss dynamics as observed in professional dance performances<br>● Respond to gravity with weighted movements, i.e., swing, collapse<br>● Execute movements through space and in place that require shifting weight (spine and pelvis)<br>● Execute movements from the core as well as the periphery (arm, legs)<br>● Demonstrate principles of opposing weight and counterbalance<br>● Move off-center<br>● Use gestures and shape to convey a wide range of feeling and expression<br>● Manipulate gestures using the elements of body, space, time and force /energy to create gestural phrases<br>● Explore triple meter using weight and momentum (swing)<br>● Execute movement in meters other than duple and triple meter, in particular, 5/4 meter<br>● Execute movement with the proper flow and phrasing<br>● Observe and recognize the use of principles of design in professional works<br>● Use unison and non-unison movement within a composition to create contrast<br>● Understand and explain the difference between simple dance forms (AB, ABA, Theme and Variation, Narrative)<br>● Choreograph a short composition whose overall organization follows an AB,and an ABA form<br>● Choreograph a study using the narrative dance form<br>● Create dance studies or compositions with clear beginnings, middles and ends<br>● Use entrances and exits effectively within a composition as well as at the beginning or end of a composition<br>● Memorize and perform folk /traditional dances with set patterns or sequences and in an improvised sequence<br>● Identify dances which consist of set sequences (most folk/ traditional dances) and dances whose sequences can be improvised (square dance, social dances)<br>● Understand how dance can promote social unity / interaction within a culture or community (reinforce values, promote community spirit)<br>● Experience popular social and folk / traditional dances which require interaction and promote a sense of community |

| Formative, Summative and Alternative Assessments | Benchmark Assessments | Core Instructional and Supplemental Materials (including various texts at each grade level) |
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| Teacher observation<br>Student Growth Objective<br>Dress Rehearsal<br>Final Performance<br><br>Alternative Assessment- allow students to create a multimedia presentation<br><br>Allow students to use technology to express themselves through another medium | As a class, create or learn a short movement sequence. Working in small groups, change, or vary the sequence using elements of body, space, time and/or energy/force. Memorize both the original and the changed movement sequences, and perform both for your classmates. Write a paragraph describing how you changed the original sequence.<br><br>In a group of 2-3, choose a simple movement idea around which you will build a short movement study. Cooperatively explore movements and sequencing possibilities. Select and sequence movements. Select the most effective order making sure there is a clear beginning and ending. Perform for your classmates. Write at least one paragraph reflecting on your group's movement and sequencing choices, including your choices for beginning and ending the dance. Write a paragraph reflecting on your group's process of working and performing together.<br><br>After exploring the function of dance in Native American cultures, create your own ritual or ceremonial dance study with a partner or small group. Choose a simple idea around which to choreograph. Choose movements and gestures to convey the idea.<br><br>SWBAT use the choreographic process to develop a short dance (2-3 phrases) around an idea. Describe your process, and compare it to the writing process. You may write out the description and comparison, use drawings, maps, etc.<br><br>In a small group, create and perform an original group work using folk / traditional dances learned as your influence and inspiration. Include formation changes. Review, revise, and refine your dance. Give it a title. | Music and Audio player<br>CD, radio<br>Bluetooth speaker<br>Students should wear appropriate clothing and footwear |

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| | Develop a duet based on meeting and parting. Focus on changing dynamic qualities within the movement phrases to communicate a particular feeling or attitude. Students should utilize various shapes, shared weight centers, body parts, body patterning, balance, and range of motion in the performance. Each partner will complete a self-assessment as well as provide feedback for their partner on the performance and creation of the dance.<br><br>SWBAT learn or create a movement phrase (based on a particular idea). Work individually or in pairs to develop the original movement phrase using principles of design and / or choreographic forms, ie, canon, call and response. Organize the entire study / composition in ABA form. Students will complete a rubric assessing each performance using discipline-specific terminology.<br><br>As a class, learn two social or traditional dances of the 18th and 19th (or 20th) centuries. Write at least one paragraph on each dance describing it in its historical and cultural context (who, what, where, when and why). Stage the dances for an audience. Participate in a discussion or "free write" of how your experience in learning and performing these dances changed when they were performed for an audience. | |

| Technology | Crosscutting Concepts / Interdisciplinary Connections across grade levels and content areas (at least 1) / Intercultural Statements |
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| Music and Audio player<br>CD, radio<br>Bluetooth speaker<br>Dance Videos on youtube | Language Arts- Engage effectively in a rage of collaborative discussions (one one one, in groups, and teacher-led) with diverse partners on grade level topics, including on other's ideas and expressing their own clearly<br><br>Social Studies- geographic location of various dance genres |

Visual and Performing Arts Curriculum
Alpha Public School

August 2021
Reapproved by Board Aug 2026

| **Grade: 3-5** |
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| **Standard**: 1.2 | **Content Topic:** Media Arts - Creating |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.5.2.Cr1a*** | Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression. How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged? | Generate ideas for media artwork, using a variety of tools, methods and / or materials | Students will with guidance Develop multiple ideas for media artworks using a variety of tools, methods and/or materials will be discussed. Animation: using storyboard, creating a photo story, animate a movie, and or story slideshow |
| ***1.5.2.Cr1b*** | Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression. How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged? | Develop individual and collaborative artistic goals for media artwork using a variety of methods | Choose ideas to create plans and models for media arts productions. Form, share, and test ideas, plans, and models to prepare for media arts productions. Animation: using storyboard, creating a photo story, animate a movie, and or story slideshow |
| ***1.5.2.Cr1c*** | Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression. How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged? | Connect media artwork to personal experiences and the work of others | Develop multiple ideas for media artworks using a variety of tools, methods and/or materials: using animation, storyboard, creating a photo story, animate a movie, and or story slideshow |

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| ***1.5.2.Cr1d*** | Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression. How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged? | Collaboratively form ideas, plans, and models to prepare for media artwork | With guidance, use ideas to form plans or models for media arts productions. Apply various ideas in different media venue |
| ***1.5.2.Cr1e*** | Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression. How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged? | Model ideas and plans in an effective direction | Conceive of original artistic goals for media artworks using a variety of creative methods, such as brainstorming and modeling. |
| ***1.5.2.Cr1f*** | Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression. How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged? | Brainstorm goals and plans for a media art audience | Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation |
| ***1.5.2.Cr2a*** | Media artists plan, organize and develop creative ideas that can effectively realize the artistic intent and communicate meaning. How do media artists work? How do media artists and designers determine whether a particular direction in their work would be effective? How do media artists learn from trial and error? | Collaboratively form ideas, plans and models to prepare for media artwork | Envision original ideas and innovations for media artworks using personal experiences and/or the work of others |

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| ***1.5.2.Cr2b*** | Media artists plan, organize and develop creative ideas that can effectively realize the artistic intent and communicate meaning. How do media artists work? How do media artists and designers determine whether a particular direction in their work would be effective? How do media artists learn from trial and error? | Model ideas, plan in an effective direction | Conceive of original artistic goals for media artworks using a variety of creative methods, such as brainstorming and modeling. |
| ***1.5.2.Cr2c*** | Media artists plan, organize and develop creative ideas that can effectively realize the artistic intent and communicate meaning. How do media artists work? How do media artists and designers determine whether a particular direction in their work would be effective? How do media artists learn from trial and error? | Brainstorm goals and plans for a media art audience | Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation |
| ***1.5.2.Cr3a*** | The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks. How can an artist construct a media artwork that conveys purpose, meaning and artistic quality? How do media artists improve / refine their work? | Construct and arrange various content into unified and expressive media arts productions | Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience. |
| ***1.5.2.Cr3b*** | The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks. How can an artist construct a media artwork that conveys purpose, meaning and artistic quality? How do media artists improve / refine their work? | Describe and apply principles such as movement, balance, contrast, and emphasis | Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles, such as movement and force. |

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| ***1.5.2.Cr3c*** | The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks. How can an artist construct a media artwork that conveys purpose, meaning and artistic quality? How do media artists improve / refine their work? | Explore how elements and components can be altered for clear communication and intentional effects, point of view, perspective, and refine media artworks to improve clarity and purpose | Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks: : using animation, storyboard, creating a photo story, animate a movie, and or story slideshow |

| **Standard**: 1.2 | **Content Topic:** Media Arts - Producing |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.5.2.Pr4a*** | Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication. How are complex media arts constructed? At what point is a work considered "complete" | Practice combining various academic arts, media forms, and content into unified media artworks such as animation, music, and dance | Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles, such as balance and contrast |
| ***1.5.2.Pr4b*** | Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication. How are complex media arts constructed? At what point is a work considered "complete" | Demonstrate understanding of combining a variety of academic, arts and content with an emphasis on coordinating elements into a comprehensive media artwork | Practice combining varied academic, arts, and media forms and content into unified media artworks, such as animation, music, and dance. |
| ***1.5.2.Pr4c*** | Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication. How are complex media arts constructed? At what point is a work considered | Create media artworks through integration of multiple contents and forms | Practice combining varied academic, arts, and media forms and content into unified media artworks, such as animation, music, and dance. |

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| | "complete" | | |
| ***1.5.2.Pr5a*** | Media artists require a range of skills and abilities to creatively solve problems. How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques? | Develop and enact a variety of roles to practice foundational artistic, design, technical, organizational, and soft skills in producing media artworks | Exhibit developing ability in a variety of artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning in media arts productions. |
| ***1.5.2.Pr5b*** | Media artists require a range of skills and abilities to creatively solve problems. How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques? | Exhibit and develop critical and creative skills, such as inventing new content and expanding conventions, in addressing challenges within and through media arts productions | Exhibit developing ability in a variety of artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning in media arts productions. |
| ***1.5.2.Pr5c*** | Media artists require a range of skills and abilities to creatively solve problems. How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques? | Examine how tools and design thinking techniques can be used in standard and experimental ways in constructing media artworks | Exhibit basic creative skills to invent new content and solutions within and through media arts productions. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks. Exhibit standard use of tools and techniques while constructing Animation: using storyboard, creating a photo story, animate a movie, and or story slideshow. |
| ***1.5.2.Pr6a*** | Media artists present, share and distribute media artworks through various social, cultural and political contexts. How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow? Why do various venues exist for presenting, sharing, or distributing media | Identify, explain and compare various presentation forms fulfilling the processes in distributing media artwork | Enact identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions |

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| | artworks? | | |
| ***1.5.2.Pr6b*** | Media artists present, share and distribute media artworks through various social, cultural and political contexts. How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow? Why do various venues exist for presenting, sharing, or distributing media artworks? | Identify and compare experiences and benefits of presenting media artworks | Practice foundational innovative abilities, such as design thinking, in addressing problems within and through media arts productions |

| **Standard**: 1.2 | **Content Topic:** Media Arts - Responding |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
|---|---|---|---|
| ***1.5.2.Re7a*** | Artist's appreciation of media artworks is influenced by their interests, experiences, understandings, and purposes. Identifying the qualities and characteristics of media artworks improves the individual's aesthetic and empathetic awareness. How do we analyze and react to media artworks? How do media artworks function to convey meaning and influence audience experience? | Identify, describe, explain and differentiate how messages and meaning are created by components in media artworks | Determine the purposes and meanings of media artworks while describing their context |
| ***1.5.2.Re7b*** | Artist's appreciation of media artworks is influenced by their interests, experiences, understandings, and purposes. Identifying the qualities and characteristics of media artworks improves the | Identify, describe, explain and differentiate how various forms, methods, and styles in media artworks affect and manage audience experience when addressing global issues including climate change | Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context. |

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| | individual's aesthetic and empathetic awareness. How do we analyze and react to media artworks? How do media artworks function to convey meaning and influence audience experience? | | |
| ***1.5.2.Re8a*** | Interpretation and appreciation of an artwork and its media require consideration of form, context and personal experience. Analysis of media artworks provides clues to their expressive intent. How do people relate to and interpret media artworks? How can the viewer "read" a work of art as text? How does knowing and using arts vocabulary help us understand and interpret works of art? | Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and context | Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context |
| ***1.5.2.Re9a*** | Evaluation and critique are vital components of experiencing, appreciating and producing media artworks. How and why do we value and judge media artworks? When and how should we evaluate and critique media artworks to improve them? How is a personal preference different from an evaluation? | Develop and apply specific criteria to evaluate media art works and production processes with developed criteria, considering context and artistic goals | Determine and apply criteria for media arts productions.<br>Animation: using storyboard, creating a photo story, animate a movie, and or story slideshow.<br>Evaluating media artworks and production processes, considering context, and practicing constructive feedback. |

| **Standard**: 1.2 | **Content Topic:** Media Arts - Connecting |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.5.2.Cn10a*** | Through creating media artworks, people make meaning by investigating and developing awareness of culture and experiences. How does engaging in creating media artworks enrich people's lives? How does making media artworks attune people to their surroundings? How do media artworks contribute to an awareness and understanding of our lives and communities? | Use, examine and access internal and external resources to create media artworks, such as interests, knowledge and experiences | Use personal and external resources, such as interests, information, and models, to create their media artworks. |
| ***1.5.2.Cn10b*** | Through creating media artworks, people make meaning by investigating and developing awareness of culture and experiences. How does engaging in creating media artworks enrich people's lives? How does making media artworks attune people to their surroundings? How do media artworks contribute to an awareness and understanding of our lives and communities? | Identify, examine and show how media artworks form meanings, situations and cultural experiences, such as news and cultural events | Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media. |
| ***1.5.2.Cn11a*** | Understanding connections to varied contexts and daily life enhances a media artist's work. How does art help us understand the lives of people of different times, places and cultures? How is art used to impact the views of a society? How does art mirror aspects of life? How do the other arts, disciplines, contexts and | Identify, explain, research and show how media artworks and ideas relate to personal, social, and community life (e.g., exploring online behavior, fantasy and reality, commercial and information purposes, history, ethics) | Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events. |

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| | daily life inform the creation, performance and response to media arts? | | |
| ***1.5.2.Cn11b*** | Understanding connections to varied contexts and daily life enhances a media artist's work. How does art help us understand the lives of people of different times, places and cultures? How is art used to impact the views of a society? How does art mirror aspects of life? How do the other arts, disciplines, contexts and daily life inform the creation, performance and response to media arts? | Examine, discuss and interact appropriately with media arts tools and environments, considering safety, ethics, rules, and media literacy | Research and show how media artworks and ideas relate to personal, social and community life, such as exploring commercial and information purposes, history, and ethics. Access and use internal and external resources to create media artworks, such as interests, knowledge, and experiences. |

| **Formative, Summative and Alternative Assessments** | **Benchmark Assessments** | **Core Instructional and Supplemental Materials (including various texts at each grade level)** |
|---|---|---|
| Teacher observation<br><br>Student Growth Objective<br><br>Project Assessment Rubric<br><br>Final Media Art project<br><br>Alternative Assessment- allow students to create a multimedia art project.<br><br>Allow students to use other technology to express themselves for media art projects. | SWBAT learn how to use various animation programs like Imovie, Google Digital Book, Flipa clip-Animation and GIPHY.<br><br>SWBAT create a storyboard using photos and Google Sideshow.<br><br>SWBAT create drawings, pictures, and paintings using programs like Sketchpad and Toy Theater.<br><br>. | Students will use technology to express themselves through various Media Art programs. Animation: using storyboard, creating a photo story, animate a movie, and or story slideshow<br><br>Creating a photo story-Imovie/ Google Digital book<br><br>Flipa clip-Animation -using storyboard.<br><br>Play School Art Maker-movie and /slideshow. |

| **Technology** | **Crosscutting Concepts / Interdisciplinary Connections across grade levels and content areas (at least 1) / Intercultural Statements** |
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| Art Videos on YouTube<br><br>Various media arts software<br>Photo editing websites and apps | Language Arts- Engage effectively in a rage of collaborative discussions (one one one, in groups, and teacher-led) with diverse partners on grade level topics, including on other's ideas and expressing their own clearly |

| **Grade: 3-5** |
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| **Standard**: 1.3 | **Content Topic:** General Music - Creating |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
|---|---|---|---|
| ***1.3A.5.Cr1a*** | The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. How do musicians generate creative ideas? | Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical) | - Tap beat and clap rhythms using beat/rhythm interactives<br>- Create rhythmic compositions<br>- Watch composer biography videos<br>- Listen to music from various time periods<br>- Complete listening logs |
| ***1.3.A.5.Cr2a*** | Musicians' creative choices are influenced by their expertise, context and expressive intent. How do musicians make creative decisions? | Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context | - Create rhythmic compositions<br>- Identify beats per measure |
| ***1.3.A.5.Cr2b*** | Musicians' creative choices are influenced by their expertise, context and expressive intent. How do musicians make creative decisions? | Use standard and / or iconic notation and / or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas | - Create rhythmic compositions<br>- Create melodic compositions<br>- Play/perform compositions on virtual and physical instruments |
| ***1.3.A.5.Cr3a*** | Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. How do musicians improve the quality of their creative work? | Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes. | - Perform compositions for peers/ class<br>- Revise composition as needed<br>- Answer reflection questions for composition assignments |
| ***1.3.A.2.Cr3b*** | Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. How do musicians improve the quality of their creative work? | Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent | - Perform compositions for the class |

Visual and Performing Arts Curriculum
Alpha Public School

| **Standard**: 1.3 | **Content Topic:** General Music - Performing |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
|---|---|---|---|
| ***1.3.A.5.Pr4a*** | Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. How do performers select repertoire? | Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill. | - Discuss the purpose of the music for the performance<br>- Practice playing/singing songs for performance |
| ***1.3.A.5.Pr4b*** | Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. How do performers select repertoire? | Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance. | - Discuss the purpose of the music for the performance<br>- Identify how music elements are used in the song<br>- Practice playing/singing songs for performance |
| ***1.3.A.5.Pr4c*** | Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. How do performers select repertoire? | Analyze selected music by reading and performing using standard notation | - Practice singing/playing songs by reading sheet music |
| ***1.3.A.5.Pr4d*** | Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. How do performers select repertoire? | Explain how context (e.g., personal, social, cultural, historical) informs performances | - Discuss the purpose for the performance<br>- Students identify music that would work for specific performances |
| ***1.3.A.5.Pr4e*** | Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. How do performers select repertoire? | Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation / style) | - Watch/listen to performances<br>- Complete listening logs |
| ***1.3.A.5.Pr5a*** | To express their musical | Apply teacher-provided and | - Complete listening logs |

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| | ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria. How do musicians improve the quality of their performance? | established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance | - Discuss performance- what was successful, what could we change, etc. |
| ***1.3.A.5.Pr5b*** | To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria. How do musicians improve the quality of their performance? | Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time | - Practice songs as a class<br>- Practice songs in small group<br>- Sing songs with recording<br>- SIng songs with accompaniment |
| ***1.3.A.5.Pr.6a*** | Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? | Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation | - Sing/ play songs with accurate tempo, dynamic, beat, rhythm, pitch, etc. |
| ***1.3.A.5.Pr.6b*** | Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? | Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre and style | - During class discuss/practice proper audience etiquette while watching/listening to other performances<br>- During performances sit quietly while watching and listening to performers |

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| **Standard**: 1.3 | **Content Topic:** General Music - Responding |

| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.3.A.5.Re7a*** | Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator (s) or performer (s) manipulate the elements of music. How do individuals choose music to experience? How does understanding the structure and context of music inform a response? | Demonstrate and explain citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts | - Identify/analyze the structure of various musical forms (e.g., verse/refrain, chorus format, sonata, etc.) from varied cultures, time periods or musical genres. |
| ***1.3.A.5.Re7b*** | Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator (s) or performer (s) manipulate the elements of music. How do individuals choose music to experience? How does understanding the structure and context of music inform a response? | Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of elements of music, and context (i.e., social, cultural, historical) | - Demonstrate an understanding of how music reflects the ideas of a composer and/or performer based on the historical, cultural, and personal characteristics of each musician. Make connections to the pieces when warranted. |
| ***1.3.A.2.Re8a*** | The personal evaluation of musical work (s) and performance (s) is informed by analysis, interpretation, and established criteria. How do we judge the quality of musical work (s) and performance (s)? | Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music | - Describe what constitutes a quality vocal performance (e.g., posture, breath support, intonation, diction, vowel placement, etc.) and interpretive elements (e.g., dynamics, phrasing, emotion, etc.) and apply these attributes to performance. |
| ***1.3.A.2.Re9a*** | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. How do | Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers/ and personal | - Use a graphic organizer or other tool to show common performance traits (e.g., technical fluency, rhythmic accuracy, |

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| | we discern the musical creators' and performers' expressive intent? | interpretations to reflect expressive intent | intonation, etc.) in generally accepted great performances of music. |

| **Standard**: 1.3 | **Content Topic:** General Music - Connecting |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
|---|---|---|---|
| ***1.3.A.5.Cn10a*** | Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. How do musicians make meaningful connections to creating, performing, and responding? | Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. (Also embedded in 1.3.A.5.Cr2a, 1.3.A.5.Cr3b, 1.3.A.5.Pr5e, 1.3.A.5.Re7a) | - Answer planning and reflection questions about student compositions<br>- Complete listening logs<br>- Evaluate performances |
| ***1.3.A.2.Cn11a*** | Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? | Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (Also embedded in 1.3.A.5.Cr2a, 1.3.A.5.Cr3b, 1.3.A.5.Pr5e, 1.3.A.5.Re7a) | - Identify the purposes of various performances through different time periods<br>- Describe connections between music and experiences |

| Formative, Summative and Alternative Assessments | Benchmark Assessments | Core Instructional and Supplemental Materials (including various texts at each grade level) |
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| Performances, playing assessments, singing assessments<br><br>Alternative Assessment- written | Check for understanding via teacher observation, playing assessments, singing assessments, music compositions, listening logs, worksheets | Musicplayonline.com<br>Youtube<br>Music today and every day |

| Technology | Crosscutting Concepts / Interdisciplinary |
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| | **Connections across grade levels and content areas (at least 1) / Intercultural Statements** |
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| Computer/chromebook<br>Speakers<br>Projector | Language Arts- Engage effectively in a rage of collaborative discussions (one one one, in groups, and teacher-led) with diverse partners on grade level topics, including on other's ideas and expressing their own clearly |

| **Grade: 3-5** |
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| **Standard**: 1.4 | **Content Topic:** Theatre- Creating |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.4.5.Cr1a*** | Theatre artists rely on intuition, curiosity, and critical inquiry. What happens when theatre artists use their imagination and / or learned theatre skills while engaging in creative exploration and inquiry? | Create roles, imagined worlds and improvised stories in a drama / theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances of improvised stories in a drama / theatre work | Read and discuss the compromises made in "Saving the Soccer Field" |
| ***1.4.5.Cr1b*** | Theatre artists rely on intuition, curiosity, and critical inquiry. What happens when theatre artists use their imagination and / or learned theatre skills while engaging in creative exploration and inquiry? | Imagine, articulate, and design ideas for costumes, props and sets that support the story, given circumstances, and characters in a drama / theatre work | Create costume ideas for the different people in the Play, "Saving the soccer Field" |
| ***1.4.5.Cr1c*** | Theatre artists rely on intuition, curiosity, and critical inquiry. What happens when theatre artists use their imagination and / or learned theatre skills while engaging in creative exploration and inquiry? | Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama / theatre work | Work in small groups to discuss the various tones / body language / voices might be demonstrated by the characters in "Saving the Soccer Field." |
| ***1.4.5.Cr2a*** | Theatre artists work to discover different ways of communicating meaning. How, when, and why do theatre artists' choices change? | Devise original ideas for a drama / theatre work that reflect collective inquiry about characters, plots and their given circumstances | Have students write their own version of a play that discusses compromise |
| ***1.4.5.Cr2b*** | Theatre artists work to discover different ways of communicating meaning. How, when, and why do theatre artists' choices change? | Participate and identify defined responsibilities required to present a drama / theatre work informally to peers / audience and participate in the process | Present their versions of the play to the class and discuss the decisions they made |

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| ***1.4.5.Cr3a*** | Theatre artists refine their work and practice their craft through rehearsal. How do theatre artists transform and edit their initial ideas? | Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama / theatre work through self and collaborative review | After feedback from peers, work to revise their written piece |
| ***1.4.5.Cr3b*** | Theatre artists refine their work and practice their craft through rehearsal. How do theatre artists transform and edit their initial ideas? | Use and adapt sounds and movements in a guided drama experience | Have students incorporate sounds into their written piece |
| ***1.4.5.Cr3c*** | Theatre artists refine their work and practice their craft through rehearsal. How do theatre artists transform and edit their initial ideas? | Refine technical choices by creating innovative solutions to design and technical problems that arise in rehearsal for a drama / theatre work | Have students work in small groups to present their piece, adjusting changes as necessary |

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| **Standard**: 1.4 | **Content Topic:** Theatre- Performing |

| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.4.5.Pr4a*** | Theatre artists develop personal processes and skills for a performance or design. How do theatre artists fully prepare a performance or design? | Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama / theatre work | Read through “A Town Meeting” to discuss the various voices of the citizens |
| ***1.4.5.Pr4b*** | Theatre artists develop personal processes and skills for a performance or design. How do theatre artists fully prepare a performance or design? | Identify and utilize basic technical / design elements that can be used in drama / theatre work to demonstrate an understanding of the elements | Discuss as a small group the technical needs for performing “A Town Meeting” |
| ***1.4.5.Pr5a*** | Theatre artists make choices to convey meaning. How do theatre artists use tools and techniques to communicate ideas and feelings? | Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and / or creation of a drama / theatre work | Identify the various emotions the citizens would feel in “A Town Meeting” |
| ***1.4.5.Pr5b*** | Theatre artists make choices to convey meaning. How do theatre artists use tools and techniques to communicate ideas and feelings? | Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama / theatre work | Read through “A Town Meeting” to emphasize the emotions and different vocal pieces that angry, upset, happy citizens may have |

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| ***1.4.5.Pr6a*** | Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience. What happens when theatre artists and audiences share creative experiences? | Practice drama/ theatre work and share reflections individually and in small groups, and informally with an audience | Perform "A Town meeting" in small groups changing roles and reflect on the hardest role to accurately portray |

| **Standard**: 1.4 | **Content Topic:** Theatre- Responding |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.4.5.Re7a*** | Theatre artists reflect to understand the impact of drama processes and theatre experiences. How do theatre artists comprehend the essence of drama processes and theatre experiences? | Identify, explain and demonstrate an understanding of both artistic choices and personal reactions made in a drama / theatre work through participation and observations | Read "The Fairy Godmother's Assistant" in small groups and identify the artistic choices |
| ***1.4.5.Re8a*** | Theatre artists' interpretations of drama / theatre work are influenced by personal experiences and aesthetics. How can the same work of art communicate different messages to different people? | Develop and implement a plan to evaluate drama / theatre work | Discuss in small groups how to evaluate several small plays from Reader's Theater including Rumpelstiltskin, The True Story of the Three Little Pigs, The Fairy Godmother's Assistant |
| ***1.4.5.Re8b*** | Theatre artists' interpretations of drama / theatre work are influenced by personal experiences and aesthetics. How can the same work of art communicate different messages to different people? | Analyze technical elements from multiple drama / theatre works and asses how the technical elements may support or represent the themes or central ideas of drama / theatre works | Identify the themes from the works discussed in small groups |
| ***1.4.5.Re8c*** | Theatre artists' interpretations of drama / theatre work are influenced by personal experiences and aesthetics. How can the same work of art communicate different messages to different people? | Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama / theatre work | Discuss character choice in small groups using a series of works |
| ***1.4.5.Re9a*** | Theatre artists apply criteria | Compare and contrast multiple | Discuss in small groups how to |

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| | to investigate, explore and assess drama and theatre work. How are the theatre artist's processes and the audience perspectives impacted by analysis and synthesis? | personal experiences when participating in or observing a drama / theatre work and justify responses to drama / theatre work based on personal experience | evaluate several small plays from Reader's Theater including Rumpelstiltskin, The True Story of the Three Little Pigs, The Fairy Godmother's Assistant including your own perspective |
| ***1.4.5.Re9b*** | Theatre artists apply criteria to investigate, explore and assess drama and theatre work. How are the theatre artist's processes and the audience perspectives impacted by analysis and synthesis? | Explain responses to characters based on cultural perspectives when participating in or observing drama / theatre work | Identify which characters are most "relatable" in a series of works |
| ***1.4.5.Re9c*** | Theatre artists apply criteria to investigate, explore and assess drama and theatre work. How are the theatre artist's processes and the audience perspectives impacted by analysis and synthesis? | Identify and discuss physiological changes connected to emotions on posture, gesture, breathing and vocal intonation in a drama/ theatre work | Identify changes that characters may make when they are going through different changes throughout the work |

| **Standard**: 1.4 | **Content Topic:** Theatre- Connecting |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.4.5.Cn10a*** | Theatre artists allow awareness of interrelationships between self and others to inform their work. What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility and the exploration of empathy? | Explain how drama / theatre connects oneself to a community or culture and identify the ways drama / theatre work reflects the perspectives of a community or culture | Discuss in small groups how to evaluate several small plays from Reader's Theater including Rumpelstiltskin, The True Story of the Three Little Pigs, The Fairy Godmother's Assistant and how it connects to the community |
| ***1.4.5.Cn11a*** | As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way | Identify, respond to and investigate connections to global issues including climate change and other content areas in a dramatic / theatrical work | Discuss in small groups how to evaluate several small plays from Reader's Theater including Rumpelstiltskin, The True Story of the Three Little Pigs, The Fairy |

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| | in which the world may be understood. What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? | | Godmother's Assistant and the connection to the world |
| ***1.4.5.Cn11b*** | As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood. What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? | Compare the drama / theatre conventions of a given time period with those of the present | Discuss in small groups several small plays from Reader's Theater including Rumpelstiltskin, The True Story of the Three Little Pigs, The Fairy Godmother's Assistant and compare them to a current play / work |

| Formative, Summative and Alternative Assessments | Benchmark Assessments | Core Instructional and Supplemental Materials (including various texts at each grade level) |
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| Compare and contrast chart<br><br>Teacher created worksheet<br><br>Teacher observation<br><br>Student Growth Objective<br><br>Dress Rehearsal / final performances<br><br>Alternative Assessments-create a comic strip that demonstrates the elements of the play | Characterization Chart<br>One Act Play | ● A Buggy Business Deal<br>● A Trip to the Principal<br>● Rumpelstiltskin; Private Eye by Jason Sanford<br>● The Fairy Godmother's Assistant by Bruce Lansky<br>● The True Story of the Three Little Pigs by A Wolf<br>● "Town Meeting", Ch 5, Less 2<br>● "Patriot or Loyalist" Ch 8, Les 2 |

| Technology | Crosscutting Concepts / Interdisciplinary Connections across grade levels and content areas (at least 1) / Intercultural Statements |
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| Music and Audio player | Language Arts- Engage effectively in a rage of |

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| CD, radio<br>Bluetooth speaker<br>Videos on youtube<br>Google Classroom | collaborative discussions (one one one, in groups, and teacher-led) with diverse partners on grade level topics, including on other's ideas and expressing their own clearly<br>Social Studies- citizens voice |

Visual and Performing Arts Curriculum
Alpha Public School

| **Grade: 3-5** |
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| **Standard**: 1.5 | **Content Topic:** Visual Arts- Creating |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.5.5.Cr1a*** | Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. What conditions, attitudes, anad behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations? | Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects | The student will be able to utilize the art elements and principles of design to create complex visual statements, and further develop problem-solving skills.Elaborate on an imaginative idea. Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process. brainstorm multiple approaches to a creative art or design problem |
| ***1.5.5.Cr1b*** | Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. What conditions, attitudes, anad behaviors support creativity and innovative thinking? What factors | Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers | The student will be able to apply styles and techniques from cultural artworks to create a work of art with personal meaning.<br>Create personally satisfying artwork using a variety of artistic processes and materials. Collaboratively set goals and create artwork that is meaningful and has purpose to the makers. |

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| | prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations? | | |
| ***1.5.5.Cr2a*** | Artists and designers experiment with forms, structures, materials, concepts, media and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine common goals for designing and redesigning objects, places, or systems? | Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice | The student will be able to utilize new mediums, art media, and technique in the development of two- and three-dimensional works of art, while further developing complex compositions incorporating the art elements and design principles.<br>Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life |

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| | How do artists and designers create works of art or design that effectively communicate? | | |
| ***1.5.5.Cr2b*** | Artists and designers experiment with forms, structures, materials, concepts, media and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine common goals for designing and redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate? | Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment | Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes. When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others. |
| ***1.5.5.Cr2c*** | Artists and designers experiment with forms, structures, materials, concepts, media and art-making approaches. Artists and designers balance experimentation and safety, | Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement | Elaborate visual information by adding details in an artwork to enhance emerging meaning. Create artist statements using art vocabulary to describe personal choices in artmaking. |

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| | freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine common goals for designing and redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate? | | |
| ***1.5.5.Cr3a*** | Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time. What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely? | Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in artmaking | Experiment and develop skills in multiple art-making techniques and approaches through practice. Revise artwork in progress on the basis of insights gained through peer discussion. |

Visual and Performing Arts Curriculum
Alpha Public School

| **Standard**: 1.5 | **Content Topic:** Visual Arts- Presenting |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.5.5.Pr4a*** | Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects artifacts, and artworks for preservation and presentation. How are artworks cared for and by whom? What criteria, methods and processes are used to select work for preservation or presentation? Why do people value objects, artifacts and artworks and select them for presentation? | Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork | Students will learn to define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork. |
| ***1.5.5.Pr5a*** | Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display or when deciding if and how to preserve and protect it. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection? | Prepare and present artwork safely and effectively | Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork. Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats. |
| ***1.5.5.Pr6a*** | Objects, artifacts and artworks collected, preserved or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding. What is an art | Discuss how exhibits and museums provide information and in person experiences about concepts and topics | Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic. Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide |

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| | museum? How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding? | | |

| **Standard**: 1.5 | **Content Topic:** Visual Arts- Responding |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.5.5.Re7a*** | Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world? | Speculate about artistic processes. Interpret and compare works of art and other responses. | Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood. |
| ***1.5.5.Re7b*** | Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. | Analyze visual arts including cultural associations | Evaluate an artwork based on given criteria. Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media. |

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| | Visual arts influences understanding of and responses to the world. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world? | | |
| ***1.5.5.Re8a*** | People gain insights into meanings of artworks by engaging in the process of art criticism. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art? | Interpret ideas and mood in artworks by analyzing form, structure, context, subject and visual elements | Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed |
| ***1.5.5.Re9a*** | People evaluate art based on various criteria. How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference difference from an evaluation? | Identify different evaluative criteria for different types of artwork depending on genre, historical and cultural contexts | Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural context. |

| **Standard**: 1.5 | **Content Topic:** Visual Arts- Connecting |
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| Strand | Disciplinary Core Ideas / Essential Statement | Objective / Performance Expectation | Practice, Skills & Lesson |
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| ***1.5.5.Cn10a*** | Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences. How does engaging in creating art enrich people's lives? How does making art | Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary. | Create works of art that reflect community cultural traditions. through observation, infer information about time, place, and culture in which a work of art was created |

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| | attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking? | | |
| ***1.5.5.Cn11a*** | People develop ideas and understanding of society, culture and history through their interactions with and analysis of art. How does art help us understand the lives of people of different times, places and cultures? How is art used to impact the views of a society? How does art preserve aspects of life? | Communicate how art is used to inform the values, beliefs and culture of an individual or society | Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through artmaking. |
| ***1.5.5.Cn11b*** | People develop ideas and understanding of society, culture and history through their interactions with and analysis of art. How does art help us understand the lives of people of different times, places and cultures? How is art used to impact the views of a society? How does art preserve aspects of life? | Communicate how art is used to inform others about global issues, including climate change | Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society. |

| **Formative, Summative and Alternative Assessments** | **Benchmark Assessments** | **Core Instructional and Supplemental Materials (including various texts at each grade level)** |
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| ● Teacher observation<br>● Rubric<br>● Class critique<br>● Group/individual assessment<br>● Self-assessment<br>● Class participation<br>● Quiz/Test<br>● Student Growth Objective | ● SWBAT utilize the art elements and principles of design to create complex visual statements, and further develop problem-solving skills. SWBAT apply styles and techniques from cultural artworks to create a work of art with personal meaning.<br>● SWBAT utilize new mediums, art media, and technique in the development of two- and three-dimensional works of art, while further developing complex compositions | ● Fine Art Reproductions<br>● Art Elements and Design Principles visuals<br>● Color Wheel<br>● Examples of line and value<br>● Art History by Janson |

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| | incorporating the art elements and design principles.<br>● SWBAT understand that critique in an organized system for looking at and talking about art and that an artwork can be qualitatively assessed using observable criteria.<br>● SWBAT create complex compositions that incorporate imagination, dream-like images inspired by surrealism, mythical art and fantasy. | |

| Technology | Crosscutting Concepts / Interdisciplinary Connections across grade levels and content areas (at least 1) / Intercultural Statements |
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| Virtual Tours of Museums offered throughout the world.<br>Various visual Art Websites<br>Smart Board Presentations<br>Virtual museum tours<br>You Tube videos | Language Arts- Engage effectively in a rage of collaborative discussions (one one one, in groups, and teacher-led) with diverse partners on grade level topics, including on other's ideas and expressing their own clearly |

| Differentiation (IEPs / 504s) | Differentiation (ELL) | Differentiation (G &T) |
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| Visual aids<br><br>Sentence Frames<br><br>Modeling<br><br>Anchor charts<br><br>Modify rubric<br><br>Teacher directed grouping<br><br>Provide written, visual, auditory, and hands on manipulatives / activities to meet all learning styles<br><br>Modify worksheets for individual needs, use leveled and support materials, peer tutoring and individualize instruction for students<br><br>Allow students to revise, rethink nad refine their understanding of the topics covered. Use subject matter | Pre-teach vocabulary<br><br>Non-linguistic cues<br><br>Sentence frames<br><br>Visual aids<br><br>Manipulatives<br><br>Graphic organizers<br><br>Use of educational websites: www.khanacademy.org<br><br>Provide written, visual, auditory, and hands on manipulatives / activities to meet all learning styles<br><br>Modify worksheets for individual needs, use leveled and support materials, peer tutoring and individualize instruction for students | Provide opportunities for direct translation through pantomime<br><br>Verbal discussion with teacher and classmates<br><br>Allow students to use technology to express themselves through another medium<br><br>Allow students to create a multimedia presentation<br><br>Have students view great performances / exhibits through online videos<br><br>Use recording techniques to record and evaluate skills learned<br><br>Work cooperatively with classmates |

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| questioning to review and activate prior learning<br><br>Work cooperatively with classmates | Allow students to revise, rethink nad refine their understanding of the topics covered. Use subject matter questioning to review and activate prior learning<br><br>Work cooperatively with classmates | |

| 21st Century Education | Career Education |
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| <u>THEMES:</u><br>Global Awareness Financial, Economic, Business and Entrepreneurial Literacy Civic Literacy Health Literacy<br><br><u>SKILLS:</u><br>Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy ICT Literacy Life and Career Skills | Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.<br><br>CRP1. Act as a responsible and contributing citizen and employee.<br>CRP2. Apply appropriate academic and technical skills.<br>CRP3. Attend to personal health and financial well-being.<br>CRP4. Communicate clearly and effectively and with reason.<br>CRP5. Consider the environmental, social and economic impacts of decisions.<br>CRP6. Demonstrate creativity and innovation.<br>CRP7. Employ valid and reliable research strategies.<br>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.<br>CRP9. Model integrity, ethical leadership and effective management.<br>CRP10. Plan education and career paths aligned to personal goals.<br>CRP11. Use technology to enhance productivity.<br>CRP12. Work productively in teams while using cultural global competence. |