

# The Arts



## PART II.6

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**NOTE:** This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).



# School Tradition Comes *Alive*

ALL DIVISIONS

## Standards & Performance Indicators

### ARTS

1

#### ELEMENTARY

- ▲ demonstrate moving

#### INTERMEDIATE

- ▲ dance a range of forms
- ▲ demonstrate roles

#### COMMENCEMENT

- ▲ create dance studies
- ▲ apply choreographic processes

### ARTS

1

#### ELEMENTARY

- ▲ sing/play

#### INTERMEDIATE

- ▲ sing/play
- ▲ perform in ensembles

#### COMMENCEMENT

- ▲ sing/play
- ▲ identify/describe roles

### ARTS

1

#### ELEMENTARY

- ▲ use creative drama
- ▲ use props

#### INTERMEDIATE

- ▲ use improvisation
- ▲ create props

#### COMMENCEMENT

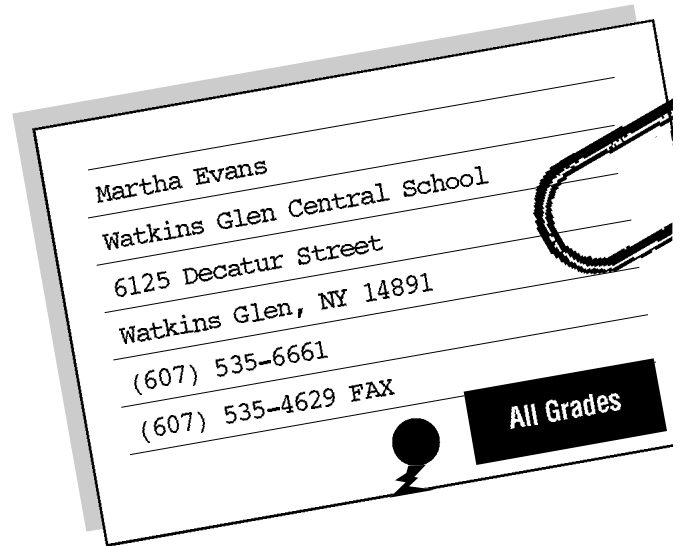
- ▲ write monologues
- ▲ design/build props

### ARTS

1

#### ELEMENTARY

- ▲ demonstrate use of elements of art



For many years our school has had the tradition of a Senior Play. I can remember seeing a flat backstage that had my sister's name on it and she graduated in 1961. As the years went on, not all seniors wanted to be in the school play so participation was opened to all high school students who were interested. About three years ago, the English teacher who had directed the School Play for a number of years retired and no one else seemed interested in continuing the directorship. The tradition died.

Teachers from many subject areas can work together to strengthen the learning of the students.

*It was quite a challenge to instruct three levels at once.*

Teacher

**ARTS**

**2**

**ELEMENTARY**

- ▲ understand concept

**INTERMEDIATE**

- ▲ demonstrate knowledge

**ARTS**

**2**

**ELEMENTARY**

- ▲ visit theatres
- ▲ attend performances
- ▲ speak with theatre professionals

**INTERMEDIATE**

- ▲ visit theatre technology facilities
- ▲ know local institutions
- ▲ discuss vocations

**COMMENCEMENT**

- ▲ use theatre technology
- ▲ visit local institutions
- ▲ understand vocations/avocations

**ARTS**

**3**

**INTERMEDIATE**

- ▲ demonstrate knowledge

**ARTS**

**3**

**COMMENCEMENT**

- ▲ evaluate performances

**ARTS**

**3**

**ELEMENTARY**

- ▲ discuss understanding

**INTERMEDIATE**

- ▲ examine/discuss other art forms

**COMMENCEMENT**

- ▲ evaluate other art forms

**ARTS**

**4**

**INTERMEDIATE**

- ▲ identify dance forms
- ▲ identify major artists

**COMMENCEMENT**

- ▲ explain interaction of performers
- ▲ identify cultural elements

**ARTS**

**4**

**ELEMENTARY**

- ▲ identify when listening

**INTERMEDIATE**

- ▲ identify cultural contexts

**COMMENCEMENT**

- ▲ identify from performances

**Theatre**

**ARTS**

**4**

**ELEMENTARY**

- ▲ dramatize stories

**COMMENCEMENT**

- ▲ articulate societal beliefs

**Visual Arts**

**COMMENCEMENT**

- ▲ analyze works of art



*Pictured in center, in dance costumes, are Kayla and Andrea. Both students helped choreograph their own dance sequence. The costumes were designed by Kayla's brother, Jonathan.*



*From our "star" to our tiniest, little child in the children's choir, high standards were achieved in this multi-age grouping.*

Curriculum rewriting under the new state frameworks was to start with the arts! One of the ideas was to revive an old tradition, our School Play. Many staff members, community members and parents all came out to teach and to help.

Thus a tradition came alive with the production of *Joseph and the Amazing Technicolor Dreamcoat*.

We live in a very small rural town of about 3300 people and the whole county only has 18,000 people. Needless to say, this small area does not abound with cultural arts experiences for our children.

We know that through the integration of many subject areas, a student's learning by means of this artistic vehicle could be expanded and enriched. The curricular areas involved were:

- Senior English
- Journalism
- Theatre Production
- Multimedia
- Middle School—music and art classes—history of the play, its music and design

By the way, the Junior Class agreed to do advertising sales and the Senior Class agreed to do budget and finance.



*Beth went from being timid and shy, to a very relaxed and self-confident performer. She is looking forward to a future in vocal music performance. Beth is one of several performers who goes into the community to perform. This is good public relations. It also gives the performer live group reaction for building self-confidence.*

## Highlights

of children's growth:

- The Pharaoh designed his own costume
- Small groups of students were asked to give a short performance for a Rotary meeting
- Three girls with dance experience choreographed an ensemble piece
- Students sang solos at the spring concert with new ease.

# ASSESSMENT



- Music rubrics for performance
- The final assessment came from the audience—three sold-out performances, standing ovations at every performance, and community and parent feedback that was tremendous.

## ELEMENTARY MUSIC (RHYTHM)

**STANDARD 1: STUDENTS WILL ACTIVELY ENGAGE IN THE PROCESS THAT CONSTITUTES CREATION AND PERFORMANCE OF THE ARTS, AND PARTICIPATE IN THE VARIOUS ROLES IN THE ARTS**

**TASK:** Learn and repeat back specific notes, values, time signatures and rhythms.

### STANDARDS OF PERFORMANCE

| CRITERIA              | EXEMPLARY<br>4               | COMPETENT<br>3                    | EMERGING<br>2                       | LITTLE EVIDENCE<br>1 |
|-----------------------|------------------------------|-----------------------------------|-------------------------------------|----------------------|
| IMITATION OF RUBBINGS | Can repeat verbatim.         | Can repeat most.                  | Can repeat very simple.             | No participation.    |
| NOTE VALUES           | Can repeat verbatim.         | Can repeat some note values.      | Doesn't understand note values.     | No participation.    |
| TIME SIGNATURES       | Understands time signatures. | Understands some time signatures. | Doesn't comprehend time signatures. | No participation.    |
| RHYTHMS               | Can repeat compound rhythms. | Can repeat very simple.           |                                     | No participation.    |

For all those seniors who have graduated down through the decades with a love of the "Boards", we have kept your spirit alive.

*Our hats are off to the children of this community! It may have taken adults to get the ball rolling, but it is the children who saw it through and grew.*

Teacher

*Jonathan went from a very small vocal range to the extremely difficult vocal range of an Elvis impersonator. The music directors worked with him 3-4 times an week for 6 weeks. His performance had the audience rocking and rolling in their seats!*

## HIGH SCHOOL INSTRUMENTAL MUSIC

### **STANDARD 3: STUDENTS WILL RESPOND TO A CRITICALLY TO A VARIETY OF THE WORKS IN THE ARTS, CONNECTING THE INDIVIDUAL WORK TO OTHER WORKS AND THE OTHER ASPECTS OF HUMAN ENDEAVOR AND THOUGHT**

- To render a stylistically authentic performance of different styles and genres in music.

#### **TASK:**

After study, students will understand and perform the correct rhythms, dynamics, articulations, scoring differences, and other appropriate notation devices that are unique to that particular style and time period in music.

|                                            | 1                                  | 2                                            | 3                                            | 4                     |
|--------------------------------------------|------------------------------------|----------------------------------------------|----------------------------------------------|-----------------------|
| <b>DYNAMICS</b>                            | Correct dynamics used consistently | Most correct dynamics used, most of the time | Some correct dynamics used, some of the time | None used             |
| <b>ARTICULATIONS</b>                       | Correct & Used consistently        | Most correct, used most of the time          | Some correct, used some of the time          | None used             |
| <b>RHYTHMIC NOTATION</b>                   | All played correctly               | Most played correctly                        | Some played correctly                        | None played correctly |
| <b>SCORING DIFFERENCES (BALANCE/BLEND)</b> | All played correctly               | Most played correctly                        | Some played correctly                        | None played correctly |
| <b>OTHER STYLE NOTATIONS</b>               | All played correctly               | Most played correctly                        | Some played correctly                        | None played correctly |

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*We had one handicapped student in a wheelchair, who was taking Theatre Production. She had a special computer, and we utilized her skills in developing schedule forms, makeup charts, and record keeping. We carefully listened to her ideas and suggestions.*

Teacher

# The FINAL Project

## Standards & Performance Indicators



- ▲ compose
- ▲ sing/play
- ▲ improvise
- ▲ perform
- ▲ identify/use



- ▲ sound sources
- ▲ school/community resources
- ▲ current technology
- ▲ demonstrate listening
- ▲ investigate career



- ▲ listening/analyzing
- ▲ appropriate terms
- ▲ demonstrate awareness,
- ▲ appropriate terms
- ▲ scientific concepts
- ▲ terminology



- ▲ cultural concepts
- ▲ identify from performance
- ▲ discuss current/past
- ▲ performing ensembles

Theo Van Deventer

Sachem School District

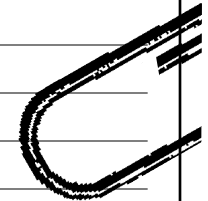
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Grade 7

**T**he Final Project has proven to be a positive experience and a favorite activity for my students. Its purpose has been to serve as a culminating activity for the general music course and a way for students to personalize a musical experience, or explore a related interest and correlation. It can encompass any individual or combination of the four standards, relate to any other subject or curricular area, and be applied with any background or level of musical accomplishment. It can be produced individually or in cooperation with peers, and its parameters can be changed to

suit the teacher's needs.



Music relates to almost every subject area. It is math, history, science, language,

technology, art, dance, theatre, etc. After a brief discussion along these lines, I instruct students that for the second half of the course (a report card period of approximately ten weeks), they

*Depending upon the project, any of the standards may be the focus. That is also true of the performance indicators. Consequently, I have listed them all.*

Teacher

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*I first developed this program for sixth grade classes who would be leaving elementary school the next year. I had hoped that if I instilled a positive and open attitude towards music, they would continue to be lifelong learners.*

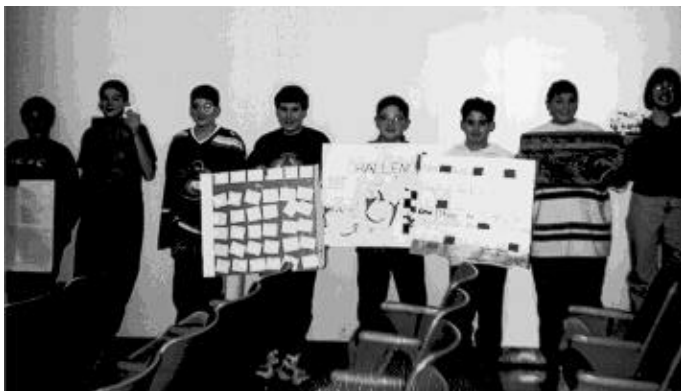
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Teacher

Students may work individually or cooperatively as pairs or small groups. I emphasize that they should not make a commitment to work with people they cannot rely on, get together with, etc. Although we take some class time to consult on progress, the majority of time required is outside of class. The project must have an application to music in their life. It should be a vehicle for personal growth and exploration. They should improve a skill or pursue knowledge of a topic that interests them.

### Some project options include:

- a written report or oral presentation
- performance
- original music video
- musical game
- original composition
- word search, puzzle, or crossword
- build an instrument or invent your own
- attend a concert and write a review or program notes
- historical timeline, musical map, newscast
- music and science—sound experiment
- music and math
- dance—performance or choreography
- visual arts
- music and theatre



After this class presentation, students are required to submit to me a project proposal selected from the list above, or an original idea. This is due in writing, in one week's time, and is subject to my approval. Students are then given a journal sheet with a time frame for requirements and guidelines to help them plan and stay on task.

Upon project approval (after revisions if necessary), students are next required to submit a project description and plan. What is their goal? What are they setting out to learn, create, or perform? What new knowledge, skill, or improvement of skill are they targeting? What media are they working in? What materials will they work with or need? What procedure or outline will they follow? I will then provide a sheet with sample projects and the criteria and standards they are expected to meet to help them with their planning. This project description and plan is due in writing a week later.

After I evaluate project plans, and they are revised if necessary to meet approval, students are given the go ahead to begin work. Over the next few weeks, I provide reminders and make



myself available for any questions or consultations during my lunch and prep periods, homeroom, and before or after school. Within the next two to three weeks, I meet briefly with each student to check progress, help with problems, and nudge if necessary.

The final projects are due three weeks before the end of the course. We then allot time for performances and presentations. Students are provided with a *Self-Evaluation* sheet to be completed after they turn in their project and make their presentation. In addition, they receive *Peer Evaluation* forms to complete after each student makes their presentation. I provide a short span of time between presentations for these to be completed. During these spans, I meet with students who presented the previous day. We go over their *Self-Evaluation* form, anonymous feedback from their peers (I collect the sheets at the end of each class.), and my own feedback. They have proposed a grade for their final project in their self-evaluation.

There is a great deal of flexibility in this learning experience to accommodate students with disabilities, as well as enrichment for the gifted student. Their personal choice plays a major role in the direction they take. Students can pursue interdisciplinary connections and have often consulted with other teachers. An example is a student who worked in the technology room to make his standing chimes. Communication lines are open with resource room and ESL teachers. Students' diverse needs may be met through the use of technology such as computer, video, and /or cassette recorders. Students may make their self and peer evaluations on audio tape if necessary. They use the little practice room at the rear of my classroom in between presentations to do this.

I have had some excellent project submissions from special education students. One girl made a music quilt on which she applied musical instruments. A student with A.D.D. and learning disabilities did a computer report and project concerning music and math. Another wrote a short report on the flute. She made a model of one with a cardboard wrapping paper roll covered with aluminum foil, using rods and coins to simulate the key mechanism. Another performed an easy level NYSSMA violin solo.

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NOTE: Occasionally students prefer to do some type of report. I try to encourage them to try to explore other venues but I will honor their choice if that is really what they would like to do. I usually have someone who wants to research a composer. I try to encourage them to focus on the music and listen to examples, instead of focusing on dates, marriages and children. Other reports have included histories of instruments, music and math, musical careers, etc. One student who developed an interest in Billy Ray Cyrus wrote a biographical report on him, reviewed a video and put together a visual collection of fan collected artifacts. When the Beatles Anthology came out, a team of three girls did an excellent biographical report, large visual chart with pictures of the Fab 4 spotlighting different spans of their career and a sample audio tape of musical selections reflecting the same.

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## ASSESSMENT

Assessment tools may include observation, group discussion and participation, taped performances (video and audio), and written reports. Students receive a handout after their initial project selection which includes the criteria to meet standards of approval in their planning, *Journal Checklist* and project standards. Sample assessment rubrics follow.



Assessment

## PERFORMANCE RUBRIC

### 4 DISTINGUISHED

Performer displays mastery of musical elements with outstanding detail and accuracy: pitch, rhythm, steady pulse, tempo, dynamics, expression, tone quality and diction

In ensemble, performers display excellent blend and balance of sound

In ensemble, conductor demonstrates confident and competent leadership

Dance movements are in accurate precision with beat, clear and articulate, performed with energy and expression

### 3 PROFICIENT

Student performs musical elements with good attention to accuracy in pitch, rhythm, steady pulse, tempo, dynamics, expression, tone quality and diction. Occasional minor discrepancies

Performers in ensemble display good blend and balance of sound.

Conductor shows leadership and awareness of group execution of elements

Dance is performed well with minor discrepancies and moderate energy and expression

### 2 COMPETENT

Student generally performs musical elements with satisfactory attention to accuracy in pitch, rhythm, steady pulse, tempo, etc. Some observable mistakes, and distortions. Individuals recover.

Performers in ensemble generally display satisfactory blend and balance. Some observable mistakes and distortions. Individuals may have problems but manage to stay together to the end

Conductor leads group through piece to the end. Shows awareness of group performance with occasional help from others

Dancers perform satisfactorily with observable mistakes or distortion of movement or timing with moderately low energy

### 1 COMPETENT WITH ASSISTANCE

Student performs musical elements with some degree of accuracy and understanding, but falls apart during performance and cannot resume without teacher intervention. More quality time and preparation required.

Performers in ensemble perform with some degree of accuracy and understanding but one or more students is unable to perform the duration of the piece.

Conductor leads group through piece at times but at times is not aware of group problems, is varying himself from the elements or lacks stage presence at times.

Dancers perform sections of dance satisfactorily but have memory lapses, or make serious errors. Have low level of energy or very sloppy movements.

### WRITTEN REPORT RUBRIC

#### 4 DISTINGUISHED

Student does outstanding job of gathering information from multiple and varied sources. Information collection is thorough, well organized, neat and clearly synthesized by writer with great detail.

Student displays outstanding understanding of grammar, spelling, sentence structure, paragraph forms and vocabulary.

Student displays outstanding understanding of subject material, and relation to music.

#### 3 PROFICIENT

Student does a good job covering the topic, gathering information. Information is collected and is generally very well organized. Student shows good understanding of writing skills, grammar, spelling and vocabulary. Student displays good understanding of subject material. Report is easily two typewritten pages, double spaced, normal size font.

Student displays good understanding of subject material and musical connection.

#### 2 COMPETENT

Student generally completes requirements of length and subject. Bibliography may be lacking diversity and there may be inaccuracies in information. Could use more detail. Writing skills are generally satisfactory but awkward passages may not make some content clear. Has basic understanding of material and relation to music.

#### 1 COMPETENCY WITH ASSISTANCE

Student does not complete all parameters of assignment. May not have bibliography, severely lacking in content or does not focus on topic. Trouble with language skills may hinder understanding the report. Needs more effort. Not enough music correlation.

## INSTRUMENT OR MODEL BUILDING RUBRIC

### 4 DISTINGUISHED

Outstanding and imaginative use of traditional, electronic or nontraditional materials. Demonstrates commendable use of research, resources and skill. Outstanding attention to detail and sound qualities or simulation. Skillful use of technology to construct project. Creative or well thought out design. Outstanding effort evident. Artistic decoration.

### 3 PROFICIENT

Good use of traditional, electronic or nontraditional materials. Demonstrates good planning, resourcefulness and skill. Shows evidence of good effort and understanding of musical correlation.

### 2 COMPETENT

Satisfactory use of materials. Project has musical correlation.

### 1 COMPETENT WITH ASSISTANCE

Extensive thought and planning not evident. Weak musical correlation. Does not reflect effort worth 10% of final grade.

## REFLECTION:

## REFLECTION

This project has been among the most gratifying in its results. I never cease to be amazed at the creativity and diversity displayed. Occasionally I have the "lazy bones" who cover a coffee can and call it a drum or fill a soda bottle with rice (Maracas). I do expect age appropriate work reflecting a "final." Usually, those students are embarrassed by their own work when they see that of others and often try to redeem themselves with "extra credit." Performances are usually enthusiastically received and have even included audience participation. Although I originally allowed word searches, puzzles, and crosswords, I phased much of that out when I finally realized how much of the work was easily done by the computer. I have often allowed them as extra credit.

The responsibility for this project's completion by the student is outside of school. Class time is limited. My curriculum includes many things to teach, as most teachers experience. If a student lacks materials or equipment, his needs can generally be met by the school, but most kids know others who can help them out. They always know they can come to me, but I want to see some effort at problem solving themselves. Sometimes it is too easy to say "I can't," and it really means "I don't want to." They know they should not choose to work with others if their time or means prohibit it.

Other fruits have come from the final projects. For example, it gave me the idea to begin an annual NYSSMA recital in preparation for *Spring Solo Evaluation Festivals*. Students who are preparing a solo or ensemble piece have the opportunity to try it out in a supportive setting before they go for their audition. We hold rehearsals in the auditorium, invite parents, serve punch and refreshments, and have a good time. Performance anxiety is something that often affects people differently. Performing in a setting such as this allows the student to see how well

he knows his music and where the trouble spots are. If the audience is smaller, we hold the rehearsal in the A.V. room so that it is more intimate setting. The other music staff members appreciate this boost to their students. By the time the student walks into the small setting of a room with one judge for his audition, it is not nearly as nerve wracking.

The final project has most often ended a course on a very positive note. It ties music with the individual interests of the students, shows its great diversity and possibilities, provides opportunity to put it in action, and make it relevant to everyday life.

That's what it's all about, isn't it?

## MUSIC 7 FINAL PROJECTS

### PEER EVALUATION FORM

STUDENT NAME OR GROUP \_\_\_\_\_

TITLE OF PROJECT \_\_\_\_\_

1. Did this project successfully relate to music? How or why not?
2. How would you rate this project? Circle your answer.  
Outstanding    Good    Fair    Poor
3. How would you rate the effort given to this project? (10% of final grade)  
Outstanding    Good    Fair    Poor
4. Did this project relate to any classwork we covered during this course? If yes, how?
5. Please share any positive feedback you have for this project. What did you like best about it?
6. Do you have any suggestions for improvement?
7. Did you learn anything through this presentation that you did not know before?

STUDENT SELF EVALUATION OF FINAL PROJECT

MUSIC 7

NAME \_\_\_\_\_ CLASS \_\_\_\_\_

FINAL PROJECT TITLE \_\_\_\_\_

1. Did you meet the objective you set at the beginning of this learning experience?  
Did you achieve what you set out to learn or experience?  
Did you get the end result you wanted?
2. Did your project end up the way you thought it would originally?
3. Your project is now completed. If you had to do it over again, would you change anything in particular?
4. Was there anything covered in the course work of this class that was of any help to you or influenced you during this project?
5. How did you grow in knowledge or skill?
6. What did you learn the most from this experience?
7. Did you enjoy working on this project? (As far as enjoying work goes!)
8. Describe the time and effort effort you put into this project. (Check the appropriate blank.)  
\_\_\_\_ Very Little      \_\_\_\_ Minimal (just enough to get by)  
\_\_\_\_ Somewhat serious effort      \_\_\_\_ A great deal of time and effort!
9. What recommendations would you make to students doing final projects next quarter?
10. If you had to give yourself a grade, what would it be?

## MUSIC 7 FINAL PROJECT

### PROJECT CATEGORIES AND CRITERIA FOR EVALUATION

#### I. PROJECTS INVOLVING PERFORMING, COMPOSING OR ARRANGING, AND PARTICIPATING IN AN ACTIVE ROLE OF MUSIC: *(Arts Standard #1)*

- A. Performing: Student will show awareness and understanding of musical elements such as pitch, rhythm, steady pulse, tempo, dynamics, expression, tone quality and diction. Group performers will show solid ensemble, blend and cooperation. Any one acting as a conductor will do so understanding his role in relation to music and the group. Dancers will show stage presence, precision and energy, and clear dance movements.
- B. Composing and Arranging: Student will show understanding of musical elements listed in (A) for a solo or group piece using traditional instruments, electronic instruments or non-traditional instruments. Student will show an understanding of traditional notation (seek help if you need) or may develop an original system of notation.
- C. Recording and Producing: Student will demonstrate understanding of technology used for ex. : computer, video and audio.

(Projects in these categories include Nos.2,3,4, 12.)

#### II. PROJECTS INVOLVING RESEARCH AND REPORTS, LISTENING AND REVIEWING MUSIC, AND LEARNING ABOUT CAREER ROLES IN MUSIC: *(Arts Standards #2 & 3)*

—Students will be expected to show understanding of information gathering skills using school and community resources, (libraries, computers). Students will be expected to at least three different sources of information and include a bibliography on all reports. Reports shall be three typewritten page (no supersize font!) Reports are expected to show proper sentence structure, spelling, neatness, etc.

Students will be expected to show proper listening skills to music, be able to make comparisons with other music, evaluate other works, be aware of skills needed, understand scientific sound properties, where appropriate, and musical terms.

(Projects in this category included Nos. 1, 2, 5,6,7,8,9,10,11 and 12)

#### III. PROJECTS INVOLVING PERSONAL AND CULTURAL INFLUENCES ON MUSIC *(Arts Standard #4)*

Students involved with any music from another culture will show understanding of its character, not only historically, but socially, and politically and demonstrate musical knowledge of elements.

(Projects in this category might include #1,2,3,4,7,8,9,)

MUSIC 7 FINAL PROJECT JOURNAL CHECKLIST

NAME \_\_\_\_\_ CLASS \_\_\_\_\_

Keep this checklist in your music folder to check your progress with your final project. I will initial the date you complete each step .

\_\_\_\_\_ I. Proposed Final Project \_\_\_\_\_  
(Select from list or come up with an idea of your own.) (one week)

\_\_\_\_\_ II On a separate sheet, please provide a more specific description of your final project (one week) What do you want to know about or accomplish? What area of music is it related to? If you plan to work with anyone else, please include their names in this space and their signature as a commitment. Meeting times and places are your responsibility.

\_\_\_\_\_

\_\_\_\_\_ III. On a separate sheet, please describe your plan to complete this project. What do you need to know first? What materials do you need? If you are working with others, which aspects are you each covering? How many times do you need to get together? Do you need anything in particular from me? (accompanying, etc.) (one week)

\_\_\_\_\_ IV Please make sure you schedule to meeting with me to check your progress and discuss any materials you might need . (2-3 weeks)

Meeting time is scheduled for \_\_\_\_\_

Be prepared to answer the following questions: What aspects of your project have been worked on ? Which aspects are in progress? Any problems or questions?

\_\_\_\_\_ V Final Project is due: \_\_\_\_\_

\_\_\_\_\_ VI Self-Evaluation of your Final Project/ due the day after your project is presented You will be given a handout to fill out.

\_\_\_\_\_ VII Peer Evaluations will be filled out after each presentation:

\_\_\_\_\_ VIII Student/Teacher Conference to discuss and evaluate final project.

\_\_\_\_\_ Date \_\_\_\_\_ Time \_\_\_\_\_