Alabama Course of Study
Arts Education

Joseph B. Morton
State Superintendent of Education
ALABAMA DEPARTMENT OF EDUCATION
STATE SUPERINTENDENT
OF EDUCATION’S MESSAGE

Dear Educator:

Achieving Excellence Through Arts Literacy is the goal of Alabama’s K-12 arts education program. Encompassing the disciplines of dance, music, theatre, and visual arts, the arts education program provides opportunities for students to explore the interrelationship of these disciplines as well as the specific nature of each arts area. To emphasize the importance of the arts for Alabama students, the Alabama Course of Study: Arts Education provides rigorous standards for all students in Grades K-12. This document incorporates national standards and provides for the development of skills in each discipline and an appreciation of the importance the arts play in all societies and cultures.

The Alabama Course of Study: Arts Education, developed by educators and business and community leaders, provides a solid foundation on which local boards of education can build comprehensive, sequential, and developmentally appropriate arts education programs that contain both traditional and innovative components. Through the implementation of the arts education standards within this document and the use of appropriate instructional methodologies, I firmly believe we will be opening new doors of opportunity for our students and laying the foundation for a lifelong appreciation of the arts.

JOSEPH B. MORTON
State Superintendent of Education

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PREFACE

The *Alabama Course of Study: Arts Education* provides the framework for the K-12 arts education program in Alabama’s public schools. Content standards are provided for four arts disciplines—dance, music, theatre, and visual arts. These standards are minimum and required (*Code of Alabama*, 1975, §16-35-4). They are fundamental and specific but not exhaustive. In developing local curriculum, school systems may include additional content standards to reflect local philosophies and add implementation guidelines, resources, and activities that, by design, are not contained in this document.

The 2005-2006 Arts Education State Course of Study Committee and Task Force made extensive use of the *National Standards for Arts Education: Dance, Music, Theatre, Visual Arts—What Every Young American Should Know and Be Able to Do in the Arts*. In addition, Committee members and the Task Force attended state, regional, and national arts education conferences; read articles in professional journals and other publications; reviewed similar arts education curriculum documents from other states; listened to and read statements from interested individuals and groups throughout the state; used each member’s academic and experiential knowledge; and discussed issues among themselves and with colleagues. Finally, the Committee reached consensus and developed what members believe to be the best Grades K-12 arts education curriculum for students in Alabama’s public schools.
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This document was developed by the 2005-2006 Arts Education State Course of Study Committee and Task Force composed of early childhood, intermediate, middle school, high school, and college educators appointed by the State Board of Education and business and professional persons appointed by the Governor (Code of Alabama, 1975, §16-35-1). The Committee and Task Force began work in March 2005 and submitted the document to the State Board of Education for adoption at the March 2006 meeting.

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Alabama’s K-12 Arts Education Curriculum
General Introduction

The arts—dance, music, theatre, and visual arts—are among humanity’s most ancient cultural achievements. Innate and essential elements of our human nature, the arts shape and extend our ability to think about, manipulate, and symbolize our world. As creative languages, the arts sharpen and extend the ability to express, understand, and absorb feelings and ideas. Among the many building blocks of civilization, the arts create, embody, and reveal symbolic structures, ideas, emotions, and expressions that are only available through their specialized forms. Study of the arts provides students with opportunities to deepen their understanding of the world and their place in it. Through imagination, they create worlds of their own; and, as they interact with those worlds, they create and enlarge their own humanity.

The Alabama Course of Study: Arts Education identifies the components of the Grades K-12 arts education program in Alabama. With the goal of Achieving Excellence Through Arts Literacy, this document provides standards for four arts disciplines—Dance, Music, Theatre, and Visual Arts. In each discipline, content standards present knowledge and skills with increasing rigor across grade levels and with attention to developmental appropriateness and vertical alignment in each Grades K-12 strand. Three distinct and continuous strands—Produce, Respond, and Understand—organize Alabama’s academic content standards for all four arts education disciplines. This organization emphasizes the overarching unity of the arts while recognizing the specialized nature of each discipline. Production is the domain of the artist, musician, dramatist, and dancer and is also a role of the student of the arts. Responding and understanding are categories of thinking that are shared among artists and audiences; the latter being a role that all persons play as they engage the arts intelligently, sensitively, and with a knowledge of history, style, context, values, and aesthetics.

While the three strands give continuity and unity to the content standards in the Alabama Course of Study: Arts Education by using the same general categories of learning from kindergarten through Grade 12, the division of standards into major grade-cluster groups acknowledges the differing developmental needs, skills, and abilities of Alabama’s maturing youth, including their varying stages of cognitive, emotional, and social growth. The standards within the strands in each grade are intended to guide certified arts specialists and classroom teachers as they develop curricula appropriate for their particular students and their own school’s range of resources and facilities.

Each of the four arts disciplines includes standards for six elementary grades—kindergarten, Grade 1, Grade 2, Grade 3, Grade 4, and Grade 5. In music and visual arts, standards are also provided for a sixth-, seventh-, or eighth-grade course. In the arts areas of dance and theatre, courses specifying four levels of achievement are provided for Grades 6-12. In music, four levels are provided in these grades for both instrumental and vocal music. In visual arts, four levels are provided for Grades 7-12. Any of these courses, if taken in Grades 9-12, will satisfy the one-half arts education credit required for graduation. Standards are also included for Arts Survey, another course that satisfies the arts education graduation requirement.

Implementation of the Alabama Course of Study: Arts Education encourages attainment of the goal of achieving excellence through arts literacy. Recognizing the wide variation among schools, along with the diverse content standards within each of the arts disciplines, this course of study includes standards that allow for a variety of arts experiences at all grade levels. For Alabama students, these experiences will contribute to a sustained appreciation of the arts in later years.
Alabama’s K-12 Arts Education Curriculum

Conceptual Framework
The unifying goal of Alabama’s K-12 arts education program is *Achieving Excellence Through Arts Literacy*. Artistically literate students understand the history of the arts in human culture, are able to interpret and analyze works of art and performances, are capable of producing works of art, and can relate arts knowledge and skills across the arts disciplines and other academic areas.

The conceptual framework graphic succinctly summarizes the structure and goal of arts education in Alabama. The goal, *Achieving Excellence Through Arts Literacy*, appears in a prominent overarching position to reflect its importance in directing the structure and content of this course of study to insure the best possible arts education program for all Alabama students.

The four arts disciplines—Dance, Music, Theatre, and Visual Arts—are inscribed both within and beyond the square and circle, which appear in the background of the conceptual framework graphic. These two geometric shapes symbolize the diversity and unity of the arts. Each arts discipline has its own distinct characteristics, such as pitch and timbre in music, and space and value in visual arts. Therefore, the square with its four equal sides represents the four equally significant arts disciplines, which support each other to make a complete and useful whole. In addition, these disciplines share common fundamental components, such as balance, rhythm, and movement, which allow for continuity among the disciplines as represented by the circle.

The arts content standards are organized into three distinct strands—Produce, Respond, and Understand. They are symbolized in the conceptual framework as the sides of a triangle with separate, yet overlapping, sides; a figure that represents the diversity and unity of the arts education content standards. The arts education course of study is predicated on the conviction that arts knowledge, skills, and attitudes are most effectively taught and learned through participatory experiences with an art form. This participation is explored in the Produce strand. Each discipline has standards within this strand that require students to perform or create. Dance requires students to choreograph and perform dances; music requires composition and performance; theatre requires writing scripts and performing in plays; and visual arts standards require students to create and display works of art. The Respond strand includes those standards that involve aesthetics, analysis, and criticism. The music discipline, for example, requires students to study the effect of certain musical elements on the listener’s emotional response. All four disciplines require students to analyze and critique personal works and the works of others. The Understand strand requires students to learn the history and culture associated with each discipline and enables them to make connections among the arts disciplines as well as connections between the arts and other academic areas. Some content standards may be appropriate for more than one strand; however, each is placed in the strand most consistent with the placement of other standards.

The goal for the arts education curriculum is interwoven throughout the three strands of the arts education content standards. The standards address each level of instruction with an increase in depth and rigor from the primary grades through high school. This curriculum, when combined with effective instruction, enables students to achieve the overall goal for arts education in Alabama, *Achieving Excellence Through Arts Literacy*. 
Position Statements

Arts in Education
The languages of the arts are universal and elemental parts of the human experience. Arts education is a fundamental component of the complete education of every Alabama student. Through participation in a quality comprehensive arts education program, students engage in a variety of activities that address multiple learning styles, cultivate multiple intelligences, develop higher-order thinking skills, and generate self-esteem and positive emotional responses to learning.

Safety and Adequacy
The arts require specialized facilities for the activities and equipment involved in the production and presentation of works of art. Arts facilities must comply with local and state building codes and safety requirements; must be accessible to all students, including those with special needs; and must provide adequate space for the learning and teaching of the arts. At the most basic level, musical rehearsal and performance spaces should be designed with sensitivity to acoustics and soundproofing; dancers must have appropriate flooring for safety and responsiveness; actors in theatrical productions must have preparation areas for rehearsal and for costume and set construction; and art studios must include production and storage spaces for equipment, supplies, and works in progress. Access to the specialized equipment essential to the production of works of art should also be part of each arts education facility.

Technology
Technology is an integral part of the arts education classroom and serves to enhance the curriculum as well as create an avenue for creative self-expression. As technology continues to develop at a rapid pace, the arts remain strong stakeholders as both teachers and students use advancing technological tools that interest, engage, and motivate students to explore the arts. Access to technology varies throughout the state; therefore, standards in this document are not dependent on a particular technology, but may be met through available local resources. However, access to current technology is recommended if students are to have increased opportunities for achieving the goal of the arts education program.

Technological equipment and resources available for teacher and student use include televisions, tape recorders, video cassettes, digital video disk (DVD) players, computers, software programs, videoconferencing, e-mail, sound mixers, digital cameras, video recording and editing equipment, theatrical lighting, and sound boards. From video production and graphic design to research and assessment, instruction that incorporates multiple ways for obtaining information and enhancing creative expression serves to better prepare Alabama’s students to achieve excellence through arts literacy.
**Assessment**

Some aspects of the arts can be adequately measured by traditional paper and pencil tests, while others require more open-ended instruments such as performance-based assessments. Assessment should incorporate a broad range of performance tasks, including adjudicated competitions, performances and exhibits, portfolios, written responses, interviews, and observations. These assessments provide for demonstration of student learning and also furnish valuable feedback to students, parents, teachers, administrators, and policy makers, not only regarding student achievement, but also regarding information useful for identifying needs for program growth and development.

**Accessibility and Equity**

The arts offer powerful opportunities for reaching, motivating, and teaching all students. Therefore, local school systems are encouraged to make the arts accessible to all students in all grades. Regardless of background, talent, or ability, all students deserve access to an education in, and an understanding of, the arts. While comprehensive arts education programs benefit all students, they are particularly beneficial to those who have difficulty learning, who are from economically disadvantaged environments, who learn English as a second language, and who participate in special education programs. Arts education programs provide all students with opportunities to develop visual, verbal, and fine motor skills, regardless of their level of ability.

**Culture**

An understanding of the arts provides students with the potential to reach across social boundaries and gain insight into other cultures and their historical values, which is a valuable asset in the global society of the twenty-first century. The cultural diversity of Alabama’s population necessitates the learning and celebrating of many cultural traditions through the arts. Classroom experiences in the arts, therefore, should include opportunities for students to study a variety of cultures and become familiar with the artistic expressions of each to increase their understanding of various cultural groups. Cultural insights are broadened when students have opportunities to view exhibits in museums and art galleries and to attend dance, musical, or theatrical performances as well as when artists, musicians, and theatrical and dance performers are invited to work with students and teachers at school.

**Curriculum and Program Development**

The arts education curriculum should be balanced, rigorous, sequential, and should include all four arts forms—dance, music, theatre, and visual arts. Each local school system should develop a local arts education curriculum guide that addresses the minimum required content contained within the 2006 *Alabama Course of Study: Arts Education*. Local systems may add other standards or courses that address local needs and interests.

In Grades 6-12, standards are provided for four sequential courses—Level I, Level II, Level III, and Level IV—in each arts discipline. Content standards within these levels are structured to allow flexibility as school systems schedule courses. Some schools or school systems offer these courses only in Grades 9-12. Others may offer Levels I and II in the middle grades and Levels III and IV in high school. School systems selecting the latter type of scheduling may develop other high school courses that provide additional arts education options for students in those grades, and systems may also expand the content and rigor of Level IV in any of the arts disciplines. All school systems should provide adequate supplies, materials, and equipment that support arts education courses to ensure quality outcomes are achieved.
**Professional Development**

Content standards in this course of study demand highly trained and qualified classroom teachers and certified arts specialists to design, develop, and deliver effective instruction in the arts. Reasoning skills required for mastering the rigor contained in these standards can most successfully be modeled for Alabama’s students by teachers who have developed a strong pedagogical foundation in their college programs. Local school systems should provide support and encouragement for arts education teachers to continue their professional development by becoming active members in local, state, and national arts organizations as well as serving as mentors to those new to the profession. Alabama students deserve outstanding, certified arts educators who are well-trained, highly qualified, and who continue their professional growth throughout their careers.

**Role of the Audience**

Although many students may not choose to pursue professional careers in the arts, many will choose to remain lifelong participants in, and learners of, the arts. A role that all students may play is that of an appreciative, responsive audience member. This role is one that has lifelong value to the learner as well as to the performer. Learning appropriate audience behavior is an integral component of all of the arts education areas. Positive audience qualities are part of the overall goal of *Achieving Excellence Through Arts Literacy*. 
1. **CONTENT STANDARDS** are statements that define what students should know and be able to do at the conclusion of a course or grade. Content standards in this document contain minimum required content. The order in which standards are listed within a course or grade is not intended to convey a sequence for instruction. Each content standard completes the phrase “*Students will.*”

*Students will:*

Create classroom dramatizations based on personal experiences, imagination, literature, heritage, and history; including characters, settings, dialogues, and situations.

(Theatre, Second Grade—Content Standard 3)

2. **BULLETS** denote content that is related to the standards and required for instruction. Bulleted content is listed under a standard and identifies additional minimum required content.

*Students will:*

Produce a characteristic tone in the middle and low register at all dynamic ranges, releasing a characteristic tone that is tapered and on pitch.

* • Sustaining a tone without wavers in pitch or intensity for 15 seconds on the flute or tuba and 25 seconds on other wind instruments

(Instrumental Music, Grades 6-12, Level II—Content Standard 1)

3. **EXAMPLES** clarify certain components of content standards or bullets. They are illustrative but not exhaustive.

*Students will:*

Use the elements of time, space, and energy to create an effect through dance.

Example: creating the effect of ocean waves by using contrasts in level, size, and tempo

• Creating movements that change from literal to abstract
  Example: “coughing” or “yawning” using different parts of the body

• Solving dance problems with multiple parameters
  Example: creating a dance using changing levels and varied floor patterns to reflect shoppers at a mall

(Dance, Fifth Grade—Content Standard 2)
Dance
Grades K-2
Overview

The dance education program in Grades K-2 is designed to provide a structure for teachers to use in developing curricula to guide students in discovering ways to express themselves through movement. Dance education at this level serves as the foundation for a sequential and evolving dance movement program based on students’ developmental characteristics.

Students in Grades K-2 learn through exploration of their movements. Physically, students in these grades have soft tissues that may be manipulated easily. Although reasonably flexible, these tissues are forming growth patterns, which is reason for using caution when teaching building skills. Students are refining gross motor skills—walking, running, galloping, skipping—and developing fine motor skills—printing, tying shoes, staying still, balancing. They are naturally rhythmic and energetic, are improving hand-eye coordination, and are moving in a variety of spatial directions. Instruction, therefore, includes opportunities to explore, integrate, analyze, communicate, and apply movement skills and concepts.

The learning environment in these early grades is conducive to the introduction, identification, and development of locomotor and nonlocomotor or axial movements as well as the exploration of the elements of time, space, and energy. Students are afforded the opportunity to engage in activities that promote recognition and appreciation of self and others.

Grades K-2 standards are intended to identify the minimum required content that students are expected to know and be able to do. The primary focus in these early grades is on developing and enhancing students’ creativity, rather than the perfecting of technical skills. During this time period, students study dances from various cultures and historical periods and begin to see connections between dance and other disciplines. They are provided opportunities for the creation of choreographed action, allowing time for development of knowledge and creativity on an individual basis. A variety of appropriate learning experiences leads students from one level of understanding and skill to the next.
The foundation of dance education is established at the kindergarten level. Students in this grade have limited muscular strength and endurance. They are refining gross motor skills and beginning to develop fine motor skills. These students have limited attention spans and are beginning to understand the concept of personal space.

The learning environment in kindergarten is conducive to exploration, self-expression, and social interaction, while providing for safety, success, and maximum participation. Content standards reflect an introduction to the elements of dance—time, space, and energy. At this grade level, students are given many opportunities to express their creativity as they begin to see connections between movement and other subject areas.

**Produce**

Students will:

1. Demonstrate basic locomotor skills, including galloping, sliding, running, and walking.
   - Demonstrating basic nonlocomotor skills, including bending and stretching

**Respond**

2. Describe feelings, ideas, or images found in dance movements.
   - Example: recognizing emotions in Baloo’s dances in the movie *The Jungle Book*
   - Creating movements reflecting emotions
     - Example: creating a dance depicting happiness or anger

3. Identify the basic elements of movement, including time, space, and energy.
   - Examples: time—recognizing a steady beat, space—recognizing personal space, energy—recognizing strong and light movements

4. Identify dance, music, theatre, and visual arts as the four arts disciplines.
**Understand**

5. Demonstrate the ability to stop, go, freeze, and move safely on cue.
   - Moving in self space and general space
     - Examples: self space—reaching in all directions without touching other persons or objects,
       general space—moving across the floor without touching other persons
   - Performing simple movements with varying degrees of energy
     - Examples: punching lightly, punching strongly
   - Demonstrating movement using a steady beat
     - Example: moving to the regular beat of a drum
   - Performing at varying tempos
     - Examples: moving slowly, moving quickly

6. Identify purposes for which people dance.
   - Examples: celebrations, rituals, performances, social gatherings

7. Identify elements of movement that relate to other subject areas.
   - Examples: identifying geometric shapes made with the body, including squares, circles, and triangles; identifying relative locations in dance using positional terms such as over, under, around, above, and through

8. Identify healthy food choices for a dancer.

9. Utilize design software to illustrate elements of space.
   - Example: drawing floor patterns, shapes, and relative location using a paint program
The dance curriculum for first grade continues to build on the three elements of dance. While having mastered some fundamental locomotor skills, first-grade students are continuing to work on these and other skills in the physical education setting. They are also able to focus their attention for longer periods of time. These students show improvement in maintaining self and personal space.

The optimum learning environment for first grade is one that is safe and allows for maximum participation. At this level, students develop their individual creativity with a group. Students are also able to see connections between dance and United States history as they begin to perform traditional American dances.

**Produce**

Students will:

1. Demonstrate movement in various tempos, rhythms, and meters.

   Examples: swinging slowly, duplicating clapped rhythms, marching in $\frac{2}{4}$ meter signature

   - Combining various tempos
     
     Example: progressing from a slow swing to a fast swing

2. Demonstrate the element of space through movement involving size, level, shape, direction, and pathways.

   Examples: size—creating a small shape;
   
   level—moving in a high, middle, and low level;
   
   shape—creating curved and straight lines;
   
   direction—performing forward movements;
   
   pathways—skipping in a circle

   - Demonstrating laterality
     
     Example: distinguishing right side from left side

   - Demonstrating isolated movements of various body parts
     
     Examples: leading with ear, circling with hip, jabbing with knee, flexing the foot

3. Demonstrate movement that has a relationship to a person, place, or object.

   Examples: skipping around a box, crawling under a partner, sliding near a wall, focusing on a general or specific object while moving

   - Demonstrating leading, following, mirroring, and sculpturing
4. Create movement with varying degrees of energy.
   - Creating sequences with a beginning, middle, and end
   - Improvising movement based on concepts, ideas, and feelings
     Examples: creating sly movements for the wolf in *The Three Little Pigs*, creating waddling movements for ducklings in *Make Way for Ducklings*

5. Demonstrate proper body alignment for the head, shoulders, hips, and feet while standing.

6. Demonstrate basic even and uneven locomotor movements.
   Examples: even movements—walking, running, leaping, hopping, jumping;
     uneven movements—skipping, galloping, sliding

**Respond**

7. Describe movement that reflects contrasting elements of time, space, and energy.
   - Identifying beginning, middle, and end of movement sequences
   - Relating movement to concepts, ideas, and feelings

8. Identify movement qualities in music.
   Examples: lightness in George Frideric Handel’s *Water Music*, heaviness in Edvard Grieg’s *In the Hall of the Mountain King*

9. Identify choreographic elements in a dance.
   Example: dance with a clear beginning, middle, and end that can be repeated

**Understand**

10. Demonstrate the ability to move safely through general space without touching others.
    - Demonstrating locomotor movements safely while holding hands with a partner

11. Demonstrate traditional American dances in various cultures.
    Examples: Virginia reel, heel-toe polka, Cotton-Eyed Joe
    - Describing the use of the Internet to discover traditional dances

12. Explain how adequate rest, nutrition, and exercise affect dancers.

13. Demonstrate concepts from other content areas through movement.
    Examples: performing a dance relating to weather in science, creating a consonant and vowel dance relating to English language arts content, creating an addition dance relating to mathematics content, creating a dance using characters from a Jacob Lawrence painting relating to visual arts content
Dance
Second Grade

Second-grade students continue to exhibit slow, steady growth and begin to demonstrate a greater ability to maintain attention. The creative dance experience generates excitement as students come to school eager to learn. They enjoy participating in structured dance experiences and learning to dance with a partner or in a group. In addition, these students are able to experience moderate-to-vigorous activity for longer periods of time.

The second-grade dance content standards continue to focus on the refinement of fundamental locomotor and nonlocomotor skills. Instruction includes situations in which students apply movement concepts through dance as well as situations that provide opportunities for developing creativity. Standards focus on student expansion of prior knowledge of the basic elements of dance and student engagement in movement to illustrate concepts common to dance and other subjects.

Produce

Students will:

1. Perform movement in rhythmic patterns that combine various tempos.
   • Demonstrating accented movement on the down beat of a measure
     Examples: using clap – tap – tap, clap – tap – tap for $\frac{3}{4}$ meter signature; using stomp – walk – walk – walk, stomp – walk – walk – walk for $\frac{4}{4}$ meter signature

2. Demonstrate the ability to work with a group to create a sculpture using the spatial elements of low, middle, and high levels.
   • Demonstrating multiple possibilities for moving in and out of a sculpture

3. Demonstrate symmetrical design through leading, following, mirroring, and shaping.
   Example: creating movements that illustrate the mathematical concepts of sliding, turning, and flipping

4. Perform two or more movements of body parts simultaneously.
   Example: swinging arm while stomping foot
   • Sharing weight with a partner while connecting body parts
     Examples: leaning away from partner while holding hands, leaning toward partner while standing back-to-back

5. Demonstrate changing movement with a range of dynamics.
   Example: walking lightly, then gradually changing to stomping

6. Demonstrate proper body alignment while performing a plié.
7. Demonstrate shift of support from one foot to the other.
   Example: shifting weight in steps such as tombé and ball change

8. Create sequences that have a beginning, middle, and end, with and without rhythmic accompaniment.
   • Improvising movement based on rhythms from various sounds
     Example: moving to sounds of birds chirping, persons whispering, leaves crunching underfoot

**Respond**

9. Identify the role of a choreographer.

10. Recognize how dance element choices create a kinesthetic response.
    Examples: describing angular lines as strong, describing curved lines as inviting

11. Identify locomotor and nonlocomotor movements in filmed dance.
    Example: identifying locomotor movements, including running and splashing, and nonlocomotor movements, including swaying and shuddering, in Gene Kelley’s performance of “Singing in the Rain”

**Understand**

12. Describe safe ways to move with a partner while dancing.

13. Demonstrate traditional world dances.
    Examples: Chinese Ribbon Dance, Hungarian czardas

14. Explain how good nutrition and safety enhance the ability to dance.
    Examples: good nutrition— eating a balanced diet to provide ample energy for dancing, safety— wearing proper footwear to prevent injuries
    • Describing sequentially correct warm-up procedures, including raising body temperature and activating joints, then strengthening and stretching muscles

15. Relate dance concepts to similar and contrasting concepts in other content areas.
    Example: relating body directions to compass directions, relating expressions of emotion in dance through energy and in visual arts through line
In Grades 3-5 students continue to develop basic locomotor and nonlocomotor skills as well as combine these with other skills. They have refined their gross motor skills, are naturally rhythmical, and have the ability to reproduce and invent rhythmic patterns. Students develop the ability to understand, analyze, and respond to information regarding dance movements. During these years, students focus more on the process of creativity than on the product created.

Physically, students in these grades grow slowly at first, then begin erratic growth patterns as preadolescence approaches. The Education Committee of the International Association for Dance Medicine and Science recommends that class content and structure be modified to accommodate the individual student. Movements that stress the knees such as grand pliés, jumps, and kneeling sequences should be limited during this period.

Students at this grade level have developed a sense of space, time, and energy. When given the opportunity, they challenge themselves with movement. These students require active, abundant learning opportunities in order to synthesize ideas and questions.

The learning environment for Grades 3-5 is designed to encourage students to express their own ideas and feelings as they engage in creative problem solving. A variety of age-appropriate learning experiences leads students from one level of understanding and skill to the next. Cooperation, collaboration, and positive interactions are emphasized. Safety as well as appropriate audience and performer etiquette are also stressed.

Dance students in these grades utilize the elements of time, space, and energy in exploring movement that reflects their thoughts, which are moving from the concrete to the abstract. Interdisciplinary activities provide connections to other subject areas and aid students as they study dance from other cultures and time periods, thereby expanding their knowledge and understanding of the people of the world. Opportunities to respond aesthetically to dances created by themselves and others also aid students in the development of skills during these upper elementary school years.
Dance
Third Grade

Students in Grade 3 enjoy dramatic play and demonstrate much-improved manipulative skills. They also experience a rapid rate of growth, and they possess greater balance, flexibility, agility, and gross motor coordination than in earlier years.

In the standards for third-grade dance, the strands of producing, responding, and understanding continue to be emphasized. Students demonstrate safe ways to move within a group; apply critical-thinking skills to movement; and relate regional dances to climate, culture, and historic events. The curriculum for third grade sets the stage for later grades by allowing students to broaden their knowledge of the purposes of ritual, social, and theatre dance and by demonstrating sequences of movement that combine specific elements of dance.

Produce

Students will:

1. Apply musical concepts to movement, including tempo, beat, accent, meter, and rhythm.
   • Identifying meter signatures in musical selections
   • Improvising movement that illustrates the timbre of music
     Examples: floating movement to soft music, sharp movement to strong music

2. Demonstrate sequences of movements that combine elements of space, including shape, level, direction, and relationships.
   Examples: creating parallel lines with the arms, creating 45 degree angles with the legs, filling negative space

3. Differentiate symmetry and asymmetry through dance.

4. Differentiate the energy found in movements, including bound, free, strong, and light.
   Examples: bound—moving as if trapped in a small box, free—moving as if playing in an open field, strong—jabbing elbows through space, light—walking as if on a cloud

5. Demonstrate proper body alignment while moving.
   • Demonstrating the ability to move from a balanced position to an off-balanced position
Respond

6. Analyze movement for content.
   Example: asking questions, including who, what, when, where, why, and how
   - Identifying ways that lighting, costuming, sound effects, makeup, props, and sets enhance dance productions
   - Locating the audience, backdrop, and orchestra of a performance space

7. Identify the elements of space, time, and energy in video productions involving dance.
   Examples: using words identifying spatial relationships such as over, under, around, through, and between to describe how Scarecrow and Dorothy dance down the yellow brick road in *The Wizard of Oz*; identifying elements of dance in video streaming available on dance company Web sites

Understand

8. Demonstrate safe ways to move while dancing with a group.
   - Connecting to others with various body parts, including elbows, knees, toes, and head

9. Explain the purposes of ritual, social, and theatre dance.
   Examples: ritual—enhancing ceremonies, social—strengthening communities, theatre—inspiring an audience
   - Relating regional dances to climate and culture
     Examples: climate—Native American rain and sun dances, culture—Russian wedding dance

10. Apply concepts from other content areas while improvising movement.
    Example: improvising a dance that illustrates the movement of the continental plates

11. Explain the importance of proper warm-up for dancers.
Fourth-grade students are at an intermediate age and are concerned about social and emotional development as well as peer acceptance. The development of gross motor skills appears to equalize in both boys and girls at this age.

Fourth-grade dance standards provide students with opportunities to create dances using props and costumes and to select their own music. In addition, students learn to improvise new shapes and movements and to solve a variety of movement problems. The instructional setting in this grade allows students to build upon prior knowledge and to further understand the importance of safe practices and personal hygiene when participating in movement activities.

**Produce**

Students will:

1. Create movement that reflects musical qualities.
   Examples: sharp movement as *staccato*, slow movement as *legato*

2. Duplicate combinations of movement sequences without assistance.
   Example: performing dance steps in line dances, square dances, classical ballet, and modern dance in correct sequence as demonstrated by an instructor

3. Demonstrate proper body alignment while performing movement skills.
   Examples: jumping, leaping, hopping

4. Demonstrate contrasting elements of effort, including focus, time, and weight.
   Examples: focus—moving directly to a designated spot in a room, moving indirectly as if blown by the wind;
   time—moving quickly in one direction, moving as slowly as possible;
   weight—moving strongly creating a stomp, moving lightly on tiptoe

5. Create a dance using production elements, including simple props, costumes, and appropriate music.

6. Solve a variety of movement problems.
   Examples: creating a sad dance using a fast tempo, creating a happy dance using a strong force
   - Improvising shapes and movements that require partial and mutual support
**Respond**

7. Explain ways in which silence, sound, music, or words affect the meaning of a dance.

8. Identify ways in which technology is used to preserve dance.
   Examples: DVD, photography, 8-millimeter film, dance notation software

9. Analyze a dance work to determine meaning, message, or ideas conveyed.
   Example: identifying conflict and resolution in *Swan Lake*

**Understand**

10. Utilize safe practices when participating in movement activities.
    Examples: remaining aware of other dancers’ positions and movements, coordinating movements with other dancers, maintaining control of movement

11. Identify stage directions, including upstage right, downstage left, and center stage.
    Example:

    ![Stage Directions Diagram]

    • Demonstrating movements that use stage directions

12. Summarize the role dance has played throughout the history of Alabama.
    • Explaining the importance of dance in Native American cultures
    Example: performing the Eagle Dance as representative of the soaring flight of the eagle in Native American communities

13. Explain possible connections between dance concepts and concepts from other content areas.
    Example: explaining how student-created artwork in visual arts, music, and theatre may be translated to dance
    • Demonstrating the difference between pantomime and dance

14. Describe the importance of proper personal hygiene for a dancer.
Dance
Fifth Grade

In fifth grade, boys tend to exhibit an increase in upper body strength, while girls experience increases in fine motor skills and cognitive ability. Fifth graders are slowly moving from childhood toward adolescence.

Dance instruction in Grade 5 involves solving problems with multiple parameters, analyzing dance works, and describing dance from the 1400s through the 1800s. Students learn to record movement by plotting energy on a graph, writing the steps of a line dance, and drawing floor patterns. Fifth-grade students also create movements that change from literal to abstract.

Produce

Students will:

1. Demonstrate movement to changing elements of time.
   Examples: moving to a drum beat that alternates between $\frac{3}{4}$ and $\frac{4}{4}$ meter signatures, changing tempo by moving slow and fast, changing accent by changing downbeat in a triplet

2. Use the elements of time, space, and energy to create an effect through dance.
   Example: creating the effect of ocean waves by using contrasts in level, size, and tempo
   - Creating movements that change from literal to abstract
     Example: “coughing” or “yawning” using different parts of the body
   - Solving dance problems with multiple parameters
     Example: creating a dance using changing levels and varied floor patterns to reflect shoppers at a mall

3. Demonstrate effort actions, including punch, press, slash, wring, float, flick, dab, and glide.

4. Demonstrate proper body alignment during elevations.
   - Demonstrating five ways to elevate, including jump, hop, leap, sissonne, and assemblé
     Examples: jumping two feet to two feet; hopping one foot to same foot; leaping one foot to other foot; using sissonne, two feet to one foot; using assemblé, one foot to two feet

5. Demonstrate movements that use stage directions to define facings and pathways.
   Example: skipping from upstage left to downstage right while facing downstage
6. Evaluate dance to determine the effectiveness of the elements of movement.
   Examples: developing a rubric to evaluate time, space, and energy; discussing how elements create intent; writing suggestions for changing movement elements

7. Compare ways in which ideas and emotions are expressed in dance, music, theatre, and visual arts.
   Examples: comparing the expression of sadness in Martha Graham’s *Lamentations* to the sadness of Antonín Dvořák’s *Symphony No. 9 (From the New World)*, comparing the wonder of childhood in the “Kingdom of the Sweets” in *The Nutcracker* to the wonder of childhood in the prologue to the symphony *Peter and the Wolf*.

8. Utilize rules and strategies for creating safe movement experiences.
   Examples: dancers maintaining a distance of an arm’s length, stage-left dancers traveling downstage when passing stage-right dancers

9. Describe dance from the 1400s through the 1800s.
   Example: creating a timeline of dances related to social studies and music curricula
   - Identifying different genres of dance
     Examples: ballet, modern, jazz, tap

10. Demonstrate ways to record dance using various modes of technology.
    Examples: using a graphing program to plot energy, using dance notation software to record shifts of weight, using a paint program to draw floor patterns, using photography to capture posed shapes, using a video camera to record a class improvisation
    - Describing difficulties encountered when using technology to record dance

11. Explain methods used by dancers for improving muscle flexibility and strength.
    Examples: holding a stretch for thirty seconds, repeating exercises to build muscle strength
    - Explaining principles of proper body alignment
    - Determining effects of eating disorders of dancers

12. Create a dance project that utilizes concepts from another content area.
    - Collaborating with a group to create a dance with forms of bound and free energy to reflect potential and kinetic energy
Dance
Grades 6-12
Overview

The curriculum for the dance program in Grades 6-12 consists of developmentally appropriate activities that allow for the continuation of the exploration and development of creative concepts and movement skills, the development and strengthening of technical dance skills and physical abilities, and the study of the integration of dance within other subject areas. Four levels of instruction are offered, beginning with a primary or fundamental level, and progressing to an advanced, highly intricate level of dance training.

In the middle grades, students begin to think in more abstract ways. They are searching for a self-identity with which they are comfortable and are experiencing a transitional period that includes rapid physical and emotional growth.

The instructional environment in these grades allows for continued exploration of creative problem-solving activities. Students are afforded opportunities to increase cognitive skills and develop higher-order communication skills. Safety, audience and performer etiquette, and cooperation are emphasized. Physically, students who are experiencing adolescent growth spurts or dramatic increases in height, will also experience decreases in strength, coordination, and flexibility. The Education Committee of the International Association for Dance Medicine and Science recommends that teachers take advantage of the student’s ability to understand technique and artistry and reduce physically stressful exercises such as prolonged pointe work, jumps, challenging lifts, standing on the knees in modern and jazz dance and other movements that stress the knees such as grand piés.

Students explore dances from different cultures and time periods and are provided opportunities to respond to and reflect upon what they see and experience.

Content standards build upon the standards in Grades K-5 and progress to graduated levels of advanced technical skill development. Cognitive abilities of students continue to increase as students explore, express, create, produce, evaluate, and synthesize.

Students in a secondary dance program work both independently and in groups, demonstrating the knowledge and skills necessary to create dances and productions and employing evaluative skills when reviewing and creating dances. Instruction by a certified dance specialist is desirable in each of the levels provided, but is especially important in high school. It is recommended that a certified dance specialist teach the requirements of standards written for Levels I through IV.

The Grades 9-12 dance program provides students with an opportunity to earn the one-half arts education credit required for graduation. Students may earn this one-half credit by successfully completing Level I, Level II, Level III, or Level IV in Grades 9-12. They are encouraged to pursue additional dance electives after fulfilling the arts education graduation requirement.
Students in Grades 6-12 are capable of managing greater physical and mental challenges than in earlier grades. A graduated approach allows students to move from one level to the next, building upon successive achievements and experiences. The Level I Dance course provides a continued study of the elements of dance and movement—time, space, and energy. These elements are the building blocks for the understanding of movement. Students at this level display more mature cognitive abilities, self-discipline, and responsibility. They are capable of greater analysis and reflection. Level I begins with an understanding of the purposes of movement safety and continues with the use of movement elements to analyze and solve movement problems, both in solo studies and in group situations.

In Level I emphasis is placed upon experiencing dance as a completely interactive subject area. Physical development and self-care are integral to mastery of the standards at this level, which may be taught by a classroom teacher. It is suggested that a comprehensive approach to integrating dance into other subject areas be utilized. Using movement principles such as those formalized by Rudolf von Laban provides the classroom teacher with a universally accepted method by which to instruct students in the vocabulary of movement and dance.

**Produce**

Students will:

1. Identify various tempos, rhythms, and meters.
   - Identifying changing meter signatures
     - Example: comparing $\frac{3}{4}$ meter in a waltz to $\frac{2}{4}$ meter in a march
   - Creating dance sequences using rhythmic variations
     - Example: accenting counts 1, 3, and 5 in a six-count phrase or accenting 1 and 4 in the same six-count phrase

2. Demonstrate the elements of space, including level, shape, size, direction, and pathways.
   - Identifying symmetrical and asymmetrical shapes and movement
   - Performing movement in relation to other dancers and props
     - Examples: near, far, over, under, around, between, through

3. Create a group dance using a variety of compositional forms, including a beginning, middle, and end.
   - Example: creating AB and ABA forms, call and response, and canon
4. Solve dance problems through improvisation and dance compositions.
   Examples: improvising movement that illustrates a landscape, improvising movement that reflects texture in a painting
   
   • Demonstrating various levels of energy

**Respond**

5. Identify the elements of time, space, and energy in improvisations.

6. Analyze dance productions to determine how light is used to create a desired effect.
   Examples: shadow to create mystery, spotlight to create focus
   
   • Explaining the use of colored lights to create mood
     Examples: red light for danger, blue light for coolness

**Understand**

7. Explain the importance of rehearsal to the safety of the dancer.

8. Explain principles required for proper body alignment.
   Examples: engaging core muscles to lengthen spine, keeping weight centered over the middle of the foot, turning out from the hip

9. Describe the development of dance in various cultures.
   Examples: tracing the origins of American dance forms, including break dancing and hip hop; tracing the origins of Scottish dance forms, including Highland Fling and Sword Dance

10. Utilize dance to reflect concepts in other content areas.
    Example: improvising sequences that relate to specific paintings, drawings, and sculptures
    
    • Improvising movement in response to a specific narrative
      Example: creating four movements in response to a newspaper headline or short story

11. Identify basic procedures for treating dance injuries.
    Example: rest, ice, compression, elevation (RICE)
    
    • Describing methods of injury prevention
      Examples: proper warm-up, balanced nutrition, appropriate rest, recognition of pain as signal for treatment

12. Describe movable joints in the body.
    • Identifying actions possible at each joint in the body
      Example: explaining how the knee is a hinge joint with possible actions of flexion and extension
Level II Dance is a continuation of the studies begun in Level I. The greater complexity in the content standards for Level II is reflective of the physical and mental growth experienced by students at this level of development. Students in Grades 6-12 are capable of a more in-depth study of dance, including the exploration of the elements of movement and dance—time, space, and energy—as compositional components. These students are growing more confident in their level of technical skills and are developing perception skills that allow for greater understanding of the dance experience. Their response to and reflection upon the world around them is more comprehensive and articulate.

At this level, student awareness and analysis of movement sequences include the ability to discriminate between form and content. The concept of spontaneous creation, or improvisation, is highlighted. Level II challenges students to explore more extensive critical evaluations and to develop a thorough understanding of basic concepts. Teachers are encouraged to utilize universal movement principles as well as comprehensive arts integration in designing instruction. They may want to seek the assistance and guidance of a certified dance specialist when creating activities that address the standards related to movement technique and composition.

**Produce**

Students will:

1. Demonstrate movement using rhythmic variations.
   - Example: illustrating uneven movement by moving to a $\frac{5}{4}$ meter signature using Dave Brubeck’s *Take Five*
   - Creating movement sequences with spatial complexity, including changes in focus, body shape, and level

2. Apply varying levels of energy to improvisations.
   - Differentiating between bound and free energy in movement phrases
     - Examples: performing bound energy to project anger, using free energy to project joy

3. Create appropriate lighting using traditional or computerized light programs to accompany a dance.
   - Examples: suggesting lighting for a class improvisation, designing a lighting chart for a dance production

*Alabama Course of Study: Arts Education*
Respond

4. Analyze movement compositions to determine content and form.
   Examples: describing a story represented in a classical ballet mimed sequence, analyzing movement that depicts a variety of feelings and emotions

5. Demonstrate the ability to record self-evaluations and peer evaluations, aesthetic responses, and compositional methods.
   Examples: keeping a dance journal, creating rubrics for evaluations of student works

Understand

6. Demonstrate correct partnering techniques while dancing.
   Example: supporting weight of partner while standing side by side

7. Analyze various dance techniques for correct body alignment.

8. Describe the historical development of dance, including major personalities and social, political, and economic factors.
   Example: discussing the results of research on the Civil Rights Movement and the development of African-American dance from 1950 to the present

9. Explain behavior that adversely affects the health and safety of a dancer.
   Example: explaining the relationship of smoking to stress fractures

10. Solve a movement problem that reflects concepts from other content areas.
    Example: discovering movement sequences that represent mathematical patterns
Dance
Grades 6-12
Level III

Level III Dance standards focus on performance and a more rigorous application of student understanding of the elements of dance. Students are expected to master key technical skills such as correct alignment within the body, stage presence, musicality, and focus when executing dance. The cognitive abilities of students in Grades 6-12 allow for the creation and communication of abstract movement based upon concrete ideas. In Level III, students utilize technology as a tool in compositional problem solving and reflect upon the events of the world as catalysts for change. Comprehensive arts integration and the utilization of concepts from other subject areas are essential when creating meaningful and relevant classroom experiences for students at this level.

It is recommended that Level III be taught by a certified dance specialist. The dance class should be conducted in an environment conducive to advanced, technical dance training, and the space should be well-ventilated, large, and free of obstructions. Careful consideration should be given to the use of correct flooring to reduce the risk of student injury. Appropriate sound and lighting equipment are essential elements that help provide students with a successful dance-class experience.

Produce

Students will:

1. Perform rhythmic sequences with contrasting meters.
   Example: moving rhythmically to a $\frac{3}{4}$ meter signature using Johann Strauss’ *The Blue Danube*, then moving to a changing rhythm using Igor Stravinsky’s *The Rite of Spring*

2. Apply elements of time, space, and energy to choreography and performance.
   Examples: creating a dance with contrasting effort actions to project indecision, designing duets and trios from a solo study

3. Perform warm-up patterns that demonstrate technical skills necessary for a variety of dance styles.
   Examples: ballet—*barre* work, modern—floor work

4. Demonstrate an established dance repertoire, including selections that involve two or more dance techniques.
   Examples: dancing traditional world dance pieces, performing Anna Sokolow’s *Rooms*, dancing the “Russian Dance” from *The Nutcracker*

5. Produce movement sequences that communicate nonliteral content or ideas.
   Example: responding to Pablo Picasso’s *Three Musicians* through movement
6. Create a dance utilizing multimedia technology.
   Examples: recording images within a space to use as inspiration for the creation of movement, locating photographs on a Web site that depict images of conflict, creating dances with dance software, creating a visual presentation of scenery using computer software

**Respond**

7. Evaluate a dance performance to determine performance skills displayed by the dancer.
   Example: critiquing a professional or student performance

8. Analyze a dance performance to determine the intent of the choreographer.
   Examples: discussing the intent of a student choreographer, researching the intent of a master choreographer, analyzing program notes from a live performance

9. Identify technological developments in the dance profession.
   Examples: choreography computer software; interactively controlled video, sound, and light; live dance performances on the John F. Kennedy Center for the Performing Arts Web site
   - Explaining how technological developments have impacted dance
     Examples: using software programs for notating movement, incorporating multimedia software and hardware into live performances

**Understand**

    Examples: demonstrating leading and following in a cha-cha or supporting and balancing in pas de deux, illustrating equal responsibility for support in contact improvisation

11. Compare correct body alignment in various dance techniques.
    Example: hips leading in fall and recovery compared to hips remaining under shoulders for tombé pas de bourrée

12. Describe the impact of major personalities and historical factors on dance in the twentieth and twenty-first centuries.
    Examples: explaining the importance of collaborations between Merce Cunningham, John Cage, and Robert Rauschenberg; interpreting the impact of the events of September 11, 2001, on current artistic works

13. Explain healthy ways to acquire optimum weight as a dancer.
    Example: eating a balanced diet
    - Describing ways dancers avoid eating disorders
    - Explaining appropriate methods for stretching and conditioning muscles

14. Create a dance that communicates a topic from another content area.
    Example: creating a dance that reflects deoxyribonucleic acid (DNA) replication
Dance
Grades 6-12
Level IV

Level IV Dance students have mastered the concepts of performance at Level III and are challenged to transfer their knowledge and skills regarding the elements of movement into the realm of dance production. Physical development and technical skill development have advanced to such a degree that, by Level IV, students are capable of learning and demonstrating the intricacies of contact improvisation. They are able to memorize and perform choreography from established dance repertoire. These students dance safely and efficiently in solo, small group, and large group configurations and can understand and analyze dance works for form, content, design elements, and performance qualities. Level IV students are functioning at the highest level of skill and technical knowledge for their grade levels, and they know how to prevent and avoid dance injuries. They are also cognizant of current trends in dance technology and understand the application as well as the impact of dance technology upon dance composition.

Level IV is an advanced course in dance; therefore, it is suggested that it be taught by a certified dance specialist. Consideration must be given to the actual technical skill levels of the dancers to assure that the dance experience is both appropriate and effective. The curriculum may include one or more styles or genres of dance technique, including classical ballet, modern, jazz, ethnic, or tap dance. Studio space and an appropriate stage or presentation area is required to allow students to effectively meet the standards of Level IV that encompass creating, rehearsing, and producing dance.

Produce

1. Create dance using a variety of dance technologies.
   Example: composing movement using computer software, digital projectors and cameras, and interactive multimedia

2. Choreograph a dance utilizing a variety of compositional methods.
   Examples: using choreography by chance; employing motif and development, including retrograde, fragmentation, inversion, and diminution; using theme and variation

3. Apply variations in time, space, and energy to choreography and performance.

4. Demonstrate the ability to increase technical proficiency, including strength, stamina, and consistency.
   Examples: dancing the “Garland Dance” from Marius Petipa’s *The Sleeping Beauty*, dancing the role of Laurie in the “Dream Ballet” from the musical *Oklahoma!*

   • Performing specialized dance techniques
     Example: contact improvisation, Russian traditional dance, *pas de deux*
5. Create a dance for production, including costumes, lighting, sound, and makeup.
   - Organizing complete rehearsal and production schedules

**Respond**

6. Explain how movement elements and production choices affect the impact of choreography.
   - Comparing sound scores and music choices
   - Evaluating master works to determine content, context, and compositional elements
     Examples: analyzing Jerome Robbins’ *The Cage* for elements of feminism, analyzing Frederick Ashton’s *Winter Dreams* for parallels to Romanticism

7. Evaluate choreographic influence on dance works.
   Examples: George Balanchine’s influence on twentieth-century classical dance, Merce Cunningham’s influence on modern dance choreography

**Understand**

8. Create partnered dance sequences with fluidity and control.

9. Analyze the development of dance to determine its relationship to political, social, artistic, and scientific developments.
   Examples: analyzing Anna Sokolow’s *Dreams* and the impact of the Holocaust, analyzing social injustice in Donald McKayle’s *Rainbow ’Round My Shoulder*

10. Create a dance project utilizing abstract concepts that bridge content areas.
    Examples: translating newspaper text into movement, creating movement based on thoughts or analogies

11. Create an individual dance-wellness plan.
    Example: establishing a calendar that includes exercise and eating plans

12. Apply kinesiological concepts to dance.
    Example: identifying most efficient muscle or muscle groups to perform specific actions

13. Evaluate performance skills to determine proper alignment, projection, stage presence, memory, interpretation, focus, musicality, and execution.
Dance Glossary

AB – A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA – A three-part compositional form in which the second section contrasts with the first section; the third section is a restatement of the first section in a condensed, abbreviated, or extended form.

Abstract – Removed from original meaning; not literal.

Axial movement – Movement organized around the axis of the body; also known as nonlocomotor movement.

Choreography – Composition and arrangement of a dance; repeatable dance with specific intent.

Contact improvisation – Technique involving the safe sharing of body weight between partners, either by leaning in, pulling away, lifting, or supporting to encourage dancers to be mindful of safety.

Effort – How the body applies force to create a specific action.

Effort actions – Movements that combine elements of time, focus, and weight to create eight distinct qualities of movement. These qualities are punch (quick, direct, and strong), slash (quick, indirect, and strong), dab (quick, direct, and light), flick (quick, indirect, and light), press (sustained, direct, and strong), wring (sustained, indirect, and strong), glide (sustained, direct, and light), and float (sustained, indirect, and light).

Elements of movement – Basic units that on their own or when combined make up dance movement. All dance movement has elements of time, space, and energy and may be defined according to these elements.

  *Time* – The elements of time include tempo and rhythm.

  *Space* – The elements of space include place, shape, level, size, direction, pathway, focus, relationship, and body parts.

  *Energy* – The elements of energy include weight and flow.

Elevation – Movement that allows the dancer to attain height. There are five basic ways to elevate in the air—hop, jump, leap, assemblé, and sissonne.

  *Hop* – The dancer springs into the air from one foot and lands on the same foot.

  *Jump* – The dancer springs into the air from two feet and lands on two feet.

  *Leap* – The dancer springs into the air from one foot and lands on the other foot; distance covered and the time in the air are greater than in a run.

  *Assemblé* – The dancer brushes one foot on the floor into the air and springs upward with the supporting leg, bringing both legs together in fifth position before landing in fifth position.

  *Sissonne* – (*Ouverte*) The dancer takes off from two feet and lands on one, with the exception of *sissonne fermé*.

Floor patterns – Paths in a dance movement.

General space – The area that is available for movement.

Improvisation – Movement that is created spontaneously, ranging from free-form to a highly structured environment but always with an element of chance.

Kinesiological concept – A concept concerning movement based on the scientific knowledge of muscles, bones, and their functions in relation to dance.

Laterality – Distinguishing right side from left side.

Legato – Music that sounds smooth and connected.

Level – The height of the dancer in relation to the floor.

Locomotor movement – Movement that travels from one location to another, including walking, running, leaping, jumping, skipping, sliding, and galloping.

Meter signature – Numbers placed at the beginning of a composition to indicate the meter of the music. The upper number indicates the beats in a measure; the lower number tells what kind of note will receive one beat.
Movement problem – Consists of meeting one or more requirements while creating movement with parameters such as designated source material, structure, emotional content, or movement elements.

Negative space – The empty space surrounding or within shapes or solid forms.

Nonlocomotor movement – See axial movement.

Pantomime – The act of interpreting a story or idea without speaking.

Personal space – The “space bubble” that one occupies; it includes all levels, planes, and directions both near and far from the body’s center. Personal space travels with the dancer.

Plié – A bending of the knees.

Positive space – Lines and space created by dancers’ bodies, properties, sceneries, and environment.

Quality – Movement qualities are created when elements of time, space, and energy are combined, resulting in a particular effort. Examples include soft, agitated, wavy, heavy, and vibrating.

Sculpture – A unified shape created by one or more dancers.

Self space – Movement from a fixed point. Moving in self space requires nonlocomotor or axial movement or stillness.

Staccato – Music that sounds crisp and detached.

Timbre – Characteristic quality of a voice or instrument.
Music
Grades K-2
Overview

Music at all levels of education is as integral to the overall learning process as are the studies of other academic areas. This is especially true in kindergarten and other early elementary grades. Students in the early grades learn aurally, needing tactile stimuli to assimilate what they hear as well as to aid in the development of other skills. Music in the Grades K-2 classroom provides opportunities for growth in all skill areas and provides the repetition necessary for the learning of content. Connections with other academic areas are easily and naturally made through music instruction.

The Grades K-2 music classroom provides opportunities for students to gain success through activities that are enjoyable as well as educational. This is accomplished through classroom instruction and activities that provide hands-on experiences such as using rhythm instruments to imitate a beat and play a rhythmic pattern. This active engagement and the variety of music to which students are exposed stimulates students’ interest as they study music from many styles, periods, and cultures.

Content standards in Grades K-2 provide a broad foundation for future music instruction and for student enjoyment of music. These standards require students to sing alone and with others, develop a basic knowledge of rhythm and musical notation, and use creative movement to demonstrate and express both the movement and mood of musical selections. Students also begin to identify form and dynamic markings. The study of these skills and concepts culminates in second grade with students displaying such abilities as using pitched percussion instruments, improvising simple melodies, and using the musical alphabet to identify notes on the treble clef staff. Students who master content standards in Grades K-2 are able to move into the upper grades with a substantial knowledge base that facilitates the transition into the more advanced levels of music instruction.
Music
Kindergarten

Most children enter kindergarten, the beginning of their formal education, with a repertoire of songs they may have learned from family members or from childcare or preschool experiences. These songs are the basis from which music educators begin, moving the student from the familiar to new learning experiences in the area of music.

The learning environment in kindergarten incorporates active participation by students. Students learn basic music skills by singing and echoing short rhythm patterns. They learn to differentiate between singing and speaking voices, begin learning basic conducting cues, demonstrate understanding of basic rhythmic concepts, learn to play various rhythm instruments, and begin to recognize changes in the dynamics and tempo of music. They also begin to discern differences in phrases and to improvise simple four-beat melodies. Kindergarten students are able to sing pitch within the range of D below the staff to third line B.

Through content standards for kindergarten, students develop knowledge of various songs and musical styles and learn to express themselves through movement. They are engaged in activities that allow them to experience an enjoyment of music while developing performance skills in the areas of speaking, singing, moving, and playing instruments. The foundation gained in kindergarten prepares students for the study of music at the next grade level.

Produce

Students will:

1. Sing simple songs alone and with others following the contour of melody.
   - Memorizing songs

2. Demonstrate responses to nonverbal conducting cues.
   Examples: sit, stand, listen, sing, start, stop

3. Imitate a steady beat while playing various rhythm instruments.
   - Recognizing the presence or absence of a steady beat

4. Echo short rhythm patterns consisting of quarter notes, quarter rests, and paired eighth notes.

5. Improvise four-beat melodies using “la,” “sol,” and “mi.”

6. Create expressive movement to folk songs, folk games, lullabies, and marches.
   Examples: skipping to “Skip to My Lou,” marching to “Yankee Doodle”
   - Expressing musical ideas using creative movement and body percussion
Respond

7. Identify similarities and differences in familiar songs, including fast or slow and loud or soft.  
   Example: comparing a march to a lullaby

8. Identify like and unlike phrases presented aurally in a piece of music.

9. Identify solo or group performances by sound.

10. Identify sets of two and three beats.

Understand

11. Recognize differences between adult and children’s voices.

12. Demonstrate singing and speaking voices.  
   Example: singing and reciting the alphabet

13. Recognize holiday songs and simple songs from other cultures and countries.  
   Examples: holiday—“Jingle Bells,”  
             other cultures and countries—“Frère Jacques”

14. Identify various rhythm instruments by sight.

15. Differentiate high and low vocal sounds through vocal exploration.  
    Example: producing aurally the sounds of a bird and a cow

16. Identify the seven letters of the musical alphabet.
Music
First Grade

In first grade, students’ listening skills are more refined, as is their ability to be expressive through singing. Fine motor skills are becoming more developed, and through active learning experiences, their cognitive skills increase.

In the music classroom, first-grade students continue to develop skills in speaking, singing, listening, playing instruments, and in creating movement. Students learn to identify dynamic markings, clap rhythm patterns, and begin to recognize the difference between a note and a rest. Basic music reading abilities, such as identifying quarter notes and rests and determining melodic direction on a staff, are also addressed during this grade. First-grade students are able to sing pitches within the range of D below the staff to third space C.

The classroom environment in Grade 1 is one of active participation and exploration by students. Therefore, music educators of first-grade students should incorporate a variety of instructional strategies that allow students to learn by “doing.”

Produce

Students will:

1. Sing songs from various cultures and countries within an age-appropriate vocal range, using clear vocal tones.
   - Singing short melodic passages that indicate upward and downward movement in a melody
     Example: singing “Hot Cross Buns”
   - Singing expressively using appropriate dynamics and tempo
     Examples: piano (p), forte (f)
   - Matching pitch
   - Distinguishing between accompanied and unaccompanied songs

2. Improvise four-beat melodies using “mi,” “re,” and “do.”

3. Demonstrate rhythm patterns by reading quarter notes, quarter rests, paired eighth notes, and half notes, including playing them on various rhythm instruments.
   - Clapping repeated rhythm patterns in familiar songs
   - Performing accompaniments on pitched or nonpitched percussion instruments using a steady beat
   - Improvising a response to a simple rhythmic pattern
**Respond**

4. Demonstrate vocal responses to conductor cues for loud and soft.

5. Identify melodic direction on the musical staff.
   - Examples: upward, downward, same

6. Identify notes as being line note or space note on a musical staff.

7. Identify by sight and sound the difference between a note and a rest.

8. Identify musical phrases in a song presented aurally.
   - Example: “Twinkle, Twinkle, Little Star”

9. Use creative movement to express the mood of musical selections.
   - Examples: skipping happily, tiptoeing when scared

10. Identify duple meter as strong-weak beat organization.

11. Identify AB form in a musical selection.

12. Identify long and short musical sounds.

**Understand**

13. Distinguish between low and high sounds produced by voices or instruments.
   - Examples: low pitch—kettle drum, man’s voice; high pitch—triangle, woman’s voice

14. Identify the number of lines and spaces on the treble clef staff.

15. Describe how vibrations produce musical sounds.
Music
Second Grade

Second-grade students are beginning to exhibit more independence in their thought processes and are able to understand more complex concepts. They exhibit independence in using acquired knowledge to form opinions and personal choices. However, they continue to need teacher guidance and monitoring.

In the music classroom, second-grade students are refining their musical skills by accomplishing increasingly rigorous standards. Aural skills needed to identify phrases, dynamics, form, and tone color are further developed, as are basic music reading skills. Second-grade students are able to sing pitches within the range of D below the staff to fourth line D. They classify rhythm instruments by sound produced and use pitched instruments to perform accompaniments. They also explore components of music through listening centers, playing instruments, and discovering “found sounds” in their environments.

Produce

Students will:

1. Sing on pitch using good posture.
   - Singing simple melodic ostinati

2. Improvise eight-beat melodies using “la,” “so,” “mi,” “re,” and “do.”

3. Perform accompaniments to poems, rhymes, stories, dramatizations, and songs using pitched instruments.
   - Demonstrating rhythm patterns by reading quarter notes, quarter rests, paired eighth notes, and half notes
   - Selecting appropriate classroom instruments to create musical accompaniments
   - Singing songs representative of other cultures and countries
   - Performing folk dances appropriate for age level to music from various cultures. Example: Chinese ribbon dance
   - Playing simple rhythmic ostinati

Respond

4. Identify music terms related to tempo changes in music, including accelerando and ritardando.

5. Identify triple meter as strong-weak-weak beat organization.

6. Identify ABA form in a musical selection.
   Examples: creating pictures that use shapes to illustrate patterns, comparing musical forms to visual arts

7. Identify steps, leaps, and repeated notes in printed music.
Understand

8. Identify American patriotic songs.
   Examples: “Star Spangled Banner,” “America,” “God Bless America”

9. Classify rhythm instruments by method of tone production, including striking, shaking, scraping, and ringing.

10. Identify letter names of lines and spaces on the treble clef staff.
    Example: naming the spaces on a blank treble clef staff

11. Identify the difference between a verse and a refrain in a familiar musical selection.

12. Identify dynamic markings of forte (f) and piano (p).

13. Distinguish between various vocal and instrumental timbres.
    Examples: male and female voices, simple classroom instruments
Music
Grades 3-5
Overview

The music curriculum continues to grow in breadth and depth as students progress from early childhood to the intermediate grades. The general music program in Grades 3-5 is a sequential one that expands on basic music skills acquired in Grades K-2. Students in Grades 3-5 are experiencing rapidly changing social and emotional development. They are beginning to move from concrete learning experiences to experiences that require the use of abstract-thinking skills. They may easily comprehend and retain information through a conceptual approach to learning.

The instructional environment in Grades 3-5 music is an active one in which students are involved in producing music by moving, singing, playing instruments, and creating. Students continue to develop the basic concepts of melody, harmony, style, rhythm, texture, tone, color, dynamics, and form that are fundamental to the understanding of music.

Active learning in the upper elementary music classroom involves a multisensory approach. Students possess higher-level thinking skills and are able to learn through a combination of activities that engage them visually, aurally, orally, and kinesthetically. Recognizing different aptitudes and talents, the music environment addresses individuality through sequential learning that involves as many of these senses as possible. Appropriate audience and performer etiquette is also stressed.

The foundation for music literacy begins in kindergarten. By Grades 3, 4, and 5, students begin to apply music reading skills to more instruments and other music experiences to prepare them for a lifelong enjoyment of music.
In third grade, students are active, curious, and eager to learn. They need greater independence as they progress in cognitive, social, emotional, and physical development. Students remain primarily concrete learners, acquiring knowledge through visual and auditory stimulation as well as hands-on experiences.

The learning environment of the third-grade music classroom is one that reflects the energy and enthusiasm of its students. Students work together as a community of learners in an atmosphere in which their ideas and contributions are valued. This environment promotes self-confidence, and is one in which students are more receptive to suggestions for improvement.

Content standards in Grade 3 emphasize the development of proper vocal technique; performance of simple melodic, rhythmic, and chordal accompaniments; and identification of instruments by sight and sound. Third-grade students are also able to sing pitches within the range of D below the staff to fourth line D. These skills, along with others, continue to serve as the foundation for the advanced content in subsequent grades.

**Produce**

Students will:

1. Demonstrate proper vocal technique by using pure head tone, good posture, and correct rhythm.
   - Using appropriate dynamics while singing expressively
   - Singing rounds
   - Singing songs of other cultures and countries

2. Sing melodic *ostinati* to create harmony.

3. Improvise eight-beat melodies using “la,” “so,” “mi,” “re,” “do,” and quarter-note and eighth-note rhythms.

4. Play rhythm patterns, including whole notes and dotted half notes using pitched or nonpitched instruments or by clapping.

5. Perform rhythmic *ostinati* while others are singing a melody.
   - Identifying the components of a chord
Respond

6. Demonstrate melodic contour through creative movement.
   Example: using gestures or drawings to indicate upward and downward direction of melody

7. Recognize conductor cues in $\frac{2}{4}$ and $\frac{4}{4}$ meter signatures.

8. Identify ABC form in musical selections.

9. Identify meter according to strong and weak beat organization.
   Examples: strong, weak $\frac{2}{4}$; strong, weak, weak, weak $\frac{4}{4}$

Understand

10. Identify music symbols found on the staff, including the treble clef, meter signatures, bar lines, measures, double bar line, and repeat signs.
    - Defining terms associated with printed music, including fermata, slur, fine, and da capo (D.C.)

11. Identify the four families of instruments in an orchestra.

12. Identify music terms related to dynamics in music, including fortissimo (ff) and pianissimo (pp).

13. Identify the musical alphabet ascending on lines and spaces from middle C to G above the staff.

Example:
Music
Fourth Grade

Students in Grade 4 are becoming more expressive. They are developing both socially and emotionally and often look to their peers for social acceptance. Fourth-grade students are intrigued with the varied sounds they make with their voices and find opportunities to use their speaking and singing voices with proper pitch, phrasing, pace, modulation, and gestures. To nurture this interest, the classroom environment promotes the active engagement of students in their own learning through independent and group projects. These experiences prepare students for new content found in the music curriculum.

Content standards in Grade 4 continue to build upon prior knowledge. Additional concepts, techniques, and vocal requirements are added to those already mastered by students. At this grade level, students perform a varied repertoire of music, sing expressively, echo rhythmic and melodic patterns, and create their own musical compositions. Fourth-grade students are also able to sing pitches within the range of middle C to fourth space E. Through these musical experiences students continue to develop cognitively, physically, socially, and emotionally.

Produce

Students will:

1. Perform a varied repertoire of music using vocal technique, pure head tone, good diction, good posture, proper pitch and rhythm, and breath control.
   - Singing intervals within the major pentatonic scale
   - Responding to conducting patterns of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meter signatures
   - Singing legato and staccato
   - Singing songs of other cultures and countries
   - Singing using a variety of dynamics

2. Sing in rounds or canons to create harmony.
   - Singing partner songs

3. Improvise eight-beat melodies using “sol,” “mi,” “la,” “re,” and “do” with half notes, quarter notes, quarter rests, and syncopation.

4. Perform simple chord progression on pitched instruments.
   Example: I, V, I
5. Perform simple melodies on pitched instruments.
   Examples: recorders, barred instruments, keyboards

6. Perform rhythm patterns, including syncopation and eighth- and sixteenth-note combinations on various rhythm instruments.
   • Playing melodic and rhythmic ostinati

7. Create new words for familiar songs, indicating phrase structure.

**Respond**

8. Improvise pentatonic melodies using a variety of sound sources, including electronic sources.

9. Identify ledger-line notes C and B below the treble staff.

10. Identify theme and variations in musical selections.

**Understand**

11. Identify melodic sequences in a melody.
   Example: motif from first movement of Ludwig von Beethoven’s Symphony No. 5

12. Classify orchestral instruments by family.
   • Identifying individual instruments by sight
   • Identifying individual instruments by sound

   Examples: jazz, pop, country
Music
Fifth Grade

Students in Grade 5 are experiencing rapid growth in their emotional and social development. As they become more aware of their immediate surroundings, student interest in the expanded environment begins to emerge. Students need guidance to recognize relationships between music and other disciplines as they develop a more sophisticated sense of music, using it to reflect their feelings and emotions. The fifth-grade music classroom provides a positive learning environment that encourages students to participate in classroom activities while using good posture, intonation, correct rhythm, and breath control.

Content standards in Grade 5 offer opportunities for students to become engaged in singing, notating, and composing, while musically defining techniques and process. They are able to play rhythm patterns and begin to recognize instruments in the orchestra by sight and sound. Fifth-grade students are also able to sing pitches within the range of middle C to fourth space E. These skills enable students to transition smoothly into Grades 6-8 Music or into Level I of either Vocal or Instrumental Music.

Produce

Students will:

1. Sing intervals on pitch within a major diatonic scale.

2. Improvise eight-beat melodies using “la,” “sol,” “mi,” “re,” and “do” with a variety of rhythms and phrases.

3. Play rhythm patterns, including triplets and dotted eighth- and sixteenth-note combinations on pitched and nonpitched instruments.
   - Notating rhythms in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$ meter signatures
   - Identifying tempo markings such as allegro, presto, largo, and andante

4. Perform simple melodies on recorders.

5. Improvise melodies in a major diatonic scale by singing or using a pitched instrument.
6. Compose melodies and accompaniments to songs, poems, stories, and dramatizations, using AB, ABA, and rondo forms.
   - Identifying components of a given composition, including harmony, melody, rhythm, texture, form, timbre, and expressive elements

7. Sing partner songs to create harmony.
   - Singing descants

8. Demonstrate appropriate use of legato and staccato in a song.

**Respond**

9. Recognize conducting patterns of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meter signatures.

10. Identify ledger-line notes A, B, and C above the treble staff.

**Understand**

11. Identify whole and half steps of the major diatonic scale in printed music.
   - Identifying intervals of the diatonic scale in printed music
   - Recognizing the difference between major and minor tonality

12. Identify instruments in an orchestra by sight and sound.

13. Recognize vocal timbre as soprano, alto, tenor, or bass.

   - Examples: Baroque, Classical, Romantic, contemporary
   - Identifying composers of each era of music
Middle school is the beginning of the transition from childhood to adulthood. It is a time of rapid physical growth and changes in emotions. Relationships with peers become more important as students become less dependent on parents. Intellectually, they begin to think more abstractly, and their thoughts and actions are often characterized by contradictions. Middle school students may have a short attention span but are able to focus on a topic of interest for an extended period. They exhibit high energy levels and an air of confidence but also need a secure environment in which to work that facilitates acceptance by peers.

The instructional environment provides a caring and safe environment that sets limits on behavior and enforces rules in a firm, fair, and consistent manner. Active learning incorporates singing, playing instruments, and movement. Reading skills are expanded to include additional experiences in performance.

In the middle grades, singing, playing, and listening to a variety of quality and intellectually challenging literature assists students in making informed musical judgments, understanding relationships between music and other academic disciplines, and understanding their own and others’ historical and cultural heritage. Appropriate audience and performer etiquette is also stressed.

The middle grades music course is a course for all students, regardless of musical background, ability, or academic achievement. This course is intended to serve as a transition between the music classes in Grades K-5 and the more performance-based instrumental and vocal music courses offered in Grades 6-12. While this course may be appropriate for any middle-level grade, a student may only take the course one time. Students are encouraged to continue musical experiences through band or choir.
Music
Grades 6-8

Produce

Students will:

1. Play melodies on the recorder within an octave range, using a pleasing tone quality.
   - Demonstrating proper posture, hand position, and embouchure for playing a recorder
   - Identifying members of the recorder family
     Examples: soprano, alto, tenor, bass
   - Demonstrating proper pitch control of notes in the lower register of the soprano recorder
   - Playing two- and three-part arrangements

2. Demonstrate a characteristic sound while singing unison or two-part songs.
   - Singing descants to produce harmony

3. Sight-read rhythm patterns commonly found in middle-level literature.

4. Sight-read eight-beat, stepwise, and unison melodic patterns.

5. Compose an eight-measure melody based on a diatonic scale using familiar rhythmic patterns.

6. Create movement to illustrate the form of a composition.

Respond

7. Describe the characteristics used by the composer in a selected musical example to create a mood or effect.
   Example: Edvard Grieg’s use of changes in tempo, dynamics, and instrumentation to create excitement in In the Hall of the Mountain King

8. Identify the names of lines and spaces in the bass clef.
   - Identifying accidentals, including flats, sharps, and naturals

   - Creating chordal accompaniments

10. Identify composite forms, including opera, oratorio, and musical theatre.

11. Identify polyphonic texture.
12. Identify the relationship of American music to American history.
   Example: “We Shall Overcome” as a symbol of the Civil Rights Movement

13. Identify characteristic differences in music of various cultures.
   Examples: Western music based on diatonic scale, music of the Far East based on pentatonic scale
   - Identifying instruments unique to a specific culture
     Examples: bagpipe—Scottish, talking drums—African
   - Identifying ensembles unique to a specific culture
     Examples: jazz band—American, mariachi band—Mexican, steel drums—Jamaican

14. Identify the relationship between music and other content areas.
   Examples: graphing techniques used in music and mathematics to visualize relationships between two variables; investigations used in music and science to explore how sound travels; writing, reading, and diction studied in music and English language arts; specific terms used in music and visual arts for repeated patterns
   - Identifying uses of technology in music

15. Distinguish between compound duple and simple duple meter.

16. Identify irregular meters.
   Examples: \[
   \frac{7}{8}, \frac{5}{4}, \frac{7}{8}, \frac{4}{8}
   \]

17. Demonstrate rhythmic augmentation and diminution in a familiar tune.
Instrumental Music
Grades 6-12
Overview

Middle School

Middle school students are experiencing a transitional period into adolescence that includes physical, mental, and emotional changes. These students are sensitive to acceptance by peers and need to feel a sense of belonging to a group. They exhibit enthusiasm for those activities that interest them. The instrumental music program meets these needs by providing students with a supportive environment where they feel comfortable and are able to interact with other students as they participate in instrumental music activities.

The instrumental music program in Grades 6-8 provides students with opportunities to be actively engaged in the production of music. They play music on instruments, demonstrate knowledge of the elements of music, and join with others as contributing members of a large group. As part of a balanced instrumental music program, middle school students have opportunities to listen to and evaluate musical performances of others and of themselves. Assessment by the teacher is ongoing, is informal in nature, is conducted aurally, and feedback is provided immediately.

Music does not exist in isolation, but intertwines with every discipline in the curriculum and virtually every facet of the society in which students function. Through participation in school instrumental music programs, young musicians come to understand these connections and to use the confidence they gain as performers of music to help them succeed in the classroom and in the world.

High School

High school students are experiencing significant growth and development. They are becoming more independent thinkers and are seriously considering whether they will enter the world of work or continue their education at the postsecondary level.

Students enter the high school instrumental music program at various levels of achievement and for a variety of purposes. Some foresee participation in collegiate music programs or possibly a career in music. Others simply enjoy the experience of participating with a musical group. Students will find the high school instrumental music program to be one in which they are encouraged to develop their musical talents, abilities, and skills and to find personal satisfaction in playing and listening to instrumental music.

The content of the high school instrumental music curriculum builds upon fundamental skills acquired in the middle school program. Students recognize the characteristic sounds of various instruments and demonstrate technical expertise in the playing of these instruments. They are able to effortlessly read music, including its signs and symbols. In addition, they are becoming familiar with composers and works of standard instrumental literature.
The experiences gained by students participating in the instrumental music program will have a lasting impact on their lives. They possess a better knowledge of self and have a more sophisticated knowledge of the instruments they play. They have the ability to appear before a group, express themselves with poise, and function as responsible members of a group. Knowledge and skills gained in the program afford them possibilities for becoming lifelong musicians and appreciators of music as well as good citizens who are able to meet world challenges due to connections they can make to the history and culture of mankind through the achievement of music literacy.

Any instrumental music course taken in Grades 9-12 and based on the content standards in the Instrumental Music section of the Alabama Course of Study: Arts Education will fulfill the one-half credit arts education requirement for high school graduation. As presented in this document, flexibility is provided for the awarding of one (140 clock hours of instruction) or one-half (70 clock hours of instruction) credit based on the successful completion of all or a specified number of standards at each level. Standards required for a one-half credit course are identified in each course narrative.
Level I Instrumental Music is designed for the beginning instrumental music student in Grades 6-12. Though taken most frequently by middle school students, this course may be taken in any grade, 6-12, allowing students to begin instrumental music instruction even in high school. The classroom environment, therefore, challenges and supports the varied needs of students whose ages range from 11 to 18. For most instrumental music programs, Level I standards will be met during the first year of experience on an instrument. In situations involving programs that begin earlier than middle school or for classes that do not meet daily, two years may be required to master standards at this level. Content in Level I Instrumental Music may be used to fulfill the requirements for a one-half credit or a one-credit instrumental music course. One credit may be awarded for mastery of all content standards. For a one-half credit course, content standards 1, 2, 3, 6, 8, 9, 10, and 11 must be mastered.

Level I Instrumental Music standards emphasize the essential elements needed for playing a musical instrument. Students who master these standards are able to produce sounds characteristic of the instrument and demonstrate the components essential to the production of characteristic tones, including posture, ear, embouchure, attack, breath support, sustaining tone, and release. Students become well-versed in the ability to count and sight-read rhythms. They are becoming adept at learning the full spectrum of scales; percussionists are also beginning to develop mastery of rudiments. All students learn the value of listening to and imitating the tone quality they hear through recorded performances. They also learn that music connects to the history of their own culture as well as to other cultures around the world.

**Produce**

Students will:

1. Demonstrate the components necessary for characteristic tone production in the middle register at a *mezzo forte* level.

   **Examples:**
   - Demonstrating correct posture and playing position, adjusting tone quality while playing, forming correct *embouchure*, beginning tone with correct attack, supporting tone with proper breath support, sustaining tone without wavers in pitch or intensity, releasing tone on pitch

   • Adjusting pitch to a tuning standard

   **Example:** using an electronic tuner to adjust the length of the instrument
2. Sight-read unison literature in the appropriate clef.
   • Counting music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, and dotted quarter note and eighth rest in \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{2}{8} \) and \( \frac{6}{8} \) meter signatures using a counting system
   • Performing music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, and dotted quarter note and eighth rest in \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{2}{8} \) and \( \frac{6}{8} \) meter signatures
   • Playing notes from the printed page within the appropriate clef
   • Performing music containing the dynamic markings of crescendo, decrescendo, p, mp, mf, and f
   • Performing music that combines the basic articulations of tonguing, slurring, accent, legato, and staccato for winds and détaché, pizzicato, and slurring for strings
   • Performing as a member of a large group and small ensemble with attention to balance and intonation

3. Perform major scales and their related arpeggios, including concert B♭, E♭, and A♭ and chromatic scale from concert B♭ to B♭ for wind and percussion instruments; scales C, G, and D chromatic scale from concert C to C for strings; and rudiments consisting of five- and nine-stroke rolls, flam, single paradiddle, and flamcued for percussion.

4. Demonstrate correct fingerings for all notes in the practical range of personal instruments.

5. Compose an eight-measure melody based on a diatonic scale and written in the practical playing range of an instrument.
   • Transposing a melody into a different key

**Respond**

6. Demonstrate conducting patterns of four, three, and two beats per measure; entrance cues; and cutoffs.

7. Identify characteristics of various forms of musical compositions.
   Examples: march typically fast and detached, chorale typically slow and connected

8. Critique live or videotaped performances with respect to tone quality.

**Understand**

9. Name written pitches on the instrument when given concert pitch.
   Example: concert B♭ corresponding to written C on a clarinet

10. Identify the size of the interval between two given notes.
    Example: C to E being a 3rd

   • Identifying size and quality of intervals between two given notes
     Example: C to E being a major 3rd
11. Demonstrate appropriate care of personal instruments.
   Examples: assembling a clarinet, removing moisture from a flute, applying rosin to a violin bow

12. Define the elements of music, including melody, rhythm, form, timbre, harmony, and texture.

13. Identify various composers and stylistic periods of music.
   Examples: Johann Sebastian Bach—Baroque period,
             Wolfgang Amadeus Mozart—Classical period
Level II Instrumental Music is designed for the student with at least one year of experience on an instrument. For more advanced instrumental music programs, the standards at this level are requirements to be mastered by second-year students. For other programs, mastery of the standards may require both the second and third years of study. Content in Level II may be used to fulfill the requirements for a one-half credit or a one-credit instrumental music course. One credit may be awarded for mastery of all content standards. For a one-half credit course, content standards 1, 2, 3, 4, 5, 8, 12, 14, and 15 must be mastered.

For the many Alabama schools whose high school ensembles are composed of students in Grades 7-12, Level II standards provide a reasonable, yet challenging path for students with limited musical knowledge in the high school music program. Standards for Level II require students to widen their range of dynamics and the range at which they achieve a characteristic sound. Students learn to taper releases and pay special attention to how professional musicians use dynamics in their own playing. Sight-reading abilities are strengthened and students are capable of sight-reading Grade II literature at a mastery level. Additional scales and rudiments are also mastered, facilitating the ability to play in a wide variety of keys.

**Produce**

Students will:

1. Produce a characteristic tone in the middle and low register at all dynamic ranges, releasing a characteristic tone that is tapered and on pitch.
   - Sustaining a tone without wavers in pitch or intensity for 15 seconds on the flute or tuba and for 25 seconds on other wind instruments

2. Sight-read Grade II literature.
   - Performing music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, dotted quarter note and eighth rest, and sixteenth note as appropriate in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{2}$, $\frac{3}{8}$, $\frac{6}{8}$, and $\frac{9}{8}$ meter signatures
   - Counting music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, dotted quarter note and eighth rest, triplets, sixteenth note, and eight-quarter-eighth syncopation as appropriate in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{2}$, $\frac{3}{8}$, $\frac{6}{8}$, and $\frac{9}{8}$ meter signatures
   - Performing music that contains the dynamic markings of crescendo, decrescendo, pp, p, mp, mf, f, and ff
   - Performing music that utilizes the articulations of tonguing, legato, slurring, marcato, tenuto, staccato, and accent for winds and staccato, brush stroke, hooked bowings, matelé, marcato, tremolo, and multiple-note slurs for strings
   - Performing music containing first and second endings, codas, and breath marks

3. Demonstrate adjustment of pitch on personal instruments while playing with a group.
4. Demonstrate choices of breathing places in a manner that prevents breaking a phrase.

5. Perform concert C, F, B♭, E♭, and A♭ major scales and their related arpeggios for wind and percussion instruments, two octaves on flute and clarinet; concert C, G, D, A, and F major scales and their related arpeggios for strings; and rudiments consisting of five-, seven-, and nine-stroke rolls, flam, flam accent, flam paradiddle, flamacue, ruff, single paradiddle, double paradiddle, and controlled open roll for a snare drum.
   - Performing a chromatic scale for the practical range of a personal instrument
   - Demonstrating the ability to tune the timpani to designated intervals, including perfect 4th and 5th and major 2nd and 3rd when given one note of the interval

6. Identify characteristically out-of-tune notes on personal instruments.
   Example: recognizing notes produced by first- and third-valve combinations on brass instruments as being sharp, notes C♯ and D♭ on flutes as being sharp, notes in fifth and seventh partials as being flat

7. Demonstrate alternate fingerings within the practical range of personal instruments.

**Respond**

8. Critique live and videotaped performances by professional players to determine the variety of dynamic contrasts and articulations.
   - Identifying standard preparatory conducting beats, release motions, entrance cues, and expressive gestures used by a director

9. Explain the musical elements used to evoke feelings and emotions with a given instrument.
   Example: use of cannon in the 1812 Overture to evoke excitement

10. List professional artists who play the same instrument as the student.
    Examples: Yo-Yo Ma—cello, Winston Marsalis—trumpet

11. Demonstrate a conducting pattern of six beats per measure, entrance cues, and cutoffs.

12. Notate from aural dictation rhythms including half notes, quarter notes, and eighth notes.

**Understand**

13. Discuss the importance of instrumental music in other cultures.
    Examples: promoting and exhibiting patriotism, embracing celebration
   - Describing the history of orchestral instruments
14. Identify the order of flats and sharps in major key signatures.

15. Demonstrate the construction of a major scale using the whole step-half step pattern.

16. Construct ascending intervals from a given pitch.
   Example: showing A as the note a major 3rd higher than F
   - Constructing descending intervals from a given note
     Example: showing D as the note a minor 3rd lower than F
Level III Instrumental Music is designed for advanced middle or high school students who have mastered content from Levels I and II. Level III standards may be addressed by high school band directors as content appropriate for the high school second band or ensemble. Directors of high school groups that span many grade levels may utilize the Level III content standards for students in Grades 9, 10, or 11. Content in Level III may be used to fulfill the requirements for a one-half credit or a one-credit instrumental music course. One credit may be awarded for mastery of all content standards included in Level III. For a one-half credit course, content standards 1, 2, 3, 4, 5, 6, 11, 12, and 13 must be mastered.

In Level III, the level of artistry increases. Students develop a command of all registers of their instruments and use vibrato as appropriate for those instruments. Student awareness of factors that contribute to proper intonation and the ability to control these factors is more precise at Level III. They are able to sight-read Grade III music at a mastery level and are also able to master the variety of scales and rudiments required to meet the demands of Level III music standards. Students understand the need for and demonstrate proper care of instruments, recognize quality performances, and use the music they hear as models for their own performances.

**Produce**

Students will:

1. Produce a characteristic tone in all registers at a dynamic level of *mezzo forte*.
   - Demonstrating *vibrato* as it relates to tonal enrichment for those instruments where *vibrato* is characteristic

2. Sight-read Grade III literature.
   - Counting music in \(\begin{array}{c} 2 \\ 4', 4' \\ 4'' \\ 2' \\ 8' \\ 8'' \\ 8''' \\ 8'''' \\ 8'''' \\ 8'''''' \end{array}\), and \(\frac{12}{8}\) meter signatures using a counting system
   - Performing music in \(\begin{array}{c} 2 \\ 4', 4' \\ 4'' \\ 2' \\ 8' \\ 8'' \\ 8''' \\ 8'''' \end{array}\), and \(\frac{12}{8}\) meter signatures
   - Performing music that contains the dynamic markings of *crescendo*, *decrescendo*, *pp*, *p*, *mp*, *mf*, *f*, and *ff*
   - Performing music that utilizes the articulations of tonguing, slurring, *marcato*, *tenuto*, *staccato*, and accents for winds and *staccato*, brush stroke, hooked bowings, *matelé*, *marcato*, *tremolo*, and multiple-note slurs for strings

3. Demonstrate proper intonation during *crescendo* and *decrescendo* passages.

4. Demonstrate proper balance when playing as a member of an ensemble.

5. Demonstrate building and tapering phrases on personal instruments.
6. Perform major scales and their related arpeggios, including concert C, F, Bb, Eb, Ab, Db, G, and D for wind and percussion instruments, two octaves on flute and clarinet; concert C, F, Bb, Eb, G, D, A, and E for strings; and rudiments consisting of five-, seven-, nine-, eleven-, thirteen-, and seventeen-stroke rolls, flam, flam accent, flam paradiddle, flamacue, ruff, single drag, double drag, single paradiddle, double paradiddle, single ratamacue, triple ratamacue, and controlled long roll at all dynamic levels for percussion.
   - Demonstrating the ability to tune the timpani to the intervals for a perfect 4th and 5th octave, major and minor 2nd, and major and minor 3rd when given one note of the interval

7. Perform a chromatic scale over the practical range of a personal instrument.

8. Demonstrate trill fingerings for all notes within the practical range of an instrument.
   - Demonstrating the shifting of position for strings

9. Demonstrate compositional skills by performing an eight-measure melody based on a diatonic scale, including dynamic and tempo changes.

**Respond**

10. Evaluate a given musical work for aesthetic qualities using appropriate musical terminology.
    Example: comparing the tone quality of a recorded performance by flutist Sir James Galway with the tone quality of a personal flute performance

11. Notate from aural dictation rhythms including sixteenth-note patterns.

**Understand**

12. Name all pitches on the grand staff.

13. Compose a harmonic accompaniment to a given melody using the I, V, and I chords.

14. Demonstrate appropriate maintenance of a personal instrument, including checking adjustment screws, examining conditions of pads and corks, and replacing strings.

15. Describe the relationship between music and society.
    Examples: patriotic music helping build civic pride, music at various athletic events motivating athletes and fans
Level IV Instrumental Music is designed to extend students’ technical skills and artistry and to provide students with a deeper understanding and appreciation of the study of music. At this level, students perfect their command of all registers on their personal instruments, sight-read Grade IV music at a mastery level, and master the variety of scales and rudiments required to meet the demands of Level IV music.

Students who master Level IV standards demonstrate a thorough command of their instruments in terms of tone quality, intonation, technique, balance, musical interpretation, stage deportment, and overall musical effect. They have an understanding of the various roles musicians perform in society, and they leave the high school program able to take advantage of the many options available for continued participation in instrumental music activities. These activities may range from taking part in community musical events to continuing the study of music at the postsecondary level.

In the most advanced music programs, Level IV standards may be mastered by students early in the high school years. Local curriculum guides, however, may provide additional and more challenging requirements to extend student learning. For many high school instrumental music programs, Level IV standards are appropriate for the school’s most advanced instrumental ensemble. Smaller schools may choose to use Level IV standards for the most experienced students in their programs.

Content in Level IV Instrumental Music may be used to fulfill the requirements for a one-half credit or a one-credit instrumental music course. One credit may be awarded for mastery of all content standards included in Level IV. For a one-half credit course, mastery of content standards 2, 3, 4, 7, and 9 is required.

**produce**

Students will:

1. Produce a characteristic tone in all registers at all dynamic ranges.

2. Sight-read Grade IV literature.
   - Counting music in all meter signatures using a counting system
   - Performing music in all meter signatures
   - Performing music containing all dynamic markings
   - Performing music utilizing all articulations, including *spiccato, sforzando, louré, and flautando* for strings

3. Perform all major scales, C harmonic minor, A melodic minor, and their related *arpeggios*, including two octaves for flute, clarinet, and strings.

4. Demonstrate a combination of mature tone, good pitch center, and proper balance when performing as a member of a group.
5. Demonstrate compositional skills by creating a sixteen-measure melody over a given accompaniment.

**Respond**

6. Evaluate in written form a live performance with respect to tone, intonation, balance, technique, interpretation, musical effect, and stage deportment.

7. Notate from aural dictation rhythms commonly found in triple meters.

**Understand**

8. Demonstrate the construction of a natural minor scale using the whole step-half step pattern.

9. Compose a harmonic accompaniment to a given melody using the I, IV, and V chords.

10. Describe ways in which concepts of music relate to concepts in other disciplines. Examples: relationship between ratios in music and ratios in mathematics, relationship between topics in patriotic music to topics in history

   • Comparing music of several cultures of the world
   Example: comparing Russian folk music to American folk music
Vocal Music
Grades 6-12
Overview

Middle School
In middle school, students begin the transition from childhood to adulthood. This transition is characterized by rapid physical growth and frequent changes in emotions. Peer acceptance and the need to be a part of a group are also characteristic of students at this level. The vocal music program provides a supportive environment where students are able to develop their voices.

The physiological changes experienced by students in the middle grades have particular implications for the vocal music program. Changes in the larynx and vocal cords result in insecurity of pitch, noticeable register breaks, huskiness or breathiness, inconsistent range, hoarseness, and difficulty in phonation. The male changing voice, typified by the voice that cracks midway through a sentence, poses a challenge for the knowledgeable and caring vocal music teacher. Despite these challenges, the vocal music program lends stability to the changes often experienced by students in the middle grades.

For centuries, man has used music to express the mood and emotion of the world around him. A well-rounded repertoire of vocal music experiences exposes students to the history and culture of many peoples and many lands. By performing in a variety of settings, students gain a sense of self-confidence when presenting before a group, whether for musical or other purposes.

High School
At the high school level, physical changes begin to slow. Voices become more mature. The male voice becomes clearer and more focused, though it lacks the resonance that additional years will bring. The female voice begins to lose its child-like quality, and a richer, fuller sound emerges.

High school students make the transition from adolescence to independence. They are capable of abstract thought and are seriously considering their postsecondary options. During this time, some are thinking about how music will fit into their futures. Some will sing in collegiate groups, church choirs, or civic choral groups. A few may choose music as a career. Hopefully, all will become members of an audience, and their participation in the vocal music program will enable them to have a greater appreciation of music performances.

The experiences gained by students participating in the high school vocal music program are many. Students possess knowledge of other cultures and times, better knowledge of self, and a more sophisticated knowledge of their own voices. They have confidence to appear before a group, express themselves with poise, and function as responsible members of a group. These students are also better-prepared to meet the challenges of the world due to connections they can make to the history and culture of mankind through the achievement of music literacy.
Any Level I-IV Vocal Music course successfully completed in Grades 9-12 and based on content standards in the Vocal Music section of the *Alabama Course of Study: Arts Education* will fulfill the one-half arts education credit required for high school graduation. As presented in this document, flexibility is provided for the awarding of one (140 clock hours of instruction) or one-half (70 clock hours of instruction) credit based on the successful completion of all or a specified number of standards at each level. Standards required for a one-half credit course are identified in each course narrative.
Level I Vocal Music is designed to address the needs of young musicians who are eager to explore vocal music instruction, regardless of grade level. Students entering this level exhibit a wide range of physical, social, and cognitive abilities. The Level I classroom environment is designed for each of these students, providing opportunities for them to develop emotional and academic independence. Students are guided to understand that the vocal music classroom challenges and supports young musicians as they become more responsible individuals.

Content standards for Level I emphasize the fundamentals of singing. Students demonstrate the use of chest and head voices while singing; sight-sing; and identify musical compositions, composers, and musical styles. They learn the value of listening to various composers as they compare music from cultures around the world. Students are also provided with opportunities to use available music software to learn theoretical concepts and improve ear training and sight-reading skills. Creating compositions using keyboards and music instrument digital interface (MIDI) software enhances the musical skills of students.

Content in Level I Vocal Music may be used to fulfill the requirement of a one-half or one-credit vocal music course. One credit may be awarded for mastery of all content standards included in Level I. For a one-half credit vocal music course, mastery of content standards 1, 2, 3, 5, 8, and 10 is required. Level I standards are appropriate for a student’s first experience in choir, regardless of the grade level in which the course is taken.

**Produce**

Students will:

1. Demonstrate chest and head voices while singing individually and in groups.
   - Demonstrating correct posture
   - Adjusting tone quality while singing
   - Supporting a tone with proper breath control for 8 beats
   - Singing uniform vowels
   - Enunciating beginning and ending consonants
   - Demonstrating proper vocal technique as a member of a large group
     - Example: balance and blend of vocal timbre within a group
   - Identifying components of proper vocal health
     - Examples: maintaining proper hydration and diet, refraining from use of tobacco and drugs
2. Sight-sing unison literature.
   - Counting music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, and eighth note and rest in \( \frac{3}{4}, \frac{3}{4} \), and \( \frac{4}{4} \) meter signatures using a counting system
     Example:
     \[
     \begin{array}{llll}
     \text{beat 1} & \text{beat 2} & \text{beat 3} & \text{beat 4} \\
     \text{ta} & \text{ta} & \text{ti ti} & \text{ta} \\
     \text{ti ti} & \text{ti ti} & \text{ta} & \text{ta}
     \end{array}
     \]
     or
     \[
     \begin{array}{llll}
     \text{measure 1} & \text{measure 2} & \text{measure 3} & \text{measure 4} \\
     1 & 2 & 3\& & 4 \\
     & 1\& & 2\& & 3 & 4
     \end{array}
     \]
   - Singing standard pitch notation, including letter names, solfege, and numbers in the treble or bass clef within an octave range using stepwise movement and the intervals of a third and fifth
   - Performing scales and their related arpeggios
   - Demonstrating whole- and half-step patterns in the major scale

3. Perform a varied repertoire of solo, unison, and two-part literature, including selections in Latin.
   - Performing accurately literature that indicates tempo markings of moderato, ritardando, and a tempo
   - Performing accurately literature that indicates dynamic markings of piano, mezzo piano, mezzo forte, and forte
   - Performing accurately literature that indicates articulation markings of legato and staccato
   - Responding vocally to conductor cues, indicating meter, entrances, and cutoffs

4. Improvise simple rhythmic patterns to enhance warm-ups or appropriate literature.

5. Create vocal compositions using available and appropriate technology.

Respond

6. Identify various forms of musical compositions.
   Examples: strophic, theme and variations

7. Evaluate performances of self and others to determine accuracy of pitch and rhythm and clarity of diction.

8. Analyze a vocal composition to determine how the use of tempo, dynamics, and articulation are used to create a specific mood or effect.
   Example: “Hallelujah Chorus” evoking excitement

9. Write rhythmic dictation composed of eight-beat patterns, including quarter, eighth, and half notes and quarter rests.
10. Define the elements of music, including rhythm, melody, form, timbre, harmony, and texture.

11. Describe ways in which concepts of music relate to concepts in other disciplines. 
   Example: use of rhythm in music, visual arts, dance, and theatre

12. Identify various composers and stylistic periods of the literature being performed. 
   Examples: “Psallite” from Michael Praetorius’ *Musae sioniae*, 1609, late Renaissance; 
   “Alleluia” from Johann Sebastian Bach’s *Cantata No. 142*, Baroque period; 
   “Didn’t My Lord Deliver Daniel?,” traditional spiritual; “All Things Bright and Beautiful,” John Rutter, contemporary music

   • Comparing music of several cultures of the world 

13. Identify key signatures C, F, and G.
Level II Vocal Music is designed for students with at least one year of experience in a vocal music program. Students display a wide range of intellectual and emotional development and become keenly aware of the role dynamics play in musical expression. As these students mature emotionally and musically, they exhibit a higher level of confidence in their musical abilities and performance skills. Content in Level II Vocal Music may be used to fulfill the requirements of a one-half or one-credit vocal music course. One credit may be awarded for mastery of all content standards included in Level II. For a one-half credit course, content standards 1, 2, 3, 5, and 9 must be mastered.

In Level II, sight-singing abilities are strengthened, enabling students to proficiently perform two- and three-part literature in treble and bass clef. Legato and staccato articulations, supporting tone with proper breath support, and using correct diction and intonation are important skills at this level. Students continue to sing a varied repertoire of music, including selections in two languages. They may also participate in vocal ensemble performances.

**Produce**

Students will:

1. Produce a characteristic tone throughout the vocal range.
   - Describing the function of the diaphragm as related to singing
   - Singing *legato* and *staccato* articulations
   - Supporting tone with proper breath control for 12 beats
   - Singing with correct diction and intonation

2. Sight-sing two- and three-part literature in treble or bass clef.
   - Identifying the relationship of the key signature to “do” or l
   - Performing music containing the intervals of a 2nd, 3rd, 4th, 5th, and octave
   - Counting rhythm patterns, including a dotted quarter note and eighth-note patterns in a \( \frac{2}{2} \) meter signature

3. Sing a varied repertoire of three-part literature, including selections in two languages.
   - Performing accurately literature that indicates tempo markings of *allegro*, *andante*, and *accelerando*
   - Performing accurately literature that indicates dynamic markings of *crescendo* and *decrescendo*
   - Performing accurately literature that indicates an accent mark
   - Responding vocally to conductor cues concerning dynamic contrasts

4. Embellish melodies vocally using neighboring tones.
**Respond**

5. Critique vocal performances to determine the accuracy of intonation and vocal techniques.

6. Analyze a musical selection to identify the elements of music.

7. Write melodic dictation composed of scale degrees 1 through 5 in a diatonic scale.

**Understand**

8. Describe the importance and impact of vocal music in American history.
   Example: songs used as coded information to find a path to freedom during the Civil War

9. Identify major key signatures up to three flats and sharps.
Vocal Music
Grades 6-12
Level III

Students in Level III Vocal Music apply prior knowledge as they continue to develop fundamental music skills and concepts to meet new challenges presented in Level III. In this stage of physical development, the voice moves toward vocal maturity. Students experience an expansion of range as vocal consistency begins to appear.

In Level III, the degree of musical artistry increases. Students are keenly aware of technical skills, factors that contribute to producing a consistent quality vocal sound, and their ability to control these factors. Students are able to accurately sight-sing four-part literature; perform four-part literature that indicates tempo markings of *adagio*, *vivace*, and *rallentando*, dynamic markings of *pianissimo* and *fortissimo*, the marking of *marcato*; and respond vocally to a conductor’s cue. Level III students also recognize quality performances in select genres and stylistic periods.

Content in Level III Vocal Music may be used to fulfill the requirements of a one-half or one-credit vocal music course. One credit may be awarded for mastery of all content standards included in Level III. For a one-half credit course, mastery of content standards 1, 2, 3, 5, and 7 is required.

Level III standards may be used in advanced middle school vocal music programs for mastery by students before they progress to high school. Standards may also be used in the high school vocal music program. Vocal music directors whose choirs span many grade levels often use the Level III course for students in Grades 9 or 10. An audition process is recommended for student participation at this level.

**Produce**

Students will:

1. Produce a consistent blended vocal sound individually in classroom and public performance groups.
   - Supporting tone with proper breath control for 16 beats

2. Sight-sing four-part literature.
   - Identifying the chordal structure within a tonal key
   - Performing music containing all intervals in the diatonic scale
   - Counting rhythm patterns, including sixteenth notes, note values tied over the bar line, and compound meters

3. Perform a varied repertoire of four-part literature, including selections in three languages.
   - Performing accurately literature that indicates tempo markings of *adagio*, *vivace*, and *rallentando*
   - Performing accurately literature that indicates dynamic markings of *pianissimo* and *fortissimo*
   - Performing accurately literature that uses the marking of *marcato*
   - Responding vocally to conductor cues indicating tempo changes

4. Improvise harmonies to a diatonic melody.
**Respond**

5. Determine the accuracy of balance and aesthetic interpretation in vocal ensemble performances.

6. Write eight-beat rhythmic and melodic dictation.

**Understand**

7. Demonstrate the use of musical elements in select genres and stylistic periods.

8. Describe the relationship between music and society.
   Example: using a choir to enhance worship services

9. Identify all major key signatures.

10. Identify whole- and half-step patterns in minor scales.
Level IV Vocal Music is designed to extend students’ vocal music knowledge and skills and to provide students with a deeper understanding and appreciation of the study of music. While these students are seeking to maintain their own independence and personal identity, they also work well in an environment in which they are able to interact with peers. They have established study habits, are self-motivated, and demonstrate leadership skills.

The level of students’ technical skills and artistry continues to increase at Level IV as students strive to perfect their voices. Students fluently sight-sing multipart literature and demonstrate technical expertise in producing a characteristic vocal sound individually and in groups. They perform a varied repertoire of music in various languages while accurately performing tempo, dynamic, and articulation markings. Students are capable of demonstrating conducting patterns and of evaluating performances to identify accuracy of tone and pitch.

Content in Level IV Vocal Music may be used to fulfill the requirements of a one-half credit or one-credit vocal music course. One credit may be awarded for mastery of all content standards included in Level IV. For a one-half credit course, mastery of content standards 1, 2, 3, 4, 8, and 11 is required.

In the most advanced vocal music programs, Level IV standards may be mastered by students early in the high school years. Local curriculum guides may provide additional, more challenging requirements to extend student learning. For the majority of large high school vocal music programs, Level IV standards are appropriate for the school’s most successful vocal music ensemble. Smaller schools may choose to use Level IV standards for the most experienced students in their programs. An audition process is recommended for student participation at this level.

**Produce**

Students will:

1. Demonstrate technical expertise in producing a characteristic vocal sound individually and in groups.

2. Sight-sing fluently multipart literature.
   - Identifying key signatures in all major keys
   - Performing music that contains accidentals
   - Counting rhythm patterns, including syncopation, mixed meters, and irregular meters
   - Performing atonal music

3. Produce mature tone quality, accurate pitch center, and proper balance while performing in a group, small ensemble, or as a soloist.
4. Perform a varied repertoire of multipart literature, including selections in various languages.
   • Performing accurately tempo markings in the literature being performed
   • Performing accurately dynamic markings in the literature being performed
   • Performing accurately articulation markings in the literature being performed
   • Performing independently solo and ensemble literature
   • Responding vocal to conductor cues

5. Improvise vocally in various musical styles.
   Examples: jazz, blues, gospel

**Respond**

6. Evaluate vocal performances to identify accuracy of tone and musical effect.

7. Demonstrate conducting patterns for \( \frac{3}{4}, \frac{3}{4}, \frac{4}{4}, \) and \( \frac{6}{8} \) meter signatures.

8. Evaluate audio recordings of personal large-group and ensemble performances or rehearsals to determine techniques utilized.

**Understand**

9. Analyze American vocal music genres to identify their origin and development.

10. Identify various careers in music.
   Examples: performer, composer, arranger, sound engineer, music therapist, music educator

11. Explain the relationship of major keys and key signatures by constructing the circle of fifths.

12. Identify three forms of minor scales.
**Music Glossary**

**A tempo** – Return to previous tempo.

**AB** – Form of music that incorporates two parts (binary form).

**ABA** – Three-part form in which the middle section is different from other sections. (ternary form).

**Accelerando** – Gradually faster.

**Accent** – Placed above a note to indicate stress or emphasis (>).

**Adagio** – Indicating a slow tempo.

**Aesthetics** – A philosophy dealing with the nature and expression of beauty, as in the fine arts.

**Alto** – Low treble voice.

**Arpeggio** – Term used to describe the pitches of a chord as they are sung or played one after the other rather than simultaneously.

**Arrangement** – An adaptation of a piece of music for a medium different from that for which it was originally composed.

**Articulation** – In performance, the characteristics of attack and release of tones and the manner and extent to which tones in sequence are connected or disconnected.

**Balance** – An appropriate arrangement of musical elements and sections.

**Bar line** – Vertical line placed on the staff to divide the music into measures.

**Bass** – Lowest singing voice or instrumental range.

**Beat** – Pulse of the music.

**Blend** – Quality of sound that gives an ensemble its own distinctive sound.

**Body percussion** – Rhythmic use of snaps, claps, pats, and stomps.

**Canon** – Composition where the melody is sung or played at staggered times.

**Chord** – Combination of two or more tones simultaneously.

**Chromatic** – Moving by half steps.

**Classroom instruments** – Instruments typically used in the general music classroom; for example, percussion instruments, recorders, keyboards.

**Clef** – Symbol placed at the beginning of the staff to indicate the pitch of the notes on the staff. The most commonly used clefs in choral music are the G, or treble clef (G), and the F, or bass clef (F).

**Coda** – Closing section of a composition; an added ending.

**Compose** – To write music.

**Crescendo** – Gradually louder (→).

**Da capo, D. C.** – Return to the beginning.

**Decrescendo** – Gradually softer; synonymous with diminuendo (→→).

**Descant** – Countermelody, usually above the principal melody, to be sung by a few voices.

**Diaphragm** – Muscular area that separates the chest cavity and the abdomen; an important muscle in the inhalation-exhalation cycle.

**Diatonic** – The notes in a major or minor scale.

**Diction** – Degree of clarity and distinctness of pronunciation in singing.

**Dynamics** – Varying degrees of loud and soft.

**Elements of music** – Basic units that on their own or when combined make up music.

**Expression, expressive, expressively** – Appropriate articulation, phrasing, style, and interpretation and appropriate variations of dynamics and tempo.

**Form** – Design or structure of a musical composition.

**Harmony** – Sounding of two or more tones simultaneously; the vertical aspect of music.

**Melody** – In general, a succession of musical tones; represents the linear or horizontal aspect of music.

**Rhythm** – Term that denotes the organization of sound in time; the temporal quality of sound.

**Texture** – Term used to describe the way in which melodic lines are combined either with or without accompaniment. Types include monophonic, homophonic, polyphonic, and contrapuntal.

**Timbre** – Characteristic quality of a voice or instrument.

**Fermata** – Hold; pause (∞).

**Flat** – Symbol that lowers the pitch of a note one-half step (♭).

**Folk song** – A song that has been preserved by oral tradition.

**Forte** – Loud (f).

**Fortissimo** – Very loud (ff).

**Genre** – Type or category of music such as sonata, opera, art song, gospel, work song, lullaby, spiritual, jazz, or march.

**Half step** – The pitch between adjacent keys on a keyboard instrument.
Head tone – The upper register of a voice because the sound seems to vibrate in the head of the singer; a flute-like quality in a young child.

Improvisation – Art of playing or inventing music that has not already been composed.

Interval – Difference in pitch between two tones.

Intonation – Degree to which pitch is accurately produced in performance, particularly among the players in an ensemble.

Jazz – Style of music that evolved in the Southern states at the turn of the century; characterized by syncopated rhythms and the use of improvisation.

Key signature – Indication of sharps or flats to be played or sung.

Legato – Smooth and connected.

Literature – A musical composition.

Major scale – Diatonic scale with half steps occurring between 3rd and 4th and 7th and 8th scale degrees.

Measure – Group of beats containing a primary accent and one or more secondary accents, indicated by the placement of bar lines on the staff.

Melodic contour – The shape of the melody, moving higher, lower, or staying the same.

Meter – Systematically arranged and measured rhythmic pulses or beats indicated by a meter signature at the beginning of a work.

Meter signature – Numbers placed at the beginning of a composition to indicate the meter of the music; upper number indicates the beats in a measure; the lower number tells which kind of note receives one beat.

Mezzo forte – Medium loud (mf).

Mezzo piano – Medium soft (mp).

MIDI (Music Instrument Digital Interface) – Standard specifications that enable electronic instruments, such as the synthesizer, sampler, sequencer, and drum to communicate with one another and with computers.

Minor – Designation for certain intervals and scales; a key based on a minor scale is called a minor key.

Moderato – At a moderate pace.

Natural – Musical symbol that cancels a previous sharp or flat (♮).

Nonpitched – Containing no pitch; usually describes instruments such as tambourines, triangles, or claves.

Notation – Term for a system of expressing musical sounds through the use of written characters called notes.

Octave – Eighth tone above a given pitch.

Orchestra – Group of instruments that includes brass, woodwind, string, and percussion sections.

Ostinato – Repeated melodic or rhythmic pattern.

Pentatonic scale – A scale composed of five notes in an octave.

Phrase – Relatively short portion of a melodic line that expresses a musical idea, comparable to a line or sentence in poetry.

Pianissimo – Very soft (pp).

Piano – Soft (p).

Pitch – Vibrations in sound.

Rallentando – Gradual slowing.

Range – Gamut of pitches from low to high that a singer may perform.

Recorder – Straight end-blown flute, as opposed to side-blown or concert flute. Notes can be played by opening or closing eight holes in the instrument with the fingers.

Repeat – Repetition of a section or a composition as indicated by particular signs (♩♩').

Rest – Symbol used to denote silence.

Ritardando – Slowing down.

Rondo – Form of music that incorporates a recurring theme (as in ABACA).

Rudiment – Basic percussion sticking pattern, such as rolls, paradiddle.

Scale – Succession of tones. The scale generally used in Western music is the diatonic scale, consisting of whole and half steps in a specific order.

Sforzando – Loud or accented, then immediately softer.

Sharp – Symbol that raises the pitch of a note one-half step (♯).

Slur – A curved line indicating need to connect notes smoothly (legato).

Solfège – Vocal exercise sung on vowels or syllables.

Solo – Singing or playing alone.

Soprano – Highest singing voice or instrumental range.

Spiritual – Type of religious folk song or hymn developed by black and white Americans in the eighteenth and nineteenth centuries.

Staccato – Short and separated.

Staff – Horizontal lines (usually five) used to notate pitches.

Style – Distinctive or characteristic manner in which the elements of music are treated.

Technique – Ability to perform with appropriate timbre, intonation and diction; to play or sing the correct pitches and rhythms.

Tempo – Rate of speed in a musical work.

Tenor – Singing voice or instrumental range between baritone and alto.
Tie – Curved line over or below two or more notes of the same pitch; first pitch is sung or played and held for the duration of the notes affected by the tie.

Tonality – Term used to describe the organization of the melodic and harmonic elements; a feeling that one pitch, the tonic, is the pulling force or center.

Triple meter – Meter based on three beats, or a multiple of three, in a measure.

Triplet – Group of three notes performed in the time of two of the same kind.

Unison – Singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave.

Verse – Words and music that make up the body of a song and that may alternate with the refrain.

Vocal technique – Control of the voice and vocal sounds; method of producing and phrasing notes with the voice.

Whole step – Pitch interval made by two half steps.
Theatre

Grades K-2

Overview

The theatre program in Grades K-2 focuses on an improvisational, nonexhibitionary, process-centered form of theatre in which the teacher provides activities that encourage students to imagine, enact, and reflect upon human experiences. Teachers use a variety of strategies and methods to address the varied instructional needs of all students.

Students in Grades K-2 are naturally creative, imaginative, and inquisitive. They learn most effectively when actively engaged in and challenged by a variety of activities. Theatre content is designed to allow the generalist teacher to be able to incorporate theatre activities in all content areas, thereby providing the participatory environment needed in the early grades.

The environment of the early childhood classroom lends itself to creative play. At this level, learning centers play a major role in the learning process. Theatre “play” comes naturally as students interact within these learning centers and utilize books to act out stories while displaying emotions and comparing real and pretend stories. The incorporation of life skills into the theatre curriculum is also important as students learn communication skills, develop the ability to cooperate, and learn about other cultures.

In Grades K-2, theatre is a tool for accommodating many learning styles. It emphasizes the tactual, kinesthetic aspects of learning and involves both auditory and visual elements. The Grades K-2 theatre program enables students to produce through imagination, creativity, and performance; to respond through aesthetics and criticism; and to understand through connections to history.
Theatre
Kindergarten

Kindergarten students are naturally creative, imaginative, and inquisitive. They learn most effectively through active learning experiences. The kindergarten theatre program, therefore, involves students in acting experiences that incorporate life skills.

Kindergarten content standards focus on learning the basic tools for classroom drama. Students learn to use space appropriately, pantomime roles in dramatic play, and become valuable audience members. At this level, the teacher uses real and pretend stories to enhance students’ dramatic expertise.

Produce

Students will:

1. Identify body, mind, and voice as the three tools of classroom drama.

2. Distinguish among personal space, partner space, and group space.
   Examples: personal space—moving through space with self-control; partner space—participating in appropriate shoulder-to-shoulder reading; group space—moving through space, respecting the personal space of others

3. Pantomime a variety of roles in real-life and make-believe through guided dramatic play.
   Example: imitating movements of animals, people, and objects

Respond

4. Identify appropriate audience behavior in a variety of settings.
   Example: comparing behavior at a ballgame with behavior at a religious ceremony

5. Identify the beginning, middle, and end of a story.
   • Identifying characters and setting in a story or theatrical performance

6. Identify a variety of dramatic productions.
   Examples: musical, movie, theatrical performance, circus, puppet show
   • Identifying technological tools used to create a dramatic production
     Examples: cameras, computers, audio and video recorders
Understand

7. Respond on cue, verbally and physically, to an oral reading.
   Examples: patting chest and slapping legs for horse trotting, quacking like a duck, howling like a wolf

8. Identify ways the arts enhance cultural celebrations.
   Examples: songs, dances, decorations

9. Identify theatre, music, dance, and visual arts as the four arts disciplines.

10. Identify real and pretend stories.
     Examples: real—Mike Venezia’s *Getting to know the World’s Greatest Artist: Monet*, pretend—*The Three Little Pigs*
Theatre
First Grade

Students in Grade 1 are focused on themselves and their own experiences. The effective teacher of theatre draws on these student characteristics to introduce and expand the theatre experience.

In Grade 1, the theatre program is closely aligned to reading skills, incorporating stories familiar to students as well as ones they create. Content standards include demonstration of ways to use voice, space, and movement to create emotion; identification of occupations involving the arts; and demonstration of ways the arts are used in cultural celebrations. Theatre standards in Grade 1 also address spatial relationships and appropriate audience behavior.

Produce

Students will:

1. Explain how the body, mind, and voice are used in classroom drama.

2. Use personal space, partner space, and group space in an appropriate manner.
   Examples: personal space—working individually in a space,
   partner space—working as part of a pair in an identified space,
   group space—moving through a space without physically coming in contact with one another

3. Demonstrate ways that voice, space, and movement are used to create emotions, characters, or objects.
   Examples: voice—using loud voices to suggest surprise,
   space—standing apart from a group to suggest sadness,
   speed—moving quickly to represent excitement

4. Depict simple stories and situations through the use of puppetry.

5. Portray individual characters from an oral reading in literature.
   Example: Goldilocks in Goldilocks and the Three Bears

Respond

6. Portray people from the community as characters in a dramatic activity.
   Examples: fireman, police officer, teacher, mayor

7. Retell the sequence of events in a story or theatrical performance.
   • Identifying characters and setting in a story or theatrical performance
   • Identifying reasons for liking or disliking a particular aspect of a story
8. Relate a personal experience to an incident in a dramatic production.
   Example: comparing personal joy upon going home from school to Dorothy’s feelings upon going home from Oz

9. Demonstrate behavior appropriate to specific types of performances.
   Examples: cheering at a pep rally, listening attentively during a symphony performance

**Understand**

10. Identify an occupation from each arts discipline.
    Examples: dance—ballerina, 
                music—music teacher, 
                theatre—actor, 
                visual arts—portrait painter

11. Demonstrate ways the arts are used in cultural celebrations.
    Examples: making masks for Mardi Gras, making rain sticks for a rain dance, making a piñata for a Cinco de Mayo celebration

12. Identify the technology used to create a theatrical production.
The second-grade theatre program builds on theatre knowledge gained in kindergarten and first grade. Second-grade students display a range of abilities and levels of development. They enjoy dramatic play, demonstrate much-improved manipulative abilities, and are increasingly more social. The second-grade classroom, therefore, includes simple theatrical activities that continue to develop the interests and abilities of students. As they become more proficient readers, writers, and thinkers, these students develop a growing sense of pride in their accomplishments.

In Grade 2, students begin to demonstrate various types of movement and create classroom dramatizations. At this level, they are introduced to the components of a dramatization and are able to identify the characters and setting in a drama, the emotions evoked by performers, and the common ideas in stories from various cultures and periods. Students also become aware of the contributions the arts make to culture and celebrations.

**Produce**

Students will:

1. Demonstrate ways to use the body and voice to communicate character actions, emotions, and sounds in a drama.
   - Examples: character actions—shrug, shudder;
   - emotions—laughter, tears;
   - sounds—fist pounding on table top, door slamming

   • Differentiating between verbal and nonverbal sounds
     - Examples: verbal—“Stop!,”
     - nonverbal—“Grrrr”

2. Demonstrate locomotor and nonlocomotor movements that suggest specific images or ideas.
   - Examples: locomotor—walking across a space,
     - nonlocomotor—standing tall like a tree

3. Create classroom dramatizations based on personal experiences, imagination, literature, heritage, and history; including characters, settings, dialogues, and situations.
4. Describe different elements in a dramatization.
   Example: characters building suspense
   - Identifying characters, settings, problem, and solution in a drama
   - Describing character traits, including appearance, actions, and choices
   - Using appropriate theatre vocabulary
     Examples: character, plot, setting, pantomime

5. Communicate in an appropriate manner regarding aspects of a dramatization.
   Examples: appropriate—“That costume was from the wrong time period.”
   inappropriate—“That costume was ugly.”

6. Identify common topics and ideas in stories from different cultures and historical periods.
   Examples: good versus evil—*The Lion King*, *The Wizard of Oz*;
   finding your gift—*The Indian Paintbrush*, *Just the Thing for Geraldine*;
   beware of strangers—*Little Red Riding Hood*, *Lon Po Po*

7. Identify diverse world cultures through various artistic representations.
   Examples: European—British, Irish, and Scottish accents;
   Native American—blanket weaving;
   Mexican—Mexican Hat Dance, piñata

8. Describe how the arts communicate ideas in different ways.
   Example: differences in the portrayal of friendship in *A Charlie Brown Christmas* and in
   the visual print *The Banjo Player*

9. Use simple technology to enhance a classroom dramatization.
   Examples: tape recorders, digital cameras, computer programs
Theatre
Grades 3-5
Overview

Students in Grades 3-5 are naturally inquisitive and eager to learn. They are transitioning from a teacher-directed and dependent learning environment into a more self-guided stage of learning. These students are experiencing increased social and emotional development and are becoming more sensitive to peer pressure and acceptance. While they are primarily concrete learners, they are beginning to develop abstract-thinking skills.

The environment of the Grades 3-5 classroom is a structured one in which students use their natural imagination and creativity to focus on individual elements of communication, cooperation, and creation of writing. The classroom teacher includes dramatization and creative writing to connect learning in other school subject areas to that of theatre as well as to other expressive art forms.

Through the strands of understanding, responding, and producing, third-grade students continue to build on drama techniques learned in Grades K-2. At this level students begin analyzing and describing ways to improve a performance while under a director’s supervision. Fourth-grade students, for example, look at Alabama authors and build on previous experiences to critique and create new theatre-related experiences. Students in fifth grade continue to build on the foundation established in Grades K-4 and begin to analyze characters and to include other art forms to enhance theatrical presentations. Students in these grades are preparing to become discerning audience members as well as active participants in arts performances.
Third-grade students begin to participate in self-directed activities that reflect individual likes and dislikes. They are curious, enthusiastic, eager to learn, and sensitive to the opinions of peers and teachers. These students are more mature, competent, and confident than students in earlier grades. The classroom environment, therefore, promotes teamwork and cooperation and provides opportunities for all students to experience enjoyment and success.

In the Grade 3 theatre program students begin to understand that artistic productions are rendered according to personal interpretation. They identify various forms and uses of drama as well as the different elements of a theatrical performance. They create ideas for various components of a dramatic production and continue to work with movement as a vital part of the total theatre experience. Students are also encouraged to view performances that evoke a greater understanding of society and culture.

**Produce**

Students will:

1. Use the primary tools of mind, body, and voice in an appropriate characterization for a simple classroom production.

2. Identify the purpose of movement in a dramatic production.
   - Using high-, medium-, and low-level areas in space
     Examples: leaping for joy, running in fear, kneeling to be knighted, slithering like a snake
   - Using body sculpture or the freeze technique to create a *tableau* by freezing the action of a scene

3. Create ideas for alternate settings, characters, and endings for a dramatic production.
   - Staging classroom dramatizations in a variety of ways
     Examples: protean staging, Reader’s Theatre
   - Demonstrating movement to explore thoughts, feelings, and roles from literature, life, and history
     Examples: Native American rain and cloud dances, Russian wedding dance
   - Working cooperatively in a group setting to plan a dramatic production

4. Dramatize universal subjects and ideas in stories from different cultures.
   Examples: friendship—*Charlotte’s Web, The Secret Garden*; greed—*Why the Sky is Far Away, A Christmas Carol*
   - Depicting characters from diverse historical periods and cultures
     Examples: Johnny Appleseed, Pocohantas, Harriet Tubman
   - Explaining how theatre reflects life
Respond

5. Identify an emotion evoked by performers during a production.

6. Identify different elements in a theatrical performance.
   • Describing characters, their relationships, and their environments
   • Analyzing a classroom dramatization or theatre production to determine how
     movement, music, and visual elements are used to enhance mood
     Examples: joy in finding gold at the end of the rainbow; fear when the big, bad wolf
     appears
   • Distinguishing between appropriate and inappropriate audience behavior
     Examples: appropriate—applauding,
     inappropriate—booing in a noninteractive production
   • Explaining differences between audience space and performance space

7. Evaluate the effectiveness of the theatrical elements of a performance using accurate, respectful,
   supportive, and constructive comments.

8. Describe effects that sounds, movements, and visual images have on an audience.

Understand

9. Identify various forms of dramatic media and ways in which they have evolved over time.
   Examples: theatre, film, television, electronic media

10. Identify ways in which the arts are used for personal pleasure and enrichment.
    Examples: plays, art exhibits, concerts

11. Illustrate concepts from other content areas through the use of dramatization.
    Examples: acting out simple machines studied in science, depicting the migration of
    animals or people studied in science or social studies, illustrating Reader’s
    Theatre from reading and English language arts classes
Theatre
Fourth Grade

Students in fourth grade enjoy learning and display an abundance of energy and enthusiasm. They are more verbal, see themselves as more mature, and place more importance on friends, clubs, and teams. The theatre class is a place for students to express and release their energy and enthusiasm through well-defined activities that strengthen their theatrical knowledge and talent.

The theatre program in Grade 4 focuses on the roles and responsibilities of those involved in staging a theatrical production. Standards require that students identify thoughts and feelings evoked by a performance, evaluate theatrical performances, and identify dramatic works written by and about Alabama and Alabamians.

Produce

Students will:

1. Demonstrate ways in which an actor communicates character and emotions.
   Examples: body posture, movement, voice, facial expression
   - Explaining how music and sound are used to communicate emotion
     Examples: pitch, tone, volume
   - Exhibiting concentration, recall, and memorization of sequencing to create a characterization
   - Combining physical shapes, levels, and facial expressions to depict emotions and moods of characters

2. Improvise short scenes while working cooperatively in groups, including the use of role play.

3. Describe the function in musical theatre of each arts discipline.
   Examples: dance—movement, dance sequences;
   music—score, lyrics;
   theatre—acting, production;
   visual arts—scenic design

Respond

4. Identify the elements of a scripted drama, including dialogue, character, plot, and setting.
   - Identifying conflict in a dramatic situation as it unfolds through dialogue
   - Analyzing the choice of setting and characters to determine authenticity
     Example: Africa as the necessary setting for The Lion King
   - Demonstrating ways movement communicates characters and emotions
5. Identify thoughts and feelings evoked by a performance.
   Examples: *Alice in Wonderland*—imagining what it would be like to live in a wonderland,
   *Annie*—feeling triumph for Annie as she becomes part of a family
   - Connecting performances to personal feelings or experiences
   - Evaluating the effectiveness of artistic choices made in a production
   - Explaining the concepts of aesthetics and empathy

6. Evaluate audience behavior of self and others to determine appropriateness.

7. Evaluate the use of lighting, costumes, sound effects, makeup, props, and sets for effectiveness in a performance.

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**Understand**

8. Identify ways in which theatre reflects the social values and accomplishments of a culture.
   - Describing ways in which the arts play a role in everyday life
     Examples: landscape design, advertising jingles, dances, movies

9. Identify dramatic works written by and about Alabama and Alabamians.
   Examples: Kathryn T. Windham’s *Julia Tutwiler*, William Gibson’s *The Miracle Worker*

10. Recognize the various roles and responsibilities of those involved in staging a theatrical production.
    Examples: playwright—writes the script,
               actor—interprets the part,
               director—instructs the actor

11. Identify possible connections between theatre concepts and concepts from other content areas.
    Example: explaining how student-created work in visual arts, music, and dance may be translated to theatre

12. Use the computer to research and identify works in literature that have been translated into theatrical productions.
    Examples: *The Lion, the Witch, and the Wardrobe; Charlotte’s Web; Peter Pan; The Polar Express*; books from the “Harry Potter” series
Fifth-grade students exhibit the capacity for enjoying and participating in all areas of the arts. They demonstrate skills for effective artistic expression and show a heightened appreciation for the arts and their role in shaping and reflecting the history of all cultures.

Theatre content standards for Grade 5 are designed to broaden and deepen the knowledge and processes begun in Grade 4. These standards require students to analyze and describe ways to improve a performance while under a director’s supervision, to identify universal themes and basic conflicts evident in theatrical productions, and to use age-appropriate theatre vocabulary. At this grade level, emphasis is also placed on positive criticism, including self-critiquing.

**Produce**

Students will:

1. Identify various roles and responsibilities necessary to effectively stage scenes or dramatic productions.
   Examples: writers editing the script, researchers ensuring that costume choices reflect the time period portrayed, directors guiding practices, actors memorizing script parts, critics viewing and critiquing theatre performances, set designers selecting materials reflecting desired setting, audiences responding to production

2. Select essential design elements to support a dramatic production.
   Examples: lighting, costumes, makeup, props
   - Combining physical shapes, levels, and facial expressions to depict emotion and mood of characters
   - Combining physical qualities with vocal qualities, including projection and vocal variety

3. Produce an original or published scene using an organized rehearsal plan.
   - Describing the importance of collaboration in a theatrical production, including scheduling, blocking, and set design
Respond

4. Compare theatrical characteristics of pantomime, improvisation, and scripted drama.

5. Analyze a dramatic performance to identify its intended personal emotional response.
   Example: *The Miracle Worker* encouraging audience to persevere in spite of adversity
   
   - Using age-appropriate theatre vocabulary to accurately describe theatrical concepts
     Examples: dialogue, pitch, tone, volume, set designer, theme, improvisation, script, tableau

6. Compare ways in which ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts.
   Example: comparison of African-American displacement as seen through Jacob Lawrence’s *The Migration Series* paintings, Jewish displacement as portrayed in the movie *The Diary of Anne Frank*, and displacement of Okies as depicted in selected scenes in the movie *The Grapes of Wrath*

7. Describe how audience behavior affects a performance.

Understand

8. Identify conflict in a drama, including man versus man, man versus self, man versus nature, man versus the supernatural, and man versus society.
   - Identifying the message, theme, and purpose in a drama

9. Describe ways various cultures reflect their beliefs and traditions through theatre and storytelling.
   Examples: Indonesian—Javanese puppet theatre, Native American—powwow

10. Identify universal themes in literature.
    Examples: love, hate, friendship, loyalty, family

    - Enacting a drama in such a way that its major scenes depict literary accuracy
    - Developing a one-act play around an event in United States history
      Examples: Trail of Tears, Civil Rights Movement
Theatre

Grades 6-12

Overview

Four theatre courses, presented sequentially, are provided for students in Grades 6-12. Increased academic rigor at each level leads to mastery of content at Level IV. Students may earn the one-half arts education credit required for graduation upon successful completion of any one of these levels in Grades 9-12.

In Levels I and II, students begin to learn the legal and ethical implications of performing another’s work. They also examine more completely dramatic structure, incorporate creativity and imagination into the production of a classroom script, begin to realize the role of self-evaluation, and expand performance and scripts through their knowledge of settings, materials, and production staff. Students at these levels begin to explore the world’s cultures, identifying how the arts influence various cultures as well as how those cultures impact the arts.

The Level III theatre classroom provides students with opportunities for rigorous academic study and response to performances as well as participation in a full theatrical production. Students at this level transition from adolescence into early adulthood with varying abilities, learning styles, interests, and social skills. These students are challenged to begin justifying critical choices through the different aspects of theatre. Emphasis is placed on theatre’s role in society and the ever-expanding opportunities for technology in the arts. At this level, students have an in-depth understanding of theatre’s history and critically study the works of renowned playwrights.

Level IV classes are designed for students who have mastered basic theatre skills and concepts. Students are provided a more in-depth study of the history of theatre as well as a study of aesthetic and critical issues. They master the rigor of a professional production and are involved in an independent learning environment as they design, lead rehearsals, and take more responsibility for their own learning and products. Appropriate audience as well as performer etiquette is also stressed.

As students master standards in Level III and Level IV, other local advanced courses may need to be designed to expand and increase the depth of understanding and the quality of responding and producing. Examples of elective courses are Dramatic Media, Musical Theatre, Survey of Production, Playwriting, Directing, Technical Theatre, Design, Makeup, Costumes, Acting Performance, Vocal Performance, and Theatre Management.
The Level I Theatre course is recommended as a transitional course for early adolescent students, separating childhood drama from the more sophisticated world of theatre. Students in this age group are moving from childhood into the teenage years. They require teacher direction, but at the same time need to be provided with opportunities for self-expression.

Content standards for Level I Theatre address the intellectual needs, learning styles, talents, interests, and maturation levels of early adolescents, placing continued emphasis on the development of the three strands of production, response, and understanding while building on the academic aspects of theatre. In this initial level, students study the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. They begin to examine more completely dramatic structure and the overall acting process, including the collaborative nature of a theatrical production and the role of the production staff. As in all levels of theatre, students continue to examine theatre history, broaden theatre vocabulary, and respond to productions by communicating thoughts and feelings, explaining concepts of aesthetics, and evaluating artistic choices.

**Produce**

Students will:

1. Identify basic elements of theatrical training, including vocalization, kinesthetics, and emotional and intellectual processing.
   - Demonstrating ways an actor controls voice through pitch, rate, volume, pronunciation, and enunciation
   - Developing characters through various postures, gestures, and facial expressions
   - Identifying basic stage directions
     Examples: upstage, downstage, stage left, stage right, wing
   - Using high, medium, and low spatial levels to enhance the effectiveness of a scene
     Examples: high—standing; medium—sitting; low—kneeling, crouching
   - Demonstrating a variety of actor positions or profiles
     Examples: one fourth, one half, full, back
2. Describe the acting process, including memorizing, determining, and enacting character objectives and motives; listening; and maintaining concentration.
   - Using the acting process to perform a monologue or dialogue
   - Using improvisation to discover character and motivation
   - Demonstrating understanding of text, subtext, and context through improvisation
   - Identifying the structural elements of plot in a script or production
     Examples: exposition, complication, crisis, climax or resolution

3. Identify basic components of staging a production, including set design, blocking, costumes, lighting, and sound.
   - Selecting sets, props, costumes, lighting, and sounds to support a drama
   - Producing a rehearsal notebook that includes a record of acting choices, directions, and blocking
   - Analyzing the technical parts of a theatre facility and their functions, including flats, platforms, backdrops, cyclorama, and drapery, to determine their roles in effectively staging a production

**Respond**

4. Explain emotional responses to the whole as well as to the parts of a dramatic performance.
   - Discussing different goals and feelings of characters
   - Comparing character wants and needs to personal wants and needs

5. Use appropriate theatre vocabulary, including blocking, character, scene, empathy, aesthetics, and enunciation, to describe theatrical experiences.

6. Explain artistic choices made collaboratively by a group.
   - Choosing special effects to enhance a story
     Examples: lighting, sound, technology

**Understand**

7. Explain legal and ethical ramifications of using another’s work in a production, including copyright and intellectual property rights issues.

8. Compare various theatre styles from different time periods and cultures.
   Examples: theatre in ancient Greece, Kabuki in Japan, commedia dell'arte in Italy
   - Designing masks, puppets, props, and sets in a variety of styles
     Examples: Japanese shadow puppets, Noh masks
   - Describing the use of literary historical archetypes as dramatic characters
     Examples: Greek hero, chivalrous knight in Arthurian legend, Shakespeare’s tragic hero
9. Identify ways the arts influence and are influenced by culture and politics.
   Examples: music growing from protests of Vietnam war helping to change public opinion against the war, plays bringing attention to the plight of women who have been ignored and ruled by a male-dominated world

10. Use theatre skills to communicate ideas from other curriculum areas.
    Examples: establishing a Reader’s Theatre for poetry readings, writing scripts of historical events, utilizing acting techniques to represent simple machines

11. Identify job requirements for a variety of theatre and theatre-related careers.
    Example: costume designer—responsible for reading script and planning costume design appropriate to period, character, and production concepts

12. Identify various uses of technology, including the Internet, in theatrical design.
    Examples: graphic design software, intelligent lighting
Theatre
Grades 6-12
Level II

The Level II Theatre course builds sequentially upon theatre knowledge and skills developed in Level I. Designed for the early adolescent, this level addresses students’ intellectual needs, learning styles, talents, interests, and maturation levels. Level II enables students to become more proficient in the three strands of production, response, and understanding.

Students in Level II are more involved in character development, script analysis, collaboration, and the role of the technical theatre in a production. They are learning to realistically weigh their strengths and weaknesses through self-evaluation. In addition, they begin to learn about the legal and ethical implications of performing another’s work, explore the history of theatre both in America and in the world, and examine more thoroughly the concepts of theatre, including elements of theatre and styles of performance. Students look at how society values the arts and begin to make critical judgments about these values and the arts that reflect them. The impact on language is stressed both in script evaluation and in students’ choice and use of language in the theatre class and in other academic subjects.

Produce

Students will:

1. Demonstrate use of the body and voice as creative instruments.
   Example: depicting old man with hunched shoulders, shaky hands, and trembling voice

   • Demonstrating staging techniques
     Examples: stage positions, movement
   • Participating in a variety of subtext vocal exercises accompanied by physical reactions
     Examples: “I didn’t do that.” (Subtext: How dare you ask!)
     “I didn’t do that.” (Subtext: I promise, not me.)
     “I didn’t do that.” (Subtext: I’m too sweet to do something like that.)
   • Demonstrating resonance, projection, and articulation through vocal exercises and personal vocal warm-ups
     Example: vocal exercise or warm-up—“Articulate the consonants, clearly speak the words, round out the vowel sounds, and then you will be heard.”
   • Performing scenarios for pantomime using characters involved in an initial incident, conflict, rising action, climax, or conclusion
     Examples: initial incident—raking leaves,
     conflict—gust of wind blowing across leaves
   • Performing stage combat exercises
     Example: techniques involving sword play, falling, and fighting
   • Demonstrating spontaneity through improvisation exercises
     Example: creating a dialogue in which each actor’s line begins with the next consecutive letter of the alphabet to tell a story
2. Analyze scripts, including dialogue, action, and expository information, to explain and justify character motivation.
   - Depicting behaviors based on interactions, ethical choices, and decisions made by characters
   - Justifying artistic choices made when rewriting an original work
   - Creating an original work in a selected theatrical style
     Examples: musical theatre, vaudeville, Greek chorus

3. Utilize the components of playwriting to create short scenes.
   Examples: plot structure, character types, themes, settings, dialogue
   - Illustrating language and action used to define characters
   - Interpreting metaphors, themes, and moods in scripts
   - Adapting student-written scenes for dramatic media

4. Create scripts that reflect specific periods, events, or cultures.
   - Demonstrating how improvised dialog and scenes can be used to tell stories and develop characters based on a variety of sources
   - Identifying ways plays can represent the time periods in which they are set
     Examples: costumes, lighting, set, speech patterns, dialogue

**Respond**

5. Explain the functions of technical theatre.
   Example: roles that scenery, props, lighting, sound, costumes, and makeup play in creating the environment for a play
   - Identifying roles of different members of the production staff
     Examples: sound engineer—determining all sound reinforcement, sound effects, and music;
     light designer—designing all lighting requirements;
     stage manager—accepting responsibility for general operations;
     costume designer—designing all costuming needs;
     makeup artist—designing all makeup for characters
   - Developing sound effects to support a production
   - Designing a set for a given piece, including floor plan, set materials, props, lighting, costumes, and sound requirements

6. Determine criteria necessary to review a theatrical production.
   Examples: relationship of theme, plot, and conflict; dramatic elements; appropriate use of theatrical language; quality of acting

7. Analyze selected texts to determine how they incorporate figurative language and imagery.
   Examples: Thornton Wilder’s *Our Town*, August Wilson’s *Fences*, Tennessee Williams’ *A Streetcar Named Desire*, Nilo Cruz’s *Anna in the Tropics*

8. Use various self-evaluation processes, including journaling, rubrics, and aesthetic responses, to evaluate personal choices and performances.
9. Explain the impact of social and cultural events on theatre.
   • Describing ways American history has been reflected in the theatre
     Examples: August Wilson’s two plays in a ten-part series chronicling the African-American experience, Ma Rainey’s *Black Bottom* and *Fences*

10. Identify the major periods of theatre history.
    Examples: Greek, medieval, Elizabethan, modern, contemporary
    • Identifying major writers of various historical periods
      Examples: Sophocles—Early Greek, William Shakespeare—Elizabethan, Edward Albee—twentieth century

11. Apply theatre skills to reflect concepts presented in other curriculum areas.
    Examples: social studies—improvisations of historical events, English language arts—Reader’s Theatre, science—movement exercises reflecting movement in simple machines

12. Identify ways technology has impacted theatre, including American theatre.
    Examples: projection screens, computer programs, lighting sequences, computer designs or graphics, surround sound
    • Describing the effect of modern media on live theatre
    • Describing the impact of computers and the Internet on the arts
The Theatre Course
Grades 6-12
Level III

The Level III Theatre course is designed to build upon previous knowledge and skills through a rigorous study of theatre encompassing the three strands of producing, responding, and understanding. Students in Level III approach theatre, as a substantive academic discipline. The focus at this level is a comprehensive look at theatre, including how it has developed, how it functions in society, and the different aspects of theatre that must be assumed and mastered. Level III students continue writing scripts, directing, working collaboratively, and performing in scenes and short plays. At the same time, they explore theatre history both in America and in the world and investigate the issues of aesthetics and criticism. Students are provided with opportunities for academic study and response and are challenged to begin justifying critical choices through the various roles of theatre. Emphasis is placed on a higher level of characterization, analysis, interpretation, script creation, and technical work. Students begin to look at the effective use of modern technology, study the process of directing, and become aware of the various schools of thought for acting, coaching, and directing.

**Produce**

Students will:

1. Create characters, situations, and events based on personal experience, literature, historic events, or research to introduce tension and suspense in a theatrical production.
   - Demonstrating exercises for physical and vocal conditioning
   - Performing pantomimes or improvisations using voice, blocking, and gesturing to depict characters and tell a story

2. Demonstrate an understanding of characterization and scene work through a group performance.
   - Analyzing a scene from a play read in class to adequately portray a character or action
   - Demonstrating understanding of subtext and emotion through vocal and physical work
   - Demonstrating a relationship to other characters in a scene through interaction with and reaction to other characters in the scene
   - Memorizing a scene
   - Performing a scene accurately, including actions designed during the rehearsal process

3. Create a video that tells a story or depicts an overall theme, including the effective use of modern technology.
   - Using various artistic camera shots, framing techniques, and digital photography to enhance a video
   - Using a storyboard to plan a scene and develop plot, character, and theme
Respond

4. Interpret directional goals in scenes and plays from a variety of playwrights.
   • Analyzing the form and structure of scripts and scenes to identify theme, plot, character functions, subtext, setting, and dialogue
   • Choosing the appropriate acting style for a scene or play
     Examples: classical, high comedy, low comedy

5. Describe the impact various components of technical theatre have on a dramatic production, including lighting, sound, scenery, props, costumes, makeup, and hairstyling.
   • Identifying how technical theatre elements can be effectively used to communicate mood, character, and location in a formal and informal scripted or improvised production
   • Using computer graphics or models for theatrical design
     Examples: designing sets, preparing lighting plots
   • Comparing different performance spaces, including arena, proscenium, thrust, and informal venues such as sidewalks and classrooms
   • Comparing stage acting to acting before a camera

6. Describe theatrical experiences using theatre vocabulary, including genre, style, acting values, themes, and designs.

7. Critique theatre productions to determine the effectiveness of verbal and nonverbal interpretation, director’s intent, audience response, and technical elements.
   • Identifying strengths and weaknesses of one’s personal acting voice as well as the voices of other actors
     Examples: articulation, volume, dialect, vocal quality, tone, resonance
   • Differentiating between positive and negative responses to criticism
     Examples: positive—agreeing with the critic, probing for clarification, compromising;
     negative—being antagonistic, ignoring criticism

8. Describe the impact of audience behavior on cast performances and the impact of cast performances on audience behavior.
   • Clarifying how production space impacts both the audience and cast members

Understand

9. Describe the impact history and theatre have upon each other.
   Example: medieval period impacting morality plays
   • Comparing dramatic texts to historic texts for accurate portrayal of cultural, social, and political ideas and events
   • Depicting cultural environments and historical periods through settings, props, costumes, and makeup
   • Recognizing the influence of a historic event on the work of a playwright
     Example: impact of the French Revolution on Victor Hugo’s *Les Miserables*
10. Identify major writers of theatre.
   • Comparing scripts of various major writers
     Examples: Sophocles’ *Antigone*, Anton Chekhov’s *The Cherry Orchard*, David Auburn’s *Proof*

11. Identify ways in which theatre originating in different times and cultures can reflect the same theme.
    Example: parent-child relationship as depicted in William Shakespeare’s *Romeo and Juliet* and in the movie *Steel Magnolias*

12. Compare the fundamental elements used to communicate in dance, music, theatre, dramatic media, and visual arts.
    • Defending theatre as a synthesis of all arts disciplines
      Example: identifying the use of scenery, music, and dance in a production
The Level IV Theatre course is designed for students who have mastered basic theatre skills and concepts. Students enrolled in this course depend upon peers for social interaction and acceptance, and to a degree, success. The classroom environment promotes social interaction through the theatrical production process. Students are required to work cooperatively in a group setting, yet are able to maintain their independence and identity throughout the process. Possession of a solid theatre background, maturity, dependability, analytical skills, self-discipline, self-motivation, and focus are characteristics of successful Level IV theatre students.

Students in Level IV apply prior knowledge of script writing, analyze a variety of texts to determine character development, and demonstrate directorial and rehearsal techniques. They recognize the influence of historical events on the works of great playwrights and are able to describe the impact history and theatre have had upon each other.

**Produce**

Students will:

1. Apply basic dramatic structure, including exposition, complication, crisis, climax, and resolution, in the script writing process.

2. Direct formal and informal productions by interpreting dramatic texts and organizing and conducting rehearsals.
   - Identifying various schools of thought for coaching and directing
     Examples: Konstantin Stanislavski, Lee Strasberg, Viola Spolin, Sanford Meisner, Stella Adler
   - Communicating effectively to a small ensemble the directional choices for improvised or scripted scenes
   - Directing a selection of scenes or a one-act play, assuming all responsibilities of a director
     Examples: choosing play, casting, blocking, designing sets

3. Demonstrate rehearsal techniques, including pacing, polishing, and vocal and physical encoding, with technical proficiency.

4. Create a multimedia production using advanced technologies.
   Example: using a slide show or video clip within a play
   - Developing a director’s notebook
   - Planning a rehearsal schedule
   - Staging production with blocking, casting, and technical designs
Respond

5. Analyze classical, contemporary, realistic, and nonrealistic texts to determine character development.
   • Creating characters for a dramatization through script analysis and revision
   • Explaining choices for creation of a character’s voice
     Example: using high pitch for a child’s voice
   • Explaining choices for the creation of a character’s physical appearance based on social
     and psychological dimensions
     Example: character skipping and whistling to portray carefree attitude
   • Improvising scenes based on dramatic texts to reveal complex characteristics of
     characters

6. Analyze productions that reflect life situations to determine how they broaden the range of human
   understanding.
   • Identifying personal and universal meaning in a production
   • Relating motifs, symbols, and metaphor to personal experiences
   • Communicating the personal impact of theatrical experiences
     Examples: empathy, catharsis, delight

7. Identify requirements and responsibilities of a dramaturge.
   • Determining appropriate dialect, set, and costume design for the historical period of a
     play through research

8. Compare a variety of genres of dramatic literature using complex evaluation and terminology.
   • Identifying the use of metaphor, subtext, and symbolic elements in various genres

9. Analyze a dramatic work to determine its effectiveness regarding intent, structure, and quality.

Understand

10. Describe the effect of historic events on works of great playwrights and screenwriters.
    Example: Arthur Miller’s The Crucible reflecting the Salem witch trials and paralleling
    the social intolerance of the Joseph McCarthy hearings

    • Identifying ways film, theatre, television, and electronic media influence values and
      behavior
      Examples: film—relationship of Rebel Without a Cause to street racing and
      rebellious teenagers;
      theatre—relationship of All I Need to Know I Learned in Kindergarten
      to values and behaviors learned as a child;
      television—reflections of strong, caring, family values in 7th Heaven;
      electronic media—impact of video games and compact disk-read-only
      memory (CD-ROM)
    • Describing ways in which writers reflect and influence culture through their works
      Examples: Lorraine Hansberry’s A Raisin in the Sun and Harper Lee’s To Kill a
      Mockingbird comparing the cultures of two groups, selected scenes
      from the movie Grand Canyon addressing the question of whether art
      influences society or society influences art
11. Analyze a variety of theatrical styles to ascertain basic commonalities.
   Example: comparing traditional and nontraditional theatre such as in a
   Shakespearian play to a Cirque du Soleil

   • Performing pieces from a variety of playwrights representing different schools of
     thought and specific theatre styles
     Examples: William Shakespeare, Molière (Jean-Baptiste Poquelin), Anton Chekov
   • Comparing directing and acting styles from a variety of periods
     Examples: Konstantin Stanislavsky from the nineteenth and early twentieth centuries,
                Edward Albee from the twentieth and twenty-first centuries, Viola
                Spolin from the twentieth century

12. Identify career options in the dramatic arts.
   Examples: cinematographer, dramaturge, stage manager

   • Identifying the education, training, and work experience needed to enter an arts field
   • Developing a portfolio for audition purposes
Theatre Glossary

Action – That which happens physically in a play and involves a distinct beginning, middle, and end.

Aesthetics – Study of the nature of beauty.

Antagonist – Either of two opponents in conflict or the character who opposes the protagonist.

Articulate – Speaking distinctly.

Audition – Competitive tryout for a performer seeking a role in a theatrical production; process may include interviews, “cold” reading from the script, the presentation of a prepared audition piece, improvisations, or any combinations of these.

Backdrop – Pieces of scenery that are hung over the stage and often “fly” in and out; often painted but can also be full wall units with doors and windows.

Backstage – Stage area beyond the acting area.

Blocking – Term given to the staging of the actual movements of each cast member or actor.

Cast – To choose a person to perform a theatrical part (verb); group of people to perform a theatrical work (noun).

Catharsis – Release of emotions caused in a tragedy.

Center stage – The center area of the stage.

Character – Participant in the play whose qualities and traits arise from ethical deliberation.

Characterizations – Putting together all facets of a character to make that character a living, convincing human being.

Chorus – Group of actors in Greek drama of the fifth century B.C., who sang, chanted, spoke, and moved, usually in unison.

Classical – Period of Greek drama and theatre; refers to Greek and Roman drama and theatre in general.

Climax – The point of highest tension in a dramatic presentation.

Comedy – A play that deals with treating characters and situations in a humorous way.

Commedia dell’arte – Improvised comedy with stock characters.

Conflict – Struggle between two opposing forces.

Costume – Clothing worn by an actor during a performance.

Crisis – Moment of decision for the leading character; the highest point of conflict.

Criticism – Verbalized response to the play or script that is meant to enrich the experience for others.

Cue – Audible, verbal, or physical signal indicating that an action will occur.

Cyclorama – White or blue tautly stretched canvas drop or plaster dome across the back wall of the stage which, when lit, simulates the sky.

Dialect – Regional or ethnic speech, sometimes necessary for an actor in a particular role.

Dialogue – The lines of a play spoken by characters.

Director – The person responsible for molding all aspects of a production into a unified whole.

Downstage – Stage area closest to the audience.

Drama – A literary composition performed on stage.

Dramatic play – Scenes created by children when at play.

Dramaturge – A resource person who provides in-depth knowledge to theatre personnel and audiences.

Elements of theatre – Plot, character, setting, dialogue, design, and theme.

Elizabthan – The period of English theatre during the reign of Elizabeth I until the closing of English theatre in 1640.

Ensemble – The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of a theatrical production.

Enunciation – Articulation; to speak or pronounce words clearly.

Exposition – Opening of the play that explains the background and sets the plot in motion.

Flats – Frame constructed of 1-by-3 boards covered with canvas, painted, and used most often for interior or exterior walls of a building in a stage setting.

Floor plan – Top view of a set showing the setting arrangement.

Formal performance space – Area designed for theatrical performances, including proscenium stage, arena stage, black box theatre, thrust stage, and stadium stage.

Genre – A category of plays—comedy, tragedy, melodrama, or farce.

Gesturing – The movement of body or limbs to suggest thought or feeling.

Improvisation – The impromptu portrayal of a character or scene without any rehearsal or preparation.
Informal performance space – Acting or audience space designed for another purpose; productions in streets, bus terminals, gymnasiums, parks, and the like are said to use informal playing space.

Initial incident – The first and most important event in a play from which the rest of the plot develops.

Kabuki – Popular Japanese drama incorporating stylized costumes, acting, makeup, and music.

Lighting plot – The lighting designer’s graphic rendering of the arrangement of lights and their connections.

Locomotor movement – Moving through space and time.

Makeup – Cosmetics worn by male and female actors to create a character or reflect a historical period.

Melodrama – An 1800s drama characterized by emotion, suspense, virtue, and morals.

Method – Acting style characterized by a variety of techniques to simulate realism.

Monologue – A long speech by an individual.

Musical theatre – Genre that includes opera, operetta, musical comedy, and musical plays.

Noh – Japanese theatre style featuring masked male actors who create a drama.

Nonlocomotor movement – Action performed while staying in one place.

Pantomime – The art of acting without words.

Pitch – The relative highness or lowness of the voice.

Platform – Raised area to add level(s).

Play – A dramatic composition; bringing an action or story to life on a stage.

Playwright – A person who writes plays; a dramatist.

Plot – The series of related events that take place in a play. (See also Exposition, Conflict, and Crisis.)

Projection – Vocalization that can be heard at a distance.

Properties, props – Objects used on stage such as furniture, glasses, books.

Proscenium arch – Picture-frame acting area with all of the audience sitting and facing the stage.

Protean staging – Scenery or staging that is simple; can be arranged and rearranged to suggest a variety of settings, and whose basic properties are changed by its use.

Puppetry – Inanimate objects brought to life through manipulation to convey a story. Types of puppets may include rod, hand, and marionette.

Reader’s Theatre – A performance created by reading from a script rather than from memory.

Rehearsal – Session where actors and technicians practice for a performance.

Resolution – Part of a play in which clarification is made; also called the climax.

Resonance – The intensification of vocal tones during articulation.

Rising action – The series of events following the initial incident.

Scenery – Painted backdrops on a theatrical stage.

Scenes – A portion of a play, usually part of an act.

Screenwriter – A writer of screenplays.

Script – The text of a theatrical production.

Setting – Time and place in which a dramatic work takes place.

Special effects – Technical effect, usually spectacular, found in a play, television program, or film; can vary from the relatively simple gunshot to a vast flood or thermonuclear war.

Stage left – The left side of the stage when the actor is facing the audience.

Stage manager – The person who is in complete charge backstage during rehearsals and performances.

Stage position – The position of the actor in relation to the audience (as in full front, full back, right profile).

Stage right – The right side of the stage when the actor is facing the audience.

Storyboard – Visual blueprint of the sequence of events in a story.

Style – The way in which a play is written, acted, and produced.

Subtext – Character interpretations that are not in a script but are supplied by an actor.

Tableau – Scene created by actors who remain motionless and silent. The plural is tableaux.
Theatre of the Absurd – A form of theater in which language becomes the unconventional, and in which political and social problems are examined and presented to the audience in unconventional ways.

Theme – An idea or point of view depicted in a work of art.

Tone – The quality and pitch of a vocalization.

Upstage – Stage area farthest away from the audience.

Volume – The strength, force, or intensity with which sound is made.

Wings – Offstage areas; right and left stage.
Visual Arts  
Grades K-2  
Overview

Visual arts education in Grades K-2 provides students with a developmentally appropriate foundation upon which advanced content is built in subsequent grades. Young children respond and grow in a curriculum where the teaching of art fundamentals—the elements of art and principles of design—is sequential and goal-oriented. They experience joy and confidence through self-expression when using acquired knowledge and skills to solve artistic problems creatively.

Students in Grades K-2 come to school with diverse learning experiences in the arts. Some have explored visual arts in preschool programs, while others may have had less structured, and perhaps limited, visual arts experiences. Students possess a variety of learning styles and are highly enthusiastic, inquisitive, adventuresome, and visually stimulated by the world around them. Foundation gained in early art experiences aids students in the development of artistic skills and insights that can be used in future problem-solving situations. The Grades K-2 visual arts curriculum emphasizes cognitive, affective, sensory, and motor skill development.

The visual arts classroom provides a safe and appropriate environment for student exploration and assessment in Grades K-2. This environment is active and stimulating, and provides materials and equipment—including technology—adapted to meet students’ needs. This setting allows for individual, cooperative, and responsible growth and learning to take place.

In the early elementary visual arts curriculum, emphasis is placed on producing, responding to, and understanding art. Learning of the elements of art and principles of design is accomplished by using traditional, digital, and multimedia technology. In addition, the curriculum allows students to become aware of art and artists in local, national, and international communities. While assessment of students in Grades K-2 is primarily subjective and teacher-directed, content standards for these grades provide opportunities for measurable evaluation.
Visual Arts
Kindergarten

During the kindergarten years, students learn to listen, share, cooperate, use materials responsibly, and follow directions in a formal school setting. They begin to develop representational thought about things not present and learn to tap their imaginations as they explore the importance of building positive relationships with others.

The visual arts classroom provides a safe and appropriate learning environment with attention to individual learning styles and opportunities for exploration and discovery. The environment promotes cognitive, affective, sensory, and motor skill development.

Kindergarten students are introduced to the elements of art and principles of design, the foundation upon which advanced content is built in subsequent grades. Visual arts concepts explored at this grade level include line, shape, color, texture, and repetition.

Produce

Students will:

1. Use selected materials to produce works of art.
   Examples: water-soluble paint, clay
   • Creating works of art using a variety of traditional processes
     Examples: crayon-resist paintings, folding and curling different kinds of paper
   • Creating two- and three-dimensional art forms
     Examples: finger paintings, paper collages, clay pinch pots
   • Recognizing safe and proper use and care of basic tools, materials, and supplies, including scissors, pencils, crayons, markers, glue, paints, paintbrushes, and clay
     Example: properly holding and using scissors to cut paper

2. Use line, shape, color, texture, and repetition to produce works of art.
   Examples: line—curved, straight, jagged, zigzag, bumpy, wavy;
   shape—circle, triangle, square;
   color—primary, secondary;
   texture—rough, smooth, soft, furry;
   repetition—pattern

3. Create works of art to communicate ideas and moods.
   • Producing expressive portraits
4. Identify line, shape, color, texture, and repetition in works of art.
   • Identifying similarities and differences in works of art
     Examples: shape, color, size
   • Identifying media used in a work of art
     Examples: paint, clay, crayons

5. Identify moods, feelings, and emotions generated by a work of art.
   Examples: happiness, sadness

Understand

6. Identify artistic characteristics of cultures, times, and places.
   Examples: cultures—designs on tribal masks of Africa and carnival masks of Brazil,
   times—line quality of prehistoric cave drawings,
   places—architectural design of medieval castles in Europe

7. Identify examples of visual arts within the community.
   Examples: architecture, murals, environmental sculptures, digital media productions

8. Identify works of art viewed by using digital media tools and products.
   Example: using the Internet to participate in interactive museum programs

9. Identify similarities among the visual arts and other disciplines.
   Examples: language arts—viewing illustrations in literary selections by authors or
   illustrators such as Eric Carle, Gerald McDermott, and Dr. Seuss;
   social studies—identifying similarities and differences in clothing styles worn
   by people of various time periods, cultures, and professions
The overall goal of the first-grade visual arts program is to guide students in the development of skills in the areas of listening, sharing, cooperating, using materials responsibly, and following directions. Providing foundational experiences and opportunities in the visual arts serves to stimulate students to become independent thinkers and lifelong, creative problem solvers.

Students entering first grade have a wide range of technical and creative abilities. They need time to conceptualize ideas and transform these ideas into works of art. An effective visual arts instructional environment allows for hands-on opportunities, cooperative learning strategies, and verbal communication. Such a setting promotes cognitive, affective, sensory, and motor skill development.

In Grade 1, students continue to learn about the elements of art and principles of design, the foundation upon which advanced content is built in subsequent grades. Form and space are added to the art concepts of line, shape, color, texture, and repetition for students to use in building visual literacy. These concepts enable students to develop skills for describing and explaining their works of art.

**Produce**

Students will:

1. Create works of art using a variety of techniques.
   Example: creating prints and collages using found objects
   - Creating works of art using a variety of subject matter, including still life paintings and portraits
     Examples: still life painting of fruit in a bowl, family portraits
   - Producing three-dimensional works of art
     Examples: found-object sculptures, clay sculptures such as pinch pots

2. Apply primary, secondary, and neutral colors; line direction; form; and space to create works of art.
   Examples: primary and secondary colors—mixing primary colors to achieve secondary colors in paintings of aliens, neutral colors—creating and painting sculptures similar to Charles Lucas’ outdoor sculpture *The New Breed*, line direction—creating paintings similar to Piet Mondrian’s *Broadway Boogie Woogie*, form—creating a work of art similar to Frederick Roth’s sculpture *Columbia Lion*, space—creating figures using found objects such as spools and cardboard tubes
Respond

3. Identify neutral colors, form, and space in works of art.
   Examples: neutral colors—Georges Braques’ Cubist still life paintings,
   form—Pueblo Indian ceramic storyteller sculptures,
   space—Alexander Calder’s mobiles

4. Recognize similarities and differences in media, visual and tactile characteristics, and natural
   or man-made forms used in artwork.
   Examples: media—differences between tempera and watercolor paints,
   visual and tactile characteristics—Jacob Lawrence’s collages versus Frank
   Stella’s and George Seurat’s paintings,
   natural or man-made forms—texture of pine cone versus texture of concrete
   block

5. Describe moods, feelings, and emotions depicted by a work of art.
   Examples: dark room representing loneliness, sunny sky representing cheerfulness

Understand

6. Recognize artistic characteristics of various cultures, times, and places.
   Examples: cultures—dots in Aboriginal dream paintings,
   times—fashion depicted in Early American paintings,
   places—pyramids of Egypt

   • Using digital media to view works of art
     Example: using a CD-ROM to view characteristics of works of art

7. Identify visual arts professions within a community.
   Examples: landscape architects, sculptors, interior designers, museum curators
Visual Arts
Second Grade

Second-grade students enjoy learning about cultures, times, and places beyond their immediate environment. They are able to solve increasingly challenging problems and to discuss and discover new media, artists, and works of art. Activities involving these discoveries provide opportunities for visual arts students to consider multiple solutions to artistic problems.

The visual arts classroom setting for second-grade students provides a meaningful and active learning environment with attention to individual learning styles. Instruction in Grade 2 continues to promote opportunities for exploration and discovery as well as cognitive, affective, sensory, and motor skill development.

Exploration of ideas and justification of solutions to artistic challenges allow second-grade students to expand upon prior knowledge of the elements of art and principles of design. Art concepts emphasized at this grade level include line, shape, color, texture, repetition, form, space, and balance. These same concepts continue to be emphasized at the more advanced levels of the visual arts curriculum.

Produce

Students will:

1. Apply a variety of procedures, methods, and subject matter in the production of two-dimensional works of art, including landscapes, still lifes, and relief prints.
   Example: producing paintings, drawings, and relief prints of family life and neighborhood play

   • Producing three-dimensional works of art
     Example: pinching and pulling clay to create clay dinosaurs
   • Demonstrating appropriate safety, care, and use of printmaking and sculptural materials and equipment
     Examples: printmaking inks, carving instruments, wire sculptures

2. Apply analogous and intermediate colors, symmetrical balance, and geometric and organic shapes in the production of works of art.
   Examples: monoprint of butterfly, landscapes with intermediate color schemes, Georgia O’Keeffe’s flower images in pastel drawings

3. Express ideas, feelings, and moods through traditional and digital media in creating works of art.
   Examples: showing happiness by using traditional media such as crayons or paints in the production of a portrait based on Paul Klee’s Senecio or Head of a Man, using digital drawing and painting programs to generate ideas in the production of a fantasy cityscape
Respond

4. Explain similarities and differences in works of art, including color schemes, symmetrical balance, and geometric and organic shapes.
   Examples: naming similarities and differences in works by Eric Carle and Peter Max depicting butterflies, discussing organic shapes in Henry Moore’s sculpture *Working Model for Oval with Points* and geometric shapes in David Smith’s *Cubi* series sculptures

5. Describe the media technique used in a specific work of art.
   Example: describing the technique of pointillism used by Georges Seurat in *A Sunday on La Grande Jatte*

   - Identifying the technique of spatial relationships, including foreground, middle ground, and background
   Example: identifying overlapping shapes that create depth in Grant Wood’s landscapes

6. Relate moods, feelings, and emotions generated by a work of art to life experiences.
   Example: relating happy moods and feelings of children at play as depicted in Winslow Homer’s *Snap the Whip* to those of contemporary neighborhood children at play

Understand

7. Describe artistic styles of various cultures, times, and places.
   Examples: cultures—Japanese painting techniques, times—mosaics of the Roman Empire, places—architectural structures of the Middle East and Russia

   - Describing ways in which visual arts connect to other disciplines
   Example: describing Edgar Degas’ ballerina works in relation to dance, Pablo Picasso’s *Three Musicians* in relation to instrumental music, and George Rouault’s clowns in relation to costumes in theatre productions

8. Identify ways art reflects and records history.
   Examples: pictographs created by Plains Indians, glyphs created by Mayan Indians, paintings and sculptures of the American West created by Frederic Remington

   - Using digital media to view works of art
Visual Arts
Grades 3-5
Overview

Visual arts education in Grades 3-5 provides students with a foundation of developmentally appropriate content upon which more advanced content is built in subsequent grades. Students respond and grow in a curriculum in which the teaching of art fundamentals is sequential and goal-oriented. They experience joy and confidence through self-expression when using acquired skills and knowledge to continue solving artistic problems creatively.

The Grades 3-5 visual arts curriculum focuses on strengthening students’ cognitive, affective, sensory, and motor skill development. As students progress from dependent to independent thought processes, they are growing in their social and emotional development. In Grades 3-5, students’ cognitive and technical abilities become more fully developed. Assessment by teachers and peers as well as self-assessment practices increase in rigor and can remain subjective in nature or be measured for evaluative purposes.

The visual arts classroom in Grades 3-5 provides a safe and appropriate setting for student exploration and assessment. An active and stimulating environment provides materials and equipment—including technology—adapted to meet students’ needs. The ideal art environment facilitates responsible growth in learning and encourages artistic fluency as students work both individually and in groups.

In the Grades 3-5 curriculum, emphasis is placed on producing, responding to, and understanding art while promoting the elements of art and principles of design through traditional, digital, and multimedia technology. In addition, the curriculum promotes an awareness of the influence of the past on contemporary culture, along with an increased awareness of art, artists, and diverse cultures found throughout the world.
Visual Arts
Third Grade

Third-grade students are active and inquisitive. They are primarily concrete learners, acquiring knowledge through visual stimulation and hands-on experiences. Students in this grade are making connections between their personal lives and various cultures, times, and places.

In Grade 3, the visual arts classroom learning environment encourages students to work together as a community of learners yet provides an atmosphere in which they are valued individually for their ideas and contributions. Such an environment promotes self-confidence, and students are more receptive of suggestions for improvement.

As cognitive and technical skills increase in third grade, the elements of art and principles of design continue to be the basis of the visual arts curriculum. Expanded forms of assessment, such as critiques and self-assessments, become more meaningful to students as they implement skills in producing, responding, and understanding works of art.

Produce

Students will:

1. Utilize a variety of processes and media in the production of artwork.
   Examples: producing a drawing using markers and crayons, creating a painting using watercolors and pastels on watercolor paper
   - Utilizing digital processes to produce works of art
     Example: using a paint program to design a digital quilt

2. Produce works of art depicting genre subject matter.
   Examples: interiors in the paintings of Benny Andrews and Pieter Brueghel, landscapes of Grandma Moses (Anna Mary Robertson), portraits of daily life by Norman Rockwell

3. Apply the elements of art and principles of design, including complementary and monochromatic color schemes, value, contrast, and asymmetrical balance in works of art.
   Examples: using positive and negative space or complementary color schemes to create contrast in designs, using gray scales, mixing white to create tints and black to create shades

4. Create symbolic works of art to communicate ideas.
   Example: using personal symbols to create a medieval family crest or heraldry

5. Demonstrate appropriate safety, care, and use of art materials and equipment.
Respond

6. Compare works of art in terms of complementary color schemes, value, contrast, and asymmetrical balance.
   Example: comparing elements of art and principles of design used to depict water in Winslow Homer’s *Gulf Stream* and Katsushika Hokusai’s *The Great Wave*

7. Identify symbols and signs depicting specific ideas, moods, feelings, and emotions generated by a work of art.
   Examples: sign depicting theme of love in Robert Indiana’s *Love* sculpture, raising of the flag in the National Iwo Jima Memorial Monument generating feelings of patriotism

8. Identify ideas and feelings expressed by individual artists in works of art.
   Examples: feeling of triumph in Emmanuel Leutze’s painting *George Washington Crossing the Delaware*, feeling of happiness in Robert Henri’s *Laughing Child*

Understand

9. Contrast artistic styles of various cultures, times, and places.
   Examples: cultures—Asian landscapes versus Albert Bierstadt’s American landscapes, times—art deco interiors versus minimalist interiors, places—paintings of covered bridges in rural areas versus suspension bridges in urban areas

   • Using digital media to compare artistic styles of various works of art
   • Identifying symbols from different cultures, times, and places that portray common themes
     Examples: color purple relating to royalty, arrow or spear symbolizing the hunt
Students in Grade 4 are becoming more expressive as they respond to life experiences through artistic challenges. Although they are primarily concrete learners, these students are intrigued with more abstract modes of solving artistic problems. To nurture this interest, the fourth-grade classroom environment promotes the active engagement of students in their learning through independent and group projects, including opportunities for self-assessment. These experiences allow students to strengthen the skills needed to communicate, reason, solve artistic problems, and reach higher levels of cognitive thinking.

Although the visual arts content for Grade 4 continues to build upon the elements of art and principles of design, new concepts, techniques, and media provide opportunities for students to explore alternative solutions for self-expression. These experiences help students continue to develop their cognitive, physical, social, and emotional skills.

**Product**

Students will:

1. Produce two- and three-dimensional works of art with a variety of traditional and digital processes, materials, subject matter, and techniques.
   
   Examples: processes—using a digital camera to create images to be digitally altered; materials—creating papier-mâché animals; subject matter—creating portraits, landscapes, still lifes, interiors, or seascapes; techniques—layering materials such as cardboard, rubber, fabric, paper clips, and papers to create a collagraph.

2. Use traditional and digital media in the production of graphic design to communicate ideas and feelings.
   
   Example: designing posters, book covers, or logos on the themes of recycling, drug awareness, or endangered species.

3. Apply the elements of art and principles of design, including rhythm, movement, and emphasis, in the creation of works of art.
   
   Examples: producing collages or paintings similar to those of Romare Bearden and Piet Mondrian that were inspired by music, creating works of art similar to Diego Rivera’s works that were inspired by everyday life experiences in Mexico.
Respond

4. Describe how the elements of art and principles of design, including rhythm, movement, and emphasis, are used in a specific work of art.
   Examples: movement as depicted in the use of line and painting techniques in Wassily Kandinsky’s abstract works, emphasis as depicted in Giorgio de Chirico’s *The Nostalgia of the Infinite*, rhythm as depicted in Jackson Pollock’s *Autumn Rhythm*, movement in Glenna Goodacre’s sculpture *Puddle Jumpers*.

   - Critiquing works of art orally or in writing, using the elements of art and principles of design
   Example: reflecting upon the creative process and success of personal works of art in an electronic portfolio.

5. Describe functions of art within the total environment, including functional sculptures, urban improvement, and transportation.
   Examples: functional sculptures—fountains, benches, playground equipment; urban improvement—murals on walls; transportation—bridges.

6. Compare different interpretations of the same subject or theme in art.
   Example: landscapes by Impressionist and Hudson River School artists.

Understand

7. Utilize community resources to identify works of art from various cultures, times, and places.
   Examples: guest artists, artists-in-residence, museums, libraries, universities.

8. Identify works of art from various artists that were inspired by the environments in which they were created.
   Example: Alabama artists inspired by their heritage and environment, including Howard Finster’s painting *Coke Bottle*, Jimmy Lee Sudduth’s painting *Cotton Pickers*, and Frank Fleming’s sculpture *Storyteller*.
Students in Grade 5 experience increased cognitive, emotional, and social development. As they become more aware of their immediate surroundings, students’ interest in the expanded environment begins to emerge. Students recognize the benefits of assessment by teachers and peers as well as self-assessment when reflecting, understanding, and producing works of art. They develop a more sophisticated sense of visual arts as a means of expressing their feelings and emotions and learn to assess their ability to communicate thoughts and viewpoints and to understand the opinions of others. To accommodate these developmental changes, the fifth-grade visual arts classroom provides a positive learning environment that encourages students to think creatively and to expand technical skills.

Visual arts content standards for Grade 5 require students to become engaged in historical and cultural investigations of works of art, media, techniques, and processes. Greater awareness of the elements of arts and principles of design in the process and production of works of art is achieved through the objectives set forth in these standards. As students begin to manipulate ideas, media, and techniques, they also become more respectful of other viewpoints and works of art.

### Produce

Students will:

1. Utilize the elements of art and principles of design and the structures and functions of art to communicate personal ideas.
   Example: creating a painting, drawing, or sculpture in reaction to world events, drug awareness, or medical issues
   - Creating works of art utilizing a variety of traditional found and recyclable objects
     Example: using Samuel “Sambo” Mockbee’s architectural structures as motivation to produce recycled structures
   - Producing one-point perspective drawings
     Example: drawing cubes using a vanishing point

2. Apply variety and unity in the production of two- and three-dimensional works of art.
   Example: using Joan Miró’s *Horse Carnival of Harlequins* to create a circus, carnival, zoo painting, or diorama
   - Producing moving and stationary sculptures
     Examples: mobiles, totem poles, origami paper sculptures, clay coil or slab-built pottery
Respond

3. Explain the elements of art and principles of design, including variety and unity in a work of art.
   Examples: variety—shapes and lines in Joan Miró’s *Composition*,
   unity—black lines in Henri Matisse’s *Purple Robe and Anemones*

   • Applying appropriate vocabulary in discussing a work of art

4. Critique personal works of art orally or in writing according to specified criteria, including elements of art, principals of design, technical skill, and creativity.
   • Organizing the progression of artwork in a personal portfolio

Understand

5. Identify societal values, beliefs, and everyday experiences expressed through works of art.
   Examples: satire expressed in editorial cartoons, societal values expressed by the digital animation industry

6. Describe works of art according to the style of various cultures, times, and places.
   Examples: cultures—artistic styles of Native American cultures of the Southwestern and Pacific Northwestern United States,
   times—Asher B. Durand’s early nineteenth-century painting *Kindred Spirits*,
   places—gargoyles and sculptures known as grotesques from European countries

   • Describing ways in which the subject matter of other disciplines is interrelated with the visual arts
     Examples: mathematics—Mavrits Cornelis (M. C.) Esher and tessellations;
     language arts—Patricia Pollaco and book illustrations;
     social studies—Matthew Brady and Civil War photography;
     science—transformation of shapes to forms, circles to spheres, squares to cubes, and triangles to pyramids

7. Associate a particular artistic style with an individual artist.
   Examples: Claude Monet with Impressionism, Claes Oldenberg with pop art, Alfred Leslie with photorealism

   • Using traditional and digital media to arrange works of art according to culture, theme, and historical period
     Example: arranging works of art within a specific art movement or on a timeline
Visual Arts
Grades 6-8
Overview

Visual arts content standards for Grades 6-8 provide a bridge between elementary and secondary visual arts education. Students in Grades 6-8 possess varying levels of maturity as well as an array of learning styles. They are in a state of transition in both physical and emotional growth and are acquiring a broader range of understanding of the world around them. The backgrounds of these students include diverse family structures as well as diverse social and emotional environments. Students at this age want their works of art to look more realistic. They are becoming more proficient technically; however, they are still developing a sense of self-confidence and are refining motor skills. Therefore, they need to be encouraged to develop their creative imaginations. A developmentally appropriate curriculum provides the foundation these students need to build confidence in their creative and artistic abilities. The visual arts classroom provides a safe and appropriate learning environment for media exploration and self-expression. An active, structured, and stimulating environment that allows for flexibility best meets the growing needs of the student artist.

In Grades 6-8, the visual arts curriculum centers on producing, responding, and understanding art. Production encompasses traditional and exploratory subjects, techniques, styles, and media, including the latest digital and multimedia resources. Responding involves exploring issues from the domains of criticism and aesthetics. Understanding then grows out of the themes and skills from the discipline of art history. Content standards are designed not only to equip students with visual arts knowledge and skills, but also to enable them to develop a respect and appreciation of the visual arts. Through arts education, students become informed consumers and patrons of the visual arts.

The Grades 6-8 visual arts course is designed for all students, regardless of visual arts background, ability, or academic achievement. It is recommended that this course be taught by a visual arts specialist. While this course may be appropriate for any middle-level grade, a student may only take the course one time. Continued visual arts experiences in Grades 7 and 8 should be accomplished through the use of Level I Visual Arts standards.
Visual Arts
Grades 6-8

Produce

Students will:

1. Create works of art utilizing a variety of traditional and nontraditional media and techniques.
   Examples: torn-paper collage, weaving, wire sculpture, clay relief
   - Applying steps artists use in the production of art, including conceptualizing ideas and forms, refining ideas and forms, and reflecting on and evaluating both the process of production and the product
   - Applying the elements of art and principles of design to the production of two- and three-dimensional artwork
     Examples: two-dimensional—monochromatic paintings, found or natural object prints, texture-rubbing compositions;
     three-dimensional—papier-mâché masks, clay whistles
   - Creating original multimedia works of art
     Examples: television broadcasts, digital imaging, multimedia presentations
   - Creating original works of art using observational skills
     Examples: drawing a shoe; painting a still life; creating a landscape in mixed-media; creating timed, gesture studies of a figure

2. Produce works of art using one- and two-point perspectives.
   Example: drawing a cityscape or still life of geometric shapes that uses a vanishing point and horizontal line

Respond

3. Apply appropriate vocabulary in discussing a work of art.
   Examples: discussing the use of cool colors, organic shapes, and flat perspective in Marc Chagall’s Green Violinist; explaining movement in Giacomo Balla’s Dynamism of a Dog on a Leash

4. Discuss strengths and weaknesses of a personal portfolio or other work of art.
   - Defining the four-step process of critical analysis, including describing what is seen, analyzing how each artist arranged the elements of art and principles of design, interpreting expressive intent and purpose, and judging the effectiveness of communication
   Example: analyzing Miriam Schapiro’s The Poet #2 by asking “What do I see in the painting?,” “How did the artist organize the elements of art and principles of design?,” “What is the message that the artist is trying to convey?,” and “How effective is the artwork?”
5. Define the appropriate technical terminology in creating a work of art.
   Example: explaining the terms *greenware* and *bisque-fired* when discussing the creation of a piece of pottery

6. Discuss ways in which the subject matter of other disciplines is connected with the visual arts.
   Examples: connection of plants and animals in a rainforest to Henri Rousseau’s *The Peaceable Kingdom*; relationship of music to Wassily Kandinsky’s paintings; relationship of measurement, scales, and proportion to Chuck Close’s portraits

7. Describe historical and cultural influences on works of art.
   Examples: historical—creating a computer presentation depicting works of art of the Civil War,
   cultural—comparing the impact of racism in Faith Ringgold’s *Flag Quilt* and William Johnson’s *Moon Over Harlem*

   • Identifying various art periods and movements
     Examples: periods—comparing Mayan temples and Egyptian pyramids or Renaissance and twentieth-century paintings,
     movements—comparing Impressionism and Cubism or Surrealism and Realism
Visual Arts
Grades 7-12
Overview

In Grades 7-12, students acquire a range of skills and a broad understanding of the world of visual arts. Moreover, should the student choose to pursue postsecondary study in visual arts, the standards for Grades 7-12 provide an excellent foundation for personal growth and potential career development. By exploring connections and comparisons to other disciplines, content standards guide students to an understanding of the value of the visual arts as ways of thinking, knowing, creating meaning, and solving problems creatively in a rapidly changing global environment.

Students in Grades 7-12 possess varying levels of maturity as well as diverse learning styles. Their backgrounds include diverse family structures and varying social and emotional environments. Throughout these grades, students are adjusting to personal, physical, and emotional changes as well as to social changes taking place in the world around them. In the middle grades, students want to create works of art that look realistic, yet they are able to begin thinking more imaginatively and abstractly and are eager to explore and experiment with familiar and new media and processes. These students need concrete experiences that provide direction and skill development, but they also need to be encouraged to develop their creative imaginations. The visual arts curriculum in Grades 7-12 provides students with higher-order thinking skills that enable them to solve visual arts problems. Knowledge, skills, and attitudes gained in the Grades 7-12 program promote future enjoyment and appreciation of the arts. It is recommended that Grades 7-12 visual arts courses be taught by a certified visual arts specialist.

The visual arts classroom provides a safe and appropriate setting for student exploration and assessment in Grades 7-12. The active, structured, and stimulating environment is adapted to meet students’ growing needs and sophistication as apprentice artists. As the levels advance, materials, equipment, and technology are provided that increasingly approach the professional level. In these grades, students are becoming more aware of the possibility of a career in the visual arts.

In Grades 7-12, the visual arts curriculum centers on producing, responding to, and understanding art. Production encompasses traditional and exploratory subjects, techniques, styles, and media, including the latest digital and multimedia resources. Responding involves exploring issues from the domains of criticism and aesthetics. Understanding then grows out of themes and skills from the discipline of art history. The visual arts curriculum for Grades 7-12 is organized into four levels. These levels build on the foundation established in Grades K-6 and allow students to move toward increasing proficiency of skill, depth, complexity, and rigor in production and thought. Levels I through IV represent the minimum content that students are required to master. For students who are beginning their experience with visual arts in Grades 7-12, the standards in the beginning levels are designed to provide an appropriate foundation and entry-level experience for advanced work in the upper levels. Regardless of the level, the introductory visual arts course in Grades 9-12 at the high school level will satisfy the one-half credit arts education requirement for graduation.

Alabama Course of Study: Arts Education 127
Level I Visual Arts addresses concepts for seventh- and eighth-grade students while standards taught in Level II are designed primarily for students in Grades 9-10. Levels III and IV may be expanded to higher-level courses such as Advanced Placement (AP) Studio Art; AP Art History; media-specific courses such as Ceramics, Photography, Sculpture, and Graphic Design; and Media Arts. Because skills, attitudes, and knowledge are gained through repetition as well as through new explorations, the content standards at each new level depend on repeating and practicing the content of standards from previous levels.

The content standards for the Grades 7-12 visual arts program provide opportunities for students to produce, respond to, and understand the visual arts. Through implementation of the standards, teachers not only guide students’ artistic development, but also challenge them to become more aware of the visual and cultural world that surrounds them.
Level I Visual Arts is designed to address the needs of young artists who are eager to explore and experiment in creating two- and three-dimensional works of art. Students respond to personal experiences and conceptualized ideas as they learn to manipulate the elements of art and the principles of design through the use of a variety of processes, techniques, and media. Level I standards build on students’ prior knowledge of concepts and skills introduced in Grades K-6. This course serves as a transition between the elementary and secondary grades. Due to the fact that many Alabama students may not have had previous visual arts experiences, this course is structured to provide a foundation for the more advanced work in Levels II-IV.

Level I learners of visual arts may include students from Grade 7 through Grade 12. This course may be used in Grades 7-8 or in Grades 9-12. If taken in Grades 9-12, Level I Visual Arts may be used to satisfy the one-half credit arts education requirement for graduation.

**Produce**

Students will:

1. Create original works of art from direct observation.
   - Organizing spatial relationships utilizing linear and atmospheric perspective
   - Creating the illusion of three-dimensional forms through tonal rendering
   - Incorporating traditional categories of subject matter into original works of art
     Examples: drawing a still life, painting a landscape, sculpting a portrait

2. Create original works of art using reflective ideas, personal experiences, and imaginary content.
   Examples: reactions to current events, cultural traditions, fantasy

3. Apply steps artists use in the production of art, including conceptualizing ideas and forms, refining ideas and forms, and reflecting on and evaluating both the process of production and the product.

4. Apply the elements of art and principles of design to the production of two- and three-dimensional artwork.

5. Demonstrate the use of traditional, digital, and multimedia techniques to create works of art.
   Examples: two-dimensional expression in books, comic strips, and timelines; enhancement of images in a digital imaging program; three-dimensional expression in dioramas, masks, puppets, mobiles, stabiles, scenery, and props

6. Demonstrate safe and responsible handling of art materials, including cleanup, storage, and replenishment of supplies where applicable.
   - Identifying safety and environmental regulations
**Respond**

7. Describe personal, sensory, emotional, and intellectual responses to the visual qualities of a work of art.

8. Evaluate selected works of art to determine the effectiveness of their organization.
   - Describing the subject matter, elements of art, principles of design, media, technique, and style used in selected works of art
   - Analyzing the formal organization of subject matter, elements of art, and principles of design in selected works of art to determine structural relationships
   - Interpreting expressive intentions and purposes in selected works of art
   - Describing the effectiveness of expressive and meaningful communication in selected works of art

9. Compare works of art with functional and natural objects, aesthetic components, and formal qualities.
   - Examples: stylized lines in automobiles; shapes and forms of appliances; shape, line, form, volume, and color of a tree
   - Identifying aesthetic components and formal qualities in man-made and natural objects
     Examples: comparing a Henry Moore sculpture with bones, comparing David Hockney’s *Grand Canyon* series to rock formations

**Understand**

10. Utilize specialized terminology from art history, aesthetics, criticism, and production in discussions of works of art.
    - Defining visual arts terminology to include the elements of art and principles of design
    - Describing the intrinsic qualities of a work of art
      Example: divisionist color in Camille Pissaro’s Impressionist paintings

11. Describe historical themes, symbols, and styles associated with works of art from various cultures, times, and places, including major periods and movements.
    - Identifying the style associated with selected works of major artists
      Examples: Richard Estes—photorealism, Helen Frankenthaler—color field, Vincent van Gogh—post-Impressionism
    - Describing the extrinsic context qualities of a work of art
      Example: optical color mixing theory as depicted in works by Berthe Morisot such as *Jeune Fille au chien (Young Girl with a Dog)*
    - Using digital processes or media to identify symbols and styles associated with works of art from various periods
      Example: using the Internet to view, collect, or find examples of Renaissance art and architecture
Level II Visual Arts is designed to address the needs of students with Level I visual arts experience. These students require concrete experiences that provide direction and advanced skill development. As they continue to learn the visual language and understand the significance of artistic symbolism, students focus on the production of visual relationships; the exploration of techniques, processes, and media; and the study of history, culture, aesthetics, and criticism. Students in Level II may be considering visual arts as a possible career option.

**Produce**

Students will:

1. Create works of art with a variety of visual relationships.
   - Organizing formal relationships in works of art
     - Examples: color contrasts, differences in shape and size, repetition of textures and patterns
   - Organizing subject relationships in works of art
     - Examples: mother and child, man-made objects in a landscape
   - Describing how visual relationships create meaning in works of art

2. Produce works of art using a variety of techniques.
   - Determining the appropriateness of techniques used to create a work of art
   - Demonstrating technical proficiency in the production and presentation of a work of art
     - Examples: skillful use of printmaking tools, properly matting two-dimensional works of art

3. Demonstrate safe handling of tools according to studio and environmental practices, procedures, and regulations.
   - Examples: properly using and disposing of hazardous chemicals or fluids, using flame-retardant cabinets, utilizing ventilation systems

**Respond**

4. Evaluate student works of art orally or in writing according to specified criteria.
   - Identifying criteria for judging works of art
     - Examples: craftsmanship, originality, technique, content
   - Comparing a finished personal work of art with its intended content or design
5. Describe various artistic contributions to environmental and social issues.
   Examples: Frederic Olmstead’s design of Central Park, Frank Lloyd Wright’s *Falling Water*, Jacob Lawrence’s *Migration* series
   - Explaining the role of works of art placed in the environment
     Examples: Maya Lin’s Vietnam Veterans Memorial in Washington, D.C.; Lin’s Civil Rights Memorial in Montgomery, Alabama; AIDS (acquired immunodeficiency syndrome) Quilt Memorial; Robert Smithson’s *Spiral Jetty*

6. Produce a reflective narrative that critically analyzes selected works of art.
   - Identifying the elements of art and principles of design
   - Interpreting the subject matter, purpose, and expressive content of a work of art

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### Understand

7. Use appropriate visual arts terminology in response to works of art, including the elements of art and principles of design.

8. Describe stylistic characteristics of selected works of art and architecture.
   Examples: Raphael’s (Raffaello Sanzio) Madonnas in the High Renaissance, Cathedral of Notre Dame in Gothic architecture, Charles Demuth’s painting *I Saw the Figure Five in Gold*
   - Analyzing major works of art and architecture from various cultures, times, and places to understand forms, subjects, themes, and symbols
     Examples: Parthenon in Athens, Greece; Kremlin in Moscow, Russia
   - Using a variety of resource media in researching stylistic characteristics of selected art, artists, cultures, times, and places
     Example: creating a multimedia presentation, storyboard, poster, or research paper to identify characteristics of Jacob Lawrence’s *Harlem* series paintings

9. Identify various uses of the visual arts in business and industry.
   Examples: developing logos and advertisements, designing buildings and other structures
   - Identifying arts careers in business and industry
     Examples: dance—choreographer, dance educator; music—conductor, composer; theatre—set designer, artistic director; visual arts—textile designer, museum curator

10. Compare ways of producing, responding, and understanding in the visual arts with other arts disciplines, the humanities, and other academic subject areas.
    Examples: process of writing compared to process of forming works of art; rhythms in visual arts, dance, and music compared to rhythms in poetry; color theory in art compared to color theory in science
Level III Visual Arts directs students toward skill proficiency and dynamics in individual expression, artistic presentation, and portfolio development. Students are able to communicate concepts and intentions through manipulation of subject matter, organizational components, media, and processes. They are able to explore issues in art criticism and aesthetics as well as provide analysis of their own works of art and the works of others. At this level, some students may have determined an area of media concentration and artistic expression to be considered as a career choice.

**Produce**

Students will:

1. Create works of art that communicate specific concepts, emotions, and intentions.
   - Selecting appropriate subject matter as a basis for meaningful and expressive compositions
   - Organizing subject matter and formal qualities in a work of art into meaningful and expressive compositions
   - Employing a diverse range of traditional media, digital media, and multimedia; techniques; styles; tools; concepts; and processes in producing meaningful and expressive compositions
   - Producing a thematically related body of work

2. Employ a diverse range of traditional media, digital media, multimedia, techniques, styles, tools, concepts, and processes in producing meaningful and expressive compositions.


4. Demonstrate independent research related to studio work.
   - Example: researching masks of various cultures to determine emotional and stylistic characteristics that might influence or inspire the making of a mask
     - Maintaining a self-directed sketchbook or journal
Respond

5. Apply the four-step process of critical analysis to works of art, including describing what is seen, analyzing how each artist arranged the elements of art and principles of design, interpreting expressive intent and purpose, and judging the effectiveness of communication.
   - Analyzing selected works of art for visual and functional differences
     Example: comparing decorative ceramic vessels and utilitarian pottery
   - Describing visual and functional qualities of composition
   - Producing a reflective narrative that critically analyzes the organizational effectiveness and artistic choices of personal and peer works of art

6. Respond orally and in writing to ideas of selected critics, historians, aestheticians, and artists.
   Example: discussing criteria for valuing works of art from Kenneth Clark’s *What is a Masterpiece?*

Understand

7. Explain purpose, function, and meaning of selected works of art from a variety of cultures, times, and places.
   - Describing characteristics of works of art that are common to a cultural group or historical period
     Examples: cultural—use of animals in Eskimo masks, absence of representations of animals or human form in Islamic art;
               historical—inclusion of concepts of war and politics in Francisco de Goya’s paintings
   - Comparing works of art with different styles
     Examples: Celtic knot designs with rose windows, African masks with Kabuki masks

8. Compare modes of artistic expression used in art and other academic disciplines.
   Examples: comparing improvisation in music, visual arts, dance, and theatre; comparing narrative art to literature, a painting of historic events to social sciences, op art to the science of optics, or tessellations to geometric shapes and designs

9. Organize research about art, artists, cultures, times, and places into a product or presentation.
   Examples: producing a digital presentation comparing the use of logos in advertising, writing a research paper comparing art and its social context
Level IV Visual Arts engages students in the most advanced level of artistic development and technical proficiency. Students at this level understand the multifaceted components of solving visual arts problems. They are able to examine contexts, processes, and criteria for evaluation of works of art through an analytical method and to communicate their ideas regarding relationships among art forms and between their own work and the works of others. Many Level IV students plan to use their visual arts interest and ability in future careers.

**Produce**

Students will:

1. Produce a thematically related body of work.
   - Describing the results of researching the works of other artists or cultures for inspiration

2. Organize subject matter and formal qualities into meaningful and expressive compositions.
   - Generating alternative design solutions to visual arts problems
   - Solving visual arts problems using analysis, synthesis, and evaluation
   - Defending personal choices in creative visual compositions
     Examples: oral critiques, written reflections

3. Assemble a portfolio of personal works of art that includes a concentration in a specific theme or medium.
   - Demonstrating advanced skill with at least three visual arts media
   - Writing an artist’s statement for a personal portfolio
   - Documenting personal works of art
     Example: using slides or electronic images to depict works of art

4. Organize an exhibition of works of art, including publicizing an exhibition, composing an exhibition statement, and completing a self-evaluation of an exhibition.
   Examples: exhibiting works of art on bulletin boards with content documentation, displaying works of art for competition, showcasing works of art with interdisciplinary connections in media centers
5. Relate ideas of selected critics, historians, aestheticians, and artists to specific works of art.
   Examples: Harold Rosenberg on Willem de Kooning’s action paintings; critical writings on contemporary art and artists in local, regional, and national periodicals; Public Broadcasting System’s American Masters series on nineteenth-century American authors

6. Interpret expressive intentions and purposes in selected works of art based on intrinsic and extrinsic conditions.
   Example: looking at Vincent Van Gogh’s The Night Café and reading his letter to Theo about his intentions in creating the painting

7. Analyze specific works of art to determine the relationship between intrinsic qualities and historical and cultural context.
   Examples: Francisco Goya’s The Third of May and the Napoleonic Invasion of Spain, Diego Rivera’s murals and the history of Mexico, Bayoux Tapestry and the Battle of Hastings, Native American paintings and the Battle of the Little Bighorn

8. Analyze artists’ choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.
   Examples: choice of media, subject matter, signs, symbols, source of inspiration

9. Explain the importance of major works of art and architecture.
   - Describing the stylistic impact of selected works of art
     Examples: Claude Monet’s Impression, Sunrise; Egyptian obelisk
   - Describing the social, cultural, historical, and political context of selected works of art
     Examples: impact of Jacques-Louis David’s Oath of the Horatii on French society and painting styles, adoption of Greek temples as architectural models in later cultures

10. Compare the creative processes of visual arts with other arts disciplines, the humanities, and other academic areas.
     Examples: comparing creative problem-solving models with the scientific method, comparing the drafting process in writing with the composition process in visual arts
Visual Arts Glossary

Abstract – Art derived from realism but deviating in appearance; maintaining the essentials of shape, line, color, and texture relating to the subject.

Abstract expressionism – An American movement in the 1940s and 1950s that emphasized feelings and emotions; often called “action painting” because many artists used slashing brushstrokes and dripped, poured, or spattered paint on canvas.

Aesthetics – A philosophy dealing with the nature and expression of beauty, as in the fine arts.

Analogous – Three or more colors that are closely related because they contain a common hue and are adjacent on the color wheel. Blue, green-blue, and green are analogous colors. Analogous colors may be used as a color scheme.

Art criticism – Art processes and skills involved in studying, understanding, and judging a work of art; the four formal steps involve description, analysis, interpretation, and judgment.

Atmospheric perspective – Creating the illusion of distance on a flat surface by simulating the effects of light and air on an object; for example, a bright object appears closer to the viewer than a dull object. (Also called aerial perspective.)

Background – The part of the picture plane appearing to be farthest from the viewer.

Balance – A design principle dealing with the appearance of stability or the equalization of elements in a work of art; a balanced work of art seems to have equal visual weight or interest in all areas. Balance may be symmetrical, asymmetrical, or radical.

Coil method – A process of rolling long pieces of clay and using them to form the sides of bowls, containers, or objects.

Collage – A work of art where various materials, such as bits of paper, fabric, photographs, and found objects, are arranged and glued to a flat surface.

Collagraph – The print resulting from printing a relief collage.

Complementary colors – Colors directly opposite each other on the color wheel. Red and green, blue and orange, and yellow and purple are complementary colors. They make a neutral result when mixed.

Composition – The organization of the elements of art and principles of design in creating a work of art.

Contrast – The use of opposing elements, such as color forms or lines, to produce different effects in a work of art.

Cool colors – Blues, greens, and violets. These colors suggest coolness and appear to recede from the viewer.

Critique – A critical review or commentary dealing with a literary or artistic work.

Design – The organization of the art elements and principles into a plan. (Also called composition.)

Digital media – The use of technology to capture images, sounds, and effects in the creative process.

Elements of art – The “visual tools” artists use to create works of art. These include form, shape, line, texture, color, space, and value.

Form – A shape having three dimensions—height, width, and depth.

Shape – An area defined by line or color.

Line – The path made by a moving point that can vary in width, direction, and length.

Texture – The actual roughness or smoothness of a surface or the illusion thereof.

Color – The hue, value, and intensity of an object as seen by the human eye.

Space – The area between, around, above, below, or within objects.

Value – The lightness or darkness of a color. (See Shade and Tint.)

Foreground – The parts of an artwork that appear closest to the viewer.

Found object – Everyday objects such as cups, keys, chains, buttons, lids, and scraps that can be composed to create a work of art such as an assemblage, a collage, a stabile, a mobile, or a sculpture.

Genre subjects – Depiction of everyday life scenes.

Grottesque – A relief decorating Gothic architecture such as gargoyles and sculptures.

Intermediate (tertiary) colors – Colors made by mixing equal parts of a primary and secondary color (red-orange, yellow-orange, blue-green, blue-violet, violet-red).
Linear perspective – A technique of creating the illusion of space on a two-dimensional surface using vanishing points and lines.

Medium – Material applied in creating a work of art, such as a pencil, paint, wood, ink, metal, clay, or food.

Middle ground – Area appearing between the foreground and the background.

Mixed-media – A work of art using more than one medium.

Mobile – A suspended construction moving about in space, creating variations of shapes, spaces, and shadows.

Monochromatic color – One color used in varied values and intensities.

Monoprint – Printing process that produces one unique copy of the same design that cannot be printed more than once.

Mosaic – Artwork made by adhering small pieces of stone, ceramic tile, or other materials to a background.

Multimedia – Referring to various media such as a camera, television, video, tape recorder, CD-ROM, computer, or slide projector.

Negative space or shape – The space surrounding shapes or solid forms in a work of art.

Neutral color – Black, brown, gray, and white.

Portfolio – Samples of an artist’s work assembled for review.

Positive space or shape – Objects in a work of art that are not the background or the space around them.

Primary colors – Red, yellow, and blue.

Principles of design – Guidelines artists use to create works of art and control how viewers react to these works; the principles of design are balance, repetition or rhythm, unity or harmony, movement, emphasis, variety, and proportion.

Balance – Arranging visual elements in a work of art equally; three types of balance are formal (symmetrical), informal (asymmetrical), and radial.

Repetition or rhythm – Repeating lines, shapes, colors, or patterns.

Unity or harmony – The oneness or wholeness of a work of art.

Movement – The arrangement of elements in an artwork organized to create a sense of motion.

Emphasis – Accent, stress, or importance of a part of an artwork.

Variety – Principles of design concerned with difference or contrast.

Proportion – The placement or ratio of one part of an artwork to another part or to the whole.

Printmaking – Producing multiple copies of an original work of art from blocks or plates.

Relief – A sculptural form such as a frieze that is raised from the surface.

Resist – Method where wax or crayon is used to cover surface areas the artist does not want to be affected by paint or dye.

Rubbings – A technique of transferring the textural quality of a surface to paper.

Secondary colors – Orange, green, and violet.

Shade – A dark value of a hue made by adding black to the color or its complement; opposite of tint.

Stabile – A metal sculpture, usually abstract, with no mobile parts.

Style – Refers to the artist’s unique manner of expression.

Technique – The style or manner in which the artist uses media.

Tessellation – A mosaic pattern made by interlocking repetitive shapes to form a work of art.

Tint – A tone of color made by adding white to a basic hue.

Vanishing point – The point or points where all parallel lines appear to converge.
Arts Survey
Grades 9-12

The high school Arts Survey course is an optional academic, multidisciplinary approach to the study of the arts. Arts Survey comprehensively introduces students to the four arts disciplines—dance, music, theatre, and visual arts—and helps them develop an awareness of the contributions artists have made to society across the years. This course may benefit students in any school setting, regardless of size and available resources, but it is particularly suited for schools that lack the resources to sponsor an in-depth course in any one of the four specific arts disciplines. In some schools, the Arts Survey course may also be taught as an academic course that complements the participatory approach to studying the arts outlined in other sections of this document. High school students completing the Arts Survey course may earn the one-half arts education credit required for graduation. This course replaces the Humanities course as an option for earning this one-half credit.

Academic content standards for Arts Survey are written at an introductory level for high school students who may have limited experience with the arts. It is recommended that a certified arts specialist teach this course. Each of the standards applies to all four arts disciplines. The phrase “work of art” may include any creative venue in one of the art forms, including a dance performance, a musical composition, plays or scenes from a play, or a piece of visual art. Since many local educators may want to design a course that provides a historical perspective of the four arts disciplines in a single course, Arts Survey standards are designed to be flexible and adaptable.

Produce

Students will:

1. Produce an original project in dance, music, theatre, or visual arts using the creative process, including conceptualization, refinement of ideas and forms, and reflection on and evaluation of the process and product.
   - Using the elements and principals of organization in dance, music, theatre, and visual arts
     Examples: producing a multimedia report, directing or performing an original theatrical script, choreographing a dance, composing music, creating a work of art
2. Analyze works of art in dance, music, theatre, and visual arts from various cultures and historical periods to characterize major artistic styles, formal components, and aesthetic qualities.

- Identifying major works of art

- Comparing various art forms from the same style and period
  Example: comparing characteristics of the arts during the medieval period to include saltarello dances, Gregorian chants, morality plays, and Gothic cathedrals

- Comparing art forms from differing styles and periods
  Examples: dance—works by Michel Fokine and Merce Cunningham, music—symphonies by Wolfgang Mozart and Sergey Prokofiev, theatre—tragedies by Sophocles and Arthur Miller, visual arts—portraits by Mary Cassatt and Pablo Picasso

- Classifying works of art in dance, music, theatre, and visual arts by artistic style, period, or location
  Examples: dance—Anna Slezak’s polka dance, nineteenth century, Eastern Bohemia, (now Czechoslovakia); music—Joseph Haydn’s Symphony No. 94 in G major (Surprise Symphony), Classical period, Europe; theatre—Chikamatu Monzaemon’s play Sonezaki Shinju, Bunraku style, Edo period, Japan; visual arts—Michelangelo Merisi da Caravaggio’s oil painting The Calling of Saint Matthew, Baroque period, Italy

- Describing contributions of composers, artists, directors, and choreographers to artistic styles
  Examples: dance—Martha Graham’s contributions to modern dance, music—Igor Stravinsky’s influence on twentieth-century music, theatre—Eugène Ionesco’s contributions to Theatre of the Absurd, visual arts—Henri Matisse’s contributions to color in twentieth-century painting

3. Define arts terminology, including the elements and principles of organization and composition.

- Using appropriate terminology to discuss works of art
  Examples: movement of the body in dance, movement of a concerto, movement of an actor across the stage, movement of the eye as a painting is viewed

4. Apply basic steps of critical analysis to selected works of art in dance, music, theatre, and visual arts.
  Example: interpreting expressive intentions in a piece of music, a dance, a theatrical performance, or a visual work of art
5. Demonstrate proper audience behavior during a demonstration or performance.
   Examples: knowing when to be silent and when to applaud; knowing what not to touch in
   an exhibit or museum; responding appropriately to a dance, music, or theatre
   production; assuming proper role in solitary or group viewings in a museum
   or exhibition

   Examples: platforms, backdrops, cyclorama, drapery, lighting, acoustic panels, risers, music stands

   • Describing the impact technical components have on a performance or exhibition
     Examples: lighting, acoustics, scenery, costumes, makeup, gallery space
   • Identifying the role of a director in a performance or exhibition
     Examples: stage director, musical conductor, gallery director, artistic director

Understand

7. Describe the purpose and functions of specific works of art.
   • Relating the arts to historical, cultural, political, and social contexts
     Examples: dance—Kurt Joss’ *The Green Table* depicting the horrors of war,
     music—Frederick Handel’s *Water Music* used for celebrations and dedications,
     theatre—Celeste Raspanti’s *I Never Saw Another Butterfly* portraying
     how children of the Holocaust coped by expressing themselves through art,
     visual arts—wall murals in tombs of ancient Egypt created for
     preparation for the afterlife

8. Identify various technologies used in the arts.
   Examples: videos, multimedia equipment, computer animation, performance art software,
   sound amplification and recording, special effects in theatre, traditional media
   such as etching and relief sculptures, instruments of the orchestra

   • Comparing effects of traditional and new technologies
     Examples: dance—analyzing the effect of performance art software on a dance
     production,
     music—comparing sounds of acoustic and electronic instruments,
     theatre—comparing manipulation of lighting with computer-controlled
     lighting,
     visual arts—analyzing differences between airbrush and digital paint programs
Appendix A

Audience and Performer Etiquette

Audience

When attending a performance or visiting a museum, gallery, or exhibit, the following rules of courtesy should be observed by all audience members:

- Wear appropriate attire.
- Follow rules of the facility.
- Be attentive; refrain from talking and making inappropriate noises.
- Sit and become quiet when light or sound signals are given for performances.
- Remain quiet and seated during performances. (If necessary to leave the auditorium, do so at intermissions, between acts of a play, or between musical selections.)
- Watch the conductor during a musical performance and applaud when appropriate.
- Refrain from touching works of art or production displays unless permitted.
- Refrain from photographing or videotaping performances or exhibits.
- Participate in all museum activities as directed by a docent or tour guide.
- Be aware of others when reviewing exhibits.
- Walk; do not run in museums, galleries, or performance halls.
- Speak quietly and avoid making loud noises in museums and galleries.
- Turn all electrical devices off or to silent mode during a performance.
- Avoid chewing gum and consuming food and drink during a performance and in an exhibition space.

Performer

Performer behavior begins before entering the concert or performance area and continues until the performers exit. Tradition and heritage designate the appropriate manner for specialty groups to present their performances. These are general courtesy rules that apply to all performers. They include the following:

- Enter and exit in an orderly manner.
- Remain silent in concert formation prior to entering the performance area.
- Remain attentive to the conductor or director.
- Maintain correct posture while standing or sitting during a performance.
- Maintain proper performance etiquette, including refraining from chewing gum and consuming food or drink.
1. COURSE REQUIREMENTS
The Alabama courses of study shall be followed in determining minimum required content in each
discipline. Students seeking the Alabama High School Diploma with Advanced Academic Endorsement
shall complete advanced level work in the core curriculum. Students seeking the Alternate Adult High
School Diploma shall complete the prescribed credits for the Alabama High School Diploma and pass the
test of General Education Development (GED).

<table>
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<th>Alabama High School Diploma Credits</th>
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</table>

Local boards shall offer foreign languages, fine arts, physical education, wellness education, career/technical
education, and driver education as electives.

| TOTAL CREDITS | 24 | 24 | 24 |

* All four required credits in Social Studies shall comply with the current Alabama Course of Study.
** May be waived if competencies outlined in the computer applications course are demonstrated to qualified staff
in the local school system. The designated one-half credit shall then be added to the electives credits, making a
total of six electives credits for the Alabama High School Diploma and the Alternate Adult High School Diploma
or four electives credits for the Alabama High School Diploma with Advanced Academic Endorsement.
*** Students earning the diploma with the advanced academic endorsement shall successfully complete two credits in
the same foreign language.

2. ASSESSMENT REQUIREMENTS
Pass the required statewide assessment for graduation.
Appendix B

Alabama High School Graduation Requirements (continued)

(Alabama Administrative Code 290-3-1-.02(8)(g)1.)

Course and assessment requirements specified below must be satisfied in order to earn the Alabama Occupational Diploma.

1. COURSE REQUIREMENTS

Effective for students with disabilities as defined by the Individuals with Disabilities Education Act, students must earn the course credits outlined in Ala. Admin. Code r. 290-3-1-.02(8)(g)1.

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<td>ELECTIVES</td>
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</table>

Existing laws require LEAs to offer arts education, physical education, wellness education, career/technical education, and driver education as electives.

TOTAL CREDITS 24

* All AOD courses shall comply with the correct curriculum guides designated for AOD implementation. Local Education Agencies may add additional course/credits and requirements.

2. ASSESSMENT REQUIREMENTS

Take the required statewide assessment for graduation at least once (during the spring of the eleventh-grade year).
Appendix C

Guidelines and Suggestions for Local Time Requirements and Homework

Total Instructional Time
The total instructional time of each school day in all schools and at all grade levels shall be not less than 6 hours or 360 minutes, exclusive of lunch periods, recess, or time used for changing classes (Code of Alabama, 1975, §16-1-1).

Suggested Time Allotments for Grades 1 - 6
The allocations below are based on considerations of a balanced educational program for Grades 1-6. Local school systems are encouraged to develop a general plan for scheduling that supports interdisciplinary instruction. Remedial and/or enrichment activities should be a part of the time schedule for the specific subject area.

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<thead>
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<th>Subject Area</th>
<th>Grades 1-3</th>
<th>Grades 4-6</th>
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<tbody>
<tr>
<td>Language Arts</td>
<td>150 minutes daily</td>
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<tr>
<td>Mathematics</td>
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<tr>
<td>Technology Education (Computer Applications)</td>
<td>60 minutes weekly</td>
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</tr>
<tr>
<td>Character Education</td>
<td>10 minutes daily**</td>
<td>10 minutes daily**</td>
</tr>
</tbody>
</table>

Arts Education
- Dance: Daily instruction with certified arts specialists in each of the arts disciplines is the most desirable schedule. However, schools unable to provide daily arts instruction in each discipline are encouraged to schedule in Grades 1 through 3 two 30- to 45-minute arts instruction sessions per week and in Grades 4 through 6 a minimum of 60 minutes of instruction per week. Interdisciplinary instruction within the regular classroom setting is encouraged as an alternative approach for scheduling time for arts instruction when certified arts specialists are not available.
- Music
- Theatre
- Visual Arts

*Established by the State Department of Education in accordance with Code of Alabama, 1975, §16-40-1
**Established by the State Department of Education in accordance with Code of Alabama, 1975, §16-6B-2(h)

Kindergarten
In accordance with Alabama Administrative Code r. 290-5-1-.01(5) Minimum Standards for Organizing Kindergarten Programs in Alabama Schools, the daily time schedule of the kindergartens shall be the same as the schedule of the elementary schools in the systems of which they are a part since kindergartens in Alabama operate as full-day programs. There are no established time guidelines for individual subject areas for the kindergarten classroom. The emphasis is on large blocks of time that allow children the opportunity to explore all areas of the curriculum in an unhurried manner.

It is suggested that the full-day kindergarten program be organized utilizing large blocks of time for large group, small groups, center time, lunch, outdoor activities, snacks, transitions, routines, and afternoon review. Individual exploration, small-group interest activities, interaction with peers and teachers, manipulation of concrete materials, and involvement in many other real-world experiences are needed to provide a balance in the kindergarten classroom.

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Appendix C

Grades 7-12
A minimum of 140 clock hours of instruction is required for one unit of credit and a minimum of 70 clock hours of instruction is required for one-half unit of credit.

In those schools where Grades 7 and 8 are housed with other elementary grades, the school may choose the time requirements listed for Grades 4-6 or those listed for Grades 7-12.

Character Education
For all grades, not less than 10 minutes instruction per day shall focus upon the students’ development of the following character traits: courage, patriotism, citizenship, honesty, fairness, respect for others, kindness, cooperation, self-respect, self-control, courtesy, compassion, tolerance, diligence, generosity, punctuality, cleanliness, cheerfulness, school pride, respect of the environment, patience, creativity, sportsmanship, loyalty, and perseverance.

Homework
Homework is an important component of every student’s instructional program. Students, teachers, and parents should have a clear understanding of the objectives to be accomplished through homework and the role it plays in meeting curriculum requirements. Homework reflects practices that have been taught in the classroom and provides reinforcement and/or remediation for students. It should be student-managed, and the amount should be age-appropriate, encouraging learning through problem solving and practice.

At every grade level, homework should be meaning-centered and mirror classroom activities and experiences. Independent and collaborative projects that foster creativity, problem-solving abilities, and student responsibility are appropriate. Parental support and supervision reinforce the quality of practice or product as well as skill development.

Each local board of education shall establish a policy on homework consistent with the State Board of Education resolution adopted February 23, 1984. (Action Item #F-2)
Bibliography


