



**Arts  
Integration**

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# Arts Integration in the Public Schools

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## Overview

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The core focus of the *Chicago Guide for Teaching and Learning in the Arts* is to provide a scope and sequence of skills and knowledge students are expected to master in the arts. To meet these arts education objectives, the Office of Arts Education supports the high quality delivery of a variety of instructional approaches, methods, and strategies. Among them is arts integration, an approach to arts education practiced widely in the Chicago Public Schools (CPS). This portion of the Guide gives an overview of the many ways arts integration is practiced in CPS.

The section begins with a broad definition of arts integration and a description of different ways educators implement this approach in the classroom. It explains best practices in arts integration, which provide a foundation for instruction in the classroom. The case studies that follow illustrate how CPS has implemented a variety of successful arts integration models. Finally, a sample unit plan provides a framework for building standards-based arts integration lessons.

### What Is Arts Integration?

Broadly speaking, arts integration is instruction that blends content and skills from one arts discipline—music, visual arts, dance, and theater—with another arts discipline or academic subject. The most successful arts integration is more than academics with arts activities added on. Successful arts integration stands on a foundation of carefully planned learning goals. Teachers follow a scope and sequence, reflecting state or national standards for arts and other curricular areas, and are often supported by partnerships with outside arts organizations. Quality arts instruction builds on students' existing knowledge and skills. Each of the integrated arts disciplines is taught consistently and is reinforced throughout the unit.

Chicago Public Schools currently employ various models of arts integration instruction. One arts discipline, such as music or theater, may be used to enhance instruction in science, social studies, math, English language arts, or foreign languages. Teachers may also integrate more than one discipline, such as theater and visual arts, in a multidisciplinary arts unit. Some classroom

teachers, both art teachers and teachers of other subjects, collaborate with art specialists to implement their arts integration project or unit. Whatever the model, teachers typically focus on a common theme, problem, or inquiry that engages students in making cross-disciplinary connections.

### Why Choose this Approach?

When delivered successfully, arts integration can have a profoundly positive effect on student learning and engagement. Students have multiple opportunities to enhance critical thinking skills by making connections across arts and academic disciplines. Teachers of arts integration observe that students enrich and deepen their academic knowledge while developing their creative expression. At the same time, students demonstrate a greater understanding of the importance of the arts in the evolution of human thought and expression. Ultimately, the basis for high quality arts integration is high quality instruction.

### How Does Arts Integration Work?

Effective arts integration units and lessons can be carried out in different ways, but planning is always critical. Arts integration aims to make meaningful arts connections

that add depth to learning. How do teachers create arts integration units without simply adding more to the curriculum? How do they avoid reducing the arts to entertainment only? Developing standards-based learning goals in each discipline helps ensure that each subject is taught with equal integrity. Focusing on a particular topic or theme can result in meaningful connections between subject areas. Effective arts integration instruction often begins with a topic that lends itself to study from several points of view. Teachers guide students as they explore the topic and its related themes, helping students to establish relationships among different ideas.

Before developing an arts integration unit, teachers consider instructional goals. How will the instruction integrate with other content areas and concepts students are learning? Which teaching partners will work together as a team to meet instructional goals? Will additional costs need to be budgeted to implement the plan?

Collaboration is often a key element in arts integration. A classroom teacher may team with an arts specialist teacher or other faculty in their school. Credentialed teachers may look outside the school to engage a teaching artist or an arts organization residency. These partners work together to plan how they will meet goals for a lesson or unit that integrates more than one discipline.

One reward of collaboration is the unique opportunity to work professionally with others on a mutual goal that benefits students. A theater artist who is used to producing ensemble works may be inspired by the experience of collaborating with a social studies teacher. A visual artist whose main work takes place in a private studio may develop new insights co-teaching with a math teacher in a high school. For the partners, the ultimate reward is effective instruction of both disciplines through arts integration.

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## Best Practices for Arts Integration

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The collaborative approach to planning and the endless opportunities for making connections among disciplines lead to a variety of instructional choices for arts integration implementation. How do educators determine whether their choices will lead to a successful arts integration experience? The following best practices can be used as a standard for planning and evaluating a successful arts integration program. These best practices guided the creation of programs described in the CPS arts integration case studies on pages 223–229.

- *Establish clear instructional goals.* Since an arts discipline and an academic subject are interwoven during instruction, establishing clear learning goals for each subject will produce the best outcome. A good unit or lesson plan will incorporate goals for both disciplines and align with state and national standards and resources, such as the scope and sequence. As you identify learning goals for your unit, consider the theme students will focus on. Substantive,

engaging activities are important. Which warm-up activities for the art discipline will best launch the daily lesson? Which activities best support teaching in the content area?

- *Collaborate.* Work with other subject teachers, arts specialists, and teaching as you set goals and design lesson plans. Learn from their expertise and experience, and incorporate your own.
- *Take notes.* Whether you teach alone or with a teaching team or arts partner, record your observations and reflections after teaching daily lessons and at the end of the unit. Capturing experiences and insights along the way provides inspiration for new and better ways to implement future arts integration units.
- *Support and enhance sequential learning.* Arts integration programs are most valuable when they support and enhance sequential, standards-based learning for both the arts discipline and the academic subject being

*(continued next page)*

taught. Sequential arts instruction allows students to learn at an appropriate pace and to build on previous knowledge.

- *Assess outcomes for all integrated instructional areas.* Plan ahead when and how to measure students' progress in both instructional areas. Pre-assessment, formative assessment, and summative assessment all play important roles in helping teachers achieve their instructional goals. For example, a teacher may plan a unit that integrates learning objectives for both theater and the American Revolutionary War. Pre-assessment informs the teacher of students' background knowledge in both disciplines. Formative, or ongoing, assessment helps the teacher address individual needs and improve students' learning outcomes. Summative assessment informs the teacher how students have met instructional goals following a lesson or unit of instruction. This assessment may take the form of a performance designed to assess both students' mastery of vocal projection, staging, and blocking, as well as their knowledge of the historical period. Information from the assessment becomes a guide for future instructional planning.
- *Communicate plans to students.* Students will benefit most from arts integration when they understand the goals and strategies of the unit. Explicitly tell students both the what—the instructional objectives of the unit, and the how—the arts integration strategies and methods chosen. Explain in advance when assessment will take place as well as the content and form of the assessment. Ensure that your students understand the learning goals for both the academic content area and the arts discipline. Provide opportunities for them to express the theme-based or inquiry-based connections and discoveries they make during and after the instruction.
- *Engage educators school-wide in arts integration goals.* The larger school community can reap rewards from arts integration units if it is aware of the instructional plans and goals. To achieve these benefits, arts integration planning should include communicating with the school principal and other classroom teachers.
- *Be flexible.* An arts integration plan may include a residency by a visiting artist. To manage a residency, develop a schedule that meets instructional needs and accommodates the availability of the visiting arts partner. A longer residency that allows students to build a deeper, more lasting relationship with the visiting artist is often preferable to a short visit. In a yearlong residency with the artist visiting once per week, the artist-student relationship has the greatest opportunity to develop. More frequent visits can enhance a shorter residency. For example, an artist residency can achieve its goals during a five-week period with the artist visiting the classroom two or three times per week. Advance planning and ongoing dialogue within the teaching team will lead to a successful residency that significantly enhances students' experience in the arts.
- *Choose an organizing theme or question.* Having students explore a particular theme or essential question is an effective and rewarding way to organize an arts integration unit. Identify a topic that lends itself to study from several points of view and choose one or more themes or essential questions. Keep in mind that the organizing themes and questions should foster learning in all of the integrated subject areas. Guide students through their exploration of the theme, providing them with opportunities to use their new knowledge and construct new understandings. Design opportunities for students to express their new understandings through the arts.
- *Emphasize process over product.* In an effective arts integration program, students explore techniques and materials and learn to make sense of art. Teaching partners may decide that a culminating product, such as a portfolio of work or a final performance, is a key element of the unit instruction, but the new skills, knowledge, and understanding gained in the process of creation are just as important as the product itself. Choose a project that requires students to demonstrate their knowledge and involves them in discovery learning and creative problem solving. Since these projects are often based on

students' interests, plan ways for students to make their own creative decisions, working independently or in groups. Build in ongoing, or formative, assessment opportunities to guide students' progress. Maintain a balance of emphasis so that students understand progress in their own learning while they create the culminating product or event.

- *Align instruction with standards and benchmarks.* Effective arts integration meets learning standards for each of the integrated disciplines. To align learning standards with the planned activities throughout the unit, use the scope and sequence as well as state or national standards for each of the integrated disciplines. Coming together after each partner works individually to identify standards for his or her particular teaching area helps to ensure that standards will be addressed. Partners may have questions as they review these objectives side by side. Do these goals complement one another? What activities might best incorporate more than one teaching standard? The music, visual arts, dance, and theater scopes and sequences in the *Guide* have learning objectives, along with state and national standards for pre-K through high school. Complete state standards for the arts are in the Appendix, pages 248–255. Benchmarks, courses of study, and curriculum guides are other useful resources. As teaching partners draw upon these resources, they ensure that all students have the opportunity to reach the same high performance levels.

### **The Critical Element: Planning and Collaboration**

Arts integration is built on a foundation of collaboration and comprehensive planning. While different projects move ahead in a variety of ways, all successful arts integration programs incorporate these principles and strategies. Use them as a guide when developing an arts integration program.

#### **1. Build on preliminary planning.**

Before beginning arts integration planning, consult with everyone involved in developing the arts integration unit. An independent teaching artist may have discussed his or her background and

availability with school staff. Teachers and the principal may have outlined fundraising plans, explored expectations for a culminating event for the arts integration program, and created a list of required school documentation. Someone may have researched the number and availability of classrooms needed. Gather the initial information and use it as a starting point for more focused planning.

#### **2. Articulate the vision.**

At the launch of the collaborative planning for the actual program, articulate the initial arts integration vision. As the planning progresses, take note of decisions that may alter the initial vision and plans, and communicate those changes to all stakeholders.

#### **3. Schedule meetings for collaborative planning.**

Plan a comprehensive meeting schedule well before the first day the teaching team meets with students. Before classes start, meetings can address broad goals and objectives, detailed instructional planning, and how supplies and materials will be gathered. While classes take place, meet to assess how well instructional goals are being met. After the unit of instruction, plan a meeting for reflection and evaluation. Consider who, in addition to the teaching partners for the arts and for other subject matter disciplines, should attend the planning meetings.

#### **4. Set a collaborative tone at the initial meeting.**

At the first meeting, take the opportunity to capture the enthusiasm that brought diverse partners to participate in an arts integration program. The way the team works together affects the learning outcomes just as lesson plans, goals, and other success predictors do. From the start, set aside time for learning about the backgrounds, teaching philosophies, and experiences of the teachers or teaching artists and continue that conversation throughout the program. This dialogue offers many rewards for members of a teaching team who may not have worked together before. When team members agree about what they want to accomplish

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and have clear expectations of how to work together, students reap the greatest reward through quality instruction.

**5.** *Develop engaging activities that meet instructional goals.*

When the teaching team has agreed on the broad issues of goals, themes, and standards, move forward to plan activities that will engage students and deliver high quality instruction. As you craft the details of the activities, think about the roles that each team member will play in the classroom. Will one partner lead the group or will the leaders alternate? Pre-thinking activities, roles, and outcomes together help the lessons to flow smoothly and allow teaching partners to focus on content and supporting students.

**6.** *Use an instructional planning tool for collaborative planning.*

The unit plan on pages 230-232 of this Guide reflects the best practices for teaching an arts integration lesson, with emphasis on goals, strategies, standards, and activities for the multiple integration areas. If necessary, adapt the sample plan to accommodate the unique needs of your program. After adapting the unit plan, check that the team has maintained the appropriate attention to the core success factors.



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# Arts Integration Case Studies

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Clearly, no single definition or interpretation of arts integration applies to all situations. To more accurately portray the rich and varied landscape of this instructional approach in Chicago and Chicago Public Schools (CPS), six practitioners were asked: What is your own definition of arts integration? How do you describe the methodologies and principles that guide your program? What is it like to be in a classroom where a successful arts integration experience takes place?

The result is the following set of case studies. They bring to life the recommendations for best practices, planning, and collaboration that begin this section. Three Chicago arts organizations share their perspectives on arts integration. An individual teaching artist describes her methods and philosophy. CPS administrators show how arts integration goes beyond the classroom to involve whole schools and learning communities. The work of these practitioners provides only a glimpse of what teaching with arts integration accomplishes in CPS.



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*For more information about arts integration programs and practitioners, consult the resources in the Appendix or contact the Office of Arts Education.*

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# 1

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## **ARTS INTEGRATION CASE STUDY:**

### **Chicago Arts Partnerships in Education (CAPE)**

*Chicago Arts Partnerships in Education (CAPE) envisions itself as “a living laboratory” where a community of artists and teachers break new ground in arts education as they work to infuse arts throughout the curriculum. Since 1992, CAPE has supported research and practice on effective teaching and learning through the arts and documented information on methodology and pedagogical approaches. To find more about their work, see [www.capeweb.org](http://www.capeweb.org) and *Renaissance in the Classroom: Arts Integration and Meaningful Learning*. More than 200 participants in the CAPE network contributed to this CAPE publication.*

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#### **Defining Arts Integration**

In the CAPE laboratory, arts integration occurs because arts learning is explicitly connected to other academic learning. Teachers and artist partners work together as co-planners and co-teachers. CAPE’s Executive Director, Amy Rasmussen, adds, “Through arts integration, educators create dynamic intellectual challenges while providing opportunities for all students to represent their learning in multiple media.”

#### **Program Structure and Methodology**

CAPE bases its model of instruction on John Dewey’s premise that optimal learning takes place when people have real and substantive problems to solve or questions to answer. In CAPE practice, this becomes an inquiry approach, one that Ms. Rasmussen sees as having specific benefits for arts integration. “Through our arts curriculum development, we identify common themes and ideas across networks of classrooms and schools.” She finds that inquiry offers opportunities for collaboration and sharing of successful practices. “It’s a process that does not put in place a set of pre-designed activities, but creates a common approach for addressing curriculum content and standards, with ample freedom for creativity, and room for developing a wide-range of effective teaching strategies based on the needs of individual learners.”

#### **Putting the Program into Action**

CAPE’s residencies, programs, and units combine learning in academic subject areas with rigorous training in arts practices. In an arts integration unit at Mark Sheridan Academy, fourth grade students met photo and video production arts objectives as they learned about history through biographies of famous inventors.

During the unit, the fine arts teacher instructed fourth graders on camera technology, shots, angles, and artistic expression through film. Students then practiced with digital still cameras and camcorders. Students also researched specific information about the inventors. This research served as a springboard for the student-written biographical stories, which were the content of the student videos. Students helped create a rubric and used it multiple times. They applied it as they watched their initial footage and made decisions about what to change, what to cut, and what effects to add. The teachers and teaching artists used it to evaluate student performances, filming technique, content, and storyline. They also used it to determine how well the students were able to self-assess their work.



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## ARTS INTEGRATION CASE STUDY:

### McKinley Park School—Whole School Arts Integration

*The breadth of the arts integration work at McKinley Park School may be its most remarkable feature. With arts content and programming having a place in every classroom and in all of the curriculum development, McKinley Park practices true whole school arts integration.*

*Frances Garcia, the principal at McKinley Park, seeks classroom teachers who express openness to art and a desire to implement whole school arts integration into their classroom practice. She engages parents, staff, and the community in fundraising and in other volunteer efforts to help the school meet its goals.*

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#### Defining Arts Integration

For Frances Garcia, arts integration must provide students with authentic experiences that are ongoing and positive. “We are instilling a love of art from Pre-K on through the grades,” she says. Ms. Garcia is enthusiastic about the “dynamite teachers who are teaching the arts with a touch of culture.” Her teaching team includes bilingual support and cultural awareness teacher Alejandro Ferrer. He believes the arts integration approach has the potential to make a deep impact on students. “We are trying to captivate the science of the intellect and the soul, bringing them together to make a complete child.”

#### Program Structure and Methodology

Ana Romero, a National Board certified fine arts teacher, provides visual art instruction to students in all grades during 40-minute sessions occurring two or three times each week. Her curriculum develops organically from other disciplines taught at each grade level. Other arts programs take place before and after school. Ms. Garcia directs a folkloric dance program, Mr. Ferrer directs the poetry program, and the fifth grade teacher conducts the drama program.

Leadership is a key, according to Ms. Garcia. “It starts with someone for whom the arts are a priority.” She emphasizes that if principals can communicate their positive vision of the importance of the arts, teachers will support the arts integration approach and make it a success.

#### Putting the Program into Action

Social studies, 3-D visual arts, dance, and cultural awareness all blended in a whole school arts integration project about the Aztec Empire. During this social studies unit, Mr. Ferrer, with the support of Ms. Garcia, worked with students, staff, parents, and other community volunteers to construct a 20-by-30-foot model of the city of Tenochtitlan. It depicted the city as it existed in 1519, when the Spanish explorer Hernán Cortés first arrived in Mexico. The group’s detailed design included Tenochtitlan’s elaborate system of canals and chinampas, the artificial islands of arable land that supplied food sold in the city’s central market. The model also showed Moctezuma’s zoo, which might have been the world’s first. Students used clay, plaster, and wood to build the model. At the culmination of the project, this large-scale model was displayed at the McKinley Park School gymnasium, the rotunda of the James R. Thompson Center, and the Newberry Library. The school’s folkloric dance group performed at the opening ceremony of the library exhibition. Local newspapers chronicled the tour.

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## ARTS INTEGRATION CASE STUDY:

### Center for Community Arts Partnerships (CCAP) and Project AIM

*The Center for Community Arts Partnerships (CCAP) has worked since 1998 to develop and implement arts education programming in Chicago. This organization focuses on creating and cultivating partnerships among Columbia College students and faculty, public schools, and community-based organizations. The Arts Integration Mentorship Project (Project AIM) is a CCAP School Partnerships initiative led by Cynthia Weiss. Project AIM provides professional and program development to foster arts integration in nine public schools and more than fifty classrooms. It also trains and works with a talented cadre of visual, musical, performing, literary, and media artists.*

#### Defining Arts Integration

Project AIM facilitates arts integration as a dynamic teaching and learning process, developed through long-term partnerships among teaching artists, arts specialists, and classroom teachers. In *AIMprint: New Relationships in the Arts and Learning*, co-edited by Cynthia Weiss and Amanda Leigh Lichtenstein, arts integration is defined as:

- an educational field that specializes essentially in relationships—among people, ideas, curricula, processes, themes, and areas of study, with arts learning at the center of these relationships
- the process of merging standards-based learning in the arts with learning in other academic subject areas

#### Program Structure and Methodology

Project AIM residencies take place during the school day. The arts integration teaching team is made up of classroom teachers and teaching artist partners from the AIM artist cadre. The teaching teams examine the parallel processes across reading, writing, and art making in order to create curriculum that moves back and forth across these processes. The concept and practice of a Learning Spiral is an AIM arts integration instructional model. During this organic process all participants have the opportunity to:

- discover intentions for teaching and learning
- create a safe community of learners
- learn in the language of the arts

- immerse in inquiry and big ideas
- make, revise, and share work
- perform and exhibit
- reflect and assess
- revisit intentions for teaching and learning

#### Putting the Program into Action

Sabin Shout Outs is an interdisciplinary arts-integrated unit developed at Sabin Magnet School by photographer Joel Wanek, poet Jenn Morea, and three classroom teachers. To explore the guiding question, How can a photo documentary project featuring school staff and faculty help students develop a greater understanding and respect for the school community?, students worked in groups to conduct oral histories of school staff, develop meaningful interview questions, learn poetic structures, translate their interviews into ode poems, photograph their subjects in their work settings, and create photographic collages. Then they critiqued and shared their work and reflected on their learning through discussion and writing. In the process, students learned framing, composition, and point-of-view—standards-based concepts from both photography and language arts curricula. The teaching team observed that the resulting student work showed evidence of great respect for the photographic subjects as well as high-quality art and writing. The project was also exhibited at the “Talkin’ Back” show at the Museum of Contemporary Photography at Columbia College Chicago.

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## **ARTS INTEGRATION CASE STUDY:** **eta Creative Arts Foundation**

*Chicago's eta Creative Arts Foundation is a leading African American performing institution. Founded in April, 1971, eta soon began to provide training and performance opportunities for both adults and children. The foundation's on-site arts education training program, which provides ongoing learning opportunities for students six to eighteen years old, follows a sequential arts curriculum in dance, music, and drama. In the mid-1980s, the organization began to partner with the Chicago Public Schools and other groups, embracing arts integration as an instructional approach. From the start, eta staff observed that students who were struggling academically thrived during the performance experience. Foundation president Abena Joan P. Brown recalls that performing helped students to suddenly "hit their mark" in multiple new ways.*

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### **Defining Arts Integration**

At eta, arts integration programs must integrate artistic disciplines with other disciplines and include these components:

- culture—preserving, promulgating, and perpetuating the African American aesthetic
- creativity—developing students' creative thinking abilities while nurturing skills-based arts learning in a variety of disciplines
- curriculum—creating authentic connections between academic curriculum areas and arts learning skills

### **Program Structure and Methodology**

Muntu Dance Theatre, eta, and the Community Film Workshop became a consortium that worked to implement arts integration programs in five schools. As the group planned customized programs, members set the goals of meeting the specific needs of each school, keeping in mind the school's community, its environment, and the SIPAAA, or school improvement plan. Participants agreed that the focus would be on "developing a process rather than a program." They also established that "a real partnership" exists when schools and partnering arts organizations:

- view arts integration as a valuable teaching methodology
- respect and understand the unique approaches each has used
- are invested in building long-term relationships among teachers, artists, students, and communities

### **Putting the Program into Action**

In one partnership, the reading teacher and teaching artist planned to use music and drama to deepen seventh grade students' understanding of certain texts. Rather than focusing on preparation for a performance, the teaching team aimed at improving student achievement. The class read aloud a culturally relevant novel from the curriculum, emphasizing fluency skills. When students noted a challenging part of the text, they used improvisation techniques for the purpose of analyzing and better understanding the information. Students reflected on the literature in the form of a song, a scene, or a poem. Each week the teacher and teaching artist monitored students' comprehension of the text and allowed students time to develop their performance skills in context of the literature. As a result, students quickly addressed their learning challenges and collaborated with their peers to create solutions.

The benefits of eta partnerships are evident to participants. A school principal observed that "the artists that have provided, drama, dance, spoken word, and drum-line instruction have made an incredible difference in how the children view themselves, reinforced connections to curriculum, and exposed them to art forms that would otherwise not be available."

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# 5

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## ARTS INTEGRATION CASE STUDY:

### Amanda Leigh Lichtenstein, Teaching Artist

*Teaching artists are the practitioners who join with classroom teachers, students, staff, faculty, or members of the community to create unique and innovative arts integration programs. One Chicago-based teaching artist is Amanda Leigh Lichtenstein who writes nonfiction and poetry. As a veteran teacher, her practice is varied. She uses different arts education approaches, such as arts integration and aesthetic education, and works with different organizations including Urban Gateways, Chicago Arts Partnerships in Education (CAPE), Chicago Public Schools, and Project AIM, an initiative of the Center for Community Arts Partnerships (CCAP) at Columbia College. She and CCAP's Cynthia Weiss co-edited AIMprint: New Relationships in Arts and Learning, which tells the story of the CCAP's arts integration mentorship program and offers a rich array of arts education teaching tools. In 2006, Lichtenstein presented as a teaching artist at UNESCO's first World Conference on Arts Education.*

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#### Defining Arts Integration

Arts integration is the process of making meaning and creating “elegant fits” among ideas, concepts, and disciplines, Ms. Lichtenstein believes. Like many arts integration educators, Ms. Lichtenstein believes that deep learning occurs during instruction as two subject areas are being integrated. She has found this learning process to be more valuable than having students work throughout a unit to create a final product or performance. “Arts integration is about making audacious connections and relationships between and among disparate concepts, questions, people and places, thoughts and feelings,” she says, “and using them to arrive at new descriptions of a shared world and new expressions for complex ideas.”

#### Program Structure and Methodology

When creating a program, Ms. Lichtenstein draws from many sources of inspiration. “I approach teachers, students, community partners, my artist friends, and, of course, inspiring media, cultural, and political sources.” She synthesizes ideas and creates engaging hands-on curriculum that “invites provocation around big ideas and questions about those big ideas.” She plans dynamic processes and expects transformative results. “All projects begin with generative questions that change as we change. As we begin

to grapple with materials to explore our questions, we change perspectives and we make new meanings.”

#### Putting the Program into Action

To put this practice and philosophy into action, Ms. Lichtenstein partnered with Project AIM/CCAP in a program to explore where and how rules are defined and made across disciplines. As a teaching artist she collaborated with math teacher Luke Albrecht to apply surrealist principles used by the Oulipo group. This group of experimental writers used mathematics principles to create poems and other writings. Oulipo writers created their own rules that changed traditional writing forms in order to explore new meanings. The teaching team designed a unit that achieved rich, elegant integration and fostered standards-based learning in the integrated subject areas. Ms. Lichtenstein observed clear benefits to this arts integration approach. “Shuttling across disciplines, students in eighth grade began to unravel the concept of rule making—by breaking and bending them.” The project led to an experimental book structure featuring poems based on mathematics.

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## ARTS INTEGRATION CASE STUDY:

### Fine and Performing Arts Magnet Cluster Program (FPAMCP)

*The Fine and Performing Arts Magnet Cluster Program (FPAMCP) is a network of over fifty arts-focused elementary schools in Chicago Public Schools, established to enhance educational opportunities in neighborhood schools. Lead arts teachers in the program work with other arts teachers and classroom teachers to plan activities and share best practices. Students in FPAMCP schools receive intensive, direct, and integrated instruction in one or more of the following of the fine arts disciplines: dance, visual arts, music, theater, and/or media arts.*

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#### **Defining Arts Integration**

The Magnet Cluster Program defines curriculum integration as the equal and meaningful connection of essential content in a magnet focus area with essential content in one or more subject areas. To be successful, the integrated content must be meaningful and equally balanced. In the FPAMCP arts integration model, fine and performing arts are integrated into all subjects in the school. This program's administrators, teachers, and arts partners believe that an arts-based curriculum encourages students to attain both academic and artistic excellence, and helps students develop a life-long participation in the arts.

#### **Program Structure and Methodology**

The Magnet Cluster Program has eight dimensions of implementation: leadership commitment, curricular integration, professional development, instructional effectiveness, intra- and inter-school collaboration, parental involvement, community partnerships, and opportunities for accelerated student learning. These also form a framework for teachers to implement programs. Administrators at FPAMCP schools support lead arts teachers by providing time and increased opportunities to collaborate with classroom teachers, to co-teach lessons, and to coach and mentor their colleagues. As these lead teachers integrate arts into all subjects and provide professional development in curriculum integration and instruction, they work directly with both students and other teachers.

FPAMCP supports opportunities for these professionals to meet as school-based,

neighborhood and/or magnet program professional learning communities. Regular meetings are scheduled so that magnet cluster lead teachers and classroom teachers can plan and reflect collaboratively. Schools in the cluster share resources and plan events together. During annual planning meetings, FPAMCP schools select a common theme to explore through curriculum and projects at all the schools throughout the year.

#### **Putting the Program into Action**

Language arts, social studies, and theater arts were integrated during the "Inheritance and Community" unit at Higgins Community Academy. Participants included sixth and seventh grade students, their classroom teachers, and arts partners from Chicago's Music Theatre Workshop. As they explored the unit theme, students learned literacy and social studies concepts. Participating in active discussion and writing exercises, they began to discover and better understand the concept of inheritance and their place in their community. They learned theater arts skills by developing their stage techniques through various exercises. Their discussions and writing evolved into a script based on the dynamics of a migration experience from the west coast to Chicago. With characters that bring the communal experience to life, the script dramatized how a group maps a strategy for living, working, and playing together. Their script became a one-act, fifteen-minute play that was presented at the school's annual Fine Arts Festival.

*Documentation from this and other arts integrated units can be found online at [www.bccla.net/units](http://www.bccla.net/units).*



## Arts Integration Unit Plan

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Teacher Name \_\_\_\_\_ Artist's Name \_\_\_\_\_

Grade 6 Art Form Photography Reading Content Poetry

Unit Title "Our School Shouts Out" Documenting the Community through Photography: Interviews with Poetry

Start Date September 14 End Date November 20

Objectives Students will work collaboratively to conduct effective interviews, learn and use different poetic forms, and learn processes to create photographic portraits.

Multiple Intelligences To assist students in developing visual-spatial intelligence through photography techniques, and interpersonal intelligence through developing portraits of school staff and detecting and responding appropriately to the desires and motivations of others.

Standards Addressed IL Fine Arts 25A3e, 26A3e; IL Language Arts 1C3e, 2A3c, 3C3a, 4A3a, 5C3b

Materials Needed Digital cameras, ink jet cartridges, digital photo paper, mat board for mounting photos, glue sticks.

### Guiding Questions

*How can a student photo documentary project that features a broad spectrum of school staff help sixth graders to develop a respect for the school community and building? How can students learn to make photo portraits that honor the subjects of their work?*

### Prepare in Advance

*Assemble instructional and inspirational resources. Photographic images by Abelardo Morell. Poetry: "Shout Out" by Sekou Sundiata; "Odes to Common Objects" by Pablo Neruda. Key vocabulary words: framing, composition, portrait, close up/wide shot; lighting, interview, anaphora, praise poem, focus, horizontal, vertical. Prepare interview protocol.*

### Pre-Assessment Strategy

*Tell students that they will be conducting interviews and that good interview questions are appropriate and respectful. As a group, have them brainstorm what they know about interviews, suggest good interview questions, and tell why the questions are appropriate and respectful.*

## Integrated Unit Goals: Arts and Literacy

<i>Art Form: Photography</i>	<i>Academic Content: Reading</i>
<p><i>Students will</i></p> <ul style="list-style-type: none"><li><i>• make an effective portrait with a digital camera</i></li><li><i>• establish eye contact with a subject and learn how looking into a camera changes the relationship that a viewer has to a portrait</i></li><li><i>• set up different kinds of stages and action portraits</i></li><li><i>• understand the transformative power of photography</i></li></ul>	<p><i>Students will</i></p> <ul style="list-style-type: none"><li><i>• develop interview questions and conduct meaningful interviews</i></li><li><i>• learn how poetry can create a written portrait that extends the meaning of a photograph</i></li><li><i>• write, using a wide range of strategies and processes to communicate with different audiences</i></li></ul>

## Integrated Unit Activities: Arts and Language Arts

Check each strand of the Visual Arts scope and sequence addressed in the unit.

Arts Making     Arts Literacy     Evaluation/Interpretation     Making Connections

Check each strand of the Language Arts scope and sequence addressed in the unit.

Reading     Literature     Writing     Writing     Listening and Speaking     Communicating

### *Weeks 1-4: Introduce and Engage*

- Introduce photography and photographic concepts and digital cameras.*
- Students work with resident photographer to photograph from a shot list.*
- Introduce School Documentary Portrait Project.*
- Students look at images of Cuban factory workers and discuss respect for workers.*

### *Weeks 5-8: Develop and Create*

- Students establish photo teams and plan portraits and interviews.*
- Students photograph subjects, their work environment, and relevant objects; they conduct interviews.*
- Students work with resident poet to compose odes about their subject, learning poetic structures and forms.*

### *Weeks 9-10: Respond and Refine*

- Students write in response to photographs and interviews.*
- Students work with resident poet to create "Shout Out" poems modeled on the Sundiata poem.*
- Students complete their portraits, mounting them, adding poems, and creating borders with images from the work environments.*

## Assessment Strategy: Culminating Event

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Student work will be displayed in three ways: at the school; at an exhibit at the Museum of Contemporary Photography at Columbia College; at the school's arts showcase.

## Teacher Reflections

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What worked: Students had the opportunity to learn about, respect, and value school personnel. I learned a vast amount about the school community as well. This unit helped students gain an understanding that is usually difficult for them—how to see things from others' points of view and how to begin to empathize. The guest writer was phenomenal in inspiring the kids to write creatively and openly.

## Artist Reflections

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Though I have been in arts residency as a photographer here for four years, I connected to the school in a deeper way by meeting many of the staff and learning about them. Now they are approaching me to ask to see their portraits. This connection enriches the students and me as well.

## Student Reflections

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"There are unlimited ways you can take pictures."

"Sometimes you have to change and add some unusual stuff to make a picture look better."

"The person that was photographed will feel important about the job they do."



**Arts Partner  
in the Schools**



# The Arts Partner in the Schools

## Notes for a Successful Artist Residency

*Visiting arts instructors play a major role in Chicago Public Schools arts education programs. Certain ideas and principles described below will help you design an effective residency that satisfies both your goals and those of the school you'll be working in.*

### Making Connections with Schools

Residencies can take many forms, but whether you're proposing a single project, a lecture-demonstration, or a multi-week unit, it's important to keep the school's needs in mind. Many visiting artists develop longterm relationships with a particular school, returning year after year. In proposing the initial residency, be clear about your objectives and how you intend to accomplish them. Explain, for instance, how you might adapt your existing practice into lessons that work in 45-minute blocks of time. Get a sense of what prior experience the students—and their teachers—have had. Look at the school's other arts programs and see how your residency might best fit the curriculum, with an eye toward continuity. Ask teachers for a sample list of projects students have already completed. If your residency is short, consider pulling together some additional activities a classroom teacher can use for follow-up. If you're in the school for a week or more, use the scope and sequence to help you plot out daily lesson plans that build on each other.

Many state and local agencies fund artists' residencies in Chicago Public Schools. For a list of funders, see the Department of Cultural Affairs' Chicago Artists Resource Web site at [www.chicagoartistsresource.org](http://www.chicagoartistsresource.org).

### In the Classroom

Some residencies have the goal of integrating the arts into academic subjects, such as language arts, social studies, math, and science. If this is the case, consider how your lesson might relate to other aspects of the curriculum. For example, if elementary students are writing stories, you might teach them the theater technique of making storyboards to illustrate events in the story.

Students have different ways of learning and different backgrounds that influence how they express themselves. Some students may not feel comfortable sharing in a group or asking questions. Learn as much as you can about the students you'll encounter—their backgrounds, individual learning styles, and prior experiences. Work with the classroom teacher to establish clear guidelines about how teaching artists should interact with students so that you, the classroom teacher, and the students know what to expect. Communicate with the school leadership about the rules and procedures for student behavior, and establish a clear understanding with the classroom teacher about the roles both the teacher and the teaching artist will play in classroom management.



## Understanding Standards and Curriculum

The National Standards for Arts Education provide general guidelines about what students should study and be able to achieve in four arts disciplines: music, visual art, dance, and theater. The standards explain the appropriate benchmarks and objectives by broad grade-level groups. The Illinois Learning Standards for Fine Arts are based on the national standards.

As a teaching artist, you represent both your organization and your discipline. You are responsible for providing clear and comprehensive instruction. So it's important to prepare a detailed lesson plan in advance of your residency.


A scope and sequence, which is an outline of learning goals organized by grade level, can be useful both in planning a lesson with a specific outcome in mind and as an assessment tool. The scope and sequence created for this Guide is organized into four thematically driven "strands": Arts

Making, Arts Literacy, Interpretation and Evaluation, and Making Connections. Each strand itemizes learning benchmarks for each grade. For example, the scope and sequence for sixth grade music lists this benchmark in the Music Making strand: "Sight read simple melodies in the treble and bass clef." You can use this as both a starting point for writing a lesson plan and a means of assessing student performance. At the end of the lesson, verify that the students accomplished the learning goal.

It's important not to overlook this final step. Teachers and principals need to be able to track students' progress in the context of state and national standards, and, just as importantly, you'll need to quantify the effects of your residency for your funders. Evaluate students' work on a regular basis, and keep a record of these assessments throughout your residency.

On pages 10–13, you will find more specific instruction about how to use the scope and sequence to write lesson and unit plans.





# **Teaching Special Populations**

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# Teaching Students with Disabilities

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Students with physical, emotional, cognitive, or learning disabilities often respond powerfully to arts education. For students with communication challenges, arts education can provide meaningful outlets for nonverbal expression. For students with emotional disorders, it can provide a means of learning to productively channel and express profound emotions. For students with physical disabilities, the arts can provide opportunities for outstanding achievement. And for teachers, the arts offer a uniquely rewarding platform for connecting with these students.

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## **Reaching the Goal of Full Inclusion**

Chicago Public Schools (CPS) aims for full inclusion of students with disabilities, a goal that benefits all students. Every student with a disability is assessed annually by a team of education professionals, in cooperation with the student's parents, and then provided with an Individualized Education Program (IEP). This plan identifies learning goals for the student as well as the special supports and services required to meet those goals. The IEP guides the teacher in adapting teaching techniques and curriculum to meet individual student needs. This important tool helps the teacher build on students' abilities rather than focus on their disabilities. While the IEP is one element of a quality education for each child with a disability, another is the knowledge and comfort level of the educator who teaches students with disabilities. To meet its goal of successful inclusion, CPS offers teachers professional development training through the Office of Specialized Services.

## **Strategies for Successful Inclusion**

What are successful strategies for creating inclusive learning environments? Schools in which the principals, teachers, and other staff strive to learn about the unique needs of all students are more successful in their inclusion efforts. These educators encourage communication among faculty, parents, and specialists as they identify and implement appropriate strategies for their students with disabilities. Collaboration is an important part of the process. Teachers work together

to develop lessons that have the critical supports needed so that these students will meet curricular goals. Keeping in mind their visual, auditory, and kinesthetic learners, teachers plan ahead for authentic assessment and take steps to address these multiple intelligences for all students. To monitor the effectiveness of the strategies and lessons, they participate in team meetings and use other methods of sharing information.

Student self-evaluation is often a useful strategy. When planning a unit or lesson, teachers encourage students to provide feedback about how successfully they used particular strategies in the past. With this information, the teacher can modify a lesson by incorporating more effective strategies. Many teachers find it helpful to ask students with physical disabilities which classroom resources will best address their needs. This early groundwork helps teachers to better understand students' capabilities and to recognize opportunities to offer them choices, a practice that increases students' confidence. Teachers rely on information gained from student self-evaluations to help them develop realistic goals and assessments.

Students with disabilities will benefit from many strategies that are commonly used when teaching students in the general population. Teachers offer empathy rather than judgment as they become increasingly familiar with students' perceptions and use that information to modify their instruction. For students who have difficulty with fluent

communication, teachers provide adequate “wait” time so that students can respond appropriately. Knowing that some students with disabilities have difficulty with abstract concepts, teachers provide simple, concrete directions; break down lessons into clear, attainable tasks; and use concrete examples during instruction. They eliminate environmental distractions for students who have difficulty concentrating. As teachers strive to improve outcomes in many classroom settings for all students, they maintain high expectations and keep students’ strengths uppermost in their minds.

### **A Rich Learning Community**

An inclusive classroom is a rich learning community for all its members. Regular-education students in inclusion classrooms demonstrate an increased acceptance of individual differences, higher self-esteem, and a strong willingness to forge friendships. Underachieving students benefit from the clarity and feedback provided by teachers of students with disabilities. These benefits are sustained when teachers nurture effective communication within the classroom and incorporate ongoing progress monitoring for every student.

Students with disabilities often are grouped together, yet each student is unique. Teachers observe how students demonstrate different strengths as they face a variety of challenges in the inclusion classroom. How do teachers choose from the wide range of teaching strategies at their disposal to successfully address those differences? Teachers first assess whether student learning will be achieved through remediation or accommodation. Strategies for remediation focus on adapting how a lesson is taught. Remediation techniques include adding visual aids and using task analysis, signals, or sign language. Strategies for accommodation focus on changes to the lesson content itself.

During arts education instruction, students demonstrate specific physical, emotional, and learning differences. These suggested teaching strategies emphasize student strengths as they help students learn through remediation or accommodation approaches.

### **Strategies for Remediation**

- A student who has trouble speaking or understanding spoken language can be taught using strategies that require “showing” rather than “telling.” A music teacher can demonstrate a new rhythmic pattern, and use gestures and intonation to help communicate meaning.
- A student with impaired motor skills can succeed using adaptive tools. In an art class, for example, paintbrushes can be modified with larger handles that are easier to grip and fixed heads that are easier to control.
- If a student has difficulty understanding directionality or problems remembering the order of dance steps, the dance teacher can break movements down into their simplest component parts. The teacher can also place numbered footprints on the floor or use other visual aids to help the student direct his or her movements.
- Students who are uncomfortable touching unfamiliar materials, such as wet papier-mâché, can use gloves or other supports that allow them to complete an art project or participate in other tactile experiences.

### **Strategies for Accommodation**

- A student with a hypersensitive sensory integration dysfunction can participate in lessons by learning less content during a lesson. For example, while teaching a movement phrase in a dance lesson, the teacher can reduce sensory stimuli by removing the music and keeping the classroom quiet.

*{continued next page}*

- A student with a hyposensitive response to sensory stimulus can be placed in a sensory-rich environment and given extra time to warm up physically (bouncing a ball, jumping rope, dancing, etc.).
- A student with autism who avoids physical contact can be included in a theater lesson on “mirroring” by adapting the lesson so that students mimic each other’s movements but do not touch.
- Cooperative learning and peer tutoring can be very effective ways of helping students with disabilities. The general education students who act as tutors benefit by learning patience, sensitivity, and other valuable life skills.

Students with disabilities may find it difficult to appropriately express themselves when a learning environment is not supporting their success. Teachers can look for underlying causes when a struggling student avoids the lesson or refuses to participate. Is the student distracted? Is the physical or verbal “acting out” a signal that the student is frustrated with a requirement of the lesson? Teachers who respond to signs of discomfort and frustration with patient, clear, individualized attention maximize students’ potential for achievement.

Arts education has proven advantages for students with disabilities. Educators report evidence that music improves cognitive functions, visual art is a conduit that visually impaired or blind students use to articulate a hidden inner landscape, theater helps students with autism learn to express emotion, and dance allows students who struggle with verbal communication to express themselves physically. By focusing on students’ abilities rather than their limitations, teachers of the arts can play a critically important role in helping these students learn, grow, and succeed.



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# Arts Education: Theater and Autism

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## CASE STUDY

### The Cumulus Kids: Students with Autism Agassiz Elementary School

*Arts education in the Chicago Public Schools extends to students with special needs. For more than a decade, Agassiz Elementary School has applied theater education methods for students with autism spectrum disorder (ASD) in their Cumulus Kids: Students with Autism program. At the beginning of this long-term residency, students struggled to act out a simple children's book read by the teacher. Now, students audition, memorize lines, and perform an entire play without adults on stage while making accurate connections between expressions and emotions. Agassiz, a public school committed to the fine and performing arts, has been partnering with Chicago Arts Partnerships in Education (CAPE) since 1993 to create this and other arts education programs.*

#### **Program Structure and Design**

Cumulus Kids: Students with Autism is an arts integration project led by David Rench, a special education teacher, and Jacqui Russell, the artistic director and founder of the Chicago Children's Theatre. While collaborating to design the program, Rench and Russell focused on improving students' literacy and emotional awareness through drama. They recognized that students with autism encounter more obstacles when they are asked to give and receive common facial cues, discern emotional expressions in others, or identify feelings in themselves. Rench and Russell chose an inquiry approach and then developed the following questions to address the integrated instructional strands.

#### **Special Education Strand Inquiry**

**Question** *How does an arts integration project influence students' processing of information and how can teachers assess that learning?*

**Teacher's Questions** *Can children with autism interpret the emotions of others in the classroom and on stage? Can they learn to use facial expression, body language, and voice to match their dialogue?*

**Artist's Question** *Can drama games teach students with autism how to recognize and show simple and complex emotions by using and studying facial expression and body language?*

In the program, students with autism who were seven through fifteen years old met in forty-minute classes once a week for twenty-five weeks. The teaching team was comprised of Rench, Russell, and two other Agassiz teachers.

#### **Program Methodology and Focus**

Teaching artist Jacqui Russell suggested that the teaching team use an emotions alphabet as a tool to help students recognize, describe, and label emotions. To reflect the integrated arts curriculum goals, Rench and Russell planned a culminating project. Students would showcase these emotions in an original theater performance or movie.

During the first half of the program, the teaching team introduced six emotions (angry, confused, goofy, happy, sad, worried). During class, the teaching team modeled the emotions using masks and body language. To establish baseline data, teachers photographed students as they attempted to demonstrate the emotions. Teachers also read aloud books and interpreted the characters' emotions based on description and illustrations. Later in the program, a second set of six emotions were introduced and taught.

Preparation for the culminating performance began with Rench and another teacher writing the script for a play incorporating

the twelve emotions. Students auditioned for roles, with every student taking a role. The practices and performances allowed students to demonstrate standards-based learning goals of the integrated arts strands: special education (emotional knowledge), literacy (interpret works of literature), and theater (staging, props).

A variety of assessments were used to monitor progress. Information from pre-assessment, which occurred during initial class sessions, was used to modify the design of the program to better meet students' needs. During instruction, teachers photographed students to assess their progress in showing emotions, and students used mirrors to self-monitor their facial expressions compared to how others looked. Students also had the opportunity to make suggestions, such as which emotions to focus on. These were sometimes used in the instructional content.

### **Challenges**

The format and pace of the drama sessions were unfamiliar to students. Due to autism, even students who were used to the format often had a difficult time picking up the language cues normally used to begin and end a lesson. In response, the teaching team spent more time directly helping students learn how to react during the activities, and they consistently started and ended sessions with "the drama song" to alert students to change their behaviors.

Practicing their parts for the play presented challenges for some students. About half of the students were significantly below their grade level in reading ability, and on-level students were often not fluent readers. Two teachers made audio recordings of the play and arranged for students to listen to the tapes during lunch periods. Students with leading roles took a tape home to listen and practice as part of their homework. At the performances, most students had memorized their lines and many could recite the whole play from memory.

Initially, the teaching team used human models to teach emotions. This approach proved challenging for students with autism, who found it difficult to recognize the subtle cues that helped them identify feelings.

Later, the teachers turned to a rich array of literature with illustrations of characters. Students found the characters' exaggerated facial expressions and body language easier and more engaging to imitate.

### **Successes**

An element of successful instruction for teaching recognition of emotions was the variety of activities planned. While one half of the students learned the facial expressions and body gestures from the drama games and drama exercises, the other half had success due to the song "If You're Happy and You Know It." Allowing students to use photography was a successful approach. One student took photos of his regular education peers and was able to advise them on how to change their expressions to show the desired emotion. This student demonstrated that he could apply the skills he learned in class to teach his peers.

As the unit progressed the teaching team noticed that their students incorporated the skills they learned into their everyday lives. They observed students on a field trip who said, "We're going to the zoo. I am so excited," or "He's over there. I think he's a little bashful." Students could also reflect on their own learning. To describe what they worked on with Ms. Russell, students replied using the language of emotions, such as "We were working on our feelings. Oh, like happy, sad, angry, and silly—like goofy."

Parents noticed positive results in their children as a result of instruction. Typical comments were "He is much more aware of people's emotions than in the past. If he's watching TV, he might say, 'Wow! She's upset!' or 'Is he being silly?'" or "He is more aware of an emotion by looking at a person's face."



# **Appendix**

## Sample Rubrics: Music

**A Sample Music Rubric: Elementary** A music instructor or judge might use a rubric like the one below to assess a choral/ensemble performance.

	5 (I) Superior	4 (II) Excellent	3 (III) Good	2 (IV) Fair	1 (V) Poor
<b>Balance/Blend</b>	Group achieves balance throughout.	Group achieves excellent blend most of the time.	Group has good blend with lapses often.	Group is not balanced most of the time.	Group is consistently out of balance.
<b>Intonation</b>	The group performs in tune with rare lapses.	Group is mostly tuned well.	Group intonation is inconsistent.	Group has frequent lapses of pitch.	Complete lack of tonal centering.
<b>Expression, Style, and Phrasing</b>	Always stylistically accurate.	Usually stylistically accurate.	Sometimes stylistically accurate.	Very little interpretation throughout.	Stylistically incorrect; no phrasing.
<b>Rhythm/Tempo</b>	Tempi are accurate.	Tempi are usually accurate.	Inaccurate tempi used frequently.	Rhythms are rarely aligned.	No rhythmic accuracy throughout; no pulse.
<b>Technical Facility</b>	Ensemble performs with great agility.	Good technical facility with some problems.	Limited facility in both selections.	Very little facility exhibited throughout.	Facility is non-existent.
<b>Stage Presence</b>	Group is uniform in appearance.	Group is mostly uniform in appearance.	Some students are not focusing on conductor.	Many distractions.	Few students are focused on director.

**A Sample Music Rubric: High School** A music instructor or judge might use a rubric like the one below to assess a band or orchestra performance.

	5 (I) Superior	4 (II) Excellent	3 (III) Good	2 (IV) Fair	1 (V) Poor
<b>Intonation</b>	In tune throughout.	Some sections are not in tune in each selection.	Problems occur within the same sections throughout.	Sections are not in tune throughout all selections performed.	Problems exist in at least 80 to 85% of performance.
<b>Rhythm</b>	Rhythmic patterns are correct throughout.	Good rhythmic pulse.	Problems become more prevalent.	Incorrect patterns. Pulse is inconsistent throughout.	Rhythmic pulse is non-existent.
<b>Technique</b>	Quality is consistent throughout.	Infrequent lapses of musicality.	Some sections are played poorly.	Few attempts at correct performance.	Most of the music is incorrectly performed.
<b>Balance/Blend</b>	Ensemble and sections meld together.	Isolated problems in each selection.	Some sections overplay throughout.	Overplaying in most sections.	Each segment does not listen to the others.
<b>Interpretation</b>	Proper phrasing at all times; continuous use of nuance.	Correct notes; attempts to get the idea of music.	Little regard to phrasing.	Very seldom uses correct phrasing as set down in music.	No phrasing or style. Many wrong notes.
<b>Articulation/Bowing</b>	Clear, concise, consistent bowing.	Isolated inconsistencies; some clarity problems.	Some breakdowns in each selection.	Attempts at proper bowing/articulation. Many breakdowns.	No attempt to play consistently.

# Sample Rubrics: Visual Arts

## A Sample Visual Arts Rubric: Elementary

4 ACCOMPLISHED	3 DEVELOPING	2 BEGINNING	1 LACKING
Fully and consistently developed concepts; clear and purposeful attention to detail	All concepts not fully developed; some attention to detail attempted	Concepts attempted; little attention to detail	Concepts absent with no attention to detail

SCORE	DESCRIPTION OF CONCEPTS	TEACHER COMMENTS
___ /4	ARTS LITERACY: Appropriate use of key vocabulary/terms	
___ /4	ARTS MAKING: Appropriate, neat, and creative use of mediums	
___ /4	INTERPRETATION and EVALUATION: Discussion, analysis, and evaluation of works of art from an aesthetic perspective	
___ /4	MAKING CONNECTIONS: Exploration of connections between self and the world of art throughout history	
___ /4	SOCIAL/EMOTIONAL LEARNING: Safe and responsible use of materials; respect for classmates, teachers, and self	
___ /20	TOTAL POINTS	GRADING SCALE A = 19-20, B = 17-18, C = 15-16, D = 13-14, F = 12/below

## A Sample Visual Arts Rubric: High School

	<b>Skills:</b> Demonstrated effective use of materials, tools, and processes.	<b>Creativity:</b> Expressed an individual style using personal experiences and expression.	<b>Composition:</b> Exhibited evidence of ideas/methods discussed in class.	<b>Craftsmanship:</b> Created a finished work that adheres to guidelines and completed work to the best of their ability.	<b>Appreciation:</b> Identified strengths and weaknesses in their work and clearly explained.
<b>5</b>	Exemplary control of the use of materials, tools, and processes.	Personal expression is unique and well thought out. Work is visually appealing.	Exemplary use of problem solving skills to meet and exceed requirements.	Craftsmanship exceeds expectations of assignment.	Self-assessment is accurate, completed work expresses new knowledge/skills.
<b>4</b>	Proficient control of materials, tools, and processes.	Personal expression is original and work is appealing to viewer.	Adequate thought process, problem solving is clear and evident.	Craftsmanship completes all guidelines and consideration of choices is evident.	Self-assessment is proficient, completed work shows thought of new skills.
<b>3</b>	Limited control of the use of materials, tools, and processes.	Work is unique, personal expression is minimal.	Problem solving is not supported or seen in artwork, thought process is lacking.	Craftsmanship is underdeveloped and work looks unfinished, does not meet all guidelines.	Self-assessment is complete, work shows little influence of new skills.
<b>2</b>	Novice control of the use of materials, tools, and processes.	Development of idea/unique qualities is lacking, personal expression is weak.	Evidence of thought process is vague.	Craftsmanship doesn't support completed work, few guidelines are met.	Self-assessment is incomplete, work does not show new skills.
<b>1</b>	Minimal or no control of the use of materials, tools, and processes.	No personal expression, thought process not evident.	Little or no thought process evident, lacking developed ideas.	Guidelines are not met, effort is lacking.	No self-assessment, work does not translate new skills.
	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

\*half points can also be given\* Total Points: \_\_\_\_\_ Grade: \_\_\_\_\_



## Sample Rubrics: Dance

### A Sample Dance Rubric: Elementary

A dance teacher might use a rubric like the one below to assess a beginning-level student's understanding and performance of a learned piece of choreography.

**Criteria** (Apply to each category.)

- 4 Demonstrated clearly, convincingly, and appropriately
- 3 Demonstrated somewhat clearly, convincingly, and appropriately
- 2 Demonstrated with limited knowledge or understanding
- 1 Demonstrated unclearly, unconvincingly, and inappropriately
- 0 Task not attempted

Categories	4	3	2	1	0
Knowledge of Movement/Choreography: Student has command of movement and sequence.					
Musicality: Student has understanding of the timing, counts, tempo, and rhythm.					
Energy/Enthusiasm: Student displays a positive attitude.					
Individual Responsibility: Student has taken time to prepare on their own; not reliant on others.					

### A Sample Dance Rubric: High School

A dance teacher might use a rubric like the one below to assess a high school student's understanding and performance of a learned piece of choreography.

Criteria	Poor/ 1 pt	Fair/ 2 pts	Good/ 3 pts	Excellent/ 4 pts
Knowledge of Choreography	Remembers only a few of the steps/ movements.	Demonstrates some knowledge of choreography, but unsure of movements.	Demonstrates good knowledge of choreography. Few errors.	Demonstrates excellent knowledge of the choreography. Executes with few or no mistakes.
Technique	Demonstrates little to none of the technical elements within the choreography or as explained in class.	Demonstrates only some understanding of technical elements;	Demonstrates attention to most details of technique, but hasn't attained full proficiency yet.	Demonstrates great attention to technique; shows proficiency within the dance style.
Performance Skills	The student is not very focused, concentrated, or committed to performance.	The student is generally focused, but the energy is low and/or inconsistent.	The student is confident, and communicates with other dancers and the audience through eye contact and facial and body expression.	The student is fully committed and is able to engage the audience completely through their performance.
Musicality	Usually unaware of music and phrasing.	Occasionally dances off beat; has some difficulty with awareness.	Demonstrates clear awareness of music and phrasing with few mistakes.	Demonstrates complete awareness.

TOTAL SCORE: \_\_\_\_\_

# Sample Rubrics: Theater

## A Sample Theater Rubric: Elementary

A theater teacher might use a rubric like the one below to assess students' understanding and performance of a simple pantomimed action.

Criteria (Apply to each category.)

- 4 Portrayed creatively, convincingly, and appropriately
- 3 Portrayed somewhat creatively, convincingly, and appropriately
- 2 Portrayed with limited creativity and appropriateness
- 1 Portrayed with no creativity—unconvincing, inappropriate
- 0 Task not attempted

Categories	4	3	2	1	0
Movement: Actions are coordinated, appropriate, convincing, and easily identified.					
Sensory Elements: Actions employ multiple senses and communicate size, shape, weight, temperature, etc.					
Characterization: Specific actions are imaginative and clearly demonstrate strong character choices.					

## A Sample Theater Rubric: High School

A teacher might use a rubric like the one below to assess students' scene work.

Skill	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Demonstrates concentration and believability.	Maintains focus and concentration throughout scene.	Demonstrates focus and concentration during most of the scene.	Often breaks focus and concentration.
Authentically dramatizes text of scene.	Creatively enacts the scene demonstrating text and subtext.	Enacts the text in a clear fashion.	The actions are disconnected from the text.
Presents fully developed characters.	Actors consistently integrate body, voice and emotions to dramatize unique characters.	During moments actors use body, voice and emotion to portray characters.	Character development is inconsistent.
Scene reflects the work of an ensemble.	Actors interact naturally and with integrity.	Performance reflects some collaboration.	Actors seem competitive rather than cooperative.

# Illinois Music Standards

## **Illinois State Goals for Early Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.1c Identify differences in elements and expressive qualities (between fast and slow tempo; loud and soft dynamics; high and low pitch/direction; long and short duration; same and different form, tone color, or timbre, and beat).

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.1c Identify a variety of sounds and sound sources (instruments, voices, environmental sounds, etc.).

26.A.1d Relate symbol systems (icons, syllables, numbers, letters, etc.) to musical sounds.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.1c Sing or play on classroom instruments a variety of music representing diverse cultures and styles.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations, and recreation.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.1 Know how images, sounds, and movement convey stories about people, places, and times.

## **Illinois State Goals for Late Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.2c Identify elements and expressive qualities such as tone color, harmony, melody, form (rondo, theme, and variation), rhythm/meter, and dynamics in a variety of musical styles.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.2c Classify musical sound sources into groups (instrumental families, vocal ranges, solo/ensembles, etc.).

26.A.2d Read and interpret the traditional music notation of note values and letter names.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.2c Sing or play acoustic or electronic instruments demonstrating technical skill.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.2a Identify and describe the relationship between the arts and various environments (home, school, workplace, theater, gallery, etc.).

27.A.2b Describe how the arts function in commercial applications (mass media, product design, etc.).

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places, and times.

## **Illinois State Goals for Middle/Junior High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.3c Identify and describe changes in elements and expressive qualities (crescendo, ritardando, fermata, meter, sforzando, etc.).

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.3c Describe the processes involved in composing, conducting and performing.

26.A.3d Read and interpret traditional music notation in a varied repertoire.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.3c Sing or play with expression and accuracy a variety of music representing diverse cultures and styles.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.3a Identify and describe careers and jobs in and among the arts and how they contribute to the world of work.

27.A.3b Compare and contrast how the arts function in ceremony, technology, politics, communication, and entertainment.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

**Illinois State Goals for Early High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.4 Analyze and evaluate the effective use of elements, principles, and expressive qualities in a performance in music.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.4c Analyze ways in which musical sounds are produced and how they are used in composing, conducting, and performing.

26.A.4d Demonstrate the ability to read written notation for a vocal or instrumental part.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.4c Create and perform music of challenging complexity and length with expression.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.4a Evaluate how consumer trends in the arts affect the types and styles of art products.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.4a Analyze and classify the distinguishing characteristics of historical and contemporary art works by style, period, and culture.

27.B.4b Understand how the arts change in response to changes in society.

**Illinois State Goals for Late High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas, and/or meaning.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.5 Understand how different art forms combine to create an interdisciplinary work (musical theater, opera, cinematography, etc.).

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.5 Analyze and evaluate how the choice of media, tools, technologies, and processes support and influence the communication of ideas.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.5 Create and perform a complex work of art using a variety of techniques, technologies, and resources and independent decision-making.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.5 Analyze how the arts shape and reflect ideas, issues, or themes in a particular culture or historical period.

# Illinois Visual Arts Standards

## **Illinois State Goals for Early Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.1d Identify the elements of line, shape, space, color, and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion, and pictorial representation.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.1e Identify media and tools and how to use them in a safe and responsible manner when painting, drawing, and constructing.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.1d Demonstrate knowledge and skills to create visual works of art using manipulation, eye-hand coordination, building, and imagination.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations, and recreation.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.1 Know how images, sounds, and movement convey stories about people, places, and times.

## **Illinois State Goals for Late Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.2d Identify and describe the elements of 2- and 3-dimensional space, figure ground, value, and form; the principles of rhythm, size, proportion, and composition; and the expressive qualities of symbol and story.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.2 Understand how elements and principles combine within an art form to express ideas.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.2e Describe the relationships among media, tools/technology, and processes.

26.A.2f Understand the artistic processes of printmaking, weaving, photography, and sculpture.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.2d Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching, and constructing.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.2a Identify and describe the relationship between the arts and various environments (home, school, workplace, theater, gallery, etc.).

27.A.2b Describe how the arts function in commercial applications (mass media, product design, etc.).

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places, and times.

## **Illinois State Goals for Middle/Junior High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.3d Identify and describe the elements of value, perspective, and color schemes; the principles of contrast, emphasis, and unity; and the expressive qualities of thematic development and sequence.

25.A.3e Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.3e Describe how the choices of tools/technologies and processes are used to create specific effects in the arts.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.3d Demonstrate knowledge and skills to create 2- and 3-dimensional works and time arts (film, animation, video, etc.) that are realistic, abstract, functional, and decorative.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.3a Identify and describe careers and jobs in and among the arts and how they contribute to the world of work.

27.A.3b Compare and contrast how the arts function in ceremony, technology, politics, communication, and entertainment.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

**Illinois State Goals for Early High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.4 Analyze and evaluate the effective use of elements, principles, and expressive qualities in a visual piece.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.4e Analyze and evaluate how tools/technologies and processes combine to convey meaning.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.4d Demonstrate knowledge and skills that communicate clear and focused ideas based on planning, research, and problem solving.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.4a Evaluate how consumer trends in the arts affect the types and styles of art products.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.4a Analyze and classify the distinguishing characteristics of historical and contemporary art works by style, period, and culture.

27.B.4b Understand how the arts change in response to changes in society.

**Illinois State Goals for Late High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas, and/or meaning.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.5 Understand how different art forms combine to create an interdisciplinary work (musical theater, opera, cinematography, etc.).

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.5 Analyze and evaluate how the choice of media, tools, technologies, and processes support and influence the communication of ideas.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.5 Create and perform a complex work of art using a variety of techniques, technologies, and resources and independent decision-making.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.5 Analyze how the arts shape and reflect ideas, issues, or themes in a particular culture or historical period.



# Illinois Dance Standards

## **Illinois State Goals for Early Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.1a Identify the elements of personal and shared space, direction in space, quick and slow speed, firm and fine force; the principles of AB choreographic form and sequence; and the expressive qualities of mood and emotion.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.1a Understand that the body is the primary tool of dance and identify secondary tools (pictures, visual aids, words, props, recordings, etc.).

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.1a Perform basic locomotor movements, non-locomotor movements, and traditional dance forms and create simple dance sequences.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations, and recreation.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.1 Know how images, sounds, and movement convey stories about people, places, and times.

## **Illinois State Goals for Late Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.2a Identify and describe the elements of pathways, level, focus, range in space, sustained and percussive qualities of speed; the principles of ABA and round choreographic form, contrast, and repetition; and the expressive qualities of mood and emotion.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.2 Understand how elements and principles combine within an art form to express ideas.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.2a Describe processes (conditioning, practicing, etc.) used to prepare the body as a tool of dance and how visual aids, stories, poetry, props, music, and technology are used for performance of dance.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.2a Demonstrate control, coordination, balance, elevation, and accuracy in rhythmic response and awareness of choreographic form.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.2a Identify and describe the relationship between the arts and various environments (home, school, workplace, theater, gallery, etc.).

27.A.2b Describe how the arts function in commercial applications (mass media, product design, etc.).

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places, and times.

## **Illinois State Goals for Middle/Junior High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.3a Describe how elements are combined and contrasted; identify the principles of transition, variety, and balance; and identify the expressive qualities of movement.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

# Illinois Dance Standards CONTINUED

26.A.3a Describe how body actions, types of accompaniment, lighting, costuming, and processes (reordering, refining, etc.) influence the expressive qualities of dance.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.3a Demonstrate body alignment; movement from center; awareness of accent, meter, and phrasing; and step patterns from different dance styles and forms.

## **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.3a Identify and describe careers and jobs in and among the arts and how they contribute to the world of work.

27.A.3b Compare and contrast how the arts function in ceremony, technology, politics, communication, and entertainment.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

## **Illinois State Goals for Early High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.4 Analyze and evaluate the effective use of elements, principles, and expressive qualities in a performance in dance.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.4a Analyze how resources, technologies, and processes are combined to express meaning in dance and evaluate expressive content, stylistic differences, and aspects of production.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.4a Create and perform a composition communicating clear and focused ideas based on planning, research, and complex problem solving related to specific guidelines.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.4a Evaluate how consumer trends in the arts affect the types and styles of art products.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.4a Analyze and classify the distinguishing characteristics of historical and contemporary art works by style, period, and culture.

27.B.4b Understand how the arts change in response to changes in society.

## **Illinois State Goals for Late High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas, and/or meaning.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.5 Understand how different art forms combine to create an interdisciplinary work (musical theater, opera, cinematography, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.5 Analyze and evaluate how the choice of media, tools, technologies, and processes support and influence the communication of ideas.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.5 Create and perform a complex work of art using a variety of techniques, technologies, and resources and independent decision-making.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.5 Analyze how the arts shape and reflect ideas, issues, or themes in a particular culture or historical period.

# Illinois Theater Standards

## **Illinois State Goals for Early Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.1b Understand the elements of acting, locomotor and nonlocomotor movement, vocal and nonvocal sound, and story making; the principles of plot, character, setting, problem/resolution, and message; and the expressive characteristics of simple emotions.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.1 Identify similarities in and among the arts (pattern, sequence, mood, etc.).

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.1b Understand the tools of body, mind, voice, and simple visual/aural media; and the processes of planning, practicing, and collaborating used to create or perform drama/theater.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.1b Demonstrate individual skills (vocalizing, listening, moving, observing, concentrating, etc.) and group skills (decision making, planning, practicing, spacing, etc.) necessary to create or perform story elements and characterizations.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations, and recreation.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.1 Know how images, sounds, and movement convey stories about people, places, and times.

## **Illinois State Goals for Late Elementary**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.2b Understand the elements of acting, scripting, speaking, improvising, physical movement, gesture, and picturization (shape, line, and level); the principles of conflict/resolution and theme; and the expressive characteristics of mood and dynamics.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.2 Understand how elements and principles combine within an art form to express ideas.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.2b Describe various ways the body, mind, and voice are used with acting, scripting, and staging processes to create or perform drama/theater.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.2b Demonstrate actions, characters, narrative skills, collaboration, environments, simple staging, and sequence of events and situations in solo and ensemble dramas.

### **27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.2a Identify and describe the relationship between the arts and various environments (home, school, workplace, theater, gallery, etc.).

27.A.2b Describe how the arts function in commercial applications (mass media, product design, etc.).

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places, and times.

## **Illinois State Goals for Middle/Junior High School**

### **25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.3b Understand how the elements of acting, directing, playwriting, and designing combine with the principles of tension, rhythm, pattern, unity, balance, repetition, and idea to communicate.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.

### **26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.3b Describe the use of the primary tools (body, mind, and voice) and the support tools (costumes, scenery, props, lights, make-up, sound) to convey an idea through acting, playwriting, and designing a drama or theater activity.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.3b Demonstrate storytelling, improvising, and memorizing scripted material supported by simple aural and visual effects and personal background knowledge needed to create and perform in drama/theater.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.3a Identify and describe careers and jobs in and among the arts and how they contribute to the world of work.

27.A.3b Compare and contrast how the arts function in ceremony, technology, politics, communication, and entertainment.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

**Illinois State Goals for Early High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.4 Analyze and evaluate the effective use of elements, principles, and expressive qualities in a performance in theater.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.4 Analyze and evaluate similar and distinctive characteristics of works in two or more of the arts that share the same historical period or societal context.

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.4b Understand how the primary tools, support tools and creative processes (researching, auditioning, designing, directing, rehearsing, refining, presenting) interact and shape drama, theater, and film production.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.4b Create and perform an ensemble drama or theater scene using research, collaboration, characterization, and staging in combination with aural and visual technologies (video, lights, sets, costumes, make-up, sound, props, etc.).

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.4a Evaluate how consumer trends in the arts affect the types and styles of art products.

27.A.4b Analyze how the arts are used to inform and persuade through traditional and contemporary art forms.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.4a Analyze and classify the distinguishing characteristics of historical and contemporary art works by style, period, and culture.

27.B.4b Understand how the arts change in response to changes in society.

**Illinois State Goals for Late High School**

**25. Know the language of the arts.**

25.A. Understand the sensory elements, organizational principles, and expressive qualities of the arts.

25.A.5 Analyze and evaluate student and professional works for how aesthetic qualities are used to convey intent, expressive ideas, and/or meaning.

25.B. Understand the similarities, distinctions, and connections in and among the arts.

25.B.5 Understand how different art forms combine to create an interdisciplinary work (musical theater, opera, cinematography, etc.).

**26. Through creating and performing, understand how works of art are produced.**

26.A. Understand the processes, traditional tools, and modern technologies used in the arts.

26.A.5 Analyze and evaluate how the choice of media, tools, technologies, and processes support and influence the communication of ideas.

26.B. Apply the skills and knowledge necessary to create and perform in one or more of the arts.

26.B.5 Create and perform a complex work of art using a variety of techniques, technologies, and resources and independent decision-making.

**27. Understand the role of the arts in civilizations, past and present.**

27.A. Analyze how the arts function in history, society, and everyday life.

27.A.5 Analyze how careers in the arts are expanding based on new technologies and societal changes.

27.B. Understand how the arts shape and reflect history, society, and everyday life.

27.B.5 Analyze how the arts shape and reflect ideas, issues, or themes in a particular culture or historical period.

# General Glossary of Terms

Below are definitions of some of the terms used in the Guide.

**accommodation** An approach to instruction that describes changes to the content of a lesson in order to support a student's individual differences.

**authentic assessment** Multiple forms of assessment that reflect student learning, achievement, and attitudes on instructionally-relevant classroom activities.

**autism** A pervasive developmental disorder that is characterized by impaired communication, excessive rigidity, and emotional detachment.

**benchmarks** Progress indicators for gauging student achievement within each standard; they help measure student achievement over time and therefore change from grade to grade.

**best practices** Strategies, activities, or approaches that have been shown through research and evaluation to be effective and/or efficient.

**constructed response** A non-multiple-choice item that requires some type of written or oral response.

**diagnostic** Referring to assessments that educators administer in order to identify the proficiency levels of specific areas of student performance and modify their instruction to make it more appropriate.

**differentiated instruction** (also called *differentiated learning*) A process to approach teaching and learning for students of differing abilities in the same class. The intent of differentiating instruction is to maximize each student's growth and individual success by meeting each student where he or she is, and assisting in the learning process.

**formative assessment** An assessment used to provide the information needed to adjust teaching and learning while they are happening.

**inclusion** The practice of educating all children in the same classroom, including children with physical, mental, and developmental disabilities. Inclusion classes often require a special assistant to the classroom teacher.

**Individualized Education Program (IEP)** A plan that identifies learning goals for the student and the special supports and services required to meet those goals.

**K-W-L chart** A graphic organizer for activating students' prior knowledge by asking them what they already know, having them specify what they want to learn, and after instruction or reading, having them discuss what they learned.

**learning standards** Specific statements of knowledge and skills.

**multiple intelligences** A theory of intelligence developed in the 1980s by Howard Gardner. He identified several types of intelligences, including musical, spatial, kinesthetic, and naturalist. Everyone has all the intelligences, but in different proportions.

**pedagogy** The art of teaching—especially the conscious use of particular instructional methods.

**performance descriptors** (or *benchmark indicators*) Statements that explain what students can do in order to meet the benchmarks and standards; they also change at each grade level.

**portfolio** A collection of student work chosen to exemplify and document a student's learning progress over time. Students are often encouraged or required to maintain a portfolio illustrating various aspects of their learning.

**progress monitoring** The process of collecting and evaluating data to make decisions about the adequacy of student progress.

**reliability** The level of consistency among the scores or ratings assigned to products, performances, and other authentic assessments by teachers who judge them.

**remediation** An approach to instruction that addresses methods, supports, and aids added to a lesson in order to support a student's individual differences.

**rubric** A performance-scoring scale that lists multiple criteria for performance and provides values for performance levels, such as numbers or a range of descriptors ranging from excellent to poor.

**scope and sequence** The essential understandings, knowledge, skills, and processes that are required for instruction and the logical, sequential, and meaningful order in which they are to be taught.

**selected response** Assessments that use objective approaches such as multiple choice, matching, and true/false questions.

**sensory integration dysfunction** A neurological disorder that causes the inability to process stimuli from the five senses. With Sensory Integration Dysfunction, input is sensed normally, but there is a problem with processing it. This abnormal processing can cause distress. An affected person can either be hyposensitive or hypersensitive.

**summative assessment** An assessment used to gauge, at a particular point in time, student learning relative to content standards.



# Glossary of Terms: Music

**accelerando** Quickening the pace.

**arpeggio** A chord whose notes are performed in succession, not simultaneously.

**articulation** The direction or performance technique that affects the transition or continuity on single note or between multiple notes or sounds.

**baritone** Male voice between bass and tenor.

**bass** The lowest male voice.

**brass** Collective term for musical instruments made of brass or other metals and blown directly through a cup-shaped or funnel-shaped mouthpiece.

**call-and-response** Alternation between two performers or groups of performers.

**canon** A composition, or section of a composition, in which a melody announced by one voice or instrument is repeated by one or more other voices or instruments.

**composition** A piece of music regarded as the result of a deliberate individual creative act.

**concerto** Usually a three-part musical work in which one solo instrument is accompanied by an orchestra.

**contralto** Lower type of female voice.

**crescendo** Increasing in loudness.

**diction** Correct and clear enunciation in singing.

**diminuendo** Becoming gradually softer.

**dynamics** The gradations of loudness and softness in music.

**ensemble** The quality of teamwork in performance; also, a group of performers.

**enunciation** Singing or speaking words clearly.

**harmonic progression** (*also called chord progression*) A series of musical chords, or chord changes, that establishes or contradicts a tonality.

**harmony** The simultaneous sounding of notes in a way that is musically significant.

**homophony** When two or more parts move together in harmony, the relationship between them creating chords.

**interval** The distance between two notes.

**intonation** Tuning of pitch.

**legato** Smoothly.

**melody** A succession of notes varying in pitch and having a recognizable musical shape.

**meter** The pattern in which a steady succession of rhythmic pulses is organized; also called time.

**mezzo soprano** Type of female voice halfway between soprano and contralto range.

**monophony** When all parts (if there are multiple parts) move in parallel rhythm and pitch.

**note value** The duration of a note.

**ostinato** A persistently repeated musical figure or rhythm.

**percussion** Collective name for instruments in which a resonating surface is struck by the player.

**phrase** A small group of notes forming what is recognized as a unit of melody.

**pitch** The property according to which notes appear to be “high” or “low” in relation to each other. This is determined by the frequency of vibrations of the sound-producing agent.

**polyphony** When two or more parts move with rhythmic independence.

**presto** Fast.

**rest value** The duration of a rest between notes.

**rhythm** Aspect of music concerned with the distribution of notes in time and their accentuation. Related to the concept of meter.

**ritardando** Becoming slower.

**rondo** A musical form with a principal theme that alternates with one or more contrasting themes.

**round** A musical composition in which two or more voices or instruments perform exactly the same melody, but with each voice beginning at different times.

**signature** The time signature, which gives the meter of a piece of music, and the key signature, which lists the sharps and flats in the key the music is in, both appear at the beginning of a piece of music. The time signature does not appear again unless the meter changes, but the key signature appears on every staff.

**solfège** Method of ear-training and sight-reading by which the pupil names each note of a melody by singing it.

**sonata** Usually a work in three or four movements for one or two players.

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## Glossary of Terms: Music CONTINUED

**soprano** The highest type of female voice.

**staccato** A method of performance denoted by a dot over the note, and signifying that the note is to be made short—and thus detached from its successor—by being held for less than its full length.

**staff** A set of horizontal lines upon which notes are placed in written music notation.

**strings** Collective term for instruments that are stringed, including violins, violas, cellos, and basses.

**symphony** An orchestral work of a serious nature and a substantial size. Most are in four movements.

**tempo** Time or pace.

**tenor** Highest male voice.

**timbre** An individual quality of sound. This usually refers to the characteristic difference between the tone colors of different instruments.

**tonality (major and minor)** A general adherence to the key system.

**tone color** The quality that distinguishes a note as performed on one instrument.

**triad** A three-note chord consisting of a particular note plus its third and fifth above.

**variation** A passage of music intended as a varied version of some given passage. Such variations may diverge only slightly from the theme, mainly by melodic ornamentation.

**woodwinds** Collective name for those types of wind instruments historically and generally made of wood—either blown directly or through a reed. Examples include flute, clarinet, oboe, and bassoon.

## Glossary of Terms: Visual Arts

**assemblage** A 3-D work constructed from or including objects and materials not typically associated with sculpture which are adhered together onto a surface.

**asymmetrical** The description of a form or composition that displays a varied arrangement of parts around either side of a central axis.

**background** The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon.

**balance** The visual impression of order in a composition.

**brayer** An inking roller that is used in various forms of printmaking. It is usually made of plastic or rubber and set in a metal frame attached to a wooden handle.

**carving** The process of shaping a mass of solid material by breaking down the surface and using tools to cut away sections of the material.

**casting** The process of making a 3-D object within a mold, usually to reproduce the form of an original sculpture.

**charcoal** A drawing medium made by charring fine sticks of wood under intense heat.

**coiling** A technique of building a hollow form from long, narrow rolls of clay. The rolls are laid on one another to form clay walls. Usually a pottery hand-building technique.

**collage** The technique of creating an image or design by adhering various materials to a flat support. Materials might include paper, card, fabric, and string.

**color wheel** A diagram arranged to show the relationships of primary colors and secondary colors.

**complementary colors** A pair of colors that may be described as opposite and mutually enhancing. The complementary pairs are red and green; blue and orange; and yellow and violet.

**composition** The organization of different elements within the overall structure of a work of art.

**contour lines** Lines that surround and define the edges of a mass, figure, or object, giving it shape and volume.

**contrast** Used to create emphasis, contrast refers to the arrangement of opposite elements (i.e. light vs. dark, rough vs. smooth and small vs. large)

**cool colors** Any colors in the range of blue, blue-green, and blue-violet hues.

**critique** A critical review or discussion of artwork or literature.

**cubist** A view of art in which objects are broken up and seen from different angles.

**emphasis** Any forcefulness that gives importance or dominance (weight) to some feature or features of an artwork.

**essentialist** A view of art that claims any specific entity has a set of characteristics that all entities of that kind must possess.

**etching** A printing process in which a design or image is scored into a metal or acrylic plate.

**expressionist** A view of art that values emotional experience over physical reality.

**fiber art** Artworks using materials such as thread, yarn, or fabric.

**foreground** The area of a picture or field of vision, often at the bottom, that appears to be closest to the viewer.

**formal elements** The basic units and the means artists use to create and design works of art. Some formal elements include point, line, shape, space, color, and texture.

**formalist** A view of art that emphasizes form, or structural qualities, over content or context.

**free-standing** The description of a sculpture that can be viewed from all sides.

**geometric shape** Shape that has a mathematic design, composed of straight lines or shapes from geometry, including circles, ovals, rectangles, and cubes.

**gestalt** A physical, psychological, or symbolic arrangement or pattern of parts so unified as a whole that its properties cannot be derived from a simple summation of its parts.

**instrumentalist** The view that art should lead to social good.

**medium** The material or technical method that an artist works with.

**modeling** The process of making a sculpture by shaping a form in a malleable material.

**monochromatic colors** All the colors (tints, tones, and shades) of a single hue.

**monoprint** Any single, unique image taken by impressing one surface on another that has been treated with ink, paint, or dye.

**moralist** The view that art should reveal important ethical messages.

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**mural** A large painting applied to a wall or ceiling.

**naturalistic composition** A work that shows the realistic representation of objects, figures, and natural forms as they actually appear, without symbolic or theoretical interpretation.

**negative space** The space around and between the subject(s) of an image.

**neutral colors** Any of a range of mixed grays and beiges that have no distinctive tendency toward a particular hue. Black and white can also be described as neutral colors.

**oil pastel** A drawing medium consisting of pigment mixed with an oil and compressed into stick form.

**opaque** Often refers to a color that is not transparent or translucent; impenetrable by light.

**optical illusion** A visual effect characterized by visually perceived images that differ from objective reality.

**organic shape** Free-form shapes that are usually flowing and curvy, as opposed to geometric.

**papier mâché** A material used for making small sculptures and ornamental objects, basically consisting of shredded paper soaked in a liquid glue or paste.

**pastel** A stick of color made from powder- or oil-based pigments, used for drawing.

**perspective** The illusion of depth on a two-dimensional surface.

**pinch pot** A ceramic pot formed by hand.

**positive space** The space occupied by the main subjects of the work.

**primary colors** The colors red, blue, and yellow, which cannot themselves be mixed from other colors but can be used to mix all other hues.

**proportion** The dimensions and scale of various parts or components of an image or object in relation to each other and to the thing as a whole.

**representational** The description of an image or motif that is a realistic or recognizable depiction of the physical appearance of its subject.

**scale** The actual measurement of an image or object.

**scoring and slip** A method used to join pieces of clay together with a creamy mixture of clay and water.

**secondary colors** The three colors made by mixing pairs of primary colors in equal proportions. The secondary colors are orange, green, and violet.

**shade** The mixture of a color with black, which reduces lightness.

**stencil** A template used to draw or paint identical letters, numbers, symbols, shapes, or patterns every time it is used.

**still-life composition** A painting or other representation of a group of inanimate objects.

**symbolist** A type of art that uses symbols to represent ideas and emotions.

**symmetrical** The description of a form or composition that displays a balanced arrangement of similar components around a central axis.

**tempera** A water-based paint.

**tertiary colors** Color produced by mixing two secondary colors.

**thumbnails** Reduced-size versions of pictures.

**tint** The mixture of a color with white, which increases lightness.

**tones** The gray quality of a color produced by adding its complement.

**translucent** Permits light to pass through but diffuses it so that people and objects on the opposite side are not clearly visible.

**transparent** Permits light to pass through and sheer enough that people and objects on the opposite side can be seen clearly.

**value** An element in art that refers to lightness or darkness of a color.

**visual rhythm** Regular repetition of elements of art to produce the look and feel of movement.

**warm colors** Any colors included in the range of red, red-orange, orange, or orange-yellow hues.

**watercolor** Paint consisting of finely ground pigments that are mixed with water.

**wax-resist** A method of combining drawing and painting in an image using wax to draw on paper, then coating the drawing with watercolor paint, which is repelled by the wax.

## Glossary of Terms: Dance

**abstracted gesture** A gesture that conveys an emotion, concept, or image in an abstract way.

**accent** Emphasis on a particular step or move in a pattern.

**accumulation** a choreographic device or structure where new movements are added to existing movements in a successive manner,

**agility** The power of moving quickly and easily.

**alignment** The alignment of the body part with respect to the torso.

**articulate** To express, form, or present movement with clarity and effectiveness.

**artistic director** A person who is responsible for the administration of a dance company.

**axial movement** (also called non-locomotor movement) Movement that happens around the body. Twisting, turning, reaching, and bending are axial movements.

**canon** A single theme or movement sequence as in musical form that repeats or recurs.

**choreographer** The person who creates and arranges the steps and patterns of a dance work.

**compositional element** An aspect of choreographic practices such as spatial design.

**conductor** A person who directs an orchestra or chorus.

**dance notation** The system of recording movement through writing it down in figures and symbols.

**flexibility** The ability to bend and move easily. Range of movement in joints and ability to stretch large muscle.

**flocking** Collecting into one group.

**improvisation** Spontaneous, congenial movement responses.

**kinesthetic awareness** An awareness or sense of your own movements and the movements of others.

**leading and following** Two roles of partner dancing. The leader guides the overall structure of the dance, and the follower completes the moves suggested by the leader.

**locomotor movement** Movement that travels through general space. Walking, running, hopping, jumping, skipping, leaping, galloping, and sliding are locomotor movements.

**mirroring** Movement in which the leader and follower face each other. The follower imitates the leader as if in a mirror.

**movement sequence** A series of movements, longer than a phrase but shorter than a section of a dance.

**pantomime** To express emotions or tell a story by means of gestures and facial expressions.

**phrase** A division of a composition, usually consisting of two, four, or eight measures.

**props** Objects requires on stage that are not costumes or scenery.

**rhythm** The way movement in time is organized or put together. Can be syncopated or accented.

**rondo** A sequential pattern.

**sequence** The order of the movements in a dance.

**technique** Anatomically correct strategies that seek to achieve the articulation and execution of a style of dance.

**tempo** The speed of the music.

**theme** The topic, or basic idea.

**transition** A change from one sequence to the next.

**unity** Dancers moving together and working as a whole.

**variation** 1. Any movement of footwork that is different from the original footwork. 2. A solo dance that can be part of a larger work.

## Glossary of Terms: Theater

**accent** The specific sound qualities of the speech of a region.

**agent of fate** A person, situation.

**allegory** A form of extended metaphor, in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself.

**antagonist** A person, situation, or the protagonist's own inner conflict that is in opposition to the protagonist's goals.

**arena stage** A performance space in which the audience sits all around the stage; sometimes called "in-the-round."

**articulation** The clear and precise pronunciation of words.

**audition** An interview-like opportunity in which actors are able to demonstrate their talents, meet the person hiring the cast, and leave impressions of the themselves.

**back story** A biography of a character before the action of a play.

**blocking** Coordination of actors' movements on stage.

**casting** Choosing actors to play specific roles in a play.

**choreographer** An artist who designs movement for the stage.

**cue** A trigger for an action to be carried out at a specific time. Common cues include light cues and sound cues.

**dialect** Language features particular to the speech of a specific region.

**dramatic structure** The structure of a play, including exposition, rising action, climax, falling action, and resolution.

**dramaturg** A special consultant who provides specific, in-depth knowledge and literary resources to a director, producer, or entire theater company. Responsibilities may include selection of plays, working with authors on adaptations of text, and writing programming notes for the company.

**emotional recall** The technique of calling upon your own memories of emotions to understand a character's emotions.

**fly space** The area above a stage where lights, drops, and scenery may be flown, or suspended on wire ropes.

**foil** A character whose personality and physical appearance contrast with those of the protagonist.

**house manager** The person responsible for the day-to-day operations of a theater building, including ticket sales, ushering, and the maintenance of the building.

**improvisation** Speaking or acting without a script.

**incidental** A character that rarely plays a major role in the story and tends to serve as part of the backdrop of a scene.

**librettist** The writer of a text used in an extended musical work such as an opera, operetta, musical, or ballet.

**monologue** A story, speech, or scene performed by one actor alone.

**motivation** A character's reason for doing or saying things.

**pantomime** To act without words through facial expression and gesture.

**playwright** A person who writes dramatic literature or drama. These works may be written specifically to be performed by actors or they may be closet dramas or literary works written using dramatic forms but not meant for performance.

**primary tools** In acting, the primary tools are body, voice, and mind.

**projection** Using voice or gestures forcefully enough to be perceived at a distance.

**props** Everything required during the action of a play that does not count as furniture, costume, or scenery. Props may include objects like eyeglasses, knitting, or telephones.

**proscenium stage** A performance space in which the audience views the action as if through a picture frame.

**protagonist** The main character of a play and the character with which the audience identifies most strongly.

**rehearsal** The act of practicing in preparation for a public performance.

**rendering** A finished representation of a set or costume, produced with colored pencil, paint, pastel, marking pens, or computer graphics.

**scenery** Onstage decoration to help establish the time and place of a play.

**script** The text of a play.

**script scoring** Making notations on a copy of a script. Actors often add notes about motivation or specific actions during a scene.

**secondary tools** In acting, the secondary tools are sets, props, costumes, makeup, sound, and lighting.

**set** The onstage physical space and its structures in which the actors perform.

**sight lines** Lines indicating visibility of onstage and backstage areas from various points in the theater. Sight lines have to be considered when designing sets and staging action so that as much as possible everyone in the theater can see everything vital to the play.

**soliloquy** A character's speech to himself or herself. The character reveals personal thoughts without addressing another speaker.

**stage combat** Physical conflict onstage, both armed and unarmed.

**symbol** A concrete image used to represent an abstract concept or idea.

**thrust stage** A combination of the proscenium and the arena stages, with the audience sitting on two or three sides of the acting area.

**voice-over** A recording of a voice that plays over other sounds.

**wings** The left and right sides of a stage immediately outside the scenery, unseen by the audience.



## Recommended Resources

The sources on these pages are recommended for arts education teachers at many levels for creating and enhancing meaningful and engaging lessons.

### Recommended Multi-Disciplinary Resources

#### Associations and Organizations

*Americans for the Arts.*

<http://www.americansforthearts.org/>.

“Art Curriculum Glossary.” *CCSESA Statewide Arts Initiative.*

[http://www.ccsesaarts.org/CCSESA\\_FILES//CCSESA\\_VOCA\\_LIST.pdf](http://www.ccsesaarts.org/CCSESA_FILES//CCSESA_VOCA_LIST.pdf).

*Art Resources in Teaching (A.R.T.).*

<http://www.artresourcesinteaching.org/>.

*Arts Education Partnership.*

<http://www.aep-arts.org/>.

*Building Curriculum, Community, and Leadership Through the Arts (BCCLA).*

<http://www.bccla.net/>.

*Center for Community Arts Partnerships (CCAP).*

<http://www.colum.edu/ccap>.

*Chicago Arts Partnerships in Education (CAPE).*

<http://www.capeweb.org/>.

*eta Creative Arts Foundation.*

<http://www.etacreativearts.org/>.

*Illinois Art Education Association.*

<http://www.ilaea.org/iaea/>.

*The Marwen Institute.*

<http://www.marweninstitute.org/>.

*National Art Education Association.*

<http://www.naea-reston.org/olc/pub/NAEA/home/>.

*Office of Arts Education, Chicago Public Schools.*

<http://www.cpsarts.org/>.

*United States Department of Education.*

<http://www.ed.gov/index.jhtml>.

*Urban Gateways*

<http://www.urbangateways.org>

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Davis, Jessica Hoffman. *Why Our Schools Need the Arts.* New York: Teachers College Press, 2007.

Fowler, Charles. *Strong Arts, Strong Schools: The Promising Potential and Shortsighted Disregard of the Arts in American Schooling.* New York: Oxford University Press, 1996.

McCarthy, Kevin F., et al. *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts.* Pittsburgh, PA: RAND Corporation, 2004.

Noblit, George W., H. Dickson Corbett, Bruce L. Wilson, and Monica B. McKinney. *Creating and Sustaining Arts-Based School Reform: The A+ Schools Program.* New York: Routledge, 2008.

Rowe, Melissa K. *Arts Education Partnerships: Lessons Learned from One School District Experience.* Pittsburgh, PA: RAND Corporation, 2004.

Weiss, Cynthia, and Amanda Leigh Lichtenstein. *AIMprint: New Relationships in the Arts and Learning.* Chicago: Columbia College Chicago, 2008.

### Recommended Music Resources

#### Associations and Organizations

*American Orff-Shulwerk Association*

[www.aosa.org](http://www.aosa.org)

*Center for Black Music Research, Columbia College Chicago*

<http://www.colum.edu/CBMR>

*Chicago Consortium of Community Music Schools*

<http://www.chicagomusicschools.org>

*National Association for Music Education (MENC)*

<http://www.menc.org>

*Illinois Music Educators Association (IMEA)*

<http://www.ilmea.org>

*Jazz Institute of Chicago*

<http://www.jazzinchicago.org>

*Music Teachers National Association (MTNA)*

<http://www.mtna.org>

*International Music Products Association (NAMM)*

<http://www.namm.org>

*National Association of Negro Musicians, Inc. (NANM)*

<http://www.nanm.org>

#### Books

Bond, Judy, et al. *Spotlight on Music.* New York: Macmillan/McGraw-Hill, 2008.

Blocher, Larry, et al. *Teaching Music through Performance.* Chicago: GIA Publications, Inc. <http://www.teachingmusic.org>

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Suzuki, Shinichi. *Young Children's Talent Education and Its Method*. Los Angeles: Alfred Publishing Company, 1999.

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### Recommended Visual Arts Resources

#### Associations and Organizations

Chicago Public Art Group. 2009.  
<http://cpag.net/home/>

Illinois Art Education Association. 2009.  
<http://www.ilaea.org/iaea/>

National Art Education Association. 2009.  
<http://www.naea-reston.org/olc/pub/NAEA/home/>

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Strickland, Carol. *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern*. Kansas City, MO: Andrews McMeel Publishing, 2007.

Wachowiak, F., and R. Clements. *Emphasis Art: A Qualitative Art Program for Elementary and Middle Schools*. Boston: Pearson Education, 2006.

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### Recommended Dance Resources

#### Associations and Organizations

National Dance Association.  
<http://www.aahperd.org/nda/>

National Dance Education Association.  
<http://www.ndeo.org/>

Illinois Association for Health, Physical Education, Recreation, and Dance.  
<http://www.iahperd.org/>

#### Books

Craine, Debra, and Judith Mackrell. *Oxford Dictionary of Dance*. New York: Oxford University Press, 2004.

Kassing, Gayle, and Danielle M. Jay. *Dance Teaching Methods and Curriculum Design*. Champaign, IL: Human Kinetics, 2003.

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### Recommended Theater Resources

#### Associations and Organizations

American Association of Theater and Education.  
<http://aate.timberlakepublishing.com/index.asp>

Chicago Children's Theater.  
<http://www.chicagochildrenstheatre.org/>

Educational Theater Association.  
<http://www.edta.org/>

Illinois Theatre Association.  
<http://www.illinoistheatre.org/>

The International Association of Theater for Children and Young People, United States Chapter.  
<http://www.assitej-usa.org/>

International Drama/Theatre and Education Association.  
<http://idea-org.net/>

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<http://www.isbe.state.il.us/ils/>.
- "Illinois Professional Teaching Standards." *Illinois Content-Area Standards*.  
<http://www.isbe.state.il.us/profprep/pdfs/ipts.pdf>.
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