

**CURRICULUM, INSTRUCTION, AND ASSESSMENT**

**PRELIMINARY DRAFT  
FRAMEWORK**

**FOR THE  
ARTS**

**NEW YORK STATE EDUCATION DEPARTMENT**

11/4/94

This is a preliminary draft distributed for review, comment, and further development in consultation with educators and the interested public. It does not represent Regents policy.

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# FOREWORD

*Why arts education? Why education at all? The purpose of education is not simply to inform but to enrich and enlighten, to provide insights into life as it has been led and as it may be led. No element of the curriculum is better suited to that task than arts education.*

David Kerns, Retired  
Chairman and Executive Officer  
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The arts are all around us as an important part of our lives in the community and the schools. This draft framework for the Arts outlines the key components needed to insure that all students have the opportunity to meet high levels of achievement through active participation in the arts. The essence of this document is a set of standards in the arts accompanied by supporting materials on instruction and assessment.

This framework represents the work of a number of informed members of the arts and education committees. Highly qualified committee members deliberated over many hours and made substantial contributions to the materials contained in this document. During their deliberations they represented the myriad of interests in the arts education community including K-12 arts educators, arts education professional associations (New York State Art Teachers Association, New York State Dance Association, New York State School Music Association, New York State Theatre Association), institutions of higher education, arts-in-education programs (e.g. New York State Council on the Arts), cultural organizations, arts administrators, and practicing artists. Their suggestions were reviewed and edited by a consultant and members of the Education Department and forwarded, in a draft version, to the Regents. The Regents have approved this draft framework for public review and comment. We invite you to review these materials and send us your written comments. Only after broad public conversation and review incorporating the knowledge and reflection of the interested public and of professionals in the fields of education and the arts will this framework be finalized.



# CONTENTS

Foreword **iii**

Acknowledgments **vi**

CHAPTER I: THE NEW YORK STATE FRAMEWORK FOR THE ARTS **1**

- Introduction **1**
- Context for Change **1**
- Expectations for Achievement **3**

CHAPTER II: LEARNING STANDARDS FOR ARTS EDUCATION **5**

- Standard 1: Creating, Performing, and Participating in the Arts **6**
- Standard 2: Knowing and Using Arts Materials and Resources **9**
- Standard 3: Responding to and Analyzing Works of Art **12**
- Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts **15**

CHAPTER III: PLANNING AND ASSESSING GROWTH AND LEARNING IN THE ARTS **17**

- Implications for Curriculum and Assessment **18**
- Assessment **19**
- Elaboration of Standards for Each of the Arts Disciplines **21**

CHAPTER IV: DANCE **23**

CHAPTER V: MUSIC **31**

CHAPTER VI: THEATRE **43**

CHAPTER VII: VISUAL ARTS **53**

APPENDICES **65**

- A: Regents Goals for Elementary, Middle, and Secondary School Students **65**
- B: Students With Disabilities **68**

**A response form for readers is on page 71. The next version of this document will reflect comments from those who respond.**

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# CHAPTER I: THE NEW YORK STATE FRAMEWORK FOR THE ARTS

## *Introduction*

Since the dawn of history, the arts have involved people as creators, performers, and audiences. People of every society in the world have expressed and still express themselves through design, visual arts, architecture, dance, drama, theatre, music, media arts, poetry, story, and other mediums. What they create gives them and their audience pleasure and says something about their culture and its concerns.

In school, the arts have been a chief resource for enlarging students' experiences beyond their immediate surroundings.<sup>1</sup> Instruction in the arts encourages students to take pleasure in creating and performing in the arts regardless of their talent or previous experience; to learn about and use the basic tools and resources in the arts; to learn to observe art objects and performances and to apply critical standards to them; to learn how, both in the past and today, the arts reflect and broaden the cultures of the world.

These four aspects of instruction are the core of the New York State Learning Standards in the Arts. Through those standards, the schools of New York take their place in encouraging children and young adults to explore and participate in the arts and to reap continued enjoyment of the arts in the home, workplace, and community.

The standards alone provide the broadest outline for instruction in the arts as recommended by the Curriculum and Assessment Committee for the Arts. Some further elaboration of the standards and some suggestions for learning activities are also included in this framework. However, as we proceed with our work in curriculum and assessment, more detailed materials (e.g., course syllabi, teacher resource guides, assessment instruments) will be produced to assist educators in helping all students to achieve these important standards.

## *Context for Change*

The Arts Framework is an essential component of *A New Compact for Learning*, approved by the Board of Regents in 1991 to provide a blueprint for change in the educational system and to outline the direction for substantive educational reform. As part of the development of *A New Compact for Learning*, the Regents reassessed, revised,

<sup>1</sup> For the purpose of this framework we focus on dance, music, theatre, and visual arts. Some elements of design, media arts, drama, architecture, and other arts forms are included within these broader categories. The other forms are covered in other documents.

and reaffirmed the goals for elementary, middle, and secondary school students (see Appendix A). Those goals emphasize broad-based learning, knowledge, and skills, and high expectations for all students. The achievement of these goals and the success of the reform efforts rely on collaboration between the State and local school districts in the development and implementation of curriculum, instruction, and assessment in order to achieve high levels of student achievement. One major feature of this collaboration is the setting of standards for student learning in the school subjects.

The Standards for the Arts reflect the educational goals that are common to dance, music, theatre, and visual arts while recognizing the distinctive aspects of each discipline. Since each art form has its own philosophies, methods, materials, history, and content, each is usually taught as a separate subject. At the same time, the Standards suggest that curricula in the specific arts must account for the common points among them, and must elaborate the standards to suit the particular discipline. Assessment techniques must also account for the differences and common points among the arts and the varying capabilities and education of students across the four disciplines.

The Arts Standards set forth in this framework provide school districts the direction and basic structure for the development of local curricula that address the needs of students and link instruction and assessment to content standards. Educators in the schools have flexibility in determining program, i.e., schedule, disciplinary and interdisciplinary activities, experiences in and out of school. The framework focuses on four disciplines (dance, music, theatre, and visual arts) that are important in the intellectual and social development of students, but does not specify the course structure by which the standards might be realized.

Our understanding of the way people learn is changing. In his book, *Frames of Mind*, Howard Gardner of the Harvard Graduate School of Education reminds us that schooling has not fully tapped all of the intelligences that children possess. According to Gardner, schools focus primarily on the logical/sequential, mathematical, and interpersonal intelligences, while the intelligences that Gardner labels visual/spatial, musical, kinesthetic, and intrapersonal are less well represented in school programs. These intelligences, which are the ones most directly addressed in arts education programs, are important not only for their own sakes but as vehicles for learning in every area of study.

The four disciplines—dance, music, theatre, and visual arts—are areas in which people create and perform as well as participate as members of an understanding and appreciative audience. The standards address these activities while acknowledging differences in students' talents, abilities, and interests. School programs at all levels of education, therefore, must seek to provide opportunity for various levels and types of talent and maintain high expectations for all. Multiple pathways for study are provided so that students with learning problems or disabilities, as well as artistically gifted students, may learn effectively, participate meaningfully, and experience success in progressing towards achievement of the standards.

## ***Expectations for Achievement***

All students should participate at an appropriate level and should demonstrate competent, proficient, or distinguished levels of achievement in the following areas by the completion of their secondary schooling:

- Elementary level achievement in the content standards for each of the four disciplines of dance, music, theatre, and visual arts;
- Intermediate level achievement in the content standards for two of the four disciplines of dance, music, theatre, and visual arts;
- Commencement level achievement in the content standards for one of the four disciplines of dance, music, theatre, and visual arts.

Since the standards refer to creation and performance in the arts disciplines, some student work will be judged for its qualities as art according to the guidelines of the arts disciplines, using the following levels of achievement:

- Distinguished: achievement equal to what is expected of top students at the specified age/grade level;
- Proficient: achievement equal to what is expected of the majority of students at the specified age/grade level;
- Competent: achievement equal to the minimum for students at the specified age/grade level.

## CHAPTER II: LEARNING STANDARDS FOR ARTS EDUCATION

There are four standards for the arts: one dealing with creation, performance, and participation; one with knowledge and use of the arts and art resources; one with critical perception and understanding; and one with understanding the cultural importance of the arts.<sup>2</sup> Each is presented with a general rationale followed by specific instances from each of the four disciplines. One may set general guidelines for determining the three levels of performance (elementary, intermediate, and commencement) for the four learning standards, but these levels must be made specific to the disciplines as experienced by each student. (Guidelines for discipline-specific levels are contained in Chapters IV—VII.)

<sup>2</sup> The four standards correspond to the five areas described in the document, *What Every Young American Should Know and Be Able to Do in the Arts: National Standards for Arts Education* (Reston, VA: Consortium of National Arts Education Associations, 1994): “[Students] should be able to communicate at a basic level in the four arts disciplines; they should be able to communicate proficiently in at least one art form; they should be able to develop and present basic analyses of works of art; they should have an informed acquaintance with exemplary works of arts from a variety of cultures and historical periods; they should be able to relate various types of arts knowledge and skills within and across the arts disciplines.” (pp. 18-19)

# ***STANDARD 1: CREATING, PERFORMING, AND PARTICIPATING IN THE ARTS***

**Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.**

Students will improvise, compose, and perform music, dance, and theatre pieces and will create visual art works. When students express their artistic ideas, they share with others their creations in a specific medium using the techniques of that discipline. Expression, technique, and sharing are the heart of the arts and arts education.

As students become involved in the processes of the arts, they learn something of the discipline that underlies the art forms. Such experiences may involve body movement and gesture in dance; tone, harmony, fingering, and improvisation in music; voice and gesture in theatre; and color, materials, and design elements in visual arts. Each arts discipline involves the use of a medium and of various principles governing that use; these are the foundation for learning with respect to this standard.

All students should have guided personal experience with those processes of the arts that require both individual initiative and teamwork. A child may paint a picture or play an instrument alone, but may also dance, sing, or perform a puppet show with a group. The ability to adjust one's behavior to contribute to a group's goal is the basis for much of the discipline of the arts. In a theatre production, for example, each member is part of a specialized subgroup—actors, technical crew, costumers, scene designers, publicists, house managers, and others. In visual arts, many contemporary careers such as industrial and graphic design are based on the collaborative work-group. The daily rehearsals of dance, music, and theatre ensembles and the collaborative efforts of architects and graphic designers or artists and museum or gallery staff are models of work-group situations. A good arts education program provides for many group production opportunities and permits students to assume a wide variety of roles. Filling these roles gives students practice at being contributors to a group effort.

## **Dance**

Students will perform set dance forms in formal and informal contexts and will improvise, create, and perform dances based on their own movement ideas. They will demonstrate an understanding of choreographic principles, processes, and structures and of the roles of various participants in dance productions.

## **Music**

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in

their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

### **Theatre**

Students will create and perform theatre pieces as well as improvisational drama. They will understand and use the basic elements of theatre in their characterizations, improvisations, and play writing. Students will engage in individual and group theatrical and theatre-related tasks, and will describe the various roles and means of creating, performing, and producing theatre.

### **Visual Arts**

Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will develop skills in the use of a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works. Students will engage in individual and group visual arts projects and will describe various roles and means of creating, exhibiting, and performing works of art.

### **General Performance Indicators**

*Specific indicators for each discipline can be found in Chapters IV— VII.*

### **Elementary**

Students:

- create simple original works, compositions, or performances;
- understand some basic elements, concepts, and skills that constitute a given arts discipline;
- take part in individual and group productions, exhibitions, and performances;
- explore and extend their range of skills, techniques, and understandings.

*This level of achievement is expected of all students for each of the four disciplines.*

*This level of achievement is expected of all students in at least two of the four disciplines.*

## **Intermediate**

Students:

- create and perform more complex works;
- demonstrate knowledge of a range of techniques and forms of given arts disciplines;
- take a variety of roles in individual, group or ensemble performances, exhibitions, or productions;
- develop techniques for increasing their proficiency in the arts.

*This level of achievement is expected of all students in at least one of the four disciplines.*

## **Commencement**

Students:

- create a variety of performances, exhibitions, or productions to express selected ideas, images, themes, and structures;
- demonstrate mastery of the basic tools of an art discipline;
- demonstrate leadership of a group in an ensemble or collaborative production, exhibition, or performance;
- use a variety of techniques proficiently in at least one art form.

## ***STANDARD 2: KNOWING AND USING ARTS MATERIALS AND RESOURCES***

**Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.**

To create and perform in the arts, people must convert ideas to sounds, images, or actions in different media. They must, therefore, know about the basic properties of the various mediums (such as pitch and duration in music or line and color in the visual arts), and how they work together in a performance or creation (such as harmonious movement in dance or tone of voice and gesture in theatre).

Participation in the arts has many facets, and students should learn such ways of providing access to different audiences as recording, graphic and acoustical reproduction, computer-generated imaging, and other means for making and perceiving art. Students should also come to know and use a variety of school/community resources such as libraries, people, museums, business, and industry for production of, knowledge about, and participation in various arts projects.

Some students may ultimately choose to follow one of the arts as a career, and many may choose artistic activity as a serious leisure or recreational pursuit. An arts education program reinforces the efforts of students to take their artistic interests as far as they can by the time they graduate from secondary school. By then, interested students should know what avenues and institutions exist in the community or in higher education through which they can expand their interests, skills, and knowledge in dance, music, theatre, and visual arts.

Students need to learn the resources available to the arts public and how they can participate in institutions which preserve and extend specific cultural traditions, including art galleries, museums, music festivals and associations, dance companies, craft societies, theatre groups, and other arts institutions which abound in the United States and abroad.

### **Dance**

Students will demonstrate knowledge of how to access dance and dance-related material from libraries, resource centers, museums, studios, and performance spaces. Students will demonstrate knowledge of various career possibilities in dance and of recreational opportunities to dance. Students will attend dance events and participate as appropriate within each setting.

### **Music**

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will demonstrate their ability to use various resources to

expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

### **Theatre**

Students will learn the basic tools, media, and techniques involved in theatrical production. Students will locate and use school, community, and professional resources for theatre experiences. Students will understand the job opportunities available in all aspects of theatre.

### **Visual Arts**

Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of a wide variety of vocational options available in the visual arts and the steps necessary to achieve these goals.

### **General Performance Indicators**

*Specific indicators for each discipline can be found in Chapters IV—VII.*

*This level of achievement is expected of all students for each of the four disciplines.*

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#### **Elementary**

Students:

- know about and use the materials and mediums for creation and performance in the arts;
- know about and use school and community resources (e.g., libraries, museums, and galleries) for locating opportunities, materials, and information related to the arts;
- know about some arts-related careers.

*This level of achievement is expected of all students in at least two of the four disciplines.*

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#### **Intermediate**

Students:

- know about and use an increasing variety of materials and mediums in the arts;
- locate art events and artists in their community and are able to acquire further information about those resources from a variety of sources and media;
- know some specific career options in and related to each of the arts disciplines.

## **Commencement**

Students:

- know and use proficiently a variety of materials and techniques, including various technologies, in one of the art disciplines;
- know about the facilities, venues, and artists available in their region, and about the opportunities for individuals to contribute to the furtherance of the arts;
- know about the educational requirements and opportunities available to pursue a career in the arts.

*This level of achievement is expected of all students in at least one of the four disciplines.*

## **STANDARD 3: RESPONDING TO AND ANALYZING WORKS OF ART**

**Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.**

Expressing and sharing one's understandings and evaluations of artistic creations or performances is an important part of education in the arts. By understanding the connection between our responses to and preferences about art works on the one hand and the conditions that caused them, we gain an understanding of the arts and how to analyze and interpret them. Arts education programs encourage and guide students in this critical process.

A major part of this process involves connecting one art work to another, within the same discipline or across disciplines. Young children might sing "Twinkle, Twinkle, Little Star," clap its rhythm, move to its melody, pantomime its story, and even paint at an easel to create a visual interpretation of the tune. Older students exploring the Civil War may read a novel such as *Across Five Aprils*, listen to slave songs and spirituals, reenact a scene from *Uncle Tom's Cabin*, study the photographs of Matthew Brady, and recreate the folk dances of the period.

Each arts discipline has an underlying structure which is related to scientific and social disciplines. Students who are studying the quality of musical sounds can gain a deeper understanding when they explore physical acoustics. Art students who are studying Impressionism gain a clearer understanding of this movement when they realize how contemporary discoveries in optics influenced the way in which these artists applied paint to express the way they saw light. Dancers, actors, sculptors, and musicians understand the capabilities of the human body by a study of the science of physiology. All of these artists have an understanding of the political, intellectual, and social conditions of the times in which they are living and express them in their art.

### **Dance**

Students will express through written and oral language their understanding, interpretation, and evaluation of dances they see, do, and read about. Students will acquire the critical vocabulary to talk and write about a variety of dance forms.

### **Music**

Students will demonstrate the capacity to listen to and comment upon music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

## Theatre

Students will reflect upon, interpret, and evaluate plays and theatrical performances, both live and recorded, using the language of dramatic criticism. Students will analyze the meaning and role of theatre in society. Students will identify ways in which drama/theatre connects to film and video, other arts, and other disciplines.

## Visual Arts

Students will reflect upon, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

## General Performance Indicators

*Specific indicators for each discipline can be found in Chapters IV—VII.*

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### Elementary

Students:

- express their understanding and opinion of particular works in each of the art disciplines, using some appropriate terminology;
- use some given criteria to analyze and evaluate their own art works and the work of other artists;
- show their understanding of the ways in which each of the arts is related to the other arts and to other areas of human knowledge and experience.

*This level of achievement is expected of all students for each of the four disciplines.*

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### Intermediate

Students:

- analyze those elements that determine their interpretation or evaluation of a particular artistic creation or performance, using the language of the discipline;
- select some appropriate criteria to analyze and evaluate the quality and effectiveness of their own art work and the work of other artists;
- explain how the elements of a particular work are related to general concepts concerning the art form and to specific issues of the social uses of art.

*This level of achievement is expected of all students in at least two of the four disciplines.*

*This level of achievement is expected of all students in at least one of the four disciplines.*

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## **Commencement**

Students:

- analyze an art work or performance demonstrating fluency in the vocabulary of a chosen discipline, as well as knowledge of the major genres, styles, and relevant significant works of that discipline;
- use appropriate criteria to assess the quality and effectiveness of both familiar and new art works in relation to present standards as well as to the standards of the society from which the works come, and present a well developed critique orally and in writing.

## ***STANDARD 4: UNDERSTANDING THE CULTURAL DIMENSIONS AND CONTRIBUTIONS OF THE ARTS***

**Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.**

Students should learn to connect the various art objects and performances with the people who created them and with the cultures that shaped the artists and their expressions. An arts education program will engage students in making the connections between the art works and the cultures from which they arise and which shape their themes and forms. As a result, students will be able to understand the ways in which the arts both arise from and maintain the cultures that constitute our world. When students study a culture, they discover how inextricably bound together are a group's dance, music, story telling, buildings, artifacts, dress, and other symbols to the culture's ceremonies, concerns, or rituals.

### **Dance**

Students will know dances from many cultures and times and recognize their relationship to various cultural, social, and historic contexts. Students will recognize that dance is performed in many different cultural settings and serves many functions in diverse societies.

### **Music**

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

### **Theatre**

Students will gain knowledge about past and present cultures as expressed through theatre. They will interpret how theatre reflects the beliefs, issues, and events of societies past and present.

### **Visual Arts**

Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.

*Specific indicators for each discipline can be found in Chapters IV—VII.*

## **General Performance Indicators**

*This level of achievement is expected of all students for each of the four disciplines.*

---

### **Elementary**

Students:

- identify some of the representative styles of selected cultures;
- create, perform, exhibit, and analyze works that show the influence of different cultures and historical periods;
- show orally or in writing how a particular art work reflects the artist's culture.

*This level of achievement is expected of all students in at least two of the four disciplines.*

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### **Intermediate**

Students:

- identify the cultural context out of which particular art works come and are able to show how those art works represent the culture;
- create, perform, exhibit, and analyze works that trace the development of the arts through the history of a particular culture;
- compare how different works of art reflect aspects of the same culture.

*This level of achievement is expected of all students in at least one of the four disciplines.*

---

### **Commencement**

Students:

- identify the motifs and symbols, specific techniques, materials, and media of a variety of cultural groups as they are expressed in the arts;
- perform or create art works in the style of particular cultures;
- show how the individual artist or performer has interpreted the culture and how the artist or performer is related to the traditions of that culture.

## **CHAPTER III: PLANNING AND ASSESSING GROWTH AND LEARNING IN THE ARTS**

The four New York State Standards for the Arts cannot stand alone. The standards focus education in the four arts disciplines on creation and performance, knowledge of tools and resources, critical response, and cultural understanding. In order to help determine the levels of performance for the standards, there also needs to be a description of the dimensions or criteria that would be applied to these activities so as to determine the progress of learning in the arts. Such dimensions enable those planning curriculum and assessment to set levels of learning and performance appropriate to the subject and to the talents and interests of the students. There are four dimensions of learning that distinguish the expert from the novice in the arts as well as in other fields.

### **Application of knowledge and skill**

Knowledge in the arts is broad, including knowledge of conventions, processes, and terms of the various art forms; knowledge of significant exemplars of the arts and their cultural settings; and knowledge of resources in the arts, including community resources. This knowledge underlies most of the technical skills of performance in the arts and must be used in creating, performing, or criticizing a work of art. The professional artist works not merely from inspiration; there is a broad base of understanding of the materials, techniques, and craft that bring an idea into finished production. The same demonstration of knowledge in use is shown by the critic, the curator, or the historian. Sometimes in a school setting, the performance or creation itself will give evidence of the students' depth of knowledge and skill; often students may be required to explain how their knowledge and skills have been put to use. It is knowledge in use rather than recall of information that marks the successful student.

### **Range of Participation**

The standards state that students should participate in the creation or performance of the arts as well as participate as an audience. Although not everyone will necessarily complete a finished production ready for public performance or exhibition in each of the four arts, each should have the chance to work through the creation or recreation of several different art works in a workshop or classroom setting. Each should also have witnessed and explored a variety of art works in each of the four disciplines. Students should also demonstrate that they have taken different active roles in creating or performing in the arts and that they have experienced a range of different works or performances as members of a critical audience.

### **Collaboration and leadership**

The standards clearly state that each of the arts involves collaborative activity in preparing the art work and bringing it to some form of performance or exhibition. In that collaboration comes the chance to emerge as or be designated a leader. Although all must work together, not everyone will have the chance to be the director, conductor, or choreographer; but each should have the chance to take part in making those important decisions that lead to a successful production. Leadership can be of a subgroup, such as the lighting crew in dance

production or the team producing a program or catalog. The criterion for achievement beyond the elementary level in this dimension is that students should show involvement in collaborative activity in some productions or performances and a leadership role in at least one.

### **Connections**

Making connections is one hallmark of the effective artist and the discerning member of the audience. Throughout the standards there is the mention of connections: among art works, among elements and parts to create a whole, among the arts disciplines, across the arts, humanities, and sciences, and between the art object or performance and the culture of the artist-creator and the culture of the audience. Artists' work or performance may demonstrate connections among arts media, between different art works, between the art work and a larger cultural, social, or personal setting. The audience is able to observe and point to these relationships as they appear in different art works. When students make connections, then, they demonstrate both a breadth of experience in the arts and a synthesizing capacity that is a mark of intellectual strength.

These four dimensions serve as the basis for establishing specific levels of performance. They also serve as a guide to the planning of curriculum and assessment with respect to each standard, so that students may progress from elementary to commencement levels of performance as appropriate.

### ***Implications for Curriculum and Assessment***

According to the Framework, therefore, students must be able to demonstrate for each of the four arts (dance, music, theatre, visual arts) participation in the creative or interpretive acts that constitute performance, knowledge of the tools and resources of the arts, critical and analytic capabilities, and an understanding of the cultural and personal connections of the various art objects that they encounter. In demonstrating achievement in these four standards, students must show that they can apply knowledge, that they have actively participated in each of the arts activities, that they have taken a collaborative and leadership role in bringing at least one of those arts to the point of performance or exhibition, and that they can make connections among the arts and between the art object and other aspects of human and cultural life.

Arts education aims to provide every student in school with knowledge of and skills in the arts and should involve students with the finest creative examples of their own culture, of those cultures that directly contribute to and enrich theirs, and of more distant civilizations. It also must give students guided experience through the arts in creating, communicating, understanding the communications of others, and making informed and critical aesthetic choices.

To insure the benefits of arts education:

- arts educators must provide students with sequential instruction that helps them realize their maturing artistic skills;
- arts educators must cultivate in students appreciation for and understanding of the range of expressions used by various cultural and national groups, which provide historic, social, and aesthetic contexts for the arts in and beyond Western traditions;

- arts study must include encounters with artists, both visual and performing; museums; theaters; archival settings; and creative businesses within the framework of the K-12 curriculum. At the heart of these encounters is excellence in arts education that provides a key to authentic learning;
- a comprehensive arts curriculum must provide instruction in dance, music, theatre, and the visual arts that engages students from a wide variety of cultural backgrounds who possess a range of learning styles.

### **Collaborative Arts in Education**

New York State has a number of programs through which cultural resources (e.g., museums, libraries, historical sites, and performing arts centers) are used creatively to support and enrich the school curriculum. Notable among these programs is the Arts in Education Program at the New York State Council on the Arts (NYSCA), established by the New York State Legislature in 1985. This program, developed with the State Education Department, is the nation's largest arts in education program. It supports partnerships between schools and cultural institutions for creating prek-12 educational experiences. These programs are conceived, planned, and implemented by teachers and arts professionals working together utilizing the resources of a cultural organization within the context of a school or district's curriculum. Projects are designed to supplement and not supplant existing school programs.

Collaboration is integral to effective arts in education programs which can generally be divided into two types: discipline-based and interdisciplinary collaborative programs. Both types of programs involve a partnership between artists and educators. The most effective of these programs link directly with regular curricular instruction in the arts and provide quality learning opportunities for students.

### **Professional Development**

Professional development needs to be addressed by schools, colleges and universities, cultural organizations, and arts teachers associations to insure that students receive instructional activities linked to the arts standards. Arts organizations, higher education institutions, school districts, and educational associations can and should provide professional development opportunities for teachers as a regular component of teacher pre-service and in-service training and as part of collaborative arts education programs. Educators, members of cultural organizations, and arts agencies need to work together to improve skills and abilities which complement the school curriculum and to provide quality, age-appropriate learning experiences for all students.

## ***Assessment***

Assessment in the arts—dance, music, drama and visual art—has usually been performance-based, providing authentic occasions when students might show their skills and abilities in an art form. The criteria that arts educators have used to make these assessments have been based on their training and experience as artists and educators, that is, their shared understanding of both what constitutes the standards of each art form and what is an expected level of achievement for students at various levels of development. This shared understanding is evident when groups of educators of a specific art form come together and reach consensus about the level of artistry exhibited in student work and performance.

*A New Compact for Learning* states that assessment will not be limited to the traditional standardized tests but may also include “a portfolio of the pupil’s best work, certified by his/her teachers and evaluated by qualified raters.” This portfolio will contain records of the various art works of the students and might include such items as:

- initial drafts, sketches, or tapes of artistic ideas;
- records of resources and other research the student used to develop the ideas;
- in-process reflections, reviews, and assessments;
- assessments of the works of art or performance, by the student-artist, peers, and the teacher;
- the art works themselves, an audio or video recording if a performance, or a video or photographic recording if too large.

The portfolio may include works taken from many contexts, including the classroom, the schoolwide performance or exhibition, and non-school performance or exhibition. The portfolio may also be assembled on video tape, computer, laser disk, CD-ROM, and other electronic devices.

An example of the assessment of a complex performance is presented here to show how the standards might be applied. One familiar kind of complex performance is the preparation, production, performance, and criticism of a school “musical.” A musical production involves each of the four arts, dance, music, theatre, and visual arts. Although it is primarily an example of performance under Standard 1, it can involve the other three standards, the dimensions of application of knowledge, participation, cooperation, and leadership, and connections among the arts.

Not every student involved in such a production will participate equally across the four arts disciplines; there will be dancers and choreographers; musicians, singers, and a conductor; actors, directors, and stage and house managers; and scenery and lighting designers, technicians, costumers, and program and publicity designers. *These students would be rated in their individual arts discipline as well as for their contribution to the total performance.* Some students may work in more than one of the arts disciplines, and some may take multiple roles. Each student involved in the production, however, has something to put in an arts portfolio.

What goes into the portfolio can be matched to a specific learning standard:

### **Standard 1**

*Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts), and participate in various roles in the arts.*

Clearly, this standard would apply to nearly all aspects of the production. Students would place some record of their participation in the portfolio. The actual object that goes into the portfolio may be an artifact like the program or a review; it may be an audio-tape or a

video-tape; there would be a written reflection outlining the student's role and contribution to the production and why the work applies to a specific standard.

### **Standard 2**

*Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.*

Like the first, this standard and the application of knowledge are involved in every aspect of putting on a musical play. Students themselves could talk or write about their application of knowledge of the art discipline in their role. Such a testimonial could also be made by the teachers or coaches involved.

### **Standard 3**

*Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.*

Normally one thinks of critical response as being performed by some member of the audience, but each performer is also acting in part as a critic. The students may well report on how they modified the original script or score for the production. Some students may be assigned to the role of comparing this production to other performances of the same show on film or tape.

### **Standard 4**

*Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.*

Performance in relation to this standard will depend in part on the nature of the show that is being produced. Many productions involve a detailed knowledge of different cultures. A part of the work in the production of some musicals would be to do historical and cultural research in order to have appropriate sets, costumes, gestures, accents, or musical interludes. Such research can be demonstrated in the performance or in a discussion of it.

Such a complex performance as musical theatre, then, is the sort of performance that allows students to demonstrate the level to which they meet the standards in one or more of the arts disciplines. It is the sort of assessment device that is authentic and allows students and teachers to display the levels of learning and accomplishment that can be achieved by all students in the schools of New York.

## ***Elaboration of Standards for Each of the Arts Disciplines***

The Framework for the Arts is necessarily general, since it deals with four arts disciplines: dance, music, theatre, and visual arts. In order to see how the four standards may be translated for each discipline, the following chapters present an elaboration of each standard. In addition, sample performance indicators and classroom activities are presented for each arts discipline.

The expectations for student achievement in the arts disciplines allow for all students to have a general grounding in all the arts and

to pursue particular disciplines in more depth. Students are expected to attain:

- Elementary level achievement in the content standards for each of the four disciplines of dance, music, theatre, and visual arts;
- Intermediate level achievement in the content standards for two of the four disciplines of dance, music, theatre, and visual arts;
- Commencement level achievement in the content standards for one of the four disciplines of dance, music, theatre, and visual arts.

Since the standards refer to creation and performance in the arts disciplines, some student work will be judged for its qualities as art according to the guidelines of the arts disciplines, using the following levels of achievement:

- Distinguished: achievement equal to what is expected of top students at the specified age/grade level;
- Proficient: achievement equal to what is expected of the majority of students at the specified age/grade level;
- Competent: achievement equal to the minimum for students at the specified age/grade level.

# CHAPTER IV: DANCE

The discipline of dance is practiced within a number of settings in the schools of New York as a part of general education and as a specialized subject. The following material describes dance standards based on the Arts Standards, with some specific performance indicators in dance, a sample of typical activities in dance, and a depiction of how these activities might be viewed in light of the standards and their implications for assessment. Teachers and curriculum specialists are invited to submit additional examples of learning and assessment activities to illustrate specific standards and performance levels.

## **Arts Standard 1: Creating, performing, and participating in the arts**

*Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.*

### ***DANCE***

Students will perform set dance forms in formal and informal contexts and will improvise, create, and perform dances based on their own movement ideas. They will demonstrate an understanding of choreographic principles, processes, and structures and of the roles of various participants in dance productions.

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#### **Elementary**

Students:

- Identify and demonstrate movement elements and skills (such as bend, twist, slide, skip, hop).
- Demonstrate ways of moving in relation to people, objects, and environments in set dance forms.
- Create and perform simple dances based on their own movement ideas.

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#### **Intermediate**

Students:

- Know and demonstrate a range of movement elements and skills (such as balance, alignment, elevation, and landing) and basic dance steps, positions, and patterns.
- Dance a range of forms from free improvisation to structured choreography.

- Create or improvise dance phrases, studies, and dances alone and/or in collaboration with others, in a variety of contexts.
- Demonstrate the ability to take various roles in group productions and performances.

## **Commencement General Education**

Students:

- Perform movements and dances that require demonstration of complex steps and patterns as well as an understanding of contextual meanings.
- Create dance studies and full choreographies based on identified and selected dance movement vocabulary.
- Apply a variety of choreographic processes and structures as appropriate to plan a duet or ensemble performance.

## **Dance Major Sequence**

In addition to the General Education standards, students:

- Use a variety of sources to find dance ideas.
- Select dance structures for use in choreographic projects.
- Perform dances requiring use of more sophisticated performance elements such as dynamics, phrasing, musicality, expression.
- Use a variety of choreographic approaches with any number of dancers, props, and performance spaces.
- Demonstrate ability to work effectively as dancer, choreographer, director, costumer, lighting designer, manager.

*The activities included here are provided to suggest some possibilities. We invite teachers to contribute activities from their classes.*

## **Sampler of Activities Related to Standard 1**

Primary Grade Exploration of Symbolic Movement  
(Elementary Level)

### Context

All students have one year of kindergarten dance education experience. This three-lesson unit is based on visual, movement, and conceptual images from the children's book *The Desert Is Theirs*, by author Byrd Baylor. The classroom teacher will read the book to the students the day before lesson one.

### Student Activity

In the first lesson, students are introduced to the book *The Desert Is Theirs*, and begin to explore body shapes and means of locomotion based on the images provided. Over the course of the unit, the goal for the students is to express him or herself by improvising with the literary images, finally developing a dance study with a beginning, middle, and end. Students will develop a deeper understanding of the book and an awareness of other ways of life.

### Knowledge Guiding Practice

At the end of this lesson, it is expected that students will: 1) demonstrate many body shapes (straight, round, and twisty) on low, middle, and high levels in space through structured improvisation; 2) use images generated from the story and move in different ways; 3) demonstrate simple movement sequences that are created by alternating still body shapes with various ways of moving.

### Assessment Tools and Evidence

#### **Tools:**

- Students are asked to form their bodies into the shapes of various creatures described in the book. They are also asked to demonstrate some of the movements shown or described in the book.

#### **Evidence:**

Students are judged on the degree to which other students can recognize the object or movement depicted.

## Exploring Performance Qualities (Intermediate Level)

### Context

In a middle school, a mixture of second- and third-year dance students have been dancing as a group four periods a week for one or two years. This year they have met four times per week for the past five weeks, reviewing modern dance vocabulary, rules and classroom procedures, and working with the concept of theme and variation.

### Student Activity

In order to learn that dancers need to have a clear focus and project a high-energy level on stage, the students will 1) practice full-bodied, high energy movements through a warm-up based on modern dance technique; 2) explore moving across the space, focusing out to a distant spot on the opposite wall; 3) reflect on their past experiences in dance performances or sports events, in which they have had fun, got excited, or felt exhilarated; 4) rehearse the dance they have created in past sessions, based on theme and variation.

### Knowledge Guiding Practice

In order to understand certain dance elements, students are exploring them through actual practice. The elements studied are choreography, theme and variation, sequence, phrase, rhythm, levels in space, retrograde, moving isolated body parts, successive movements, directions in space, focus, size of movement, locomotion, energy, alignment, rehearsal procedures and etiquette, spatial patterns and pathways. The particular focus of this lesson is on theme and variation.

### Assessment Tools and Evidence

#### **Tools:**

The students rehearse the dance and then make a final studio performance in the class. The teacher gives feedback and suggestions after each run-through. The teacher asks students to note which of the elements most clearly contributed to the persistence of the theme and the variations in the performance.

#### **Evidence:**

Student performance is rated for the consistency of the theme and the apparent relationship of the variations to the theme. In addition, the students' responses to the feedback are rated for the degree to which they were conscious of each of the elements contributing to the overall effect.

## **Arts Standard 2: Knowing and using arts materials and resources**

*Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.*

### **DANCE**

Students will demonstrate knowledge of how to access dance and dance-related material from libraries, resource centers, museums, studios, and performance spaces. Students will demonstrate knowledge of various career possibilities in dance and of recreational opportunities to dance. Students will attend dance events and participate as appropriate within each setting.

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#### **Elementary**

Students:

- Demonstrate knowledge of dance resources in video, photography, print, and live performance.
- Understand the concept of live performance and appropriate conduct.
- Demonstrate a knowledge of dance-related careers (e.g., dancer, choreographer, composer, lighting designer, historian, teacher).

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#### **Intermediate**

Students:

- Demonstrate knowledge of sources for understanding dance technologies: live, print, video, computer, etc.
- Demonstrate knowledge of how human structure and function affect movement in parts of dances and dances that they know or have choreographed.
- Demonstrate knowledge of audience/performer responsibilities and relationships in dance.
- Demonstrate knowledge of differences in performance venue and the events presented in each.

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#### **Commencement General Education**

Students:

- Use dance technologies without significant supervision.
- Are familiar with techniques of research about dance.
- Know about regional performance venues which present dance and how to purchase tickets and access information about events.

- Know about educational requirements of dance-related careers.
- Identify major muscles and bones and how they function in dance movement.

### **Dance Major Sequence**

In addition to the General Education standards, students:

- Use technologies to research, create, perform, or communicate about dance.
- Understand the roles of dancers, audience, and creators in a variety of dance forms and contexts.
- Participate in, or observe, dance events outside of school.
- Know about educational requirements of dance-related careers and how to prepare for possible entrance into those fields.
- Know about good nutrition, injury prevention, and how to care for the body.

### **Sampler of Activities Related to Standard 2 (to be developed)**

*We invite teachers to contribute activities from their classes.*

### **Arts Standard 3: Responding to and analyzing works of art**

*Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.*

#### **DANCE**

Students will express through written and oral language their understanding, interpretation, and evaluation of dances they see, do, and read about. Students will acquire the critical vocabulary to talk and write about a variety of dance forms.

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#### **Elementary**

Students:

- Demonstrate knowledge of words and symbols (kinetic, visual, tactile, aural and olfactory) that describe movement.
- Express to others their understanding of specific dance performances, using appropriate language to describe what they have seen and heard.

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#### **Intermediate**

Students:

- Demonstrate knowledge of the technical language used in discussing dance performances.
- Demonstrate knowledge of choreographic principles and processes.
- Express to others their understanding of specific dance performances, including perceptions, descriptions, analyses, interpretations, and evaluations.

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#### **Commencement General Education**

- Make comparisons of the nature and principles of dance to other arts.
- Analyze and describe similarities and differences in different dance forms and styles.
- Describe and compare a variety of choreographic approaches used in the creation of dances.

## **Dance Major Sequence**

In addition to the General Education standards, students:

- Express to others theories about the nature of dance and the underlying assumptions that people have about dance.
- Describe and analyze similarities and differences between individual performances, and between forms and styles of dance, past and present.
- Describe and defend an explanation of why people dance, based on experience in dance, witnessing others, and studying contexts.

### **Sampler of Activities Related to Standard 3 (to be developed)**

*We invite teachers to contribute activities from their classes.*

## **Arts Standard 4: Understanding the cultural dimensions and contributions of the arts**

*Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.*

### **DANCE**

Students will know dances from many cultures and times and recognize their relationship to various cultural, social, and historic contexts. Students will recognize that dance is performed in many different cultural settings and serves many functions in diverse societies.

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#### **Elementary**

Students:

- Identify basic dance movements that are typical of the major world cultures.
- Explain the settings and circumstances in which dance is found in their lives and those of others, both past and present.

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#### **Intermediate**

Students:

- Identify the major dance forms of specific world cultures past and present.
- Identify some of the major dance artists from diverse cultures.
- Show how specific dance forms are related to the culture from which they come.

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#### **Commencement General Education**

Students:

- Explain the interaction of performer and audience in dance as a shared cultural event.
- Identify the cultural elements in a variety of dances drawn from the folk and classical repertoires.
- Recognize specific contributions of dance and dancers to their own lives and to people in other times and places.

#### **Dance Major Sequence**

In addition to the General Education standards, students:

- Demonstrate an understanding of dance as a shared cultural event when giving presentations (dance, lecture, video, written report).
- Demonstrate a knowledge of cultural elements in dance presentations of folk and classical repertoires.
- Prepare formal presentations that use materials about dance and dancers of other times and places.

*We invite teachers to contribute activities from their classes.*

#### **Sampler of Activities Related to Standard 4 (to be developed)**

## CHAPTER IV: MUSIC

The discipline of music is practiced in a number of settings in the schools of New York, as a part of general education and as a specialized subject. The following material describe music standards based on the Arts Standards, with some specific performance indicators in music, a sample of typical activities in music, and a depiction of how these activities might be viewed in light of the standards and their implications for assessment. The performance indicators are written from the point of view of student accomplishment over time. Teachers should be aware that all indicators do not have to be met in each course; rather, over time and through a variety of experiences and courses (performing groups, classroom music), all students should gain the knowledge and skills required to meet the standards. Teachers and curriculum specialists are invited to submit additional examples of learning and assessment activities to illustrate specific standards and performance levels.

### **Arts Standard 1: Creating, performing, and participating in the arts**

*Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.*

#### ***MUSIC***

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

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#### **Elementary**

Students:

- Create short pieces consisting of sounds from a variety of traditional (e.g. tambourine, recorder, piano, voice), electronic (e.g. keyboard), and nontraditional sound sources (e.g. water-filled glasses).
- Sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively; and sing or play simple repeated patterns (ostinatos) with familiar songs, rounds, partner songs, and harmonizing parts.
- Read simple standard notation in performance, and follow vocal or keyboard scores in listening.

- In performing ensembles, read very easy/easy music (New York State School Music Association [NYSSMA] level I-II)<sup>3</sup> and respond appropriately to the gestures of the conductor.
- Identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others.

### **Intermediate**

Students:

- Compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbral, and dynamic elements.
- Sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness.
- Improvise short musical compositions that exhibit cohesiveness and musical expression.
- In performing ensembles, read moderately easy/moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor.
- Identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

### **Commencement General Education**

Students:

- Compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.)
- Sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction.
- Use common symbols (notation) to perform music on recreational instruments.
- Identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions.

<sup>3</sup>The New York State School Music Association (NYSSMA) has developed a standards-based instructional model that can be used to assess student achievement. In the publication entitled *NYSSMA Manual*, the Music Association provides rules, regulations, and graded listings of musical literature as a basis for assessing musical performance by individuals, small groups, or large organizations. The emphasis of the model is on “quality of performance.” (NYSSMA 1988, p. xxvii)

- Explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc.

### **Music Major Sequence**

In addition to the General Education standards, students:

- Compose a collection of works for wind, string, percussion, vocal, keyboard, or electronic media that demonstrate an understanding and application of the musical elements and music-related technology.
- Monitor and adjust their performance and compositional techniques, identifying strengths and areas for improvements.
- Improvise and arrange extended musical compositions that exhibit cohesiveness and musical expression.
- In choral and instrumental ensembles, read difficult/very difficult music (NYSSMA level V or VI); exhibit independent control over tone quality, intonation, rhythm, dynamics, balance, blend, expression, and articulation; and respond appropriately to the gestures of the conductor.
- Adopt at least two of the roles they identify as needed (composer, arranger, copyist, conductor, performer, announcer, instrument maker or provider, program annotator, recordist, etc.) to produce the performance of a musical composition in the classroom
- In performing groups, produce musical performances by peer-led small ensembles and sections of larger ensembles.

### **Sampler of Activities Related to Standard 1**

Rhythm/Tempo  
(Elementary Level)

#### Context

Within an elementary classroom, students will explore two of the basic concepts in music: rhythm and tempo.

#### Student Activity

After an introductory discussion and listening to various examples, students will practice the following: walk to a beat at various tempos; demonstrate marching, running, galloping, skipping to music; aurally identify when tempo changes occur.

#### Knowledge Guiding Practice

Rhythm and tempo are two of the basic elements in the elementary music curriculum and can be extended from music to other disciplines such as writing and social studies. The students will come to know that a beat can be demonstrated in a variety of ways; the rate of beat can change; tempo may contribute to musical expressiveness.

#### Assessment Tools and Evidence

##### **Tools:**

- The teacher will observe the participation and practice of the students, using an informal inventory.

##### **Evidence:**

Evidence will include the students' ability to create and change a beat and a tempo and to recognize the changes in beat and tempo.

*The activities included here are provided to suggest some possibilities. We invite teachers to contribute activities from their classes.*

## **Arts Standard 2: Knowing and using arts materials and resources**

*Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.*

### **MUSIC**

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will demonstrate their ability to use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

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#### **Elementary**

Students:

- Use classroom and nontraditional instruments in performing and creating music.
- Construct instruments out of material not commonly used for musical instruments.
- Demonstrate how to play recorded music.
- Identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used.
- Demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school.
- Discuss ways that music is used by various members of the community.

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#### **Intermediate**

Students:

- Use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces.
- Use school and community resources to develop information on music and musicians.
- Demonstrate how to record and play back music.
- Identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role.

- Demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures.
- Investigate some career options related to their musical interests.

## **Commencement General Education**

Students:

- Use traditional, electronic, and nontraditional media for composing, arranging, and performing music.
- Describe and compare the various services provided by community organizations that promote music performance and listening.
- Use print and electronic media, including recordings, in school and community libraries to gather and report information on music and musicians.
- Identify and discuss the contributions of local experts in various aspects of music performance, production, and scholarship.
- Participate as a discriminating member of an audience when listening to performances from a variety of genres, forms, and styles.
- Understand a broad range of career opportunities in the field of music, including those involved with funding, producing, and marketing musical events.

## **Music Major Sequence**

In addition to the General Education standards, students:

- Develop a classified and annotated directory of nearby music-related establishments such as instrument and music retailers, instrument makers and repair persons, recording studios, union representatives, etc.
- Identify ways that they have contributed to the support of the musical groups of which they are members.
- Explain opportunities available to them for further musical growth and professional development in higher education and community institutions.

## **Sampler of Activities Related to Standard 2**

Create a Sound Spot  
(Intermediate Level)

### Context

A seventh-grade music class is exploring the ways in which different types of music can create different impressions and set moods. They have been listening to music used in commercials and promotions as well as concert pieces.

*The activities included here are provided to suggest some possibilities. We invite teachers to contribute activities from their classes.*

### Student Activity

The students will create, record, and “air” on the school intercom a 30-second sound advertisement (hereafter called “spot”), using music, for an upcoming all-school assembly on environmental preservation.

The students begin the activity by gathering information about the assembly on the environment and its presenters. They will then select main points for the spot; establish basic uses for the spot and standards for calling the spot successful. (Spot should predispose all the students in the assembly to identify before the assembly and recall afterwards the main points in the assembly’s content.) The class will establish creative teams of 5-7 students to create proposals. The result in each class will be several drafts on tape using different approaches to musical materials and information. Using the standards, they will select an approach that the whole class will adopt cooperatively to produce the final spot. Then they will divide the class into new sub-groups around students’ special abilities: script writers, music composer/arrangers, performers, recording technicians, editors, producers, market analyst/researchers, etc. They will write the script with sound cues and produce a draft spot for the class to discuss as a whole. After discussion, they will adjust the elements of the first draft spot on the basis of the discussion and produce a revised draft spot for further discussion and class approval. They will produce the final spot and air it on the school’s intercom.

### Knowledge Guiding Practice

This is primarily an exercise in understanding and using the tools and resources available to create effective music for public purposes. Students should be led to various musical resources, including master recordings and tapes, music data banks, and the like.

### Assessment Tools and Evidence

#### **Tools:**

Each student should create and maintain a daily log (process portfolio) of his/her contribution to the project. It should include:

- students’ assignments from the teacher and/or team leaders;
- products contributed by the student, annotated with comments from others about the product and responses from the student;
- student’s assessments of the class’s daily progress on the project, with emphasis on ways to improve both the process and the product;
- evidence that the student has made a musical contribution to the project (draft composition, arrangement/orchestration, taped performance, selections of recorded music, etc.); and
- a critique of the final project.

#### **Evidence:**

The students will compare and evaluate in class discussions the various spots produced for the assembly, including in the discussion the market analyst/researchers’ assessment of the impact on students not involved in producing the spots. The teacher will also use the log to assess participation and understanding of the principles of selection and of the musical resources.

### **Arts Standard 3: Responding to and analyzing works of art**

*Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.*

#### **MUSIC**

Students will demonstrate the capacity to listen to and comment upon music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

#### **Elementary**

Students:

- Through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others'.
- Describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc.
- Discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre.
- Describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.).
- Describe their understandings of particular pieces of music and how they relate to their surroundings.

#### **Intermediate**

Students:

- Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events.
- Use appropriate terms to reflect a working knowledge of the musical elements.
- Demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance.
- Use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events).

- Use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived.
- Use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works.

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### **Commencement General Education**

Students:

- Through listening, analyze and evaluate their own and others' performances, improvisations, and compositions and suggest improvements.
- Read and write critiques of music that display a broad knowledge of musical elements, genres, and styles.
- Use appropriate technical and socio-cultural terms to describe musical performances and compositions.
- Use anatomical and other scientific terms to explain the musical effectiveness of various sound sources—traditional, nontraditional, and electronic.
- Identify and describe the contributions of both locally and internationally known exemplars of high quality in the major musical genres.
- Explain how performers, composers, and arrangers make artistic decisions.

### **Music Major Sequence**

In addition to the General Education standards, students:

- Assess, describe, and evaluate the development of their personal contributions to their own, their school's, and their community's musical life by appropriately using musical and socio-cultural terms and concepts (contributions and skills of musicians, functions of music in society, etc.).
- Demonstrate a practical knowledge of sound production and architectural acoustics to predict the general effects on sound of room shapes, building construction practices, and common absorbers.

### **Sampler of Activities Related to Standard 3**

Listening for a Theme  
(Elementary Level)

#### Context

An elementary school class is exploring the theme of winter and snow. This music activity is one such experience. It is designed for

*We invite teachers to contribute activities from their classes.*

December/January of the school year and is based on the composition “Snow is Dancing” by Claude Debussy, from his *Children’s Corner Suite*.

### Student Activity

The students begin by listing a vocabulary of snow words. On the blackboard write all the words the students can think of that describe or pertain to snow. (Cluster related words together.) They then listen to “Snow is Dancing.” Students discuss impressions of the music in terms of the snow vocabulary. Add any new words to the vocabulary list. With student input, formulate a checklist for a more focused second listening. Class listens to “Snow is Dancing.” Students individually complete the checklist. Listen a third time. Completed worksheets are then used as the basis for a whole class discussion of the composition.

### Knowledge Guiding Practice

In an elementary school setting students will often explore a theme or topic in various disciplines. The contribution of music to this thematic approach can also help develop the skills of listening for the ways in which a theme is expressed musically.

### Assessment Tools and Evidence

#### **Tools:**

Class listens to “Snow is Dancing.” Students individually complete a checklist. Listen a third time. Completed worksheets are then used as the basis for a whole class discussion of the composition and for assessment

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(NAME)

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(DATE)

#### Listening Checklist for “Snow is Dancing” by Claude Debussy

Answer all questions with complete sentences.

1. How does the piece begin?
2. Describe the tempo.
3. Do the dynamics vary?
4. How does the piece end?
5. How is the piano used to sound like snow?
6. What three snow words do you think best describe the music?

#### **Evidence:**

The checklist is scored by the teacher for the degree to which each question is answered to show a knowledge of the musical concept and an understanding of the language of talking about music and performance. In addition, the checklist may be scored for relationship to the broader theme of winter.

The activities included here are provided to suggest some possibilities. We invite teachers to contribute activities from their classes.

## **Arts Standard 4: Understanding the cultural dimensions and contributions of the arts**

*Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.*

### **MUSIC**

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

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#### **Elementary**

Students

- Identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world.
- Identify the titles and composers of well-known examples of classical concert music and blues/jazz selections.
- Identify the primary cultural, geographical, and historical settings for the music they listen to and perform.

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#### **Intermediate**

Students:

- Identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.
- Identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections.
- Discuss the current and past cultural, social, and political uses for the music they listen to and perform.
- In performing ensembles, read and perform repertoire in a culturally authentic manner.

## **Commencement General Education**

Students:

- Identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.
- Identify from performances or recordings the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections.
- Relate well-known musical examples from the 17th century onward with the dominant social and historical events.

### **Music Major Sequence**

In addition to the General Education standards, students:

- Analyze music from various cultures on the basis of its functions, giving examples and describing uses to which music is put in those cultures.
- In performing ensembles, read and perform repertoire in a culturally authentic manner and use culture-based criteria for assessing performances, their own and others'.

### **Sampler of Activities Related to Standard 4**

Comparing the Stylistic Approaches of Two  
Different Period Pieces of Music  
(Commencement—General Education Level)

#### Context

A music class in which students have sufficient technical control of their instruments to render a stylistically authentic performance.

#### Student Activity

The music director should indicate to students that each selection of music is influenced by social and political trends of the period. The students' task will be to recognize these differences and, through the study of this literature, to have these differences reflected in the group's performance. The students, for example, are given Baroque music (*Music From Royal Fireworks* by Handel) and music from a Broadway musical (*Les Miserables* by Andrew Lloyd Webber). Over a three- to four-week period, rehearsal time will be devoted to each selection.

#### Knowledge Guiding Practice

Based upon the historical and period contexts, students will come to understand and perform the differences in style, rhythm, dynamics, and other notation devices between both selections of music. During the rehearsal, the music director will need to point out the differences

in the way dynamics are handled, the differences in the way rhythmic notations are executed, the difference in harmonic and chord structures, the differences in articulation, the differences in scoring for the performing ensemble, and other stylistic approaches. The students will need to know how to apply this information.

#### Assessment Tools and Evidence

##### **Tools:**

- The assessment will be based on the teacher's observation of changes in student understanding during the rehearsal and on the actual performance in studio or recital of the two pieces.

##### **Evidence:**

Students will perform Baroque music and music from a Broadway musical in a stylistically authentic manner. When interpreting the printed page, the performing ensemble maintains control of good intonation, balance, blend, entrances, releases, and the multitude of other characteristics necessary to perform as a well-trained ensemble.

Randomly selected students are asked to articulate the differences in stylistic, rhythmic, and other notation devices between Baroque music and music from a Broadway musical.

# CHAPTER VI: THEATRE

The discipline of theatre is practiced within a number of settings in the schools of New York as a part of general education and as a specialized subject. The following material describes theatre standards based on the Arts Standards, with some specific performance indicators in theatre, a sample of typical activities in theatre, and a depiction of how these activities might be viewed in light of the standards and their implications for assessment. Teachers and curriculum specialists are invited to submit additional examples of learning and assessment activities to illustrate specific standards and performance levels.

## **Arts Standard 1: Creating, performing, and participating in the arts**

*Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.*

### ***Theatre***

Students will create and perform theatre pieces as well as improvisational drama. They will understand and use the basic elements of theatre in their characterizations, improvisations, and play writing. Students will engage in individual and group theatrical and theatre-related tasks, and will describe the various roles and means of creating, performing, and producing theatre.

### **Elementary**

Students:

- Use creative drama to communicate ideas and feelings.
- Imitate experiences through pantomime, play making, dramatic play, story dramatization, story telling, and role playing.
- Use language, voice, gesture, movement, and observation to express their experiences and communicate ideas and feelings.
- Use basic props, simple set pieces, and costume pieces to establish place, time, and character for the participants.
- Identify and use in individual and group experiences some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama.

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## **Intermediate**

Students:

- Use improvisation and guided play writing to communicate ideas and feelings.
- Imitate various experiences through pantomime, play making, dramatic play, story dramatization, storytelling, role playing, improvisation and guided play writing.
- Use language, voice, gesture, movement and observation to create character and interact with others in improvisation, rehearsal, and performance.
- Create props, scenery, and costumes through individual and group effort.
- Identify and use in individual and group experiences some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama within the school/community, and discuss ways to improve them.

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## **Commencement General Education**

Students:

- Write monologues and scenes to communicate ideas and feelings.
- Enact experiences through pantomime, improvisation, play writing, and script analysis.
- Use language, techniques of sound production (articulation, enunciation, diction, and phrasing), techniques of body (posture, stance, gesture, and facial expression), movement and analysis of script to personify character(s); interact with others in improvisation, rehearsal, and performance; and communicate ideas and feelings.
- Design and build props, sets, and costumes to communicate the intent of the production.
- Make acting, directing, and design choices that support and enhance the intent of the class, school, and /or community productions.

## **Theatre Major Sequences**

In addition to the General Education standards, students:

- Write plays to communicate their ideas and feelings.
- Collaborate in the development of original works which reflect life experiences.
- Use vocal, movement, and body techniques to create complex characters in monologues, oral interpretation, and scene study.

- Create props, scenery, and costumes for different styles of plays.
- Carry out acting, directing, and design choices which support and enhance the intent of a production.

**Sampler of Activities Related to Standard 1 (To be developed)**

*We invite teachers to contribute activities from their classes.*

## **Arts Standard 2: Knowing and using arts materials and resources**

*Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.*

### ***THEATRE***

Students will learn the basic tools, media, and techniques involved in theatrical production. Students will locate and use school, community, and professional resources for theatre experiences. Students will understand the job opportunities available in all aspects of theatre.

---

#### **Elementary**

Students:

- Visit theaters, theatre-related facilities, and/or touring companies to observe aspects of theatrical production.
- Use the library/media center of their school or community to find story dramatization material or other theatre-related materials and to view videotapes of performances.
- Attend theatrical performances in their school and demonstrate appropriate audience behavior.
- Speak with theatre professionals about how they prepare for and perform their jobs.

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#### **Intermediate**

Students:

- Visit theatre technology facilities, including the local high school facility, and interact with professionals and theatre students to learn about theatre technology (e.g., lighting, staging, sound, etc.).
- Use the school or community library/media centers and other resources to develop information on various theatre-related topics.
- Know about local theatrical institutions, attend performances in school and in the community, and demonstrate appropriate audience behavior.
- Discuss vocations/avocations with theatre professionals and identify the skills and preparation necessary for theatre vocations/avocations.

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#### **Commencement General Education**

Students:

- Use theatre technology skills and facilities in creating a theatrical experience.

- Use school and community resources, including library/media centers, museums and theatre professionals, as part of the artistic process leading to production.
- Visit local theatrical institutions and attend theatrical performances in their school and community as an individual and part of a group.
- Understand a broad range of vocations/avocations in performing, producing, and promoting theatre.

### **Theatre Major Sequence**

In addition to the General Education standards, students:

- Identify current technologies, published scripted material, and print and electronic resources available for theatrical productions.
- Identify college and/or community opportunities in theatre after graduation and the requirements for application or participation.
- Cooperate in an ensemble as performers, designers, technicians, and managers to create a theatrical production.
- Design an individualized study program (i.e., internship, mentorship, research project) in a chosen theatre, film, or video vocation/avocation and share the information with the class.

### **Sampler of Activities Related to Standard 2 (to be developed)**

*We invite teachers to contribute activities from their classes.*

### **Arts Standard 3: Responding to and analyzing works of art**

*Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.*

#### ***THEATRE***

Students will reflect upon, interpret, and evaluate plays and theatrical performances, both live and recorded, using the language of dramatic criticism. Students will analyze the meaning and role of theatre in society. Students will identify ways in which drama/theatre connects to film and video, other arts, and other disciplines.

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#### **Elementary**

Students:

- Discuss their understanding, interpretation, and evaluation of a theatrical performance, using basic theatre terminology.
- Identify the use of other art forms in theatre productions.
- Explain the relationship of theatre to film and video.

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#### **Intermediate**

Students:

- Use the techniques and vocabulary of theatre criticism, both written and oral, to discuss theatre experiences and improve individual and group performances.
- Examine and discuss the use of other art forms in a theatre production.
- Explain how drama/theatre experiences relate to other literary and artistic events.

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#### **Commencement General Education**

Students:

- Articulate an understanding, interpretation, and evaluation of a theatre piece as drama and as a realized production, using appropriate critical vocabulary.
- Evaluate the use of other art forms in a theatre production.
- Explain how a theatrical production exemplifies major themes and ideas from other disciplines.

## **Theatre Major Sequence**

In addition to the General Education standards, students:

- Develop a critical vocabulary through the reading and discussion of professional criticism.
- Explain the meaning and societal function of different types of productions.
- Design a plan for improving performances, using past and present critiques.
- Explore various other art forms and technologies, using them in theatre projects.
- Explain how theatre can enhance other subjects in the curriculum.
- Compare and contrast theatre, film, and video.

## **Sampler of Activities Related to Standard 3 (to be developed)**

*We invite teachers to contribute activities from their classes.*

## **Arts Standard 4: Understanding the cultural dimensions and contributions of the arts**

*Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.*

### ***THEATRE***

Students will gain knowledge about past and present cultures as expressed through theatre. They will interpret how theatre reflects the beliefs, issues, and events of societies past and present.

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#### **Elementary**

Students:

- Dramatize stories and folk tales from various cultures.
- Engage in drama/theatre activities including music, dance, and games which reflect other cultures and ethnic groups.
- Discuss how classroom theatre activities relate to their lives.

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#### **Intermediate**

Students:

- Improvise scenes based on information about various cultures.
- Create intercultural celebrations using props, settings, and costumes.
- Explain how drama/theatre experiences relate to themselves and others.

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#### **Commencement General Education**

Students:

- Read and view a variety of plays from different cultures.
- Using the basic elements of theatre (e.g. speech, gesture, costume, etc.), explain how different theatrical productions represent the cultures from which they come.
- Articulate the societal beliefs, issues and events of specific theatrical productions.

## **Theatre Major Sequence**

In addition to the General Education standards, students:

- Conduct an in-depth investigation of the works of a given culture or playwright.
- Create a multicultural theatre festival of excerpts from plays representing various cultures.

## **Sampler of Activities Related to Standard 4 (to be developed)**

*We invite teachers to contribute activities from their classes.*

# CHAPTER VII: VISUAL ARTS

The discipline of visual arts is practiced within a number of settings in the schools of New York as a part of general education and as a specialized subject. The following material describes visual arts standards based on the Arts Standards, with some specific performance indicators in visual arts, and a sample of typical activities in visual arts, and a depiction of how these activities might be viewed in light of the standards and their implications for assessment. Teachers and curriculum specialists are invited to submit additional examples of learning and assessment activities to illustrate specific standards and performance levels.

## **Arts Standard 1: Creating, performing, and participating in the arts**

*Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.*

### ***VISUAL ARTS***

Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will develop skills in the use of a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works. Students will engage in individual and group visual arts projects and will describe various roles and means of creating, exhibiting, and performing works of art.

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### **Elementary**

Students:

- Experiment and create art works, in a variety of mediums (drawing, painting, sculpture, ceramics, printmaking, video, and computer graphics), based on a range of individual and collective experiences.
- Develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events.
- Understand and use the elements and principles of art (line, color, texture, shape) in order to communicate their ideas.
- Reveal through their own art work understanding of how art mediums and techniques influence their creative decisions.
- Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works.

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## **Intermediate**

Students:

- Produce a collection of art works, in a variety of mediums, based on a range of individual and collective experiences.
- Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art.
- Use the elements and principles of art to communicate specific meanings to others in their art work.
- During the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings.
- Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting art works and discuss ways to improve them.

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## **Commencement General Education**

Students:

- Create a collection of art work, in a variety of mediums, based on instructional assignments and individual and collective experiences which explore perceptions, ideas, and viewpoints.
- Create art works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images.
- Demonstrate an increasing level of competence in using the elements and principles of art to create art works for public exhibition.
- Reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly.

### **Visual Arts Major Sequence**

In addition to the General Education standards, students:

- Produce comprehensive and well organized commencement portfolios of their work.
- Reveal through their work a broad investigation of a variety of individual ideas and at least one theme explored imaginatively and in depth.
- Give evidence that they have developed an emerging personal style.
- Use selected mediums and techniques and select the most appropriate mediums and techniques to communicate their ideas.

### **Sampler of Activities Related to Standard 1 (To be developed)**

*We invite teachers to contribute activities from their classes.*

## **Arts Standard 2: Knowing and using arts materials and resources**

*Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.*

### **VISUAL ARTS**

Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of a wide variety of vocational options available in the visual arts and the steps necessary to achieve these goals.

#### **Elementary**

Students:

- Understand the characteristics of various mediums (two-dimensional, three-dimensional, electronic images) in order to select those that are appropriate for their purposes and intent.
- Develop skills with electronic media as a means of expressing visual ideas.
- Know about some cultural institutions (museums and galleries) and community opportunities (art festivals) for looking at original art and talking to visiting artists, to increase their understanding of art.
- Give examples of adults who make their livings in the arts professions.

#### **Intermediate**

Students:

- Develop skills with a variety of art materials and competence in at least one medium.
- Use the computer and other electronic media as designing tools and to communicate visual ideas.
- Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art.
- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them.

## **Commencement General Education**

Students:

- Select and use mediums and processes that communicate intended meaning in their art works, and exhibit competence in at least two mediums.
- Use the computer and electronic media to express their visual ideas and demonstrate a variety of approaches to artistic creation.
- Interact with professional artists and participate in school- and community-sponsored programs by art organizations and cultural institutions.
- Understand a broad range of vocations/avocations in the field of visual arts, including those involved with creating, performing, exhibiting, and promoting art.

### **Visual Arts Major Sequence**

In addition to the General Education standards, students:

- Develop Commencement Portfolios that show proficiency in one or more mediums and skill in using and manipulating the computer and other electronic media.
- Prepare a portfolio that meets the admission requirements of selected institutions.
- Understand the preparation required for particular art professions and acquire some skills of those professions through internships with local galleries, museums, advertising agencies, architectural firms, and other institutions.

*The activities included here are provided to suggest some possibilities. We invite teachers to contribute activities from their classes.*

### **Sampler of Activities Related to Standard 2 (to be developed)**

Linoleum Printing of Animals in an X-Ray Style  
(Intermediate Level)

#### Context

In a middle school class, students will develop an understanding of the linoleum print technique by making imitative prints.

#### Student Activity

Students will interpret the X-ray style of painting used by Australian Aboriginal artists in Arnhemland. They will use illustrations of an animal and its skeleton to do sketches of the inside and outside of that animal. Using the works of the Australian Aboriginal artists, the students will design their sketches in a 6" by 6" format. They will make three lino-cut reduction prints of their design, using at least two colors.

Students do a series of sketches of two or more animals within the 6" x 6" format. They will use the teacher handouts, books, and their own research as resources for their ideas. They will indicate the inside and the outside of their animal and will use pattern, crosshatching, or any other kinds of marks to create designs in the shapes they have created. Students will select the sketch they think is the most promising. They will plan where they will use their two colors, using colored markers or pencils.

Students are given a demonstration of linoleum cutting and printing:

- cutting the block and then printing one color,
- the second cutting of the block and the application of the second color,
- the means of applying the color to the block with the brayer,
- the registrations of the print.

They are reminded that on the print the image will be reversed. Students will draw their images on their linoleum blocks, use markers to designate where their first cutting will be, and do their first cutting. Using the various printing stations set up in the classroom, the students will print their first color. They will make three to four prints.

#### Knowledge Guiding Practice

One way of understanding a technique or process is to put the focus on the process rather than the content. In using an imitation of an art work that itself illustrates the effect of the process (here a print), students are less concerned with attempting to realize a conception that may be beyond their skill. The technique then comes into focus.

#### Assessment Tools and Evidence

##### **Tools :**

- The major tools are the works themselves, student and teacher critiques of the works, and reflection planning forms used at various stages in the process.

##### **Evidence:**

The forms will be used to make sure the students understand each step of the printing process and why the work has to be done in the steps outlined in the course. The works will be evaluated for the students' understanding of printmaking and their ability to execute what they plan in their sketches.

### Imitation of a Classic Painting (Commencement Level—General Education)

#### Context

In a middle school arts class, students begin to explore the ways in which art can illustrate a theme through symbols and allusions to other art works.

### Student Activity

Using a complex picture such as Picasso's *Guernica* as a focus, middle school students imitate the symbolic approach in order to portray a theme such as war. After discussing the topic, students view previous work using similar imagery, some sketches that lead up to the work, final "cartoons" for the mural itself, and then the *Guernica* and some close-ups. The students then plan, research, and create their own paintings, separately or collaboratively. They keep records of their goals and progress.

### Knowledge Guiding Practice

An important aspect of education in the arts is learning the traditional symbol systems used in each of the arts disciplines. These symbol systems gather meaning as they are used and modified by artists. Students can understand the vocabulary of art symbols and the ways in which they can be brought together to create an effect.

### Assessment Tools and Evidence

#### **Tools:**

- The project is evaluated by records of the goals and progress, by comments on the work by the students and their partners, and by evaluation of the finished paintings.

#### **Evidence:**

The records and comments are assessed for the ways in which they demonstrate an understanding of the use of visual symbols. The paintings are reviewed by a student jury and an external audience to determine the degree to which the artists display an effective presentation of the symbolic and thematic content.

### **Arts Standard 3: Responding to and analyzing works of art**

*Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.*

#### **VISUAL ARTS**

Students will reflect upon, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

#### **Elementary**

Students:

- Explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses.
- Explain the visual and other sensory qualities (surfaces, colors, textures, shape, sizes, volumes) found in a wide variety of art works.
- Explain the themes that are found in works of visual art and how the art works are related to other forms of art (dance, music, theatre, etc.)

#### **Intermediate**

Students:

- Discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language.
- Identify, analyze, and interpret the visual and sensory characteristics that they discover in natural and human-made forms.
- Compare the ways ideas and concepts are communicated through visual art with the various ways that those ideas and concepts are manifested in other art forms.

#### **Commencement General Education**

Students:

- Use of the language of art criticism by reading and discussing critical reviews in newspapers and journals and by writing their own critical responses to works of art (either their own or those of others).

- Explain the visual and other sensory qualities in art and nature and their relation to the social environment.
- Analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art.

### **Visual Arts Major Sequence**

In addition to the General Education standards, students:

- Using the language of art criticism, describe the visual and functional characteristics of works of art and interpret the relationships of works of art one to another, to describe the impact of the work on the viewer.
- Demonstrate an understanding of art criticism, art histories, and aesthetic principles and show their connections to works of art.
- Give evidence in their Commencement Portfolios that they have researched a theme in depth and that in their research they have explored the ways the theme has been expressed in other disciplinary forms.

*The activities included here are provided to suggest some possibilities. We invite teachers to contribute activities from their classes.*

### **Sampler of Activities Related to Standard 3**

The Strange Creatures of Joan Miro  
(Elementary Level)

#### Context

In a primary class, students are invited to find recognized objects in paintings that exaggerate or distort the object.

#### Student Activity

Students will analyze and interpret the painting *The Harlequin's Carnival* by Joan Miro. They will invent their own creatures who might attend the Carnival. They will do sketches of their ideas, select a sketch, and do a painting of that sketch in tempera. Students look at the painting and find creatures, animals, and objects that they can identify. The teacher may assist them by selecting 3 or 4 objects that they did not discover and asking them to identify those objects. Students are asked to find the visual clues that will identify where all these creatures/things are, such as the walls, the floor, the window. They are asked to identify what they see out the window and what that tells them about the time of day that is depicted. Students find the music notes and the guitar/violin and speculate about what these suggest might be going on. The teacher will copy down the students' responses, then suggest that there is room for more creatures at this Carnival and that the students design a creature to join this scene.

They will do further sketches on other paper, select the best sketch, and draw it on 9" x 12" paper. They will decide what else they will include in their composition. They might return to the painting for some ideas, and they might brainstorm some additional ideas. After instruction in how to mix and apply tempera paint, they will paint their compositions.

### Knowledge Guiding Practice

A part of education in analyzing art involves identification of the parts and objects in a complex work. In this case the parts have been exaggerated or distorted, and the “hiding” of the objects is part of the overall design. Students often reinforce their observation through imitation.

### Assessment Tools and Evidence

#### **Tools:**

- The main tools are the students’ comments and the paintings they have produced.

#### **Evidence:**

The recorded comments will indicate how many of the objects were identified and the success of all the students in the identification. The paintings will serve as an index of the degree to which the students understand the concept of distortion.

## Soft Sculpture (Commencement Level — General Education)

### Context

In a middle school arts class, students have been studying various movements in art, focusing on Pop Art. They have discussed the ways in which the artists took everyday objects and through exaggeration in one form or another made the audience reconsider the object and their experience of it.

### Student Activity

The students are set the following problem:

“You are to select a man-made product or an existing character with a recognizable occupation and, through exaggeration and/or distortion or some other means of modification, change this character or product so as to make it more \_\_\_\_\_. The final word in this statement is purposely omitted so that you may insert your own adjective in the space (e.g., humorous, frightening, absurd, appropriate, shocking, gloomy, etc.) In this way your work should show even greater diversity and originality in solving the problem.”

A slide presentation and discussion are presented to help students understand the concept of evolution of an art movement over a period of time and to provide historical context for the Pop Movement. The class first discusses the evolution of Cubism and then views Stuart Davis’s abstraction of a common object, *Salt Shaker*, 1931. Students are given a Pop Art Guiding Questions form to be completed during or following the presentation and discussion. The works of art and the sequence in which they are presented and discussed are:

- Stuart Davis - *Salt Shaker* 1931
- Jasper Johns - *Double Flags*
- Jasper Johns - *Map of the US* 1965
- Andy Warhol - *100 Soup Cans* 1962
- James Rosenquist - *F- 111 (Three Panels)* 1965
- Tom Wesselman - *Lips* 1968
- George Segal - *Cinema* 1963

George Segal - *Coke Machine* 1972  
Duane Hanson - *Tourists* 1970  
Claes Oldenberg - *Electric Outlet with Plug* 1964

As students work through the problem, they keep a journal of what they observe about the problem they face as artists seeking to accomplish the effect. At points during the project they complete certain forms and critique their own work and the work of other students.

### Knowledge Guiding Practice

It is generally known that a critical understanding of the arts is best learned through a combination of observation of the work of others and the attempt to create a work of art that seeks to solve the same problem, that the artists solved. A combination of imitation and analytic discussion reinforces some of the major critical concepts, in this case concepts such as exaggeration, pop art, caricature, and soft sculpture.

### Assessment Tools and Evidence

#### **Tools:**

- The main assessment tools are the student logs and assessment forms described below. These forms focus on the development of critical understanding of the art movement and the decisions that the artists made in creating their works.

#### **Evidence:**

In addition to daily feedback throughout the project, the students take time to reflect on their progress. This reflection is recorded not only in their journals, but also on Reflection Guide sheets. In this way, the students have a constant means of monitoring their progress and their success in completing their planned projects.

In the middle of this process the students engage in a written critique. On the Critique Form they analyze the other students' works in regard to elements of art and a few of the principles of design. The form also asks the students to interpret the meaning of the work of others. When the students finish their projects, they complete a Project Assessment form which explores the artistic decisions that the original artists and the students made and their success in creating the desired effect. The teacher comments on their work on these forms, and the forms are placed in their portfolios.

At the end of the six-week period students are required to talk about their art. In these talks they address several of the learning dimensions focused on during the production, perception, and reflection processes, such as meaning, expression, skill, historical context, effort, judgment, use of input from others, and originality.

## **Arts Standard 4: Understanding the cultural dimensions and contributions of the arts**

*Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.*

### **VISUAL ARTS**

Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.

#### **Elementary**

Students:

- Look at and discuss a variety of art works and artifacts from world cultures to discover some important ideas, issues, and events of those cultures.
- Look at a variety of art works and artifacts from diverse cultures of the United States and identify some distinguishing characteristics.
- Create art works that show the influence of a particular culture.

#### **Intermediate**

Students:

- Demonstrate how art works and artifacts from diverse world cultures reflect aspects of those cultures.
- Demonstrate the ways in which some particular art works and artifacts reflect important aspects of the diverse cultures of the United States.
- Create art works that reflect a particular historical period of a culture.

#### **Commencement General Education**

Students:

- Analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey.
- Examine works of art and artifacts from United States cultures and place them within a cultural and historical context.
- Create art works that reflect a variety of cultural influences.

#### **Visual Arts Major Sequence**

In addition to the General Education standards, students:

- Present a body of work within their portfolio that reflects the influences of variety of cultural styles.
- Interpret the meaning of works and artifacts in terms of the cultures that produced them.
- Explain how cultural values have been expressed in the visual arts, how art works have been used to bring about cultural change and how the art of a culture has been influenced by art works coming from outside that culture.

*The activities included here are provided to suggest some possibilities. We invite teachers to contribute activities from their classes.*

### **Sampler of Activities Related to Standard 4**

#### Exploring Southwestern Native American Sculpture (Intermediate Level)

##### Context

This project is interdisciplinary and coordinated with fifth-grade study of Native Americans. Students are to learn about three forms of Native American sculpture (Storytellers, Kachina Dolls, fetishes) and create their own versions of the three forms using the additive, reductive (subtractive), and manipulative/modeling techniques.

##### Student Activity

After being given background information about the Hopi Kachina, Zuni fetishes, and Storytellers and after viewing various representations, students:

- In their sketchbooks design a Kachina Doll to represent the spirit of something in their own lives. They then construct the Kachina Doll using wood scraps, tempera paint, fur, beads, leather and feather.
- In their sketchbooks design an animal fetish to represent an animal or choose one of the traditional Zuni animals. They then carve the fetish from a small block of wax.
- In their sketchbooks design a Storyteller to represent their own family, an animal family, or an imaginary family for the purpose of demonstrating the telling of family history through the oral tradition. They make their Storyteller out of clay.

##### Knowledge Guiding Practice

The exploration of a culture involves an understanding of how that culture used various tools, materials, and techniques to represent its experiences and understandings. The three Southwestern cultures not only created different sorts of art works, they also used different materials and techniques. A part of the exploration of this unit is an understanding of how the cultures used the natural resources available to them for their art.

##### Assessment Tools and Evidence

###### **Tools:**

• Students will present their logs, notebooks, and sketchbooks, as well as the finished objects. The presentation of the objects may include a lecture on the materials, processes, and tools that the three cultures used.

###### **Evidence:**

The assessment includes self-assessment, peer assessment, and teacher assessment of whether the aims of each of the three types of sculpture have been realized and whether the student understands how the art represents each of the cultures. There will also be an assessment of the success with which the students have used the materials in each of the three projects.

# Appendix A: Regents Goals for Elementary, Middle, and Secondary School Students

In 1984 the Board of Regents established the Regents Goals for Elementary and Secondary School Students as part of the Regents Action Plan to Improve Elementary and Secondary Education Results. Then in 1991, in connection with the implementation of *A New Compact for Learning*, the Board of Regents revised the Regents Goals for Elementary, Middle, and Secondary School Students. The goals define the broad aims for education but do not provide the basis for assessment.

The Regents Goals are the same for all students. They represent expectations for students, with the understanding that all students are not the same. Each student has different talents, developmental and learning differences, abilities, and interests. Schools must recognize and attend to these differences in order to provide an educational experience that enables all students to succeed.

**Goal 1:** Each student will master communication and computation skills as a foundation to:

- 1.1 Think logically and creatively
- 1.2 Apply reasoning skills to issues and problems
- 1.3 Comprehend written, spoken, and visual presentations in various media
- 1.4 Speak, listen to, read, and write clearly and effectively in English
- 1.5 Perform basic mathematical calculations
- 1.6 Speak, listen to, read, and write at least one language other than English
- 1.7 Use current and developing technologies for academic and occupational pursuits
- 1.8 Determine what information is needed for particular purposes and be able to use libraries and other resources to acquire, organize, and use that information for those purposes

**Goal 2:** Each student will be able to apply methods of inquiry and knowledge learned through the following disciplines and use the methods and knowledge in interdisciplinary applications:

- 2.1 English language arts
- 2.2 Science, mathematics, and technology
- 2.3 History and social science
- 2.4 Arts and humanities
- 2.5 Language and literature in at least one language other than English
- 2.6 Technical and occupational studies
- 2.7 Physical education, health, and home economics

**Goal 3:** Each student will acquire knowledge, understanding, and appreciation of the artistic, cultural, and intellectual accomplishments of civilization, and develop the skills to express personal artistic talents. Areas include:

- 3.1 Ways to develop knowledge and appreciation of the arts
- 3.2 Aesthetic judgments and the ability to apply them to works of art
- 3.3 Ability to use cultural resources of museums, libraries, theaters, historic sites, and performing arts groups
- 3.4 Ability to produce or perform works in at least one major art form
- 3.5 Materials, media, and history of major art forms
- 3.6 Understanding of the diversity of cultural heritages

**Goal 4:** Each student will acquire and be able to apply knowledge about political, economic, and social institutions and procedures in this country and other countries. Included are:

- 4.1 Political, economic, and social processes and policies in the United States at national, State, and local levels
- 4.2 Political, economic, and social institutions and procedures in various nations; ability to compare the operation of such institutions; and understanding of the international interdependence of political, economic, social, cultural, and environmental systems
- 4.3 Roles and responsibilities the student will assume as an adult, including those of parent, home manager, family member, worker, learner, consumer, and citizen
- 4.4 Understanding of the institution of the “family,” respect for its function, diversity, and variety of form, and the need to balance work and family in a bias-free democratic society

**Goal 5:** Each student will respect and practice basic civic values and acquire and use the skills, knowledge, understanding, and attitudes necessary to participate in democratic self-government. Included are:

- 5.1 Understanding and acceptance of the values of justice, honesty, self-discipline, due process, equality, and majority rule with respect for minority rights
- 5.2 Respect for self, others, and property as integral to a self-governing, democratic society
- 5.3 Ability to apply reasoning skills and the process of democratic government to resolve societal problems and disputes

**Goal 6:** Each student will develop the ability to understand, appreciate, and cooperate with people of different race, sex, ability, cultural heritage, national origin, religion, and political, economic, and social background, and to understand and appreciate their values, beliefs, and attitudes.

**Goal 7:** Each student will acquire the knowledge of the ecological consequences of choices in the use of the environment and natural resources.

**Goal 8:** Each student will be prepared to enter upon post-secondary education and/or career-level employment at graduation from high school. Included are:

- 8.1 The interpersonal, organizational, and personal skills needed to work as a group member
- 8.2 The ability to use the skills of decision making, problem solving, and resource management
- 8.3 An understanding of ethical behavior and the importance of values
- 8.4 The ability to acquire and use the knowledge and skills to manage and lead satisfying personal lives and contribute to the common good

**Goal 9:** Each student will develop knowledge, skills, and attitudes which will enhance personal life management, promote positive parenting skills, and will enable functioning effectively in a democratic society. Included are:

- 9.1 Self-esteem
- 9.2 Ability to maintain physical, mental, and emotional health
- 9.3 Understanding of the ill effects of alcohol, tobacco, and other drugs and of other practices dangerous to health
- 9.4 Basic skills for living, decision making, problem solving, and managing personal resources to attain goals
- 9.5 Understanding of the multiple roles adults assume, and the rights and responsibilities of those roles
- 9.6 Basic skills for parenting and child development

**Goal 10:** Each student will develop a commitment to lifetime learning and constructive use of such learning, with the capacity for undertaking new studies, synthesizing new knowledge and experience with the known, refining the ability to judge, and applying skills needed to take ethical advantage of technological advances.

## Appendix B: Students with Disabilities

The Board of Regents, through the Part 100 Regulations of the Commissioner, the Regents Action Plan, and *A New Compact for Learning*, has made a strong commitment to integrating the education of students with disabilities into the total school program. According to Section 100.2(s) of the Regulations of the Commissioner of Education, “Each student with a handicapping condition as such term is defined in Section 200.1(ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student’s special educational needs.” Districts must have policies and procedures in place to make sure that students with disabilities have equal opportunities to access diploma credits, courses, and requirements.

The majority of students with disabilities have the intellectual potential to master the curricular content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with specialized instruction and/or related services. These students must attain the same academic standards as their nondisabled peers in order to meet these requirements. For this reason, it is very important that at all grade levels students with disabilities receive instruction in the same content areas as do all other students, so as to receive the same informational base that will be required for proficiency on statewide testing programs and diploma requirements.

The teacher providing instruction through a local syllabus/curriculum has the opportunity to provide an educational setting which will enable the students to explore their abilities and interests. Instruction may be provided to students with disabilities either by teachers certified in this subject area or by special education teachers. Teachers certified in this subject area would be providing instruction to students with disabilities who are recommended by the Committee on Special Education (CSE) as being able to benefit from instruction in a regular educational setting and are appropriately placed in this setting. Special education teachers may also provide this instruction to a class of students with disabilities in a special class setting.

Teachers certified in the subject area should become aware of the needs of students with disabilities who are participating in their classes. Instructional techniques and materials must be modified to the extent appropriate to provide students with disabilities the opportunity to meet diploma requirements. Information or assistance is available through special education teachers, administrators, the Committee on Special Education (CSE), or a student’s Individualized Education Program (IEP).

Additional assistance is available through consultant teacher services, by means of which school districts can provide direct and indirect services to students with disabilities who are enrolled full-time in a regular education program. Direct consultant teacher services

consist of individualized or group instruction which provides such students with instructional support in the regular education classroom to help them benefit from their regular education program. Indirect consultant teacher services provide support to the regular education teacher in the modification and development of instruction and evaluation that effectively deals with the specialized needs of students with disabilities.

### **Strategies for Modifying Instructional Techniques and Materials**

1. Prior to having a guest speaker or taking field trips, it may be helpful to structure the situation. Use of a checklist or a set of questions generated by the class will help students focus on relevant information. Accessibility for students with disabilities should be considered when field trips are arranged.
2. The use of computer software may be appropriate for activities that require significant amounts of writing by students.
3. Students with disabilities may use alternative testing techniques. The needed testing modifications must be identified in the student's Individualized Education Program (IEP). Both special and regular education teachers need to work in close cooperation so that the testing modifications can be used consistently throughout the student's program.
4. Identify, define, and preteach key vocabulary. Many terms in an education program are specific and may need continuous reinforcement for some students with disabilities. It would also be helpful to provide a list of these key words to the special education teacher in order to provide additional reinforcement in the special educational setting.
5. Check periodically to determine student understanding of lectures, discussion, demonstrations, etc., and how they are related to the overall topic. Encourage students to express their understanding. It may be necessary to have small group discussions or work with a partner to determine such understanding.
6. Provide students and special education teachers with a tape of lectures that contain substantial new vocabulary content for further review within their special education class.
7. Assign a partner for the duration of a unit to a student as an additional resource to facilitate clarification of daily assignments, timelines for assignments, and access to daily class notes.
8. When assigning long-term projects/reports, provide a timeline with benchmarks as indicators for completion of major project/report sections. Students who have difficulty with organizational skills and time sequence may need to see completion of sections to maintain the organization of a lengthy project/report.

Special education teachers providing instruction must also become familiar with the goals and objectives of the curriculum. It is important that these teachers provide their students with the same or equivalent information contained in the curriculum.

Regardless of who provides the instruction, cooperation between teachers of regular and special education programs is essential. It is important for the students as well as the total school environment.

### **Alternative Testing Techniques**

Another consideration in assisting students with disabilities to meet the requirements of regular education is the use of alternative testing techniques. Alternative testing techniques are modifications of testing procedures or formats which provide students with disabilities equal opportunity to participate in testing situations. Such techniques provide the opportunity to demonstrate mastery of skills and attainment of knowledge without being limited or unfairly restricted by the existence of a disability.

The Committee on Special Education (CSE) is responsible for identifying and documenting the student's need for alternative testing techniques. This determination is made when a student is initially referred to the CSE, is reviewed annually for as long as the student receives special education services, and is reviewed when the student is determined no longer to need special education services. **These modifications are to be used consistently throughout the student's educational program.** Principals ensure that students who have been identified by the CSE as disabled are provided the alternative testing techniques which have been recommended by the CSE and approved by the board of education.

**Alternative testing techniques which have been specified on student IEPs must be used consistently in both special and regular education settings.** Regular classroom teachers should be aware of possible alternative testing techniques and should be skilled in their implementation.

The coordination and cooperation of the total school program will assist in providing the opportunity for a greater number of students with disabilities to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teacher techniques and materials, and access to credit through alternatives will assist in this endeavor.

For additional information on alternative testing procedures, contact:

The New York State Education Department  
Office for Special Education Services  
Room 1610 One Commerce Plaza  
Albany, NY 12234



