

Kindergarden

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National Standards for Visual Arts Education

GRADES K-4



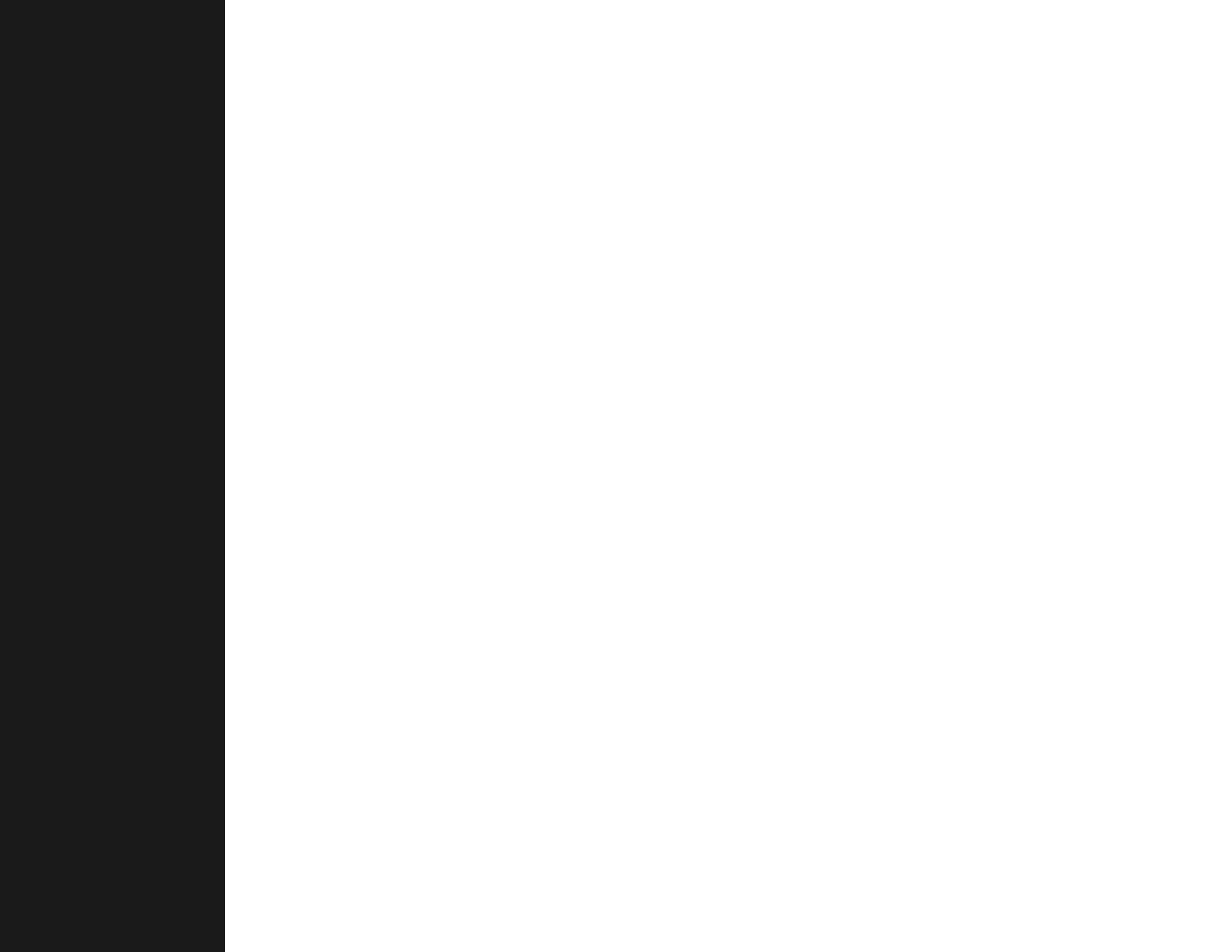
- a. explore and understand prospective content for works of art
- b. select and use subject matter, symbols, and ideas to communicate meaning

- a. know that the visual arts have both a history and specific relationships to various cultures
- b. identify specific works of art as belonging to particular cultures, times, and places
- c. demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

- a. understand there are various purposes for creating works of visual art
- b. describe how people's experiences influence the development of specific artworks
- c. understand there are different responses to specific artworks

- a. understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- b. identify connections between the visual arts and other disciplines in the curriculum





National Standards for Theatre Education



GRADES K-4

Theatre, the imagined and enacted world of human beings, is one of the primary ways children learn about life and about actions and consequences, about customs and beliefs, about others and themselves. They learn through their *social pretend play and from hours of viewing television and film. For instance, children use pretend play as a means of making sense with the world; they create situations to play and assume *roles; they interact with peers and arrange *environments to bring their stories to life; they direct one another to bring order to their *drama; and they respond to one another's dramas. In other words, children arrive at school with rudimentary skills as playwrights, actors, designers, directors, and audience members; theatre education should build on this solid foundation. These standards assume that theatre education will start with and have a strong emphasis on *improvisation, which is the basis of social pretend play.

In an effort to create a seamless transition from the natural skills of pretend play to

the study of theatre, the standards call for instruction that integrates the several aspects of the art form: script writing, acting, designing, directing, researching, comparing art forms, analyzing and critiquing, and understanding contexts. In the kindergarten through fourth grade, the teacher will be actively involved in the students' planning, playing, and evaluating, but students will be guided to develop group skills so that more independence is possible. The content of the drama will develop the students' abilities to express their understanding of their immediate world and broaden their knowledge of other cultures.

Terms identified by an asterisk (*) are explained in the glossary. The standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these standards at grade 4. Determining the curriculum and the



- a. collaborate to select interrelated characters, environments, and situations for *classroom dramatizations
 - b. improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue
-
- a. visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects using a variety of sound sources
 - b. collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggest scenery , properties, lighting, sound, costumes, and makeup
-
- a. imagine and clearly describe characters, their relationships, and their environments
 - b. use variations of locomotor and non-locomotor movement and vocal pitch, tempo, and tone for dif ferent characters
 - c. assume roles that exhibit concentration and contribute to the *action of class-room dramatizations based on personal experience and heritage, imagination, literature, and history
-
- a. collaboratively plan and prepare impr ovisations and demonstrate various ways of staging classr oom dramatizations
 - a. communicate information to peers about people, events, time, and place related to classroom dramatizations

- a. describe visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music and visual arts
- b. compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts
- c. select movement, music, or visual elements to enhance the mood of a classroom dramatization
- c. articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances
- d. analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative processes of planning, playing, responding, and evaluating

- a. identify and describe the visual, oral, and kinetic elements of classroom dramatizations and dramatic performances
- b. explain how the wants and needs of characters are similar to and different from their own



Action. The core of a theatre piece; the sense of forward movement created by the sense of time and/or physical and psychological motivations of characters.

Classroom dramatizations. The act of creating character, dialogue, action, and environment for the purpose of exploration, experimentation, and study in a setting where there is no formal audience observation except for that of fellow students and teachers.



National Standards for Dance and Movement Education



GRADES K-4

Children in grades K-4 love to move and learn through engagement of the whole self. They need to become literate in the language of dance in order to use this natural facility as a means of communication and self-expression, and as a way of responding to the expression of others. Dancing and creating dances provide them with skills and knowledge necessary for all future learning in dance and give them a way to celebrate their humanity.

Dance education begins with an awareness of the movement of the body and its creative potential. At this level, students become engaged in body awareness and movement exploration that promote a recognition and appreciation of self and others. Students learn basic movement and choreographic skills in musical/rhythmic contexts. The skills and knowledge acquired allow them to be working independently and with a partner in creating and performing dances.

Experiences in perceiving and responding to dance expand students' vocabularies, enhance their listening and viewing skills, and enable them to be thinking critically about dance. They investigate questions such as "What is it? How does it work? Why is it important?" Practicing attentive audience behavior for their peers leads to describing movement elements and identifying expressive movement choices. Students learn to compare works in terms of the elements of space, time, and force/energy and to experience the similarities and differences between dance and other disciplines.

Through dance education, students can also come to an understanding of their own culture and begin to respect dance as a part of the heritage of many cultures. As they learn and share dances from around the globe, as well as from their own communities, children gain skills and knowledge that will help them participate in a diverse society.

- a. accurately demonstrate nonlocomotor/*axial movements (such as bend, twist, stretch, swing)
- b. accurately demonstrate eight basic *locomotor movements (such as walk, run, hop, jump, leap, gallop, slide, and skip), traveling forward, backward, sideward, diagonally, and turning
- c. create shapes at low, middle, and high *levels
- d. demonstrate the ability to define and maintain *personal space
- e. demonstrate movements in straight and curved pathways
- f. demonstrate accuracy in moving to a musical beat and responding to changes in tempo
- g. demonstrate *kinesthetic awareness, concentration, and focus in performing movement skills
- h.



- a. explore, discover, and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice
 - b. observe two dances and discuss how they are similar and different in terms of one of the *elements of dance (such as space) by observing body shapes, levels, pathways
 - c. accurately answer questions about dance in a particular culture and time period (for example: In colonial America, why and in what settings did people dance? What did the dances look like?)
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- a. identify at least three personal goals to improve themselves as dancers
 - b. explain how healthy practices (such as nutrition, safety) enhance their ability to dance, citing multiple examples
-
- a. create a dance project that reveals understanding of a concept or idea from another discipline (such as a pattern in dance and science)
 - b. respond to a dance using another art form; explain the connections between the dance and the response to it (such as stating how their paintings reflect the dance they saw)
-
- a. perform *folk dances from various cultures with competence and confidence
 - b. learn and effectively share a dance from a resource in their own community; describe the cultural and/or historical context





Action. A movement event.

Axial movement. Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact.

Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement.

Choreographic. Describes a dance sequence that has been created with specific intent.

Discuss. To engage in oral, written, or any other appropriate form of presentation.

Elements. The use of the body moving in space and time with force/energy.

Folk. Dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the courts or circle of power within a society.

Improvisation. Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Kinesthetic. Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

Levels. The height of the dancer in relation to the floor.

Locomotor movement. Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump, and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).

Personal space. The "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center.

Phrase. A brief sequence of related movements that has a sense of rhythmic completion.



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National Standards for Music Education

- a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
- b. sing *expressively, with appropriate dynamics, phrasing, and interpretation
- c. sing from memory a varied repertoire of songs representing *genres and *styles from diverse cultures
- d. sing ostinapmentall1s7ipanade repr



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- a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
 - b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic *classroom instruments
 - c. perform expressively a varied repertoire of music representing diverse genres and styles
 - d. echo short rhythms and melodic patterns
 - e. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
 - f. perform independent instrumental parts¹ while other students sing or play contrasting parts

- a. improvise answers² in the same style to given rhythmic and melodic phrases
 - b. improvise simple rhythmic and melodic ostinato accompaniments
 - c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
 - d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means²
-
- a. create and arrange music to accompany readings or dramatizations
 - b. create and arrange short songs and instrumental pieces within specified guidelines
 - c. use a variety of sound sources when composing³





Classroom instruments. Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

Elements of music. Pitch, rhythm, harmony, dynamics, timbre, texture, *form.

Expression, expressive, expressively. With appropriate dynamics, phrasing, *style, and interpretation and appropriate variations in dynamics and tempo.

Form. The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

Genre. A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Level of difficulty. For purposes of these standards, music is classified into six levels of difficulty:

- * Level 1-Very easy. Easy keys, meters, and rhythms; limited ranges.

- * Level 2-Easy. May include changes of tempo, key, and meter; modest ranges.
- * Level 3-Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.
- * Level 4-Moderately difficult. Requires well-developed *technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
- * Level 5-Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.
- * Level 6-Very difficult. Suitable for musically mature students of exceptional competence.

(Adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991.)

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





Style. The distinctive or characteristic manner in which the *elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), *media (keyboard style), nations (French style), *form or type of composition (fugal style, contrapuntal style), or *genre (operatic style, bluegrass style).

Technical accuracy, technical skills.
The ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms.

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