Arts Learning in an After School Setting

Produced by:
Los Angeles County Office of Education
High-Quality Professional Preparation and Support

Provide coherent, comprehensive and ongoing visual and performing arts professional preparation and support programs based on well-defined standards of practice. These programs are designed to create professional learning communities of administrators, teachers, and other staff to implement a powerful vision of excellent arts instruction for each group of students.

Powerful Family/Community Engagement

Implement strong family and community engagement programs that build leadership capacity and value and draw upon community funds of knowledge to inform, support, and enhance visual and performing arts teaching and learning for each specific group of students.

Advocacy-Oriented Administrative/Leadership Systems

Provide advocacy-oriented administration and leadership that institute system-wide mechanisms to focus all stakeholders on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.
Arts Learning in an After School Setting

Developed by

Los Angeles County Office of Education
Leading Educators • Supporting Students
Serving Communities

STAR education

As part of the

California County Superintendents Educational Services Association (CCSESA) Arts Initiative
This project was funded through the David and Lucille Packard Foundation
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Foreword

On behalf of the County Superintendents of Schools in the State of California, we are pleased to introduce *Arts Learning in an After School Setting* as part of the CCSESA Arts Initiative and the Curriculum and Instruction Steering Committee (CISC) Visual and Performing Arts Subcommittee Toolkit of Arts Education Resources. This project was funded by the David and Lucille Packard Foundation and developed in collaboration with the California Department of Education (CDE) and the After School Regional Network. We are grateful to Gordon Jackson, Director of the Learning Support and Partnerships Division at CDE, and his staff for supporting this work.

The California County Superintendents Educational Services Association (CCSESA) is an organization consisting of the Superintendents of Schools from the 58 counties in California working in support of students, schools, districts, and communities. The Curriculum and Instruction Steering Committee (CISC), a steering committee of CCSESA, consists of county office assistant superintendents with an expertise in curriculum, instruction, and professional development. The Visual and Performing Arts Subcommittee includes regional arts leads representing all 11 service regions working to strengthen arts education support and service for California school districts. Through the CCSESA Arts Initiative, county offices of education are playing a significant role in increasing visibility and support for arts learning in California public schools across the state. One area of this work is in the development of K-12 arts education curriculum resources aligned to the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*.

*Arts Learning in an After School Setting* was developed by the Los Angeles County Office of Education and coordinated by Geraldine Walkup, Visual and Performing Arts Consultant for the Los Angeles County Office of Education and Region 11 Arts Lead. Writers include Executive Director Katya Bozzie and Director of Education Jamie Hudson of STAR Education, Sacramento, and Geraldine Walkup. We are appreciative of everyone who contributed to this important project. We would like to acknowledge the leadership of Raynette Sanchez, Director of LACOE’s Division of Curriculum and Instructional Services.

**We extend special thanks to** Patty Taylor, CCSESA Arts Consultant, who contributed greatly to the development and finalization of the document as well as the CCSESA/CISC Visual and Performing Arts Regional Leads who provided input for this project. We want to thank Grace Ko and the San Diego County Office of Education for their ongoing work on the CCSESA Arts Initiative web site. It is our hope that this will be a tool for the planning and implementation of quality after school arts education programs.

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Executive Summary

How can after school programs bridge with day school without making students feel like they are attending school from eight in the morning to six at night? How can after school programs help improve the academic achievement of students enrolled in visual and performing arts classes while still keeping lessons hands-on and engaging? These are questions that many after school providers wrestle with as grants and guidelines require that after school programs must offer standards-based curriculum and work with the day school to bridge students learning.

The California County Superintendents Educational Services Association (CCSESA) in search of answers has developed a new toolkit, Arts Learning in An After School Setting, to assist front line staff in developing lessons that are standards-based and address the five strands of the California Visual and Performing Content Standards, along with guidelines on other important components of teaching the arts in an after school setting, such as:

- Planning curriculum
- How to creative a rich learning environment
- Assessment
- Working with the day school and community
- Resources

Developing a standards-based visual and performing arts curriculum can be overwhelming for front line staff, especially if the organization they work for has not hired a specialist in this area. Implementing the curriculum can also be challenging due to other factors that must be addressed when instructing students in the arts, such as: resources and facilities, materials and supplies, and classroom management. This guide was developed to address these issues by providing examples and suggestions on how to strengthen arts programs offered after school.
Acknowledgments

The California County Superintendents Educational Services Association acknowledges the following for their contributions to the *Arts Learning in an After School Setting* document:

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Introduction

“Nonschool organizations recognize young people as resources, not as problems. This means they value the talent and interests of young people as key players in the development of individuals and the group, as well as their larger communities. Rather than focus on prevention and detention for “at-risk” youth, these organizations urge creativity and invention with young people as competent risk-takers across a range of media and situations.”

—Shirley Brice Heath

Imaginative Actuality Learning in the Arts During Nonschool Hours
Stanford University and Carnegie Foundation for the Advancement of Teaching

Many students attend after school programs throughout the state that either offer discrete classes in the arts or incorporate the arts in the teaching of other core subjects. Because these classes are offered after the school day, there is much more flexibility in their design. In fact, several nonprofits and arts organizations offer classes that are under the umbrella of the arts but are not one of the four-art disciplines, dance, music, theatre, and visual arts. Courses such as folkloric ballet, mariachi band, photography, and slam poetry all have one thing in common. They are intended to offer students a wider variety of choices and experiences that differ from the regular instructional day. After school attendance is not mandatory, therefore it is vital that the arts programs offered are stimulating enough to have students want to attend. In fact, research studies have stated that not only do these programs keep students engaged but also help students develop self-esteem and communication skills because of the extended and direct contact with adults and peers.

In recent surveys administered by the Los Angeles County After School Assistance Team and the California County Superintendents Educational Services Association (CCSESA) it was discovered that most front line staff, although devoted to creating engaging arts programs, have little training in the arts. Also, the position is usually held by a young adult who stays in the job for no longer than two years. Most are attending college and only some are on the path to become educators. In fact, the county survey revealed that 68.2% of front line staff are aware of this and requested instruction in the visual and performing arts. It was a higher response for guidance than any other academic area.

An after school arts program is meant to be an extension, not a replication of the school day. The current movement in all after school settings is to utilize techniques similar to the school day in regard to curriculum and instruction, to help bridge the gap. This means that after school providers should be delivering a standards-based program.
So how, as an after school arts provider, can you empower, challenge, and make arts learning relevant for your students while offering an engaging and hands-on arts program? This guide was designed to assist front line staff with developing standards-based arts instruction that will increase student achievement in the arts by providing examples, suggestions, and resources.

According to *The Arts and After School Programs: A Research Synthesis* (Steilbaur, 2008), every after school visual and performing arts program should meet certain criteria, listed below:

- The arts curriculum is intentional and standards-based.
- The arts lessons are relevant to the age and interest of students.
- The arts program engages students in real-world, hands-on activities.
- The students utilize an arts process of doing, performing, or exhibiting and reflecting.
- The program builds skills, understanding, and enjoyment of the arts as part of students’ personal and academic/professional lives.
- The visual and performing arts teacher includes and involves artists, families, and communities.
- The program utilizes artists and partnerships to fill in the gaps in teaching the arts.
- The provider uses the strategy of arts integration or project-based learning to address the arts and other subjects, or addresses in depth at least one of the arts, or does both.
- The arts curriculum is informed by ongoing assessment of student need and progress.
- The arts curriculum and instruction are delivered by well-trained staff.
- The teacher develops a broad range of resources to support and sustain programming, especially local resources, including people, material, space, and financial resources.

Planned and implemented with the criteria above in mind, an after school visual and performing arts program can be truly powerful for students. Quality programming can spark a child's creativity and imagination, create an artistic outlet, and teach lessons valuable for a lifetime.

The ideas included in this guide are meant to help front line staff create an exciting, yet meaningful arts curriculum.

*Remember always follow your organization’s policies. This guide is meant to be an added resource.*
Chapter 1 – Empowering, Challenging and Relevant Learning

Step 1: Planning Curriculum

When you begin planning the curriculum for your class, start by looking at the strands and content standards in the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*, CDE Press 2004. The content standards are meant to be a guide to help educators plan empowering, challenging, and relevant learning in the visual and performing arts.

- VAPA Standards are grouped under a set of encompassing strands shared by all four of the arts disciplines—dance, music, theatre, and visual arts. They are:

<table>
<thead>
<tr>
<th>ARTISTIC PERCEPTION</th>
<th>CREATIVE EXPRESSION</th>
<th>HISTORICAL AND CULTURAL CONTEXT</th>
<th>AESTHETIC VALUING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Using the language and skills unique to the arts to respond, analyze, and process sensory information.</td>
<td>Involves creating, performing, and participating in the arts disciplines.</td>
<td>Understanding the historical contributions and cultural dimensions of an arts discipline.</td>
<td>Critically assessing and deriving meaning from works of art based on the elements and principles of an arts discipline.</td>
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</table>

- These strands must embody very big ideas, or “essential understandings,” that are absolutely basic to the arts as a whole. The strands describe the broad landscape and the ways of working in and thinking about the arts. The teacher does not necessarily teach the strands in any order—they are interconnected.

- In each strand, there is a set of content standards. Content standards tell teachers what students are expected to know and be able to do.

- In reviewing the content standards, it can be very helpful to examine the verbs and see the actual action called for. These verbs might be more like sing, dance, use, show, paint, draw, make, put together, or find.

- In kindergarten through grade eight, in each of the four arts disciplines, key standards identified in the VAPA Framework should be used as a beginning point. They focus on the fundamental content that all students need to know before moving up to the next level of understanding.

- In grades nine through twelve, “proficient” refers to what students should know and be able to do on completion of a one-year course. Most after school classes fall under this category, and therefore the category of “proficient” should be used unless you teach an advanced course.
Here is an example of how strands and standards relate, taken from the second grade Visual Arts Content Standards:

2.0 Creative Expression
Creating, Performing and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials and Tools
2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, and stencils.

How to Combine Two Subjects (Integration) Into One Lesson

First look at the content standards for each of the two subjects you wish to combine. Find similar ideas or concepts—“Big Ideas”—that relate to each other. Integrated lessons are a great way to engage students! Here is an example of two standards that have a connection.

The Big Idea is: How does a character’s motivation determine what happens in a story?

Title of Lesson: “Discovering the 5 W’s with Nobiah’s Well by Donna W. Guthrie”

<table>
<thead>
<tr>
<th>Grade 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theatre</strong></td>
</tr>
<tr>
<td>STRAND: ARTISTIC PERCEPTION</td>
</tr>
<tr>
<td>1.2 Identify who, what, where, when and why (the five W’s) in a theatrical experience.</td>
</tr>
<tr>
<td>STRAND: CREATIVE EXPRESSION</td>
</tr>
<tr>
<td>2.2 Dramatize or improvise familiar simple stories from classroom literature or life.</td>
</tr>
<tr>
<td>STRAND: HISTORICAL AND CULTURAL</td>
</tr>
<tr>
<td>3.2 Identify universal themes in stories and plays from different periods and places.</td>
</tr>
</tbody>
</table>


The links for language art, math, science, and history-social sciences content standards are:

- Science: [http://www.cde.ca.gov/be/ss/documents/sciencestnd.pdf](http://www.cde.ca.gov/be/ss/documents/sciencestnd.pdf)
Planning Your Lesson BACKWARDS!

Once you have decided on the goals of the content you will teach, you must plan your accompanying lesson. Lessons are most effective when they are planned backwards. This simply means that before you plan how you will teach, you must know what the end goal is. How do you want students to prove to you that they have learned what you taught? Asking students to write about what they have learned in journals, identifying and using key vocabulary, finishing a project so that it meets expected outcomes or criteria, or participating in a final performance, can accomplish this. There are many examples to help you in Chapter 3.

Four Questions to Consider as You Plan:

- **What is your goal?** What should the students know and be able to do at the end of the lesson? Use the content standards to guide you in this process. For example, in grade one, Component Strand Creative Expression, using the discrete dance standard, *express basic emotional qualities (e.g., angry, sad, excited, happy) through movement*, you know that your first graders need to be able to express emotions through movement.

- **What evidence do you need to collect to evaluate student learning in the arts?** Taking the example from above, the evidence will be the qualities expressed in their movement or the qualities of their movement in terms of expressing an emotion. You and the students must have clear expectations for what this will look like. A rubric can describe the levels of accomplishment for the assignment or task the students are being asked to complete. Assessment will be covered in more depth in Chapter 4.

How will you get your students there? You must plan learning experiences and instruction that engage students in the learning so they can produce the evidence to show you they’ve mastered the standards.

- **How can you phrase your questions to allow students to use higher-order thinking skills that require them to articulate their learning?** You are not there to lecture the students on what you know, but to allow them to explore the world of the arts through hands-on learning. Asking students to evaluate a work of art is much more challenging than merely asking them to describe a work of art. See illustration below adapted from Costa’s Higher Levels of Questioning:

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**LEVELS OF QUESTIONING**

LEVEL 1

- **DESCRIBE**
- **NAME**
- **DEFINE**

LEVEL 2

- **COMPARE**
- **CONTRAST**

LEVEL 3

- **HYPOTHEZI**
- **EVALUATE**
- **ANALYZE**

Five Components of a Quality Visual and Performing Arts Lesson

The next step is to design the components of a quality visual and performing arts lesson. The components are:

Hook (5 minutes): Each lesson should capture the students’ interest by highlighting something exciting about what they are about to learn. An example of a good hook is showing a sample piece of art, playing a short song, or showing a performance and having the students describe or discuss what they see in the performance. This must relate to what the students will be learning in the lesson. This can also be called an “opener.”

Introduction (5–10 minutes): This part of the lesson is also referred to as the “I Do” and is where you introduce the new material for the day through direct instruction. You can show a PowerPoint, give examples or do a demonstration. For example, this is when you teach the students a new chord on the guitar by showing them its notation and also modeling how to play it for them.

Guided Practice (10–15 minutes): In guided practice, the students practice the new material with you. In our guitar example, this is when you play the new chord together as a class and in groups. During this time, you will want to correct students’ errors, but not evaluate their progress, as they are still practicing.

Independent Practice (10–15 minutes): During independent practice, the students will show you what they’ve learned that day. For example, now that you’ve shown them the new chord and practiced it with them, you will want to hear each student play the new chord alone and maybe in a song to ensure they’ve mastered it.

Closing/Reflection (5 minutes): Each lesson should end with a closing or reflection to help the students retain what they’ve learned. It is best not to introduce any new material during this time. For example, you could have students play a song they have been working on with the new chord they learned, but stay away from giving them a new song to play.

Three Surefire Ways to Successful Curriculum Planning

Work with the school! Schools usually have a pacing guide for their programs. A pacing guide shows the strand and standards in the order and length of time the teacher or school decides they are going to teach them. If possible, talk with the arts teachers or classroom teacher and work with them on coordinating what they are doing during the day with what you are doing after school. Not only does this make your job easier, this connection is critical for student learning.

• Use your resources! In this guide there are examples of visual and performing arts lessons. Use them as is, or alter to fit your classroom and student needs.

• Your organization might also have sample lessons. In addition, there is an abundance of web sites dedicated to providing lessons for arts teachers.

• There are also other toolkits that you can use to develop curriculum, assessments, integrated lessons, and more, such as “The Arts in the Elementary Classroom: A Visual and Performing Arts Content and Program Guide,” which can be downloaded at http://www.ccsesaarts.org.
• Accompanying this guide are video clips showing teachers and students participating in each of the four sample lessons in the Appendixes. They can be found on the CCSESA Arts web site at http://www.ccsesaarts.org.

Step 2: Engaging Students

As you enter your classroom, you will quickly realize that some of your students love the arts and are excited to be in your class, some may like the arts a little and some may show no interest or experience in the arts. It is your job to engage each child in every lesson. Here are some ideas on how to engage all your students:

• In your first few days, it is essential to get to know each of your students. Most importantly, you must learn all their names! You can do so by using nametags that the students design for themselves and name games, which involve music or theatre. For example, have all the students get in a circle. Each student must say their name and do an action that represents them. Perhaps Kayla likes to sing, so she sings and then announces her name. Each student must remember each name and action preceding them and repeat them before they say their name and do their action.

• It is also important to get to know your students’ interests so you can incorporate them in your lessons. This will help increase engagement. A great way to learn their interests is to give them an interest survey on the first day. Ask questions such as: Do you like to draw, dance, sing, and/or act? If so, why?

• Once you get to know your students, you are able to set more reasonable and attainable goals for them. This can only improve your program!

• You will have students who finish early or need to be challenged more. Remember to be prepared with visual and performing arts extension activities for those students. For example, have handouts and projects related to famous visual and performing artists for the students to complete.

• In some of the arts disciplines, it may be necessary to assign reluctant learners to alternative roles in performance-based activities. For example, in theatre you might need to have a stage manager or set designer. In music, a student might be able to assist with sound production. Make sure the alternative activity is related to the goals of your lesson.

• You must make sure each lesson is relevant to the culture, age and artistic level of your group of students. This will help you capture and keep the attention of the students in your class. One way to do so is to stay up on pop culture. For example, you can use popular television shows or songs to engage students.

• Journals are an excellent way for students to record observations, targeted vocabulary, reflections, and they are perfect for free time to use as a sketchbook. In the Appendixes there are instructions on how to make a simple artistic journal.
• When you bring the students’ cultures into your lessons, be sensitive to family structures and be careful not to stereotype. One great way to engage everyone is to bring a large array of cultures into your lessons. It is a wonderful experience to give your students an opportunity to explore, share, and celebrate their heritage and culture with others.

• If you decide to teach students in a group setting (collaborative learning) rather than individualized, you will want to be strategic about the groupings you create. Sometimes you will want students in similar level groups (homogeneous) and sometimes in mixed-level groups (heterogeneous), depending on the needs of the arts lesson. For example, if you have a performance you are working on, you might want your students in a heterogeneous grouping so that the higher-ability or older students can tutor and assist others in their team.

• As you become more comfortable in your role, you can start differentiating projects and giving the older/higher-level students more challenging projects or a bigger role and pairing down assignments and roles for the younger/lower-level students.

Differentiation: The process of providing learning experiences that meet the needs of individual students. For example, you can use more visuals, provide more examples, model the lesson or re-teach. The most basic way to differentiate is to give students different assignments that meet the same standard.

Some students believe that if they show no signs of “talent,” they cannot do well in a visual or performing arts class. It is important to make it part of the culture in your classroom that all students are able to do well in the class by expressing themselves artistically. Remember, every child is an artist! Also don’t forget to make reasonable accommodations to meet the needs of students with learning disabilities and make sure to make your activities accessible to English Learners. Theatre games are an excellent way to engage all students!
Chapter 2 – Rich and Affirming Learning Environment

One of the most difficult, yet critical aspects of teaching is classroom management. Students need structure and discipline in a fair, consistent and positive way. Try applying the following ideas to your classroom and seek assistance from other teachers in your program, the school or members in your organization.

**Step 1: Setting the Environment**

It is very important that your room environment is a positive place for students. It is your job to create a nurturing, creative, and safe learning environment for your students.

- Know your space and what your limitations are and be creative with what you do. Not having an auditorium does not mean you can’t have an amazing theatre class! Hallways, classrooms, the cafeteria and even outdoors can be transformed into a stage setting.
- Display student work so students feel proud of their accomplishments. If you do not have your own classroom, you can use temporary walls or ask if you can borrow space either in the classroom or the hallways. You can also use a portable clothesline to display art or hang colorful material on to add atmosphere.
- Post pre-made examples, vocabulary words, or instructions on large sheets of poster paper and attach to a pants hanger. This way you can display and remove it easily.
- Use appropriate music when students are working. This is a great way for students’ creativity to be stimulated. When possible, try to connect it to the lesson. iTunes has a wonderful selection of historical, cultural, and contemporary music.

**Step 2: Behavior Management**

When managing student behavior, it is essential to remain positive and proactive. The more preemptive strategies you can utilize, the less discipline you will have to use and the more harmony you will have in your classroom.

Here are suggestions for maintaining classroom discipline.

- Ask students to use Mr. or Ms. with your first or last name to gain respect. You want to create a respectful distance while maintaining an effective student/teacher relationship.
- If you are aware of an issue that happened during the day, don’t ignore it. You should address it immediately or it will drag into your after school program.
- To get rid of excess energy when the students enter the room, allow them 30 seconds to dance off their energy or start class with theatre games.
- Establish rules and routines for the class.
- Model appropriate behavior and speech at all times.
Rules

Create, post and follow positive, fair, clear and consistent rules and consequences. Take at least one class meeting to teach what the rules mean by giving examples and non-examples. Have students write them, act them out or draw them to reinforce the desired behavior.

You should have about 3–5 rules and they should be all encompassing. You must discuss each rule with the students so they are clear as to what is expected. The following are a few examples of successful rules:

- Respect yourself, others and school property.
  - For example, have students raise their hands, keep their hands to themselves, and leave the day school supplies alone.

- Be respectful of all supplies.
  - For example, students should keep paint brushes clean and use art supplies for what they are intended for only.

- Be prepared to learn.
  - For example, students need to bring required materials to class and always pay attention to who is speaking.

- Be responsible for yourself and your learning.
  - For example, students must do their work on time.

It is a good idea to have a positive rewards procedure, such as tickets that students can use for special privileges in your classroom. You can use rewards and prizes for reinforcement as well, but candy is not recommended for reinforcement. Verbal reinforcement is important and should be specific. “Great job learning the new steps today” is much more effective than “Great job.”

Before you give out consequences, try redirecting student behavior by using proximity, saying the student’s name, re-grouping students, separating students, and eye contact. You will be surprised at how many issues these practices can stop.
Step 3: Classroom Management

Classroom management includes many different skills: arranging the classroom to meet your instructional needs (which could change depending on the art activity); monitoring student activity; and enforcing daily routines that are efficient and help create a positive and productive learning environment.

Routines

The following are a few examples of classroom routines: distributing and the handling of art materials and supplies, where to put the students name on art work, activities to do when work is done, expected behavior in a group setting, cleaning up, turning in work, sharing materials, expected behavior when critiquing each others work, and communication with students and parents.

Following are some suggestions that might help when designing your classroom management plan:

Ten Tricks of the Trade for Classroom Management

• Establish routines for everything, including how to enter the classroom, where to turn in work and how to get your attention. For example, you may want to use a bell to get the students’ attention.

• If possible, arrange the room before the students arrive and decide where the supplies will be placed and where work will be turned in.

• Practice your routines the first few days of class.

• Have classroom rules and routines listed on a portable chart that can be displayed as a reminder.

• Put numbers or tape lines on the floor to show students where to stand during a performance. This will alleviate you from having to direct each student to their proper location.

• Decide where students will put their names on artwork, journals, costumes, and music.

• Be prepared to restructure your arts lesson if students become unengaged.

• Establish a routine for distributing supplies and clean up.

• Establish a routine for students who finish early, such as a journal to write or sketch in.

• If you are doing collaborative lessons, here are some tips to count out groups quickly:
  − Number students off
  − Have pre-made groups
  − Use props (all red sticks are a group, etc.)
How to Handle Supplies in the Visual and Performing Arts

In visual and performance art classes, there are a lot of supplies and the students are very excited to handle them. You must create procedures to ensure this process is efficient and does not take time away from your lesson.

- Always ensure that you have the correct amount of supplies prior to the start of class and divide them out as needed.
- Only give students what they need when they need it. You should explain what they will be doing with the supplies before you give them out to the students.
- If possible, assign classroom monitors to aid in handing out supplies.
- Remind the students every time they handle supplies that they have to respect them. For example, they should only use them as they were intended to be used.
- Demonstrate exactly how the supplies should be handled and don’t assume students remember it each time.
- Use positive rewards for supplies, such as giving quiet students supplies first.
- For 2D or 3D visual arts or integrated art projects, develop a plan for where you will store wet work or create a portable system.

Clean Up

In a visual or performing arts class, cleaning up can be the most frustrating part of the day, but it doesn’t have to be. Make sure you have a plan and follow these suggestions so that your clean-up time is as efficient as possible.

- Always announce clean-up time 10 minutes in advance and give a reminder warning two minutes ahead of time.
- Always use protective table covers when using visual arts materials on the desks.
- Use old shirts to protect students’ clothing or large plastic trash bags with an opening on top.
- Prior to the start of the lesson, assign duties for clean up. You can use a poster so students have a visual of the steps for clean up. For example, student 1 picks up scissors, student 2 picks up pencils, student 3 picks up brushes, student 4 picks up dance ribbons, and student 5 picks up scripts.
- Have all students push in their own chairs and check the floor and their area for cleanliness.
- Double-check everything, especially if you are sharing a room with a classroom teacher.

You can find information and guidelines for the safe use of art and craft materials in Appendix F of the Visual and Performing Arts Framework for California Public Schools K-12 at http://www.cde.ca.gov/be/st/ss/index.asp
Step 4: Working With the School

Even if you have your own classroom, you are borrowing facilities from the school campus. If you remember and respect that, you can have a great working relationship with your school’s staff.

- Talk to the teacher of the room you are working in so you can set boundaries together for your arts class.
- If you are in a temporary room, draw the room arrangement on the board and put it back exactly the same way. Or take a cell phone picture of it. This will help maintain a positive relationship with the teacher whose room you are using.
- Make sure you leave the room cleaner than you found it. Instill pride in the students by telling them it is their responsibility to keep the room clean and have them help you.

Spend some time investigating the rules, consequences and routines of the school and replicate those as much as possible in the after school program, which includes the school’s emergency procedures.

Have a Backup Plan

Many things are possible in the life of an after school arts provider. Prepare yourself for these scenarios in case they happen. It is essential that you remain positive and flexible as you navigate these situations.

- You lose your room that day…
  - Get there early every day so you have time to deal with challenges.
  - Be flexible—when the plan changes, change your plan!
  - Be sure to check before you use a different room.
  - Have visual and performing arts lessons that don’t need materials on hand for emergencies.
  - Go outdoors and use the stimuli outside to inspire your lesson.
- Your class meets outside and it rains…
  - Know the school’s rainy day plan beforehand.
  - Your school might move everyone inside into one room such as the gym, auditorium or cafeteria.
  - If possible, continue instructing your students in the planned visual and performing arts lesson.
  - Give time to free draw or use their journal for writing.
  - Make this rehearsal time to practice in front of the other students.
  - Do visual and performing arts team building exercises/games.
- The door is locked…
  - Find the custodian or ask at the main office.
  - If you cannot get in, use same strategies as if you lost your room.

VAPA Game Idea: Oscar-winning moment: Have two or more students do an improvisation scene. The rest of the class is asked to come up with the setting as well the relationship the two characters have.
Though you do not give grades in an after school program, it is important for you, the students, and the parents to know if the students are learning the goals and objectives you have set for the class. It is possible to do this while still providing an atmosphere in which students can express themselves. You never want to assess students on their artistic talent, but on their effort and whether or not they meet the criteria you’ve outlined on a simple rubric or checklist. To do so, you will need to employ multiple measures that are age-appropriate to assess your students such as checklists, interviews, conferences, observations, and student self-reflections. Multiple assessments can include short answers either written or verbal, journals that include vocabulary from the assignment, reflections of the learning that occurred, or performance tasks, such as playing a musical instrument.

Whether you know it or not, you are assessing your students all the time, in many forms. For example, you are constantly assessing as you ask your students questions related to your instruction. By doing this, it will help you know if your teaching is effective and what needs to be re-taught. Try to form your questions in an open-ended way so students can think and respond at a higher level. Examples of responding could be, but would not be limited to: writing, sketching, creating, and demonstrating, either individually or in cooperative groups.

You might ask, “Why should we assess students in the arts in after school programs?”

According to the California Arts Assessment Network (CAAN), the following are reasons that support arts assessment.

**Arts assessment empowers:**

- students to critique and assess their knowledge, work, and creative processes.
- instructors to evaluate instructional content and practices.
- arts program implementation and improvement.

What do we assess in the arts?

Knowledge—Skills—Process—Product

What is done with the results?

Assessment shows the strengths and weaknesses of a program or lesson in order to guide future reforms.
Formative Assessment

Perhaps the most effective arts assessment is called “formative assessment,” which means to check for understanding on a regular basis so that you provide feedback to the students to improve student learning. Formative assessments can be informal, such as walking around and listening to students as they play their instruments, or formal, such as holding a dress rehearsal. Some of the strategies that can be used in formative assessment are as follows:

Observations—Walk around the art classroom and listen to what the students are saying. Do they understand the art assignment or do they need clarification? What feedback can you provide based on their comments?

Peer assessment—Give students the opportunity to work collaboratively and assess their own progress. Peers often listen to the advice of another student over an adult.

Criteria Checklists

Criteria checklists provide clear expectations and structure for the students. They should be given a checklist before the start of any project, including performances. A checklist should be created so that students have appropriate boundaries, but enough room to shine creatively. Checklists are both formative and summative assessments. They are formative in that you and the student can use them as they create their project or performance, but they are summative in that you use them to assess their end goal. As a teacher you can use this information to strengthen the students’ next culminating activity or experience.

Possible criteria for a visual arts assignment or unit:

- Student submitted rough drafts, sketches, journal entry
- Student followed directions
- Student participated in discussions and/or critiques
- Color choice if dictated (warm and cool)
- Design qualities as specified
- Craftsmanship (neatness)
- Effort and involvement

Summative Assessment

Summative assessments summarize student learning at the end of a performance, exhibit, or project. They are more formalized and require some sort of documentation. See the suggestions below for quality summative assessment ideas.

- **Performance evaluation (assessment)** could be a final art project, a dance routine or a musical or theatrical performance. Remember that this is the final project, but you should be assessing students informally along the way so they have the best chance of excelling at their final task. Performance tasks are designed to measure a student’s particular knowledge and skill in a certain arts discipline. The instructor usually designs a simple rubric in which to establish the criteria that include performance descriptors of student work at various levels of achievement. An example of a simple rubric is on the following page.
Sample generic rubric or scoring guide:

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVANCED</td>
<td>The student work:</td>
</tr>
<tr>
<td>Proficient</td>
<td>• is completed and demonstrates all elements of the task</td>
</tr>
<tr>
<td></td>
<td>• is executed with a high level of skill</td>
</tr>
<tr>
<td></td>
<td>• demonstrates strong facility in use of the relevant concepts and/or processes</td>
</tr>
<tr>
<td></td>
<td>• clearly communicates ideas in a unique and expressive manner</td>
</tr>
<tr>
<td>PROFICIENT</td>
<td>The student work:</td>
</tr>
<tr>
<td></td>
<td>• is complete and demonstrates most of the elements of the task</td>
</tr>
<tr>
<td></td>
<td>• is executed with a competent level of skill</td>
</tr>
<tr>
<td></td>
<td>• demonstrates adequate clarity in the use of the major concepts and/or processes in the task</td>
</tr>
<tr>
<td></td>
<td>• communicates ideas clearly, with some uniqueness and expression</td>
</tr>
<tr>
<td>APPROACHING</td>
<td>The student work:</td>
</tr>
<tr>
<td>Proficiency</td>
<td>• is incomplete and demonstrates only some of the elements of the task</td>
</tr>
<tr>
<td></td>
<td>• is executed with limited skill</td>
</tr>
<tr>
<td></td>
<td>• demonstrates limited clarity in the use of the major concepts and/or processes in the task</td>
</tr>
<tr>
<td></td>
<td>• communicates ideas with little clarity, uniqueness or expressiveness</td>
</tr>
<tr>
<td>Emerging</td>
<td>The student work:</td>
</tr>
<tr>
<td></td>
<td>• is incomplete with few or none of the elements of the task</td>
</tr>
<tr>
<td></td>
<td>• is executed demonstrating little skill</td>
</tr>
<tr>
<td></td>
<td>• demonstrates little or no clarity in the use of major concepts/processes required in the task</td>
</tr>
<tr>
<td></td>
<td>• communicates ideas without clarity and is not unique or expressive</td>
</tr>
</tbody>
</table>

Adapted from the California Arts Assessment Network “Standards Based Performance Assessment in the Arts” video and overhead package.
Student Self-Reflection

Self-reflections can be used both as formative or summative assessments. If you have the students critique their work in progress, then it is formative. If they are reflecting on the finished work, it becomes summative. Students can say or write, preferably in a journal, how they feel about their performance or completed artwork and discuss changes they might make if they were to do it again. This helps both you as the instructor and the student to know what they need more help working on for next time.

<table>
<thead>
<tr>
<th>Student Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name ________________________________</td>
</tr>
<tr>
<td>Title of Work ___________________________________</td>
</tr>
<tr>
<td>What feeling or idea are you expressing in this artwork?</td>
</tr>
<tr>
<td>How did you use the elements of art (color, line, shape, space, texture)?</td>
</tr>
<tr>
<td>What are you most proud of? What would you change?</td>
</tr>
<tr>
<td>If nothing, why?</td>
</tr>
</tbody>
</table>
Chapter 4 – Powerful Family/Community Engagement

Effective teachers reach out to others to build a sense of community. The connections you make to the day school staff, parents, and the broader community not only make your job easier, but also are critical to the students’ engagement and success.

Working With the School

For the most part, the school wants to connect with the after school program, but school staff is very limited in time and resources. Make this your responsibility! Remember that you share students and it is in everyone’s best interest to provide as much crossover and collaboration as possible. Following are some pointers:

- The most important thing to remember is always to stay positive. You are a guest on the campus and your presence should be welcomed.
- Introduce yourself to members of the administration, the custodian, and office staff.
- Ask to be introduced at a staff meeting at the beginning of the year.
- Attend parent meetings and school site council meetings. Always ask for approval to attend first! Find out who the heads of these groups are and connect with them. See if you can volunteer on a school committee.
- Set up a station for parent inquiry about your after school arts program at school events such as Open House and Back-to-School Night, per school and organization approval.
- Make sure people know who you are. Wear your organization’s T-shirt and get out of your classroom once in awhile before or after your class.
- Do your job well! Be professional at all times, as you are a representative of a larger organization.
- Find out who the student affairs adviser is and ask if the after school arts program can be in the school newsletter or yearbook or both.

Find out who the school teacher is for your discipline (if there is one). Talk to them about what they are doing in their class and ask what you can do to bridge the learning between the day school and after school program.

Involving the Parents

It is important to involve parents in a positive way in what their child is doing in your arts classroom.

- Invite parents in to observe certain classes. You can even have the parents participate in that day’s arts lesson.
- Put on small performances in your classroom and invite the parents to attend.
- Host culminating events such as art shows or performances. This would be a great time to involve the school and request the use of the auditorium or multi-purpose room. You can ask the school to include your exhibits or performances in their events.
• If your students have parents who are artists or if you know an artist or are involved in the arts, ask them to present in your classroom.

• Invite parents who are not involved in the arts to volunteer in your classroom or to donate items on your wish list.

Involving the Community

Most community members want to support local schools and arts programs, but aren’t sure how. You are the advocate not only for your students and after school program, but also for the arts, so make it happen!

• Put fliers at local businesses to advertise upcoming arts shows and performances presented by your students.

• Ask for donations from local businesses to help improve your after school arts program. Try to be as specific as possible as to what you need.

• Contact your local arts council or museum or performing arts center to request speakers from their organization.

• Go to the California State PTA website and click on SMARTS (under “Programs & Services”) for information on the value of the arts and how parents can help: http://www.capta.org

“We extend the school day and enrich students’ lives with our fairs, shows and presentations that the schools themselves could not provide given their time constraints.”—Katya Bozzi, Executive Director, STAR Education, Inc.

Applying Art to the Real World and Advocacy

You will probably get this question a lot, “Why is art important?” Sometimes it’s from parents or students, but you may also hear it from other educators. Use the following answers to be an advocate for the arts. In addition, students can feel more engaged if they feel a larger purpose to what they are doing in your classroom.

• Talk to the students about careers that they can have as an artist, such as visual and performing arts teacher, graphic designer, actor, director, makeup artist, and animator. You can find careers listed in Appendix C of the Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade 12.

• Remind the students of famous contemporary and historical artists who have changed the world and impacted culture, such as the Beatles, Frederic Chopin, Paul Newman, Leonardo Da Vinci, Romare Bearden, Mikhail Baryshnikov, and Alvin Ailey.

• Inform your students that all people have a need for self-expression.

• Accompanying the guide is a video that includes interviews from after school administrators, front line staff and students that might be useful when advocating for more after school arts programs.

“A program is only as successful as the relationship it has with the regular school day.”—Eddie Garcia, Director of Lennox Enrichment After School Program
Accompanying this guide are video clips of the four sample lessons included in the Appendixes.

Photography: Grade 4—Small Things

Music: Grade 7 & 8—“La Bamba”

Dance: Grade 4—The Choreographer’s Workshop

Theatre: Grade 8—Not So Different Worlds
• Educate parents and students on the Artists Habits of Mind that teach students ways of thinking for the rest of their lives. Research has proven that students develop habits of mind through arts learning, such as how to observe, envision, and reflect. These habits are all necessary for the future success of students, in school and any career they choose.

**Artist Habits of Mind**

The benefits of the arts apply to everyday life and can teach students ways of thinking for their rest of their lives. Research has proven that students develop habits of mind through arts learning, such as how to observe, envision, and reflect. These habits are all necessary for the future success of students, in school and any career they choose.

**Develop Craft**

Learning to use tools and materials.
Learning the practices of an art form.

**Engage & Persist**

Learning to take up subjects of personal interest and importance within the art world. Learning to develop focus and other ways of thinking helpful to working and persevering at art tasks.

**Envision**

Learning to picture mentally what cannot be directly observed, heard or written and to imagine possible next steps in making a piece.

**Express**

Learning to create works that convey an idea, feeling or personal meaning.
Observe  Learning to attend to visual, audible and written contexts more closely than ordinary “looking” requires; learning to notice things that otherwise might not be noticed.

Reflect  Learning to think and talk with others about one’s work and the process of making it. Learning to judge one’s own and others’ work and processes in relation to the standards of the field.

Stretch & Explore  Learning to reach beyond one’s supposed limitations, to explore playfully without a preconceived plan to embrace the opportunity to learn from mistakes and accidents.

Understand Art World  Learning about the history and practice of the art form. Interacting with other artists and the broader arts community.

“What do humans do inside, what is the key set of skills of heart/mind/spirit that enable us to get into the ‘flow’ experience? How can we develop those skills in the arts, and in other worthwhile subjects, so learners carry those skills into every challenge, every part of their lives? Rather than teaching ‘arts skills,’ which we all have done, often well, for a lot of years, what if we were to tweak that intent and teach the internal processes, key habits, that can lead to excellent art when applied in artistic media, or artistry in any subject area?”—Eric Booth: The Habits of Mind of Creative Engagement
Chapter 5 – High Quality Instructional Resources

You may not have much control of your supplies, but when you do, here are some suggestions to consider:

- Be creative! Go green when planning supplies. Use reused or recycled items when possible, such as coffee cans for drums or create dance and theatre costumes from clothes you have already at home. Ask parents for donations on a wish list you can post or send home with students.

- Utilize your local arts facilities, such as museums and performing arts centers. They are not only good for field trips, but can also provide resources, guest speakers, and lesson plans for you.

- When it comes to art supplies, quality is better than quantity. Use well-known, safe established products

- When designing your lesson, especially for the visual arts, use different media such as collages, chalk, oil pastels, and sculpture. To learn more about safe and nontoxic supplies and guidelines for safe use of art materials, link to the Office of Environmental Health Hazard Assessment (OEHHA) at: http://www.oehha.ca.gov/education/art/getart.html. Information is also included in the VAPA Framework.

Here is an example of some of the vital information you can find regarding arts supplies and materials at this site:

Art and Craft Materials to Avoid and Recommended Substitutes

1. AVOID: Products that may generate an inhalation hazard. Examples include clay in dry form, powdered paints, glazes, pigments, wheat paste, and aerosols (for example, spray paints, fixatives).
   SUBSTITUTE: Wet or liquid non-aerosol products. (If dry products are used, they should be mixed while young children are not present.)

2. AVOID: Hazardous solvent-based products. Examples include rubber cement and its thinner, turpentine and other paint thinners, and solvent-based markers.
   SUBSTITUTE: Water-based glues, paints, and markers.

3. AVOID: Materials that contain lead or other heavy metals. Examples include some paints, glazes, and enamels.
   SUBSTITUTE: Products that do not contain heavy metals.

4. AVOID: Cold water dyes or commercial dyes.
   SUBSTITUTE: Vegetable dyes (onion skins and so forth).

5. AVOID: Instant papier-mâché, which may contain asbestos fibers or lead or other metals from pigments in colored printing inks.
   SUBSTITUTE: Papier-mâché made from black and white newspaper and library or white paste (or flour and water paste).

Some art and craft projects involve processes that are inappropriate for young children. Some examples are airbrushing, enameling, photo developing, and soldering. Instructors are encouraged to avoid projects that would involve these processes.
Resources
There are many online resources for teaching the arts. The following web sites will assist you in obtaining professional development in the arts, acquiring lesson plans, and finding other resources to help build your arts program.

California statewide organizations that offer professional development:
California County Superintendents Educational Services Association (CCSESA) Arts Initiative Web Site: http://www.ccsesaaarts.org
California Department of Education (CDE) Visual and Performing section: http://www.cde.ca.gov/ci/vp/
The California Arts Education Association (CAEA): http://www.caea-arteducation.org
California Association for Music Education (CMEA): http://www.calmusiced.com
California Dance Educators Association (CDEA): http://www.cdedance.org
California Educational Theatre Association (CETA): http://www.cetoweb.org
The California Arts Project (TCAP): http://csmp.ucop.edu/tcap

The following web sites contain visual and performing lesson plans and resources:
Arts Alive.ca: http://artsalive.ca/en
Artslynx International Arts Resources: http://www.artsllynx.org
The Art Institute of Chicago – Art Access: http://www.artic.edu/aic/artaccess
ArtsWork: http://artwork.asu.edu
Crayola: http://www.crayola.com/lesson-plans
Crocker Art Museum: http://www.crockerartmuseum.org
EDSITEment: http://edsitement.neh.gov/special_features_view.asp?id=7
Hawaii Arts Alliance Toolkit: http://arts.k12.hi.us
Jazz America: http://www.Jazzinamerica.org
The J. Paul Getty Art Museum: http://www.getty.edu/education/search
The Kennedy Center Artsedge: http://www.artsedge.kennedy-center.org
Kinderart: http://www.kinderart.com
KUSC Creative Kids Central: http://www.kusc.org/kids/index.asp
Los Angeles County Art Museum: http://www.lacma.org/programs/TeachersSchoolsEECurriculum.aspx
NPR’s “From the Top” web page: http://www.fromthetop.org/?gclid=CLL8iNP2hKECFQ1ZbQod90OPBA
Picturing America: http://picturingamerica.neh.gov
SAX Arts and Crafts: http://store.schoolspecialtyonline.net/OA_HTML/ibeCtpStcSpRte.jsp?minisite=10206&section=32894
Sanford: http://www.alifetimeofcolor.com
Smithsonian: http://americanart.si.edu
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Sample Lesson Plan – Dance (A1)

DANCE

Grade: 4

Content: Choreography

Lesson Title

THE CHOREOGRAPHER’S WORKSHOP

Duration

1 HOUR

STANDARD

CREATIVE EXPRESSION

Creation/Invention of Dance Movements
2.1 Create, develop, and memorize set movement patterns and sequences
2.2 Improvise extended movement phrases

Student Goal *

To create an original piece of choreography by creating and joining both traveling (locomotor movement) and stationary (non-locomotor) phrases.

What Students Need to Know

Motor Skill Expertise: the ability to combine and perform basic motor skill movements (such as run, slide, zigzag) with axial movements (such as turn, twist, stretch).

New Ideas

Combining movement phrases to create complete and original pieces of choreography.

New Vocabulary

Elements of Dance: use of space, time and force/energy concepts
Levels: high-level, low-level locomotor (traveling) and non-locomotor (stationary) movement
Phrase: 8-count phrase (count the beats of the music with the moves from the dance)
Choreography
Choreographer

Evaluate (the Learning)

Look At:

• Dance movement ability
• Dance reflection
• General activity participation
Lesson Procedure

Hook

Video Examples From Famous Choreographers: 10 minutes
• How do these choreographers use space?
• How do they use levels such as high, middle, and low?
• How do they use locomotor and non-locomotor movement to connect those levels?

Introduction – I Do

Warm the Kids Up: 15 minutes
Isolations: to separate and warm up your body parts: head rolls, shoulder rolls, arm isolations, rib isolations, hip isolations
Stretch It Out: Move to the floor for stretches: butterfly stretches, stretches over straight legs

Guided Practice – We Do

Improvisation (creating dance in real time): 10 minutes
Working with different music and imagery we are going to create improvisational choreography.

Tell the students:
• The first time I put on the music I want you to show me three different shapes.
  Include one high-level shape, one medium-level shape and one low-level shape. Such as one pirouette (or turn), one jump of your choice, and one movement that travels at a low-level on the floor (bend, slide etc.). Note: Remember to consider space, time, and energy as you dance. There are moving shapes all around us. How about a basketball game or a football game? What are shapes that we see there? Use those ideas in your phrase. Now play the music.
• Now I would like you to replicate that exact same sequence of moves from memory.
• What are different ways to travel between the shapes? Repeat your sequence, this time connecting your shapes with different traveling steps. Example: Start with a high-level shape and then jump to a middle-level shape, then slide to a low-level shape.

Independent Practice – You Do!

Choreography Time: 15 minutes
Creating movement phrases for our choreography. By combining phrases of movement we create choreography.

• Break the students into groups of 4 or 5. Have each group create one eight-count phrase of movement. Be sure to give certain expectations, such as: (Please include: one turn, one traveling or locomotor movement, and be sure to incorporate levels such as high, middle, and low. Once again be sure to use space, time, and energy as you create your phrase of movement.)
• Each group has 10 minutes to create their phrase of the choreography.
• Have each group show their phrases.
• Students will combine all four phases of movement to create one piece of choreography.
DANCE

Student Reflection

Dance Reflection: 10 minutes
In their journal or on a piece of paper, students should reflect and answer the following questions:
- What new vocabulary words did I learn today and what does each word mean?
- In what ways did we have to work as a group to be able to create this piece of choreography? Describe how you used cooperation and collaboration.
- How were levels in space used to create choreography?

Ways to Extend Your Lesson

Extension: Continuing Choreography:
Each week have the students continue creating and learning each others’ phrases of movements. Each time find different ways to join and sequence the phrases to create interesting pieces of choreography. Have student groups enter from the left, right, center, and upstage positions to perform their movements or choreography.

Note: As each group finishes their phrase of movement, they hold in their last pose to create a tableau (final picture).

Now that all the groups are on stage, combine the phrases that the groups have created. Create a one-group phrase of movement. Note: The first time through is when you have to take time for the groups to learn the whole sequence.

Repeat the entire piece focusing on smoothing out transitions.

Extension: Creating a Show:
Have the students use their story outline to create dance scenes that can be linked together to create an entire dance show. Example: The Mad Hatter scene from Alice in Wonderland becomes one piece of choreography and one scene in your show.

Materials / Resources

CD player
Music of your choice
Dance journals and pencils
## Sample Lesson Plan – Music (A2)

### MUSIC

<table>
<thead>
<tr>
<th>Grade: 7 &amp; 8</th>
<th>Content: Transposition</th>
</tr>
</thead>
</table>

#### Lesson Title

“La Bamba”

#### Duration

50 minutes

### STRAND

**Artistic Perception** (Read and Notate Music)

**Historical and Cultural Context** (Diversity of Music)

### STANDARD

**Artistic Perception**

1.1 Read, write, and perform intervals, chordal patterns and harmonic progressions.

**Cultural Context**

3.4 Perform music from diverse genres and cultures

### Student Goal *

Students will learn to play and sing the traditional mariachi arrangement of “La Bamba” and will learn to transpose their music by one whole step.

### What Students Need to Know

Students need to have an intermediate ability and knowledge on their given instruments. Students need a basic understanding of music elements (melody, harmony, rhythm, tone color, texture, form).

### New Ideas

Students will learn the steps and process of transposition.

### New Vocabulary

Arpeggio, Transposition

### Evaluate (the Learning)

**Look At:**

- Are students playing the correct notes?
- Are the students singing on pitch?
Lesson Procedure

Hook

Warm Up: 5 minutes  
Students warm up practicing scales or play a song previously learned.

Introduction – I Do

Teacher Demonstration: 10 minutes  
Teacher defines and demonstrates arpeggios and transpositions.

Guided Practice – We Do

Guided Practice: 5 minutes  
Students are given time to explore their new note patterns with the guidance and feedback of the teacher as needed.

Independent Practice – You Do!

Group Work: 10 minutes  
Students perform the new material in sections or small groups and work together to improve both their piece and arpeggio scale.

Class Performance: 20 minutes  
Students play the piece as a large ensemble.

Reflection Time

In their journal or on a piece of paper students should reflect and answer the following questions:

- What new vocabulary words did we learn today?
- How did you feel about learning a new scale? And why?
- How did working in a small ensemble compare to working in the large ensemble?

Ways to Extend Your Lesson

Have students bring in suggestions or actual recordings of music from their own culture.

Have students interview older family members on the role of music in their cultural upbringing.

Materials / Resources

Instruments
Mariachi Mastery Method Books by Jeff Nevin
Sample Lesson Plan – Theatre (A3)

THEATRE

Grade: 8  Content: Creating a Scene

Lesson Title  Duration

Not So Different Worlds  1 Hour

STRAND

Creative Expression and Aesthetic Valuing

STANDARD

Creation/Evaluation

2.2 Involve character-based improvisations, pantomimes, or monologues, using voice, blocking, and gesture to enhance meaning.

4.2 Compare and contrast how works of theatre from different cultures or time periods convey the same or a similar plot.

Student Goal *

To create a scene that reflects a universal truth or theme from the play West Side Story as a way for students to comprehend and better understand the play’s culture and how it might relate to theirs.

What Students Need to Know

Students must be able to read the play West Side Story and understand the concept of compare and contrast.

New Ideas

Learn a device used in acting that allows the actor to step into a character’s world by sharing a similar emotion or experience.

New Vocabulary

Method Acting – which is when actors use their own experience to portray the emotion of their character. Theme – underlying truth in a story

Evaluate

Look At:

- Universal truth identified
- Method acting
- Reflection
- Participation

* How can exploring the meaning or theme of a play help students analyze their own culture?
Lesson Procedure

**Hook**

*The teacher will ask the students: 10 Minutes*

- Have you ever felt like one of the characters in *West Side Story*?
- Did you see any similarities between the culture of *West Side Story* and that of your own?
- What life experiences were the same? Different?

**Introduction – I Do**

*Demonstration: 5 minutes*

Teacher identifies a universal truth found in the play such as “romance.” The teacher then creates a scene, incorporating method-acting techniques, to demonstrate how someone in love might look, act, and talk.

Or show a scene from a movies that depicts examples of love, prejudice, or friendship.

**Guided Practice – We Do**

*Method Acting: 20 minutes*

**Tell the students:**

*We are going to be working in groups of four, and we are going to create a scene that depicts a universal truth or theme found in *West Side Story*.*

A. First students will discuss and decide on what life experience they will draw on for inspiration to create a mini-skit.

B. With the help of the teacher, students will then develop body movements, facial expressions, voice intonations, and words that reflect the life experience that is similar to that of the characters in *West Side Story*, such as love, prejudice, and friendship.

**Independent Practice – You Do!**

*Performance: 15 minutes*

Each group will come to the front of the class and perform their scene. The audience will provide positive feedback to the actors so they can improve and revise the scene, if necessary.
Reflection Time

Theatre Reflection: 10 minutes
In their journal or on a piece of paper students will reflect and answer the following questions:

- What new vocabulary words did I learn today and what does each word mean?
- How did method acting help me better understand a character in West Side Story?

Ways to Extend Your Lesson

Extension A: Writing Activity
Students will write a short essay on the similarities and/or differences of the culture depicted in West Side Story and that of their own.

Materials / Resources

West Side Story – the play
Journals or paper
Pencils
Sample Lesson Plan – Photography (A4)

Grade: 4          Content: Perspective

Lesson Title          Duration
Small Things          1 Hour

STRAND
Creative Expression

STANDARD
2.7 Use contrast (light and dark) expressively in an original work of art.
2.8 Use complementary colors in an original composition to show contrast and emphasis.

Student Goal *
To create an original photograph that changes the scale of small objects by focusing on the light, shape, or color of their subjects.

What Students Need to Know
Basic knowledge on how to manage a camera: Turn it on, zoom in and out, and how to focus.

New Ideas
How the point of view and angle of a shot can affect how we see the subject matter in a photograph.

New Vocabulary
Macro

Evaluate
Students will be able to describe the techniques they used to change the scale of the subject depicted in their photograph.

* How can scale, color, shape or light alter the appearance of small objects in a photograph?
Lesson Procedure

Hook

Introduce students to the history and photographs of William Eggleston. Discuss his contribution to the field of photography.

Introduction – I Do

Student Engagement: 10 minutes
Show examples of finished assignment done by a previous class.
Discuss:
- How do they use light?
- How important is the shape and color of the subject being photographed?
- How did the point of view contribute to the photograph?

The teacher explains what the students will need to do and how best to approach the assignment and demonstrates how to make a subject look different by changing the point of view.

The teacher also reviews the new and learned vocabulary, such as: macro, focus, and zoom.

Guided Practice – We Do

Exploring Topic: 10 minutes

Teacher and students will go outside and explore things that can become their subject matter. In their journals the students will draw a picture of what they intend to take a picture of and explain why.

Before a student takes a picture, the teacher will have to approve the subject and angle of the photograph.

Independent Practice – You Do!

Team Photography: 30 minutes
- Students will work in teams of four, sharing one camera, and each taking a picture.
- Students will utilize their knowledge of point of view, light, color, and form/shape.
Reflection Time

Reflection: 10 minutes

In their journal or on a piece of paper students should reflect and answer the following questions:

• What title would you give your photograph?
• How did you use scale, color, shape, or light in your photograph to change the appearance of a small object?
• What would you do different if you were to do the assignment again?
• How well did you work with your team?

Ways to Extend Your Lesson

Teach the students the Elements of Art: line, color, shape, texture, value, and space. Using photographs, have students discuss how the photographers used the elements of art in their photography.

Have students take the same subject but using the opposite angle. Discuss the difference and why.

Have students tie the image they took to another subject area. For example, writing a story describing the subject or finished photograph.

Materials / Resources

Computer/LCD or Photographs (make sure they are large enough for the class to see)
Photographs and Biography of William Eggleston
Cameras (digital or disposable)
Journals or paper
Pencils
Mounting or a backing for finished work
William Eggleston

Born 1939 Memphis, Tennessee

American photographer

William Eggleston was born in Memphis, Tennessee and raised in Sumner, Mississippi. His father was an engineer who had a failed career as a cotton farmer, and his mother was the daughter of a prominent local judge. As a boy, Eggleston was introverted and enjoyed playing the piano, drawing, and working with electronics. From an early age, he was drawn to visual media; he reportedly enjoyed buying postcards and cutting out pictures from magazines. Eggleston was also interested in audio technology as a child.

At the age of fifteen, Eggleston was sent to the Webb School, a boarding school in Bell Buckle, Tennessee. Eggleston had few fond memories of the school. It was the kind of place where it was considered effeminate to like music and painting. Eggleston was unusual among his peers in that he eschewed typical Southern male pursuits such as hunting and sports in favor of artistic pursuits and observation of the world around him.

Eggleston attended Vanderbilt University for a year, Delta State College for a semester, and the University of Mississippi (Ole Miss) for approximately five years, never earning a college degree. However, it was during college that his interest in photography took root; during his first year in college, a friend gave Eggleston a Leica camera. Eggleston took art classes at Ole Miss and was introduced to Abstract Expressionism by a visiting painter from New York named Tom Young.

Eggleston taught at Harvard in 1973 and 1974, and it was during this period that he discovered dye-transfer printing. The dye-transfer process resulted in some of Eggleston's most striking and famous work, such as his 1973 photograph entitled “The Red Ceiling.”

At Harvard Eggleston prepared his first portfolio entitled “14 Pictures” (1974). This portfolio was comprised of dye-transfer prints. Eggleston's work was featured in an exhibition at the Museum of Modern Art (MOMA) in 1976, which was accompanied by the volume “William Eggleston's Guide.” The MOMA show is regarded as a watershed moment in the history of photography. Eggleston's was the first one-person exhibition of color photographs in the history of MOMA.

Around the time of his 1976 MOMA exhibition, Eggleston was introduced to Andy Warhol with whom he began a long relationship. During this period Eggleston became familiar with Andy Warhol's circle, a connection that may have helped foster Eggleston's idea of the democratic camera shot.

He assumes a neutral gaze and creates his art from commonplace subjects: a farmer's muddy Ford truck, a red ceiling in a friend’s house, the contents of his own refrigerator. In his work, Eggleston photographs “democratically”—literally photographing the world around him. His large-format prints monumentalize everyday subjects, everything is equally important; every detail deserves attention.
“Sometimes I like the idea of making a picture that does not look like a human picture. Humans make pictures which tend to be about five feet above the ground looking out horizontally. I like very fast flying insects moving all over and I wonder what their view is from moment to moment. I have made a few pictures which show that physical viewpoint… The tricycle is similar. It is an insect’s view or it could be a child’s view.”

Thus William Eggleston explained the radical perspective he employed in this photograph of a child’s tricycle seeming to dwarf the homes and automobile in the background. This photograph graced the cover of the catalogue for Eggleston’s groundbreaking exhibition of color photographs at the Museum of Modern Art in 1976.
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Lesson Procedure

Hook

Introduction – I Do

Guided Practice – We Do

Independent Practice – You Do!
Reflection Time

Ways to Extend Your Lesson

Materials / Resources
Artistic Journal

Understanding Goals:

- Students will understand that a visual journal is used to sketch visual ideas and record reflections.
- Students will understand how to create a personal visual journal.

Materials:
White paper 8.5 x 11, multicolor construction paper 8 ½ x 11, pencils, crayons, markers, two-hole paper punch, rubber bands, popsicle sticks, twigs, glue, cardboard, and white copy paper (10 per student) and white copy paper cut in half (one for each student).

Vocabulary:
journal   trace   outline

Implementation:

- Discussion: Ask students if they have ever kept a journal or a diary. Show several examples (adult and child) and explain that they are going to make a visual journal to use during art time or when they have free time during the day. Ask the class if they have any ideas about what they will put in their journals. Students may view several examples of other artist’s journals and books.

- Demonstration: Demonstrate tracing your hand with pencil on the copy paper that is cut in half; explain that this is for the cover of the journal. Show how you can decorate the inside and the outside of the hand using lines, shapes, colors, pictures, and patterns. Demonstrate how to assemble the journal by choosing a piece of colored construction paper, cardboard, and any number of sheets of copy paper to go between the covers. Demonstrate how to punch the holes on the top and thread the rubber band through the holes to hold the twig in place. Show the students how to glue the hand picture onto the cover. Explain to the class that they can help each other assemble their books while they trace and work on decorating their hand tracings.

- Students at Work: Students will create the cover for their journal by tracing the outline of their hand with a pencil on a sheet of white paper 4 ¼ by 5 ½ inches (half the size of the copy paper). Using a black marker, students will go over the pencil outline and add lines, shapes, and designs to the inside and outside of the traced hand shape.
Students will fill in with color, using markers, crayons, or colored pencils.

To create the cover for the journal, glue the hand picture to a piece of colored construction paper that is about \( \frac{1}{2} \) inch longer all around. The two sheets will be glued onto a large sheet of construction paper 8 \( \frac{1}{2} \) x 11 inches, that is the cover of the journal. (Diagram A)

Assembly #1: Fill the inside of journal with several sheets of white copy paper. (Diagram B)

Assembly #2: Place the stick or twig on top of the holes and thread the rubber band through the holes. (Diagram C)

- **Reflection**: Have each student share their journal by sharing with the class some lines, shapes, or colors they used. Encourage the use of correct art vocabulary, for example: wavy lines, pattern, circles, trace.

- **Extension**: The same technique can be used for science journals, or any other journal. The entire project can be made any size.

Museum of children’s art
www.mocha.org
What Do I Say to Kids About Their Visual Art?

• **Demonstrate your interest by asking:**
  Tell me about your picture.
  Do you want to tell me about it or just show me?
  How did you make that?
  Did you learn anything new?
  What did you do first?
  Stand away from your artwork, does it look different? The same? How? Why?
  What is your favorite part?
  What did you like doing best?
  Let’s turn your work around so we can look at all the different sides (three-dimensional artwork).

• **Talk about the art elements: Line, shape, color, texture, space.**
  Look at all the zigzag lines.
  I see big shapes and small shapes in your picture.
  Can you count how many colors you used?
  I like the effect of using one color, it makes it easier to see your lines.
  How did you make all those textures?
  Look at the difference between that shiny fabric and that crumple paper.
  Look at the spaces you created in between these two shapes.

• **Just describe what you see.**
  I see some purple, orange, and green.
  It looks like you mixed some “secondary” colors.
  Wow, you were really listening to directions, look how you…
  Look how you placed/arranged the…
  You take your time and make careful decisions.
  Wow, you used so many different brush strokes.

• **Steer away from value judgments: Good/bad, like/dislike.**
  I enjoy the way…
  I appreciate how you…
  I am proud of you for…
  I admire…
  I notice…
  Look at the attention you paid to…

Adapted from the Museum of Children’s Art
### Elements of the Visual and Performing Arts

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The arts share three important artistic processes: creating, performing/exhibiting, and responding. Each of the three processes should be included when designing arts lesson plans!
Glossary of Selected Terms

acting - t. The process by which a person uses the entire of self-body, mind, voice, and emotions-to interpret and perform the role of an imagined or assumed character.
actor-t. A person, male or female, who performs a role in a play or other entertainment.
actorís position-t. The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).
additive-v. Refers to the process of joining parts together to create a sculpture.
background-v. The part of the picture plane that seems to be farthest from the viewer.
beat-m. A unit of measure of rhythmic time.
character-t. The personality or part an actor re-creates.
choreography-d. The art of composing dances, including shaping movement, structuring phrases, and revising and refining dances.
collage-v. An artistic composition made of various materials (e.g., paper, cloth, wood) and glued onto a surface.
composition-m. The creation of original music by organizing sound. It is usually written for others to perform.
conflict-t. The opposition of persons or forces giving rise to dramatic action in a play.
contour drawing-v. The drawing of an object as though the drawing tool were moving along the edges and ridges of the form.
counterbalance-d. A weight that balances another weight. The term usually refers to one or more dancers combining their weight in stillness or in motion to achieve an independent movement or design. A limb moving in one direction must be given a counterweight.
creative movement-d. Dance based on improvisation; the free exploration of movement, usually stimulated by an emotional or narrative theme (e.g., anger, war) or the exploration of an element of movement-time, force, or space (e.g., finding ways of moving on various levels or with varying amounts or qualities of force or energy).
dance-d. (1) A unified work similar to a poem, a piece of music, a play, or a painting. Its structure has a beginning, middle, and end unified by a purpose or set of movement themes into a recognized form. Often, it is rhythmic or is accompanied by music. (2) The field of study including the functions of dance in society past and present, methods of choreography and performance, kinesiology, dance therapy, dance education, dance medicine, and other related studies.
dynamics-m. Varying degrees of volume in the performance of music.
elements of art-v. Sensory components used to create works of art: line, color, shape or form, texture, value, and space.
elements of dance-d. Sensory components used to create and talk about dance: force, space, and time. (See the individual entries in this glossary.)
elements of music-m. Form, harmony, melody, and rhythm as well as the expressive elements of dynamics, tempo, and timbre (tone color).
elements of theatre-t. The individual components used to create and talk about works of theatre: character, dialogue, music, plot, and theme.
force or energy-d. This element is characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement (i.e., ways in which to release energy) are sustained, percussive, suspended, swinging, and collapsing.

foreground-v. Part of a two-dimensional artwork appearing to be nearer to the viewer or in the front. The middle ground and the background are the parts of the picture that appear to be farther and farthest away.

form-d. The organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., AB, ABA call and response, rondo, theme and variation, canon, and the interrelationships of movement within the overall structure).

form-m. The organization and structure of a composition and the interrelationships of musical events within the overall structure.

form-v. A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

genre-d. A class or category of artistic endeavor having a particular form, content, or technique (e.g., ballet, modern, tap, jazz, Indonesian, East Indian, Bugaku). Each kind of dance is characterized by a recognizable technique, system, and vocabulary of movement, composition, form, and way of performing.

genre-m. A type or kind of musical work, such as opera, jazz, mariachi.

genre-t. A category of plays characterized by a particular style, form, and content (e.g., tragedy, comedy, tragicomedy, melodrama, farce). In electronic media, genre refers to categories of films, videos, and other media that share narrative and stylistic characteristics, such as the Western or gangster film and slapstick comedy.

geometric-v. Refers to shapes with uniformly straight or curved edges or surfaces.

gesture-t. An expressive movement of the body or limbs.

improvisation-d. Movement created spontaneously, ranging from free form to highly structured, always including an impromptu element of chance.

improvisation-m. Spontaneous creation of music.

improvisation-t. A spontaneous style in which scenes are created without advance rehearsing or scripting.

informal theatre-t. A performance focusing on small presentations, such as one taking place in a classroom. Usually, it is not intended for public viewing.

linear perspective-v. A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

locomotor-d. Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.

medium-v. A material used to create an artwork.

melodic and rhythmic form-m. The organization and structure of a composition and the interrelationships of musical events within the overall structure.

melody-m. An organized sequence of single notes.

middle ground-v. The area in a two-dimensional work of art between the foreground and the background.
mood-v. The state of mind or feeling communicated in a work of art, frequently through color.
motivation-t. A character's reason for his or her actions or words in a play, film, television program, or video.
movement-v. The principle of design dealing with the creation of actions. It is a way, implied or actual, of causing the eye of the viewer to travel within and across the boundary of a work of art.
movement problem-d. A specific focus or task that serves as a point of departure for exploring and composing, usually with particular criteria.
narrative-t. Sensory development that has a beginning, middle, and end.
negative-v. Refers to the shape or space that exists or represents an area unoccupied by an object.
notation-m. Written music indicating pitch and rhythm for performance.
one-point perspective-v. A means of illustrating three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point, known as the vanishing point, on the horizon.
organic-v. Refers to shapes or forms with irregular edges or to surfaces or objects resembling things in nature.
pantomime-t. Acting without words through facial expression, gesture, and movement.
pattern-v. Lines, shapes, and colors repeated in a variety of predictable combinations.
perspective-v. A system for representing on a two-dimensional surface three-dimensional objects viewed in spatial recession.
pitch-m. The location of a note as to whether it is high or low.
plot-t. That which happens in a story: the beginning, which involves the setting, the characters, and the problem they are facing; the middle, which tells how the characters work to solve the problem; and the ending, in which the problem is resolved.
primary colors-v. The painting pigments of red, yellow, and blue. From those pigments all paint colors are created. Magenta, cyan, and yellow are primary hues to create all other hues used in printing and new media.
rhythm-d. The organization or pattern of pulses or beats, metered or unmetered, involving music or sounds made by the human body; the dance pattern produced by the emphasis and duration of notes in music.
rhythm-m. The combination of long and short, even or uneven sounds that convey a sense of movement in time.
esculpture-v. A three-dimensional work of art, either in the round (to be viewed from all sides) or in bas-relief (low relief, in which figures protrude slightly from the background).
secondary colors-v. Colors that are mixtures of two primary hues: orange, made from red and yellow; green, made from yellow and blue: and violet, made from blue and red.
sequence-d. The order in which series of movements and shapes occurs.
setting-t. The locale of the action of a play.
shape-d. The positioning of the body in space: curved, straight, angular, twisted, symmetrical or asymmetrical.
shape-v. A two-dimensional area or plane that may be open or closed, free form or geometric, found in nature or made by humans.
space-d. The immediate, spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

space-v. The emptiness or area between, around, above, below, or within objects. Shapes and forms are defined by the space around and within them.

spatial-d. Of or relating to space or existing in space.

still life-v. An arrangement or a work of art showing a collection of inanimate objects.

subtractive-v. Refers to a sculpting method in which the original material is removed (the opposite of additive).

tableau-t. A silent, motionless depiction of a scene created by actors, often from a picture. The plural is tableaux.

tempo-m. The pace at which music moves according to the speed of the underlying beat.

theatre-t. (1) The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place. (2) Art that is focused on the audience and includes such activities as acting, directing, designing, managing, and performing other technical tasks leading to formal or informal presentations.

theatrical conventions-t. The established techniques, practices, and devices unique to theatrical productions.

theatrical experience-t. Events, activities, and productions associated with theatre, film and video, and electronic media.

theatrical games-t. Noncompetitive games designed to develop acting skills. They were popularized by Viola Spolin.

three-dimensional-v. Having height, width, and depth. Also referred to as 3-D.

time-d. An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.

tone-m. Multiple meanings: a sound of distinct pitch, quality, or duration; a musical note; the quality or character of a sound; the characteristic quality or timbre of a particular instrument or voice.

vanishing point-v. In perspective drawing a point at which receding lines seem to converge. Usually located on the horizon line.

volume-t. The degree of loudness or intensity of a voice.

(“Glossary of Selected Terms” from Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve)
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