

HOMER COMMUNITY SCHOOL DISTRICT

# Fine Arts Curriculum

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**Implemented 2015/2016**



# Fine Arts Curriculum Report

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**Mission  
Statement**

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## **Mission Statement**

The Homer Community School District provides a safe, supportive environment in which all students will develop the skills, knowledge, and integrity essential for a successful future. This includes educating students to:

- read with understanding,
- communicate clearly,
- solve problems effectively,
- think critically, and
- act responsibly.

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**Philosophy  
and  
Beliefs**

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# Fine Arts Education Philosophy and Beliefs

## Fine Arts Education Program Belief Statements

### Philosophy

Our mission is to empower all students to develop and achieve their creative and expressive potential, while motivating students to instill lifelong involvement and appreciation for the arts.

## Fine Arts Education Program Belief Statements

1. The students are provided with a curriculum that provides a sequential program of instruction in vocal music, instrumental music, and visual arts for all students beginning in preschool and continuing through high school.
2. The students will develop skills and understanding of creating, performing/presenting, responding, and connecting.
3. The students will obtain knowledge and understanding of the historical and cultural contexts of the arts.
4. The students will be assessed using a variety of methods to evaluate what students know and are able to do.
5. The students will be provided opportunities for students to make connections among the arts, with other disciplines within the core curriculum, and with arts resources in the community.

## Instrumental Music Philosophy and Beliefs

### Philosophy

The Homer Community School instrumental program is dedicated to giving students the opportunity to grow musically, socially, academically. Through musical performance, students learn how to perform and appreciate music of a variety of styles and levels of difficulty. Through group involvement, students learn how to work together to achieve common goals and achievements.

Here at Homer, there are a number of instrumental ensembles that include 5<sup>th</sup> grade band, junior high concert band (6<sup>th</sup> & 7<sup>th</sup> grade), high school concert band (8<sup>th</sup>-12<sup>th</sup>

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grade), pep band (8<sup>th</sup>-12<sup>th</sup> grade), and jazz band (by audition only). Integrated into the high school concert band is marching band that performs in the fall. Students have the opportunity to play a variety of music from classical to popular.

## **Belief Statements**

1. The students will become well-rounded musicians by gaining an understanding and an appreciation of various genres of music in a concert band, jazz band, or pep band setting.
2. The students will gain proficiency on their instrument through lessons, sectionals, rehearsals, and by progress made on an individual basis.
3. Students will acquire knowledge of music theory, terminology, history, and music from different cultures by performance, in class discussions, and written assessments.
4. Students will express themselves while creating music (provided music, composing, or improvising) individually and in group settings through performances.
5. Students will learn to evaluate and analyze their own performances as well as recordings in order to gain knowledge of terminology and theory.

## **Vocal Music Philosophy and Beliefs**

Victor Hugo once said: “Music expresses that which cannot be put into words and that which cannot remain silent.” In today’s public schools, there is no greater way to teach students the life skill of creativity and self-expression than through a well-rounded education that involves the arts. From general music to high school choir, music is one of the best ways to introduce today’s students to several life-long skills that can be used well past their elementary and high school days.

No matter their level of involvement, music allows all students to learn skills such as dedication, teamwork, focus and perseverance. These skills are not only applicable to a life-long career in music, but also help students to master elements in other aspects of school as well. Students often find a greater level of success in core classes, such as math and reading, when music education has taken place. Students are also more likely to succeed on standardized tests, in sports and other extra-curricular activities as a result as well.

In order for our students to remain successful and take all they can from an education in music, several different aspects need to be present in general and coal music classes. The following targets are a key component of a successful and well-rounded vocal music curriculum:

1. Students are given the opportunity to sing a variety of repertoire, in both English and other languages.
2. Students are encouraged to play simple and complex accompaniments as necessary or applicable.



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3. Students are given the opportunity to listen to and evaluate a varied repertoire of music.
4. Students are given the opportunity to learn about other aspects of music, such as rhythm, instruments, ensembles and musical careers.
5. Students are able to successfully utilize technology in the music classroom by listening to, creating and researching musical styles and genres.

By integrating all five categories of student learning, students of all ages and levels of ability are able to take the most away from their education in music as possible.

## Visual Arts Philosophy

Pablo Picasso once observed, "Every child is an artist. The problem is how to remain an artist once he grows up." One of our jobs as educators is to nurture our students' creativity and knowledge. To achieve this goal, the Homer Community School's Art Department has put together well rounded curriculum to provide students with a solid foundation in the visual arts. The art program begins in Kindergarten and continues through 12<sup>th</sup> grade as part of the education experience. The curriculum is set to contribute to a child's mental, emotional, and social development as well as stimulating creativity and critical thinking skills.

Throughout a student's visual arts education, specific objectives are included. These objectives are visual communication and production, art history, visual literacy and criticism, vocabulary, assessment, and field trips. A comprehensive visual arts education program provides students with multiple means of expression as well as technical skills to evaluate information conveyed by images and every day experiences.

### Visual Communication and Production

- Integrate the Elements of Art and Principles of Design, Processes and Skills, and Activities
- Develop communication through vocabulary and concepts
- Express ideas and feelings in two-dimensional and three-dimensional artwork

### Art History

- Study works of art and the people who produced them
- Study historical periods of art
- Appreciate the role visual arts play in communicating historical and cultural beliefs
- Understand the impact art history has on current society

### Visual Literacy and Criticism

- Develop oral and written communication to facilitate ideas
- Answer deeper level thinking questions about art work
- Analyze the visual qualities and interpret the meaning of the artwork

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## Vocabulary

- Understand terms for selected media, art movements, elements and principles, and techniques
- Use terms in oral and written communication

## Assessment

- Use formal and summative assessment to assess and document student learning
- Self-reflect and evaluate his or her own artwork
- Observe progression through the stages of the program

## Field Trips

- See the correlations between art and everyday life
- Have exposure to other students and their artwork
- Learn about art opportunities after high school

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**Summary and  
Program  
Model**

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## **The Importance of Music Education**

Music has given a positive impact to students in four categories: success in society, success in school, success in developing intelligence (Petress, 2005, p.112).

### **1. Success in Society**

The National Association for Music Education states that the Texas Commission on Drugs and Alcohol Abuse Report found that “Secondary students who participated in band or orchestra report the lowest lifetime and current use of all substance (alcohol, tobacco, and illicit drugs)” (Petress, 2005, p.113).

In a 2000 survey done by the American Music Conference, seventy-three percent of respondents agree that teens who play an instrument are less likely to have discipline problems (33 Ways Your Child Can Benefit..., accessed March 2015).

### **2. Success in School**

The No Child Left Behind Act of 2002, Title IX, part A, Sec. 9101(11) cites including the arts as a vital component of a school education (Petress, 2005, p. 113).

According to a field study by F.H. Rauscher and M.A. Zupan published in Early Childhood Research Quarterly, kindergarten students who were given music instruction scored 48 percent high on spatial-temporal skill tests than those who did not receive music training (33 Ways Your Child Can Benefit..., accessed March 2015).

The United States Department of Education has had on more than 25,000 secondary students and found that students who are highly involved in instrumental music in middle and high school years show “significantly high levels of mathematics proficiency by grade 12”(33 Ways Your Child Can Benefit..., accessed March 2015).

According to reports by the College Entrance Examination Board in 2006, SAT takers with experience in music scored 57 points higher on the verbal portion and 44 points higher on the math portion (Why Music Education, 2007)

### **3. Success in Developing Intelligence**

The National Association for Music Education quoted Dr. John J. Ratey, M.D. saying “Dedicated [music] practice...can have a great payoff for lifelong attention skills, and an ability for self-knowledge and expression” (Petress, 2005, p.114).

Micheal E. DeBakey, M.D., and leading heart surgeon stated “Studying music encourages self-discipline and diligence, traits that carry over into intellectual pursuits and that lead to effective study and work habits. An association of music and math has, in fact, long been noted. Creating and performing music promotes self-expression and

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provides self-gratification while giving pleasure to others” (33 Ways Your Child Can Benefit..., accessed March 2015).

Dr. Laurel Trainor, professor of psychology, neuroscience, and behavior at McMaster University in 2006 said “young children who take music lessons show different brain development and improved memory over the course of a year” (33 Ways Your Child Can Benefit..., accessed March 2015).

### **4. Success in Life**

Music supports other subjects in the school by teaching physically, emotionally, intellectually, socially, and spiritually (Petress, 2005, p.112).

Classroom instruction includes, teaching values as well as content. There are several virtues learned as a result of musical learning and performance such as: self-discipline, dedication, teamwork, knowledge, continuous improvement, self-confidence, humility, hard work, goal setting, and practice (Petress, 2005, p.112-113).

According to Business Week, October 1996, “The nation’s top business executives agree that arts education programs can help repair weakness in American education and better prepare workers for the 21<sup>st</sup> century” (33 Ways Your Child Can Benefit..., accessed March 2015).

For centuries, music has been used as a resource for self-expression and enjoyment by both adults and children alike. Music has also held an important and meaningful place in public schools all over our nation and even the globe. In a time where funding and resources are often lacking for extra-curricular activities, music education has never been as important as it is today. Although these classes play an important role in a well-rounded education, the battle to keep music in our schools is far from over.

However frightful it may seem, music is quickly disappearing from our nations’ public school systems. Classes such as music appreciation and theory are not offered as often as they once were, if they are even offered at all. As we look forward to the future of education, music should be considered for its vital role in the development of the well-rounded student and individual. Vocal music education has several benefits that include improvement in both mental and linguistic ability, development of key life skills and improvement in core subjects, such as math and reading.

According to Anita Collins, several positive changes in an individual’s mental and emotional state have been determined to be a direct result of an education in music. These benefits include “improvements in memory, language acquisition, executive function and brain plasticity” (Collins, 2004). These developments have been seen in children at a very early age, often increasing the level of cognitive function. When

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compared with children who have had no extensive training in music, it was found that these students showed a significantly higher level of development. These differences often show a gap of fifteen to twenty percent in some cases (Collins, 2).

Music has also been linked to the development of key life skills. These skills, no matter how small, have been found to help individuals succeed in both their academic and personal lives. "Discipline, ability to manage stress, cooperation, appreciation of their culture and the cultures [of] others, and learning to express their feelings are valuable and necessary skills in achieving a balanced and healthy life," states Jenny Nam Yoon, a profound music educator and researcher at Biola University (2000). As students progress through their lives, they often take on several tasks, such as working a full-time job or completing a wide range of homework assignments. By learning to never give up and manage their level of stress, these students often find success in achieving their goals.

Students also learn the importance of focused and concentrated work. Music often involves practice and repetition, both of which require determination and focus to complete. Students have often made the decision to sacrifice their time to find success in the form of a polished and prepared performance. By doing so, students "will be intrinsically as well as extrinsically motivated to continue to exercise discipline to achieve internal and external rewards" (Yoon, 2000).

Not only does music have an effect on the mental and social success of an individual, but it also has an effect on their academic success as well. Students who become involved with music often score higher on standardized tests and everyday schoolwork. According to Jenny Nam Yoon, students who participate in a musical activity as a part of their education often score seven to eleven percent higher in the areas of English, math, history and science (2000). In 1981, the overall grade point average for students who participated in some type of music was 3.59, almost one full point above the non-musician grade point average of 2.91 (2000). Student success within the classroom is continually linked with participation in a musical activity, both in the past and present snapshots of education.

In conclusion, music education plays a vital role in providing a well-rounded education for our children. Their involvement with these activities helps to foster brain development, increase students' knowledge of principal life skills and allow for increased success in the traditional classroom. By continuing to educate students in the area of music, these key areas of development are able to develop in all students for years to come.

### **Opportunity to Learn for Music Instruction**

The National Association for Music Education researched what should be available to all students under the “Goals 2000: Educate America Act”, whose goal is to “ensure that no young American is deprived of the chance to meet the content and performance, achievement, standards established in the various disciplines because of the failure of his or her school to provide an adequate learning environment” (Lehman, 1994). These standards are intended to identify educational conditions necessary in the schools to meet national content and achievement standards in music. For the instrumental program, there was a focus on elementary (5<sup>th</sup> grade), middle school (6<sup>th</sup>-8<sup>th</sup> grade) and high school (9<sup>th</sup>-12<sup>th</sup>) for instrumental music standards.

### ***Curriculum and Scheduling***

1. The music program in the elementary school provides the foundation of a sequential music program throughout high school. The curriculum also provides the foundation for lifelong participation and enjoyment of music (Lehman, 1994).
2. The curriculum comprises a balanced and sequential program of singing, playing instruments, listening to music, improvising and composing music, and moving to music. Also included are learning experiences designed to develop the ability to read music, use the notation and terminology of music, analyze and describe music, make informed evaluations concerning music, and understand music and music practices in relation to history and culture and to other disciplines in the curriculum (Lehman, 1994).
3. The repertoire includes music from diverse genres and styles from various periods and cultures (Lehman, 1994).
4. Instruction is provided in wind and percussion instruments. Instrumental classes meet at least two times per week for a total of at least ninety minutes, including individual instruction and work in small groups and large ensembles for fifth and sixth grades. In middle school and high school, every music course meets at least every other day in periods of at least 45 minutes (Lehman, 1994).
5. Instruction on wind and percussion instruments begins no later than fifth grade. The first year of instrumental instruction, students spend some time learning in homogeneous instrumental groups (Lehman, 1994).
6. Every performing group presents two or three performances each year for parents, peers, and the community (Lehman, 1994).
7. Musicians and music institutions of the community are used, when available, to enhance and strengthen the music curriculum (Lehman, 1994).

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8. Students with disabilities are given the same opportunities to elect choral and instrumental instruction as other students. Students who are talented and musically gifted should have special experiences designed according to their abilities (Lehman, 1994).

9. At least one year-long elective course in music other than band, orchestra, and chorus is offered in high school and offer at least one course with no prerequisites (Lehman, 1994).

10. Choral and instrumental ensembles and classes are offered during the school day and are scheduled so that all members of the ensemble meet as a unit throughout the year (Lehman, 1994).

11. In schools not using block scheduling, every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects (Lehman, 1994).

12. In high school, offer at least one performing ensemble other than band, orchestra, or chorus (Lehman, 1994).

### ***Staffing***

1. All music educators are musicians/teachers who are certified to teach music, have extensive knowledge and training and are qualified for their instructional assignments in music (Lehman, 1994).

2. Every music teacher should have a block of 30 minutes for preparation and evaluation each day, excluding lunch and time to travel (Lehman, 1994).

3. Music teachers should be provided with two days of professional development each year (Lehman, 1994).

### ***Materials and Equipment***

1. Every room in which music is taught is equipped with high-quality sound reproduction system capable of utilizing current recording technology (Lehman, 1994).

2. In every school the following is available for use: computers and appropriate software, printers, multiple electronic keyboards, music-related CDs, video cameras, and multimedia equipment combining digital sound (Lehman, 1994).

3. For band and chorus, a library of music is provided that includes at least forty titles for each group and at least fifteen new titles each year for elementary band. In middle and high school band and chorus, a library of music is provided that includes at least seventy-five titles and at least fifteen new titles are added each year. A library of small-



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ensemble music is provided that contains at least seventy-five titles for various types of ensembles and at least fifteen new titles are added each year in middle school and high school. The library also contains no materials in violation of copyright laws (Lehman, 1994).

4. The following are provided in sufficient quantity: C piccolos, bass clarinets, tenor saxophones, baritone saxophones, oboes, bassoons, double French horns, baritones, tubas, and percussion equipment (concert snare drums, pedal timpani, chimes, trap drum sets, gongs, concert bass drums, crash cymbals, suspended cymbals, tambourines, triangles, xylophones or marimbas, orchestra bells, assorted percussion equipment, drum stands, and moveable percussion cabinets). Other items that should be provided are: tuba chairs, bass stools, conductors' stands, tuning devices, sturdy music stands, music folders, and chairs designed for music class. Additional instruments are provided where students have difficulty in purchasing instruments due to financial hardship (Lehman, 1994).

5. All equipment is in good repair, with pianos being tuned (Lehman, 1994).

6. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least five percent of the current replacement value of the total inventory of instruments (Lehman, 1994).

### ***Facilities***

1. A room is available for teaching instrumental music. The room is large enough to accommodate the largest ensemble. Every instrumental rehearsal room contains at least 2,500 square feet of floor space and the ceiling is at least 20 feet high. It contains storage space for instruments, equipment, and instructional materials. Running water is available for maintenance of instruments. Lockers are available for student instruments (Lehman, 1994).

2. There is private access to music teachers for help, either office or studio space is available (Lehman, 1994).

3. The music facilities are adjacent to each other and are accessible to the auditorium stage. The stage is large and adaptable to the needs of performing arts (Lehman, 1994).

4. The rehearsal rooms, practice rooms, and instrument storage rooms are climate controlled and humidity controlled for instruments (Lehman, 1994).

5. Every school provides at least two rehearsal rooms of at least 350 square feet for small ensembles and several practice rooms of 55 square feet (Lehman, 1994).

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## Assessment

Music educators have many types of evaluation tools at their disposal. In music education, band directors rehearse music for concerts and find themselves repeatedly reminding students the basics for each performance; however, the issue of prior knowledge being applied to new tasks is not being assessed. Through assessments, musicians will grow. There are four types of assessment that ensures regular monitoring of students in the instrumental setting: placement, summative, diagnostic, and formative.

The placement assessment includes auditions, challenges, and seating assignments. These assessments are designed to determine the student's abilities to place the student properly within the program. The summative assessments include concerts, festivals, recitals, or other performances where the student is showing the final product of learning (Goolsby, 1999, p. 31).

Diagnostic assessments focus on identifying learning gaps. One example of diagnostic assessment is music lessons. "Literature Review: Pullout Lessons in Instrumental Music Education" describes a pullout lesson being "instruction time created by withdrawing certain students from their regularly scheduled class for the purpose of specialized study" (Hash, 2004, p. 1). In a study conducted by Music Educators National Conference, of the school districts surveyed 63.5% of bands provided beginning instruction through pullout lessons and of those 68.6% of band lessons were held during academic classes (Hash, 2004, p. 2). A study done by Edward J. Kvet researched the effect of sixth grade students with pullout lessons and their achievement in reading, language, and math. The data shown that there was no significant difference in sixth grade reading, math, nor language "achievement between students who are excused from regular classroom activities for the study of instrumental music and students not studying instrumental music" (Kvet, 1985, p. 51-52).

Finally, there are formative assessments which are "concerned with regular monitoring of students to make sure that learning is taking place" (Goolsby, 1999, p. 31).

Formative assessments throughout the year can include checkpoints, worksheets, recordings, performance critiques, and self-evaluation.

## The Importance of Art Education

The visual arts have positively impacted K-12 students in four categories: academically, socially, culturally and emotionally and mentally.

1. Academics
  - a. Graduation rates

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- Analyzing data from more than 200 New York City schools over a two-year period, this report shows that schools in the top third in graduation rates offered their students the most access to arts education and the most resources that support arts education. Schools in the bottom third in graduation rates consistently offer the least access and fewest resources. (Israel, D. (2009). Staying in School: Arts Education and New York City High School Graduation Rates. 2-22.)
- b. Keeping kids in school
- Students at risk of not successfully completing their high school educations cite their participation in the arts as reasons for staying in school. Factors related to the arts that positively affected the motivation of these students included a supportive environment that promotes constructive acceptance of criticism and one where it is safe to take risks. (Ruppert, S. (2006). Critical Evidence: How the ARTS Benefit Student Achievement. 1-19.)
  - In several national studies over the past decade, students at risk of dropping out cite participation in the arts as their reason for staying in school. Research has also shown that arts education has had a measurable impact on at-risk youth in deterring delinquent behavior and truancy problems while also increasing overall academic performance. (Israel, D. (2009). Staying in School: Arts Education and New York City High School Graduation Rates. 2-22.)
- c. Raising test scores
- In a well-documented national study using a federal database of over 25,000 middle and high school students, researchers from the University of California at Los Angeles found students with high arts involvement performed better on standardized achievement tests than students with low arts involvement. (Ruppert, S. (2006). Critical Evidence: How the ARTS Benefit Student Achievement. 1-19.)
  - Arts participation and SAT scores co-vary—that is, they tend to increase linearly: the more arts classes, the higher the scores. This relationship is illustrated in the 2005 results shown below. Notably, students who took four years of arts coursework outperformed their peers who had one half-year or less of arts coursework by 58 points on the verbal portion and 38 points on the math portion of the SAT. (Ruppert, S. (2006). Critical Evidence: How the ARTS Benefit Student Achievement. 1-19.)
- d. Mathematics and reasoning skills
- Participation in other arts forms, such as dance or visual arts, also lends itself to the development of thinking skills, as

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evidenced in these examples, which also ask the question whether such skills transfer to other subjects:

- A group of 162 children, ages 9 and 10, were trained to look closely at works of art and reason about what they saw. The results showed that children's ability to draw inferences about artwork transferred to their reasoning about images in science. In both cases, the critical skill is that of looking closely and reasoning about what is seen. (Ruppert, S. (2006). *Critical Evidence: How the ARTS Benefit Student Achievement*. 1-19.)

## 2. Social

### a. Collaboration with peers

- Certain arts activities promote growth in positive social skills, including self-confidence, self-control, conflict resolution, collaboration, empathy and social tolerance. Research evidence demonstrates these benefits apply to all students, not just the gifted and talented. (National Education and the Arts Statement. (2005). 4-9.)
- The visual art discipline is collaborative by nature. Children practice working together, sharing responsibility, and compromising with others to accomplish a common goal. Through these experiences children gain confidence and start to learn that their contributions have value even if they don't have the biggest role. (Strauss, V. (2013, January 22). *Top 10 Skills Children Learn from the Arts*. *Washington Post*. Retrieved April 25, 2015, from <http://www.washingtonpost.com/blogs/answer-sheet/wp/2013/01/22/top-10-skills-children-learn-from-the-arts/>)

### b. Feedback and criticism

- Receiving constructive feedback about a visual art piece is a regular part of any art instruction. Children learn that feedback is part of learning and it is not something to be offended by or to be taken personally. It is something helpful. The goal is the improvement of skills and evaluation is incorporated at every step of the process and greatly contributes to the success of the final piece. (Strauss, V. (2013, January 22). *Top 10 Skills Children Learn from the Arts*. *Washington Post*. Retrieved April 25, 2015, from <http://www.washingtonpost.com/blogs/answer-sheet/wp/2013/01/22/top-10-skills-children-learn-from-the-arts/>)

### c. Problem solving and Creativity

- The Burton study of more than 2000 children found that those in the arts curriculum were far superior in creative thinking, self-concept, problem-solving, self-expression, risk-taking, and cooperation than those who were not. (Bryant, B. (n.d.). *The Importance of Fine Arts*)

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Education. Retrieved April 25, 2015, from <http://www.katyisd.org/dept/finearts/Pages/The-Importance-of-Fine-Arts-Education-.aspx>)

- Artistic creations are born through the solving of problems. Without even realizing it kids that participate in the arts are consistently being challenged to solve problems. All this practice problem solving develops children's skills in reasoning and understanding. This will help develop important problem-solving skills necessary for success in any career. (Strauss, V. (2013, January 22). Top 10 Skills Children Learn from the Arts. *Washington Post*. Retrieved April 25, 2015, from <http://www.washingtonpost.com/blogs/answer-sheet/wp/2013/01/22/top-10-skills-children-learn-from-the-arts/>)

### 3. Cultural

#### a. Non-verbal communication

- Art is also valued as an emotional mode for communicating unconscious things otherwise unsayable (Feldman, 1996) and for enhancing "healthy" personalities. (Wright, S. (2010, July 20). Why Art is Important for Young Children. Retrieved April 25, 2015, from <http://www.education.com/reference/article/art-important-young-children/>)

#### b. Art History

- Art is viewed by others as an expression of culture, and a means of communicating about and between cultures, through links with the community. Opportunities to read and appreciate the lives of others are possible through art. (Wright, S. (2010, July 20). Why Art is Important for Young Children. Retrieved April 25, 2015, from <http://www.education.com/reference/article/art-important-young-children/>)

#### c. School and Community

- The arts help create the kind of learning environment conducive to teacher and student success by fostering teacher innovation, a positive professional culture, community engagement, increased student attendance, effective instructional practice, and school identity:
  - The A+ Schools Program in North Carolina is a comprehensive education reform initiative that integrates the arts. An analysis of its many beneficial effects goes beyond assessment of student outcomes to focus also on teaching and learning processes. The program ranks high on measures of increased teacher collaboration and enhanced

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partnerships with parents and the community. (Ruppert, S. (2006). *Critical Evidence: How the ARTS Benefit Student Achievement*. 1-19.)

- The authentic learning opportunities available in the arts provide common points of positive interest and optimism for schools and their communities. Creative partnerships that include opportunities for students to present their work can help forge bonds between parents, families, schools and communities, and encourage active involvement of parents and families in their children's education. (National Education and the Arts Statement. (2005). 4-9.)

### 4. Emotional and Mental Development

#### a. Mental health

- An art experience can be the first meaningful point of engagement in the education system for many children and young people. All students, irrespective of their location, socio-economic status or ability should have equal opportunities to access and participate in an arts-rich schooling system that identifies and extends their natural talents. (National Education and the Arts Statement. (2005). 4-9.)
- The arts are integral to our sense of identity—as individuals, as communities and as a nation. Through the arts and creative cultural expression we learn about ourselves: who we are, where we have come from and what we feel, value and believe. (National Education and the Arts Statement. (2005). 4-9.)

#### b. Cognitive Development

- In a study conducted by Judith Burton, Columbia University, research evidenced that subjects such as mathematics, science, and language require complex cognitive and creative capacities “typical of arts learning” (Burton, Horowitz, & Abeles, 1999). (Bryant, B. (n.d.). *The Importance of Fine Arts Education*. Retrieved April 25, 2015, from <http://www.katyisd.org/dept/finearts/Pages/The-Importance-of-Fine-Arts-Education-.aspx>)
- The arts develop neural systems that produce a broad spectrum of benefits ranging from fine motor skills to creativity and improved emotional balance. (Bryant, B. (n.d.). *The Importance of Fine Arts Education*. Retrieved April 25, 2015, from <http://www.katyisd.org/dept/finearts/Pages/The-Importance-of-Fine-Arts-Education-.aspx>)

#### c. Self-expression

- The arts give all young people opportunities to experience, express, interpret and critique the cultural, geographic, political and social

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landscapes of our society. (National Education and the Arts Statement. (2005). 4-9.)

- Our work with young children is about ways of seeing as well. It requires us to recognize how many influences have shaped our views of art, such as whether we consider art to be therapy, spirituality, a form of individual self-expression, a language, a cultural artifact, a discipline to be mastered, an expression of freedom, and an essential part of being human. (Wright, S. (2010, July 20). Why Art is Important for Young Children. Retrieved April 25, 2015, from <http://www.education.com/reference/article/art-important-young-children/>)

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## Recommendations

### Recommendations for Instrumental Music

#### Scheduling Band and Spanish

Currently, Spanish I and band have been placed during the same period. Each year this schedule changes; however, this causes many issues toward the end of the year. Students who are college bound are trying to fit band and Spanish into their schedules to fit 2 years of Spanish before they graduate. I propose that there are two Spanish I and two Spanish II classes each year to allow band students to have that opportunity.

#### Proposal for Music Class

As stated in the research and program model portion, there should be a music class offered that is not band, orchestra, or choir. I am proposing that a music appreciation class be held eighth hour that can be taken anytime 9<sup>th</sup>-12<sup>th</sup> grade. It will offer one more elective in the day for students can take. It will cover traditional Western European classical music. The students will have an overview of major composers and their music.

#### Instrumental Program Needs and Considerations for the Future

This may take some time to repair or replace some of these instruments. This is just a list of needs that can be taken and come up with a plan.

##### Priority 1 – 2 Tenor Saxophones

With the amount of students coming up to high school, I am starting a second jazz band next year. Currently, the school owns two tenor saxophones that are older models. I am proposing buying two new tenor saxophones, one for each jazz band. The older models will also be incorporated into the jazz band for a total of four.

Yamaha YTS26 Tenor Saxophone – Each \$2,574.00 = \$5,148

##### Priority 2 – Replacement of Trombones

The 7 trombones that the school owns were bought in the 1990s. One is currently at MidBell Music waiting to get repaired for a cracked slide that will cost \$250 to repair. I propose that we replaced at least 3 of the trombones with new student models.

Yamaha YSL200AD Tenor Trombone – Each \$350 = \$1,050

# Fine Arts Curriculum Report

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## Priority 3 – Concert Toms

Most new programmatic music calls for a set of four concert toms. Right now we are using our drum set that is used for jazz band, as well as concert band for that need. Is it the correct sound? No, but it does allow for a similar effect. Using the drum set for this also causes problems for the heads of the drum and it is not meant for mallets.

Pearl Concert Series Concert Toms (PTE 1012, PTE 1314) - \$815

## Priority 4 – Bass Clarinet

We currently have a bass clarinet that continually goes into the repair shop frequently. It is an older model that has seen better days. Right now we are making do with it, but it will need to be replaced due to squeaking and bending keys.

Yamaha YCL221II Bass Clarinet = \$2,167.99

For future considerations, I would ask to look into replacement of concert band uniforms and marching band uniforms. The concert band uniforms were bought in 2001 and the marching band uniforms were bought in 2000 and both have seen better days. I have sewed boy's tux buttons back on and the top of the girl's uniform is no longer made. We have bought skirts to supplement the supply and to fit our girls. Marching band uniforms are small for the current size of band members. There are several students that would benefit is buying more pants and jackets that are bigger. There are several pairs of pants that the size zipper no longer works and we just safety pin them before the homecoming parade. Also, several uniforms were altered previous to me that the skirts and pants are no longer able to be worn.

## Recommendations for Vocal Music

### 1. 6<sup>th</sup> / 7<sup>th</sup> Grade Choir

Sixth grade students are at a very vulnerable age when it comes to participating in extra-curricular activities. They are just beginning to explore what activities they enjoy and what activities they do not. 6<sup>th</sup> graders have often learned a large majority of general music elements, making a general music class unnecessary at that age. Not only would this recommendation allow for students to become more successful, but it would also match our current band program as well.

### 2. High School Choir

In the current setting, high school choir is offered opposite several core classes for 9<sup>th</sup> and 10<sup>th</sup> grade students. When students drop choir for a year or two, they are less likely to come back as sophomores or even juniors. By correcting this issue, students would be able to be continuously involved with choir.

# Fine Arts Curriculum Report

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## 3. Scheduling

Some classes have music back to back with like grade levels, which makes activities and lessons much easier to execute. It is recommended that classes be grouped together by grade level if at all possible. Something that may solve this issue would be considering a 6-day schedule rotation for all specials or dividing classes by the number of times they have music each week (K-3: Monday, Wednesday, Friday; 4-6: Tuesday, Thursday).

## Recommendations for Visual Art

1. Providing art to 7<sup>th</sup> grade students
  - Develop basic artistic skills earlier so deeper level learning can take place in high school classes
  - Self-expression and emotional development
  - Social skills
    - Collaborating with peers
  - Finding a purpose or place at school
    - keeping kids in school
  - Recruiting purposes
    - Continuing to build a successful art program at the high school level
2. Providing high school graphic classes
  - Digital age
    - Graphic design careers
    - Having basic experience on Adobe Programs
  - Working with computers and altering images
  - Graduation credit hours going up
3. Needs
  - Oil paints
  - Canvas
  - Graphic programs

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**Music  
Curriculum  
Frameworks**

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# Fine Arts Curriculum Report

## Nebraska K-12 Fine Arts Standards: Music

(Approved by the Nebraska State Board of Education on March 4, 2014) Updated 12/8/14

<b>K-2 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.</b>	
<b>Create</b>	<b>FA 2.4.1 Students will compose, improvise, read, and perform music using pitch, rhythm, and dynamics (<i>glossary</i>).</b>
Imagine/ Plan	FA 2.4.1.a Improvise tonal and rhythmic patterns to create musical ideas, with teacher support, relating to: <ul style="list-style-type: none"> <li>• specific purpose</li> <li>• interest</li> </ul>
Make/ Evaluate/ Refine	FA 2.4.1.b Explore and develop musical ideas (e.g., melody, rhythm) with teacher guidance.
Make/ Evaluate/	<i>Left intentionally blank</i>
Present	FA 2.4.1.c Share music through performance or notation (non-traditional or traditional) (e.g., singing, playing) with teacher guidance.
Connect	FA 2.4.1.d Connect music to personal experience through creating.
<b>Perform</b>	<b>FA 2.4.2 Students will sing and/or play instruments to a variety of music that includes music elements (<i>glossary</i>) of rhythm, pitch, dynamics, and form.</b>
Select/ Analyze/ Interpret	FA 2.4.2.a Recognize music elements ( <i>glossary</i> ) (i.e., rhythm, pitch, dynamics, form), purpose, and context of selected pieces.
Rehearse/ Evaluate/ Refine	FA 2.4.2.b Acquire music performance skills (e.g., posture, technique, reading music) with teacher guidance.
Present	FA 2.4.2.c Perform (formally or informally) music using correct rhythm, pitch, and dynamics. Demonstrate appropriate performance
Connect	FA 2.4.2.d Connect music to personal experience through performing.
<b>Respond</b>	<b>FA 2.4.3 Students will recognize and describe elements of music (<i>glossary</i>) to demonstrate how music makes them feel (impact of music).</b>
Select/ Analyze/ Interpret	FA 2.4.3.a Experience music from a variety of familiar and unfamiliar sources.
Rehearse/ Evaluate/ Refine	FA 2.4.3.b Recognize and demonstrate how elements of music ( <i>glossary</i> ) are used by a performer or creator.
Present	FA 2.4.3.c Express ideas and opinions about a music selection.
Connect	FA 2.4.3.d Connect music to personal experience through responding.

# Fine Arts Curriculum Report

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## Kindergarten Vocal Music

Performance Skill	Objective
Vocal Exploration	Four ways to use your voice (speaking, singing, whispering and calling)
Dynamics	Identify loud and soft sounds
	Learn the Italian words for loud and soft
	Sing and play music both loudly and softly
Rhythm	Identify and perform a steady beat
	Identify quarter and half notes
	Perform simple rhythms, consisting of quarter and half notes.
Melody	Identify a melody
	Sing a simple melody by note
Form	Understand music is made up of individual sections
Timbre	Explore different sounds and their sources
Tempo	Identify music that is both fast and slow
	Sing music at both fast and slow tempos

## 1<sup>st</sup> Grade Vocal Music

Performance Skill	Objective
Dynamics	Review Italian terms for loud and soft
	Identify sounds using Italian terminology
Rhythm	Review steady beat
	Review identifying quarter notes and half notes
	Learn to identify eighth notes and whole notes
	Perform simple rhythm consisting of quarter, half and eighth notes
Melody	Continue to identify melodic passages.
Form	Understand sections of music can be identified as phrases
Timbre	Continue to explore different sounds and their sources.
	Learn about the various families of instruments
Tempo	Continue to identify slow and fast music
	Learn the Italian words to identify slow and fast music

# Fine Arts Curriculum Report

## 2<sup>nd</sup> Grade Vocal Music



Performance Skill	Objective
Dynamics	Learn abbreviations for Piano and Forte
	Identify symbols for Forte and Piano within musical notation
	Begin to learn about mezzo-forte and mezzo-piano
	Learn abbreviations for mezzo-forte and mezzo-piano
Rhythm	Continue to identify whole and eighth notes
	Begin to identify and perform rhythms by sight
	Begin to identify quarter and half rests
Melody	Continue to identify sections of the melodic line
	Identify if notes are higher or lower by listening
Form	Continue to identify phrases that are similar and different
	Begin to learn about verses and refrain (A and B)
Timbre	Continue to study the different families of instruments
Tempo	Continue to identify music that is largo and allegro
	Learn the Italian word for moderate tempo

## General Music Vocabulary (K – 2)

Term	Definition	Image / Symbol
1. Piano	Playing or singing music softly	<i><b>p</b></i>
2. Forte	Playing or singing music loudly	<i><b>f</b></i>
3. Mezzo Forte	Playing or singing music medium loud	<i><b>mf</b></i>
4. Mezzo Piano	Playing or singing music medium soft	<i><b>mp</b></i>
5. Dynamics	The volume at which music is played or sung	

## Fine Arts Curriculum Report

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6. Tempo	The speed at which music is played	
7. Staff	A series of lines and spaces music is written on	
8. Melody	A series of pitches that create the main idea of a song	
9. Pitch	The unique sound that each played or sung sound makes	
10. Scale	A series of eight notes that establishes a key (either major or minor)	
11. Major	Key that makes music sound happy	
12. Minor	Key that makes music sound sad	
13. Steady Beat (Beat)	The steady pulse of each song	
14. Rhythm	Unique patterns of sound that divide each beat	
15. Instrument	Any object that can be played to make music	
16. Rest	A silent moment in music	
17. Repeat	Re-sing or re-play any music between the two symbols	
18. Verse	Main content of each song; usually re-uses the same music with new words	
19. Refrain	Repetitive chorus; usually re-uses the same words and music each time	
20. Round	Two or more groups	











## Fine Arts Curriculum Report

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	sing the same song, but start at different times	
21.Call / Response	Music where the first statement (call) is made by a soloist and the second statement (response) is made by the group	

## General Music Symbols (K – 2)

1. Quarter Note	
2. Quarter Rest	
3. Half Note	
4. Half Rest	
5. Whole Note	
6. Whole Rest	
7. Eighth Note	
8. Treble Clef	

## Fine Arts Curriculum Report

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9. Bass Clef	
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# Fine Arts Curriculum Report

## Nebraska K-12 Fine Arts Standards: Music

(Approved by the Nebraska State Board of Education on March 4, 2014) Updated 12/8/14

<b>3-5 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.</b>	
<b>Create</b>	<b>FA 5.4.1 Students will compose, arrange, improvise, read, and perform music with melodies and accompaniments.</b>
Imagine/ Plan	FA 5.4.1.a Generate concepts for original improvisation ( <i>glossary</i> ) or composition ( <i>glossary</i> ) from contrasting ideas, with teacher support, including: <ul style="list-style-type: none"> <li>• specific purpose/function</li> <li>• interest</li> <li>• personal experience</li> <li>• expressive potential</li> </ul>
Make/ Evaluate/ Refine	FA 5.4.1.b Create, evaluate, and refine musical ideas with teacher-generated criteria (e.g., melody, rhythm, harmony).
Make/ Evaluate/ Refine	<i>Left intentionally blank</i>
Present	FA 5.4.1.c Present an improvisation ( <i>glossary</i> ), arrangement ( <i>glossary</i> ), or composition ( <i>glossary</i> ). Identify the use of selected elements of music
Connect	FA 5.4.1.d Connect music to historical and cultural contexts and the arts ( <i>glossary</i> ) through creating.
<b>Perform</b>	<b>FA 5.4.2 Students will sing and/or play instruments to a variety of music that incorporates multiple elements of music (<i>glossary</i>).</b>
Select/ Analyze/ Interpret	FA 5.4.2.a Identify expressive characteristics and components of technique, purpose, and context of selected pieces (e.g., dynamics, tempo).
Rehearse/ Evaluate/ Refine	FA 5.4.2.b Develop and refine music performance skills (e.g., posture, technique, reading music) using teacher and peer feedback.
Present	FA 5.4.2.c Perform (formally or informally) music using correct posture, breath control, rhythm, pitch, and dynamics. Demonstrate appropriate performance expectations ( <i>glossary</i> ).
Connect	FA 5.4.2.d Connect music to historical and cultural contexts and the arts ( <i>glossary</i> ) through performing.
<b>Respond</b>	<b>FA 5.4.3 Students will identify and describe elements of music (<i>glossary</i>) to discern how music is appropriate for specific purposes/settings (intent of music).</b>
Select	FA 5.4.3.a Indicate music selections that students prefer to experience for specific purposes/settings.
Analyze/ Interpret	FA 5.4.3.b Identify and describe how elements of music ( <i>glossary</i> ) are used by a performer or creator.
Evaluate	FA 5.4.3.c Examine music performances using elements of music ( <i>glossary</i> ), context, and criteria (e.g., mood, interest) generated by
Connect	FA 5.4.3.d Connect music to historical and cultural contexts and the arts ( <i>glossary</i> ) through responding.

# Fine Arts Curriculum Report

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## 3<sup>rd</sup> Grade Vocal Music

Performance Skill	Objective
Dynamics	Continue to identify piano, mezzo-piano, mezzo-forte and forte sounds
	Learn about fortissimo and pianissimo
Rhythm	Continue to identify quarter, half, whole and eighth notes
	Perform rhythms using a combination of rests and notes
Melody	Continue to identify pitches that are higher or lower than another
	Begin to identify the contour of a melody by sight (if a melody goes higher or lower)
Form	Continue to identify verses and refrains within music
	Label each section of a song using the elements of form covered in class
Timbre	Continue to study the different families of instruments
	Begin to study the different families of instruments used within the orchestra.
Tempo	Continue to identify music that is largo, allegro and moderato

## 4<sup>th</sup> Grade Vocal Music

Performance Skill	Objective
Dynamics	Continue to identify music performed at all dynamic levels.
	Begin to identify crescendos and decrescendos.
Rhythm	Begin to learn about the sixteenth note and sixteenth rest
	Write and perform rhythms using all types of notes covered in class
Melody	Learn to write a simple melody.
	Begin to learn about major and minor tonality
Form	Continue to identify familiar two-part forms (ABA, Verse / Refrain)
	Begin identifying three-part forms
Timbre	Continue to study the different families of instruments
	Begin to classify families of instruments based on their sound.
Tempo	Review all previous tempo markings
	Begin identifying music that gradually speeds up or slows down

# Fine Arts Curriculum Report

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## 5<sup>th</sup> Grade Vocal Music

Performance Skill	Objective
Dynamics	Continue to identify music performed at all dynamic levels
	Identify all dynamic symbols within a piece of music
Rhythm	Be able to perform simple and complex rhythms by sight
	Correctly assign counts for each rhythm performed
Melody	Continue to compose original melodies and perform them on simple instruments
Form	Begin discussing more advanced musical forms
Timbre	Begin to study the history of musical instruments and where they originated
Tempo	Continue to identify tempos in music performed in class.

## 5<sup>th</sup> Grade Band

Performance Skill	Objective
Tone, Intonation, & Dynamics	Characteristic position of instruments and posture
	Development of characteristic embouchure for woodwinds and brass
	Characteristic grip for percussion
Technique & Articulation	Rhythm patterns: whole, half, quarter, eighth, dotted half and corresponding rests
	Grade ½ Literature
	Articulations: Accent, staccato, characteristic tonal attacks, slurs
Expression, Musicianship	Breathing: 2 measure phrase without breath at 120 beats per measure in 4/4 time
	Dynamics: perform p, mf, f; able to define decrescendo, crescendo
Reading Skills	Time Signature: 4/4, ¾, 2/4
	Tempo Markings: Moderato
	Symbols & Terms: fermata, staff, 1 <sup>st</sup> & 2 <sup>nd</sup> endings, accent, bar line, bass clef, treble clef, ledger line, measure repeat sign, slur, tie, solo, soli

# Fine Arts Curriculum Report

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## **Beginning Band Vocabulary (5<sup>th</sup> Grade)**

Accent – an emphasis on a note

Bass Clef – symbol placed on the fourth line of a staff to indicate that the fourth line of the staff corresponds to the F next below middle C; **F clef**.

Breath Mark – take a breath

Crescendo – gradually get louder

Decrescendo – gradually get softer

Duet – two people playing a song together

Dynamics – how loud or soft the music is

Eighth Note – each note gets  $\frac{1}{2}$  count, two eighth notes equal one quarter note

Fermata – hold the note longer than the original value

Fine – final

First and Second Endings – Play the first ending the first time through. Then, repeat the music, skip the first end, and play the second ending.

Flat – one half step lower than natural

Forte – loud

Grand Staff – two staves together (example piano music)

Half Note – each half note gets two counts in common time

Half Rest – each half rest gets two counts in common time

Ledger Lines – lines below or above

Measure - is a segment of time defined by a given number of beats, each of which are assigned a particular note value

Mezzoforte – medium loud

Mezzopiano – medium soft

Natural – the note should be unchanged

Piano – soft

Quarter Note – each note gets one count in common time

Quarter Rest – each rest gets one count in common time

Repeat Sign – repeat – go back to the beginning or the previous repeat sign

Rhythm – controlled movement of music in time

Sharp – one half step higher than natural

Slur – two different notes connected by a line

Solo – one person playing a song

Staff – the lines that music is written on

Tie – two same notes connected by a line

Time Signature – top number is how many beats per measure, bottom number is what gets the beat

Treble Clef – a sign that locates the G above middle C, placed on the second line of the staff, counting up; G clef

Trio – three people playing a song together





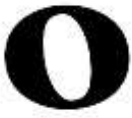


## Fine Arts Curriculum Report

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Whole Note- a whole note get 4 counts in common time


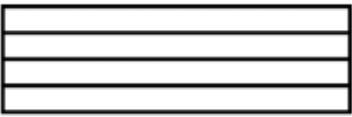

Whole Rest – a whole rest get 4 counts in common time

### General Music Vocabulary (3 – 5)

Term	Definition	Image / Symbol
1. Quarter Note	Note that receives one count in 4/4 time	
2. Quarter Rest	Rest that receives one count of silence in 4/4 time	
3. Half Note	Note that receives two counts in 4/4 time	
4. Half Rest	Rest that receives two counts of silence in 4/4 time	
5. Whole Note	Note that receives four counts in 4/4 time	
6. Whole Rest	Rest that receives four counts of silence in 4/4 time	
7. Eighth Note	Note that receives half a count in	



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	4/4 time	
8. Eighth Rest	Rest that receives half a count of silence in 4/4 time	
9. Partner Song	Song that incorporates two familiar melodies in one song; eventually, the two songs are heard together	
10. Measure	A unit of time that contains a certain number of set beats (4 in 4/4 time)	
11. Bar Line	Vertical line that separate each measure	
12. Ensemble	A group of musicians that perform a song together	
13. Band	An	

## Fine Arts Curriculum Report

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	ensemble made up of percussion , woodwind and brass players	
14.Orchestra	An ensemble made up of string, woodwind , brass and percussion players	
15.Choir	An ensemble made up of singers	
16.Conductor	The person responsible for leading an ensemble	
17.Composer	Person who writes a piece of music	
18.Woodwinds	Instruments played either by blowing air over a hole or vibrating a reed	
19.Brass	Instrument	

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	s played by buzzing air through a mouthpiece	
20.Strings	Instruments played by either plucking or pulling a bow over the string	
21.Percussion	Instruments played by striking them either with a stick or a hand	
22.Solo	One individual playing or singing a song alone	
23.Duet	Two individuals playing or singing a song together	
24.Trio	Three individuals playing or singing a song together	
25.Quartet	Four	

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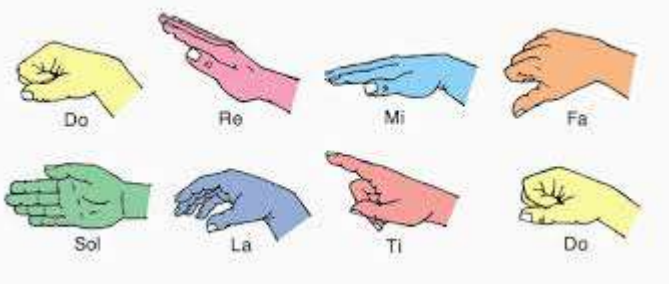

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	individuals playing or singing a song together	
26. Concerto	A soloist playing or singing with an ensemble playing in the background (usually an orchestra)	
27. Movement	A subdivision of a larger piece of music, usually depicting different moods or ideas	
28. Symphony	A multi-movement work usually written for an orchestra	
29. March	Song written for band or marching band with repetitive	



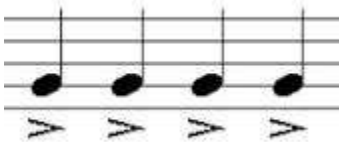

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	sections	
30. First / Second Endings	Different endings for a repeated section of music	
31. Time Signature	Symbol that tells how many beats each measure receives (top) and what note receives the beat (bottom)	
32. Key Signature	Symbol that tells the musician which notes should be played sharp or flat	
33. Flat	Symbol used in key signatures to indicate a note should be played a half step lower than normal for	


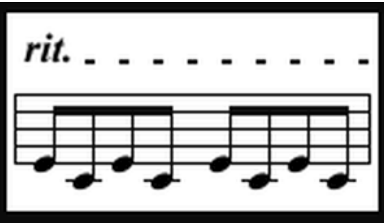


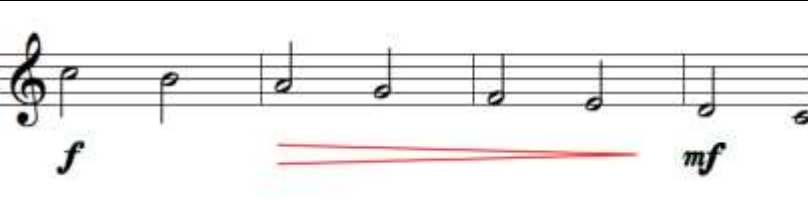
## Fine Arts Curriculum Report

	an entire measure	
34.Sharp	Symbol used in key signatures to indicate a note should be played a half step higher than normal for an entire measure	
35.Natural	Symbol that cancels a sharp or flat for the entire measure	
36.Solfege	A series of hand signs that correspond to the notes of a major (pictured) or minor scale	
37.Slur	Symbol used to indicate notes should be played	

## Fine Arts Curriculum Report

	smoothly and connected	
38.Legato	Style of music that is smooth and connected, usually marked by a slur	
39.Staccato	Symbol that indicates music should be played shorty and detached	
40.Accent	Symbol used to indicate a certain note should receive more emphasis than another	
41.Tenuto	Symbol used to indicate notes should be a bit longer in length	

## Fine Arts Curriculum Report

42.Fermata	Symbol used to indicate a note should be held for a longer duration than normal	
43.Ritardando	Tempo of music should slow down gradually	
44.Accellerando	Tempo of music should increase gradually	
45.Crescendo	Gradually increasing the volume of music	
46.Decrescendo	Gradually decreasing the volume of music	



# Fine Arts Curriculum Report

## Nebraska K-12 Fine Arts Standards: Music

(Approved by the Nebraska State Board of Education on March 4, 2014) Updated 12/8/14

### 6-8 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.

Create	<b>FA 8.4.1 Students will compose, arrange, improvise, read, and perform music with technical accuracy and expression.</b>
	FA 8.4.1.a Develop a compositional ( <i>glossary</i> ) idea for a specific purpose or mood, with teacher guidance, including: <ul style="list-style-type: none"> <li>• how elements of music (<i>glossary</i>) convey expressive intent</li> <li>• unity/variety</li> <li>• tension/release</li> <li>• how personal experiences influence musical choices.</li> </ul>
	FA 8.4.1.b Create, evaluate, and refine musical ideas that utilize a variety of compositional devices ( <i>glossary</i> ) (e.g., form, imitation).
	FA 8.4.1.c Identify and define compositional devices ( <i>glossary</i> ) in student creations.
	FA 8.4.1.d Present an improvisation ( <i>glossary</i> ), arrangement ( <i>glossary</i> ), or original composition ( <i>glossary</i> ). Explain how elements of music ( <i>glossary</i> ) in the student creation are used to communicate expressive content (e.g., aurally, visually, electronically).
	FA 8.4.1.e Connect music to historical and cultural contexts, the arts ( <i>glossary</i> ), and other disciplines through creating.
Perform	<b>FA 8.4.2 Students will sing and/or play, independently and/or with others, a variety of music genres (<i>glossary</i>) and styles (<i>glossary</i>) using technical accuracy and expression.</b>
	FA 8.4.2.a Discuss expressive characteristics and components of technique, function, and context of selected pieces (e.g., phrasing, articulation ( <i>glossary</i> )/diction).
	FA 8.4.2.b Develop and refine solo/ensemble performance skills (e.g., posture, technique, reading music) using guided self-evaluation and feedback from others.
	FA 8.4.2.c Perform (formally or informally) music of increasing difficulty using proper tone quality, phrasing, dynamics, and articulation ( <i>glossary</i> ). Demonstrate appropriate performance expectations ( <i>glossary</i> ).
	FA 8.4.2.d Connect music to historical and cultural contexts, the arts ( <i>glossary</i> ), and other disciplines through performing.
Respond	<b>FA 8.4.3 Students will examine and evaluate elements of music (<i>glossary</i>) to explain how music conveys mood or context (affect of music).</b>
	FA 8.4.3.a Select appropriate music of contrasting styles ( <i>glossary</i> ) to listen to or perform.
	FA 8.4.3.b Analyze and explain how the performer/creator uses composition ( <i>glossary</i> ) and performance characteristics (e.g., dynamics, phrasing) to convey expressive intent.
	FA 8.4.3.c Choose appropriate criteria (e.g., dynamics, tone quality) to critique expressiveness and effectiveness of a performance or composition ( <i>glossary</i> ) with teacher guidance. Work independently or with others.
Connect	FA 8.4.3.d Connect music to historical and cultural contexts, the arts ( <i>glossary</i> ), and other disciplines through responding.

# Fine Arts Curriculum Report

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## 6<sup>th</sup> Grade Band

Performance Skill	Objective
Tone, Intonation, & Dynamics	Tune instrument with a tuner
	Steady air speed for woodwind & brass
	Consistent execution of stroke for percussion
Technique & Articulation	Rhythm patterns: eighth note and quarter note combinations, one eighth note and two sixteenth note combo, four sixteenth notes
	Chromatic scale: As low to as high as they can play
	Grade: 1-1 ½ literature
	Articulations: Legato, clean note releases
Expression, Musicianship	Breathing: 4 measure phrase at 120 beats per measure in 4/4 time
	Dynamics: perform decrescendos, crescendos, pp, ff, mp
Reading Skills	Time signature: 4/4, ¾, 2/4
	Tempo markings: Andante, moderato, allegro
	Symbols & Terms: divisi, trill, sharp, flat, natural, D.C. al fine, D.S. al fine

## 7<sup>th</sup> Grade Band

Performance Skill	Objective
Tone, Intonation, & Dynamics	Steady tone at various dynamic levels (piano to forte)
	Consistent execution of stick and mallet placements for percussion
Technique & Articulation	Rhythm patterns: eighth note and quarter note combinations, one eighth note and two sixteenth note combo, four sixteenth notes
	Chromatic scale: as low as they can play to as high as they can play
	Grade 1 ½ & 2 literature
	Articulations: marcato, accent, sforzando
Expression, Musicianship	Dynamics: perform subito, fp
Reading Skills	Time signature: 4/4, ¾, 2/4
	Tempo markings: ritardando, accelerando
	Symbols & Terms: Mute, glissando

# Fine Arts Curriculum Report

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## **Junior High Band Vocabulary (6<sup>th</sup> & 7<sup>th</sup> Grade)**

Accidental – a sharp, flat, or natural that is not in the key

Articulation - the musical performance technique that affects the transition of a single note, or between multiple notes or sounds.

Coda – extra piece of music at the end of the composition

Common time – is the same as 4/4 time Compose – the making of a song

Cue - An extract from the music for another part printed, usually in smaller notes, within a performer's part as a signal to enter after a long rest. A gesture by a conductor signaling the entrance of a performer or part.

D.C. – da capo – to have the performer go back to the beginning

Divisi – divided

Dotted Half Note – a dot after a note adds half the value of the note – so in this case three counts

D.S. – dal segno – a mark in the composition to have them perform a repeat at a certain section

Etude – a piece composed for development of a specific technique

Genres – categories of music works characterized by similarities in form and style

Harmony – notes played together to make chords under the melody

Key Signature – sharps or flats placed at the beginning of the music to indicate the key

Legato – smoothly

Melody – is the dominant tune of the song

Ostinato - phrase that persistently repeats

Phrase – a musical sentence

Phrasing - the shaping of notes in time is such that meaning is expressed

Pick Up Note – a note that comes before the first full measure of a piece of music

Scale – a sequence of note ascending and descending

Sight read - to perform (*written music*) while reading it for the first time without practicing it

Sixteenth Notes – two sixteenth notes are as long as one eighth note, four sixteenth notes are as long as one quarter note

Soli – a section of the band that has the main melody

Staccato – short and detached

Style – the combination of distinctive feature unique to the performance of music

Tempo – how fast or slow the music is

Tenuto – to be held longer than full value

Trill – a rapid alteration of a written note to the pitch above

Tutti - all

Unison – everyone is playing the same part

# Fine Arts Curriculum Report

## Nebraska K-12 Fine Arts Standards: Music

(Approved by the Nebraska State Board of Education on March 4, 2014) Updated 12/8/14

<b>9-12 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.</b>	
<b>Create</b>	<b>FA 12.4.1 Students will compose, arrange, improvise, read, and perform music with an analytical understanding of the language of music (<i>glossary</i>).</b>
Imagine/ Plan	FA 12.4.1.a Independently generate multiple compositional ideas ( <i>glossary</i> ) for a specific purpose or mood, including: <ul style="list-style-type: none"> <li>• how elements of music (<i>glossary</i>) utilize expressive intent</li> <li>• unity/variety</li> <li>• tension/release</li> <li>• how personal experiences influence musical choices.</li> </ul>
Make/ Evaluate/ Refine	FA 12.4.1.b Create, evaluate, and refine musical ideas that actualize creative intent with increasing craftsmanship.
Make/ Evaluate/ Refine	FA 12.4.1.c Analyze compositional devices ( <i>glossary</i> ) in student creations.
Present	FA 12.4.1.d Present an improvisation ( <i>glossary</i> ), arrangement ( <i>glossary</i> ), or original composition ( <i>glossary</i> ) that conveys mood through craftsmanship. Explain how elements of music ( <i>glossary</i> ) in the student creation are used to communicate expressive content (e.g., aurally, visually, electronically) and evaluate the effectiveness of their use.
Connect	FA 12.4.1.e Connect music to historical and cultural contexts, the arts ( <i>glossary</i> ), other disciplines, and life experience through creating.
<b>Perform</b>	<b>FA 12.4.2 Students will sing and/or play, independently and/or with others, a variety of music genres (<i>glossary</i>) and styles (<i>glossary</i>) using technical accuracy and expression, and synthesize feedback from various sources to evaluate performance.</b>
Select/ Analyze/ Interpret	FA 12.4.2.a Analyze and interpret expressive characteristics and components of technique, function, and context of selected pieces (e.g., timbre ( <i>glossary</i> ), texture ( <i>glossary</i> )).
Rehearse/ Evaluate/ Refine	FA 12.4.2.b Develop and refine solo/ensemble performance skills evaluation (e.g., posture, technique, reading music) using self-evaluation and feedback from others.
Present	FA 12.4.2.c Perform (formally or informally) music of greater complexity using accurate intonation, expression, and stylistically correct interpretation of phrasing, dynamics, and articulation ( <i>glossary</i> ). Demonstrate appropriate performance expectations ( <i>glossary</i> ).
Connect	FA 12.4.2.d Connect music to historical and cultural contexts, the arts ( <i>glossary</i> ), other disciplines, and life experience through performing.
<b>Respond</b>	<b>FA 12.4.3 Students will analyze and evaluate how music elicits intended responses (personal response to music).</b>
Select/ Analyze/ Interpret	FA 12.4.3.a Select appropriate music in contrasting styles ( <i>glossary</i> ) to listen to or perform with the audience in mind.
Rehearse/ Evaluate/ Refine	FA 12.4.3.b Analyze and evaluate how the performer/creator uses composition ( <i>glossary</i> ) and performance characteristics (e.g., form, style ( <i>glossary</i> )) to convey expressive intent.
Present	FA 12.4.3.c Independently choose appropriate criteria (e.g., texture ( <i>glossary</i> ), phrasing) to critique expressiveness and effectiveness of a performance/composition ( <i>glossary</i> ).
Connect	FA 12.4.3.d Connect music to historical and cultural contexts, the arts ( <i>glossary</i> ), other disciplines, and life experience through responding.

# Fine Arts Curriculum Report

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## 8<sup>th</sup> & 9<sup>th</sup> Grade Band

Performance Skill	Objective
Tone, Intonation, & Dynamics	On instrument, manipulate pitch and tone, and dynamics to match and balance section
	Demonstrate singing skills and match pitch in an appropriate range
Technique & Articulation	Rhythm patterns: dotted eighth and sixteenth notes, quarter note triplet, sixteenth note combos
	Chromatic scale, Bb concert, F concert
	Grade 2-3 ½ literature
	Articulations: Articulated slurs, 16 <sup>th</sup> note slur/tongue combinations
Expression, Musicianship	Dynamics: Use dynamics to express, interpret, and shape a musical phrase
Reading Skills	Time Signature: 6/8
	Tempo markings: Lento, Vivace, Tempo I, a tempo
	Symbols & Terms: grace notes, 8va

## 10<sup>th</sup>, 11<sup>th</sup> & 12<sup>th</sup> Grade Band

Performance Skill	Objective
Tone, Intonation, & Dynamics	On instrument, manipulate pitch, tone, and dynamics to match and balance ensemble
	Demonstrate singing skills and match pitch in an appropriate range
	Demonstrate proper tone quality, pitch accuracy and intonation through singing
Technique & Articulation	Rhythm patterns: 8 <sup>th</sup> -6 <sup>th</sup> note rhythm combinations, 8 <sup>th</sup> rests and ties on the beat band students learn more scales
	Chromatic scale, Bb Concert, F concert, honor
	Grade 2 – 3 ½ literature
	Articulations: All articulations at faster tempos
Expression, Musicianship	Dynamics: Apply vocal techniques required for expressive performance of varied literature. (i.e. don't breathe on a crescendo)
Reading Skills	Time Signature: 12/8, 5/4, changing meters
	Tempo markings: Grave, Presto, Rubato, Adagio, Largo
	Symbols & Terms: mordino, tacet, segue, con sordino

# Fine Arts Curriculum Report

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## Jazz Band

Performance Skill	Objective
Tone, Intonation, & Dynamics	On instrument, manipulate standard pitch, tone, and dynamics along with altered qualities (vibrato or muted) to match and balance ensemble
	Demonstrate singing skills and match pitch in an appropriate range
Technique & Articulation	Development of technique through performance of grade 2-3 ½ literature utilizing: full range on instruments, alternate fingerings, proper technique patterns required for playing auxiliary percussion instruments
	Articulations: bite, ride, glisses, falls, lip trills, scoops, muting marks
	Faster tempos
Expression, Musicianship	Use note emphasis and note length to interpret a musical phrase
	Dynamics: Advanced dynamic levels
	Play by ear simple melodies
Reading Skills	Time Signature: all compound duple and mixed meters
	Rhythm: Double dotted notes
	Tempos: Moderate, fast, ballad
	Symbols: Staccato, legato, marcato

### **High School Band Vocabulary (8<sup>th</sup>-12<sup>th</sup> Grade)**

A capella – without accompaniment

Accelerando – accelerate

Alla Breve – cut time

Allegro – quick and lively

Andante – moderately slow

Arrangement – a piece of music rewritten using different parameters for a specific purpose

Cadenza – a brilliant solo at the end of a song

Chord – two or more pitches sounded at the same time

Compositional Devices – the tools used to create a music work including, but not limited to: repetition, sequence, canon, inversion, and augmentation/diminution

Diminuendo – gradually get softer

Double flat – lower the pitch by one full step

Double sharp – raise the pitch by one full step

Enharmonics – notes that sound the same but are written differently

## Fine Arts Curriculum Report

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Glissando – rapid scale passage that slides over strings or slide on the trombone

Grace Note - a note not essential to the harmony or melody, added as an embellishment, especially an appoggiatura.

Improvise – to compose with little preparation

Interval – the distance between two pitches

In tonation – a musician’s realization of pitch accuracy

Largo – slow and stately

Maestoso – to play majestically

Major Key - a *key* whose essential harmony is based on the *major* scale

Marcato – moderately, short accented note

Minor Key – a key whose essential harmony is based on the minor scale

Moderato – moderate speed

Mute – a device fitted into the instrument to alter the sound

Poco a poco – little by little

Presto – in a very fast tempo

Rallentando – gradual decrease in speed

Ritardando – gradual decrease in speed

Rubato – free use of accelerando and ritardando

Sforzando – strong, sudden accent on a note

Simile – the same as before

Subito - suddenly

Syncopation – a variety of music that results in an unexpected or makes an offbeat

Texture – the combination and interrelationship of music sounds interwoven in a music work

Timbre - the quality of a musical note or sound or tone that distinguishes different types of sound production, such as voices and musical instruments, string instruments, wind instruments, and percussion instruments

Vibrato – a slight rapid, and regular pitch fluctuation

Vivace – a lively tempo

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**Visual Arts  
Curriculum  
Frameworks**

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# Fine Arts Curriculum Report

## Nebraska K-12 Fine Arts Standards: Visual Arts

(Approved by the Nebraska State Board of Education on March 4, 2014) Updated 12/8/14

<b>K-2 Visual Arts: Students will develop and apply ideas, knowledge, and skills to create, present, respond to, and connect art with the human experience.</b>	
<b>Create - Art to generate ideas</b>	<b>FA 2.2.1 Students will use the creative process (<i>glossary</i>) to make works of art with a variety of materials (<i>glossary</i>).</b>
Plan/Material	FA 2.2.1.a Experiment and explore ideas and materials ( <i>glossary</i> ) (e.g., 2D, 3D).
Imagine/ Artistic Voice	FA 2.2.1.b Create artworks that express unique student interpretation.
Aesthetic Experience	FA 2.2.1.c Explore and experience the properties of various art media ( <i>glossary</i> ) through senses and emotions.
Elements/ Principles	FA 2.2.1.d Explore elements of art and principles ( <i>glossary</i> ) of design to brainstorm visual possibilities. (e.g., use color and shape to create pattern).
Process/ Craftsmanship	FA 2.2.1.e Explore various techniques, skills, and the importance of craftsmanship/workmanship ( <i>glossary</i> ) (e.g., properly hold scissors, while turning paper, to create a well-defined shape).
	FA 2.2.1.f Demonstrate respect for accepted procedures regarding responsible care of equipment and materials ( <i>glossary</i> ).
<b>Present –Art to communicate ideas, process, and product</b>	<b>FA 2.2.2 Students will explore basic presentation methods and purposes.</b>
Intent	FA 2.2.2.a Present an artist statement ( <i>glossary</i> ) through formal or informal communication (e.g., written, verbal).
Selection	FA 2.2.2.b Select a work of art for display.
Presentation Value	FA 2.2.2.c Communicate a variety of different venues ( <i>glossary</i> ) to display art (e.g., describe or dramatize to an audience).
<b>Respond – to understand and appreciate ideas</b>	<b>FA 2.2.3 Students will explore the critical process (<i>glossary</i>) to respond to works of art, learning about themselves and others.</b>
Describe	FA 2.2.3.a Identify and describe a piece of art (e.g., subject matter ( <i>glossary</i> ), use of color).
Analyze	FA 2.2.3.b Identify use of elements and principles ( <i>glossary</i> ) in works of art (e.g., recognize use of pattern, symmetry).
Interpret	FA 2.2.3.c Interpret mood or feeling in a work of art.
Evaluate	FA 2.2.3.d Articulate personal artistic choice and ideas (e.g., "I like this because...", "I chose this because...").
<b>Connect – Individual perspective and identity through the study of art</b>	<b>FA 2.2.4 Students will identify contemporary, historical, and cultural context in art and life.</b>
Artist Identity	FA 2.2.4.a Communicate that "I can be an artist."
Time and Place	FA 2.2.4.b Identify examples of how humans have always made art.
Purpose and Function	FA 2.2.4.c Communicate that works of art are made for different purposes.
Purpose and Function	FA 2.2.4.d Identify how images and objects are used to convey a story, familiar experience, or connection to the world.

## Fine Arts Curriculum Report

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### Concepts and Vocabulary Terms Kindergarten – Second Grade

Elements of ART			
	Definition	Example	Grade Level
<b>Line</b>	A dot that goes for a walk	Dotted, Spiral, Wavy, Zig-zag	1
<b>Color</b>			
Color Wheel	Red, Blue, Yellow, Orange, Purple, Green		K,1, 2
Primary Colors	Red, Blue, Yellow		1,2
Secondary Colors	orange, purple, green (mixed from primary colors)		2
<b>Texture</b>	How something feels		K, 1
	Implied – see it		2
	Actual – feel it		2
<b>Shape</b>	2D, Flat		
	Geometric	Square, circle, triangle, rectangle	K, 1
	Organic		2
<b>Form</b>	3D, Depth	Cone, cube, cylinder, pyramid, sphere	2
<b>Space</b>	Draw Big/Fill Space		K, 1
	Horizon Line- where the sky and earth meet		2
<b>Value</b>	N/A		

## Fine Arts Curriculum Report

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<b>Principles of ART</b>			
	Definition	Example	Grade Level
<b>Pattern</b>	Repetition of line, shape, color, etc	ABC, AB, ABB	1
		Stripe, plaid, checkerboard	2
<b>Proportion/Scale</b>	Comparing big, medium, small		1, 2
<b>Rhythm/Movement</b>	N/A		
<b>Balance</b>	Fill Space – balance paper		1
<b>Unity</b>	N/A		
<b>Emphasis</b>	N/A		

<b>Additional Terms</b>			
	Definition	Example	Grade Level
Kiln	Oven used to bake clay		1
Clay	Mixture of powder and water		K, 1, 2
Collage	Combining two picture		K, 1, 2
Fire	To bake clay		K, 1, 2
Glaze	To paint the clay		K, 1, 2
Water color paint	Paint that requires water to work		K, 1, 2
Tempera paint	Thicker, darker paint used with water		2
Oil Pastel	Oily crayon		K, 1, 2
Landscape	Picture of grass, trees, hills, etc		2
Portrait	Picture of a persons face		K, 1, 2
Pointillism	Paint with dots		2

# Fine Arts Curriculum Report

## Nebraska K-12 Fine Arts Standards: Visual Arts

(Approved by the Nebraska State Board of Education on March 4, 2014) Updated 12/8/14

<b>3-5 Visual Arts: Students will develop and apply ideas, knowledge, and skills to create, present, respond to, and connect art with the human experience.</b>	
<b>Create</b> - Art to generate ideas	<b>FA 5.2.1 Students will use the creative process (<i>glossary</i>) to make works of art exploring subjects and themes (<i>glossary</i>) with a variety of materials (<i>glossary</i>).</b>
Plan/Material	FA 5.2.1.a Develop ideas using a variety of materials ( <i>glossary</i> ).
Imagine/Artistic Voice	FA 5.2.1.b Use observation, imagination and interpretation in creating artworks that reflect a variety of styles, themes, ( <i>glossary</i> ) and subjects.
Aesthetic Experience	FA 5.2.1.c Demonstrate the connections between sensory experience ( <i>glossary</i> ) and expressing emotion.
Elements/Principles	FA 5.2.1.d Identify and use elements of art and principles of design ( <i>glossary</i> ) to brainstorm visual possibilities (e.g., create symmetrical and asymmetrical balance using line and shape).
Process/Craftsmanship	FA 5.2.1.e Apply various techniques to develop craftsmanship ( <i>glossary</i> ) skills (e.g., use cutting and gluing techniques to produce clean edges without visible glue).
	FA 5.2.1.f Demonstrate respect for accepted procedures regarding responsible care of equipment and materials ( <i>glossary</i> ).
<b>Present</b> –Art to communicate ideas, process, and product	<b>FA 5.2.2 Students will develop presentation skills to communicate meaning.</b>
Intent	FA 5.2.2.a Communicate artistic statements ( <i>glossary</i> ) using art terminology (e.g., product, process).
Selection	FA 5.2.2.b Apply basic art presentation skills in a collaborative group display.
Presentation Venue	FA 5.2.2.c Examine how the process of collecting and displaying artwork varies depending on the purpose (e.g., cultivate awareness and appreciation of ideas, beliefs, experiences).
<b>Respond</b> – to understand and appreciate ideas	<b>FA 5.2.3 Students will use the critical process (<i>glossary</i>) to examine works of art, learning about themselves and cultures.</b>
Describe	FA 5.2.3.a Identify and describe use of media ( <i>glossary</i> ) (e.g., paint, clay, collage) and techniques to create subject matter ( <i>glossary</i> ), visual elements ( <i>glossary</i> ) and mood.
Analyze	FA 5.2.3.b Categorize elements and principles ( <i>glossary</i> ) in works of art (e.g., group works of art by the use of line, shape, balance).
Interpret	FA 5.2.3.c Interpret the message communicated by a work of art, using knowledge of visual elements ( <i>glossary</i> ), subject matter ( <i>glossary</i> ),
Evaluate	FA 5.2.3.d Compare personal interpretation of a work of art with the interpretations of others.
<b>Connect</b> - Individual perspective and identity through the study of art	<b>FA 5.2.4 Students will examine contemporary, historical, and cultural context in art and life.</b>
Artist Identity	FA 5.2.4.a Identify ways that artists influence lives and communities.
Time and Place	FA 5.2.4.b Compare and contrast works of art from a variety of contemporary, historical, and cultural contexts.
Purpose and Function	FA 5.2.4.c Identify and discuss purpose and function of different art forms (e.g., "is this object a sculpture, bowl, or decoration?").

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Purpose and Function

FA 5.2.4.d Explore how images and objects are used to convey a story, familiar experience, or connection to the world.

## Concepts and Vocabulary Terms 3<sup>rd</sup> – 5<sup>th</sup> Grade

Elements of ART			
	Definition	Example	Grade Level
<b>Line</b>	A line that takes a walk	Horizontal, Vertical, Diagonal, Curved, Dotted, Dash, Bold, Thin	3, 4, 5
<b>Color</b>			3, 4, 5
Complementary	R-G, B-O, Y-P		3, 4, 5
Warms	Red, Yellow, Orange		3, 4, 5
Cools	Blue, Purple, Green		3, 4, 5
Monochromatic	One Color		4, 5
Hue	Original Color		4, 5
Tint	Add white; lighter		4, 5
Shade	Add black; darker		5
<b>Texture</b>	How something feels		3, 4, 5
	Implied – see it – add realism		
	Actual – feel it – add realism		
<b>Shape</b>	2D, Flat		
	Geometric	Square, circle, triangle, rectangle	3
	Organic	Blob, flower	3
	Differentiate between the two		3, 4
<b>Form</b>	3D, Depth	Cone, cube, cylinder, pyramid, sphere	3, 4
	Add value to create 3D effect		5
<b>Space</b>			
Foreground	Front of picture		3, 4, 5
Middle ground	Between foreground and horizon line		3, 4, 5
Background	Horizon Line		3, 4, 5
Vanishing point	Dot on horizon line		3, 4, 5
1 point Perspective	One dot on horizon line		3, 4

## Fine Arts Curriculum Report

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2 point Perspective	Two dots on horizon line		5
Positive space	Subject of picture		4, 5
Negative space	Background of picture		4, 5
<b>Value</b>	Light and Dark		5
<b>Principles of ART</b>			
	Definition	Example	Grade Level
<b>Pattern</b>	Repetition of line, shape, color, etc	Random and ordered	3,4,5
<b>Proportion/Scale</b>	Comparing big, medium, and small		3,4,5
<b>Rhythm/Movement</b>	How your eye flows through a piece of art		5
<b>Balance</b>	Symmetrical		3,4,5
	Asymmetrical		4,5
	Radial		5
<b>Unity</b>	Everything works together		5
<b>Emphasis</b>	Subject of the picture		4,5

<b>Additional Terms</b>		
	Definition	Grade Level
<b>Ceramics</b>		
	Clay	3,4,5
Bone Dry	Clay is completely air dry	5
Coil	Clay is rolled into a rope or snakelike form	4,5
Fire	To bake clay	3,4,5
Glaze	To paint clay	3,4,5
Kiln	Oven used to fire clay	3,4,5
Leather hard	Clay between plastic and bone dry, damp enough to join together	5
Plastic clay	Fresh, ready to use clay	5
Slab	Pressed or rolled clay used in hand building pots	5
Slip	Mixture of clay and water used to hold slabs and coils together. Mortar between clay. Can also be made from powder.	5

# Fine Arts Curriculum Report

## Nebraska K-12 Fine Arts Standards: Visual Arts





(Approved by the Nebraska State Board of Education on March 4, 2014) Updated 12/8/14

<b>6-8 Visual Arts: Students will develop and apply ideas, knowledge, and skills to create, present, respond to, and connect art with the human experience.</b>	
<b>Create</b> - Art to generate ideas	<b>FA 8.2.1 Students will use the creative process (<i>glossary</i>) to investigate and communicate personal voice in artwork.</b>
Plan/Material	FA 8.2.1.a Investigate ideas and materials ( <i>glossary</i> ) to demonstrate planning and refining.
Imagine/Artistic Voice	FA 8.2.1.b Recognize personal voice and make stylistic choices to reflect personal identity.
Aesthetic Experience	FA 8.2.1.c Engage in the sensory experience ( <i>glossary</i> ) and relate it to making expressive artwork.
Elements/Principles	FA 8.2.1.d Investigate and apply relationships between elements of art and principles of design ( <i>glossary</i> ) to brainstorm visual possibilities (e.g., consider a variety of images and determine how line and value create emphasis in art).
Process/Craftsmanship	FA 8.2.1.e Investigate and demonstrate the relationship between technique, skill, and craftsmanship ( <i>glossary</i> ).
	FA 8.2.1.f Demonstrate respect for accepted procedures regarding responsible care of equipment and materials ( <i>glossary</i> ).
<b>Present</b> - Art to communicate ideas, process, and product	<b>FA 8.2.2 Students will understand and apply their knowledge of a variety of presentation and communication techniques.</b>
Intent	FA 8.2.2.a Analyze and present reflections of personal growth in an artist statement ( <i>glossary</i> ).
Selection	FA 8.2.2.b Analyze, individually and collaboratively, the selection of art collections, displays, and presentations.
Presentation Value	FA 8.2.2.c Explore how the meaning of art can be affected by the presentation mode or venue ( <i>glossary</i> ) (e.g., reproduction, digital, social media ( <i>glossary</i> ), or original museum/gallery experience).
<b>Respond</b> - to understand and appreciate ideas	<b>FA 8.2.3 Students will use the critical process (<i>glossary</i>) to compare and contrast multiple works of art, learning about themselves in the world.</b>
Describe	FA 8.2.3.a Identify and describe themes ( <i>glossary</i> ) and styles in works of art.
Analyze	FA 8.2.3.b Compare and contrast works of art using elements and principles ( <i>glossary</i> ) (e.g., themes ( <i>glossary</i> ), styles, cultures).
Interpret	FA 8.2.3.c Compare and contrast various interpretations of themes ( <i>glossary</i> ), styles, and mood.
Evaluate	FA 8.2.3.d Explain why a work of art can evoke different interpretations and how artwork is interpreted and evaluated by the way it is displayed or presented.
<b>Connect</b> - Individual perspective and identity through the study of art	<b>FA 8.2.4 Students will examine the significance of art in contemporary, historical, and cultural context in art and life.</b>
Artist Identity	FA 8.2.4.a Students can identify and demonstrate the role of an artist and explore art-related career opportunities.
Time and Place	FA 8.2.4.b Investigate and classify works of art from a variety of contemporary, historical, and cultural contexts.
Purpose and Function	FA 8.2.4.c Compare and contrast the purpose and function of different art forms. (e.g., artifacts ( <i>glossary</i> ) vs. fine art).

# Fine Arts Curriculum Report

Purpose and Function	FA 8.2.4.d Explain how images and objects are used to convey a story, familiar experience, or connection to the world.
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## Concepts and Vocabulary Terms 6<sup>th</sup> – 8<sup>th</sup> Grade


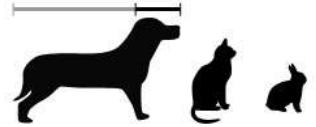





<b>Elements of ART</b>		
The building blocks of art	Definition	Example
<b>Line</b>	A line that takes a walk	Horizontal, Vertical, Diagonal, Curved, Dotted, Dash, Bold, Thin
<b>Color</b>	Produced when light strikes an object	
Color Wheel	A diagram of primary, secondary, or Tertiary colors.	
Primary	Colors that for all other colors	Red, blue, yellow
Secondary	Mixing two primaries together	Purple, orange, green
Tertiary	Mixing one primary and one secondary color together	R-O, R-P, Y-G, Y-O, B-P, B-G
Complimentary	Colors across each other on the color wheel. When mixed together they make a grey.	Y-P, B-O, R-G
Monochromatic	One color	
Hue	Original color	Red, Blue, Yellow, etc.
Tint	Add white; lighter	
Shade	Add black; black	
Analogous	3 colors next to each other on the color wheel	Warm and cool
Warm	Colors that make you feel warm	Red, yellow, orange
Cool	Colors that make you feel cool	Purple, blue, green
<b>Texture</b>	How something feels	



# Fine Arts Curriculum Report


Actual	Feel it	Clay – 3D artwork
Implied	See it	Drawing or painting – 2D artwork
<b>Shape</b>		
	2D, Flat	
Geometric	Have clear edges and made by humans.	Square, circle, triangle, rectangle, oval, pentagon, hexagon, etc.
Organic	Found in nature; are a irregular or asymmetrical shape	Blob, flower
<b>Form</b>		
	3D, Depth	Sphere, cube, cone, pyramid, prism, cylinder,
<b>Space</b>		
Positive space	Space occupied by an object. Focus/subject of the image	
Negative space	Area around the focus/subject of the image.	
Perspective (linear)	Representing 3D space on a flat surface.	
Horizon Line	Where the ground meets the sky	
Vanishing Point	A point at which receding lines converge	
1 point Perspective	One point on the horizon line	
2 point Perspective	Two points on the horizon line	
Overlapping	Placing objects on top of one another to show depth.	
Foreground	Front of the image	
Middle ground	Between the front and horizon line	
Back ground	Horizon line	
<b>Value</b>		
	Lights and Darks	
10 Step Value Chart	10 variations of light and dark	<p style="text-align: center; color: green; font-size: small;">10 Step Chromatic Value and gradation chart</p>

## Fine Arts Curriculum Report

Principles of ART		
	Definition	Example
<b>Pattern</b>		
	Repeated elements in a piece of art work	
<b>Proportion/Scale</b>		
	Relating the size of object(s) in a picture to one another. Based around the human figure.	
<b>Balance</b>		
	Feeling equilibrium in an image or composition.	
Symmetrical	Image is the same on both sides when cut down the middle	
Asymmetrical	Image/composition is different on each side when cut down the middle	
Radial	Image is balanced around the center	
<b>Emphasis</b>		
	Focal point; special attention given to one part of the artwork	
<b>Unity</b>		
	Sense of completion. Everything goes together.	
<b>Movement</b>		

## Fine Arts Curriculum Report

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	The way the elements are organized to lead the eye to the focal point.	
<b>Contrast</b>		
	Creating juxtaposition between elements in a piece of artwork	Line, color, texture, shape, value

<b>Additional Terms</b>		
	Definition	Example
<b>Ceramics</b>		
	Clay	
Bat	A flat disc made of plaster, wood or plastic	
Bone Dry	Clay is completely air dry	
Coil	Clay is rolled into a rope or snakelike form	
Fire	To heat clay in kiln to a specific temperature	
Glaze	A thin coating of glass	
Kiln	Oven used to fire clay	
Leather hard	Clay between plastic and bone dry, damp enough to join together	
Plastic clay	Fresh, ready to use clay	
Slab	Pressed or rolled clay used in hand building pots	
Slip	Mixture of clay and water used to hold slabs and coils together. Mortar between clay. Can also be made from powder.	
Wedging/Kneading	Folding, cutting, or rolling clay to get the air bubbles out	

# Fine Arts Curriculum Report

## Nebraska K-12 Fine Arts Standards: Visual Arts



(Approved by the Nebraska State Board of Education on March 4, 2014) Updated 12/8/14

<b>9-12 Visual Arts: Students will develop and apply ideas, knowledge, and skills to create, present, respond to, and connect art with the human experience.</b>	
<b>Create</b> - Art to generate ideas	<b>FA 12.2.1 Students will use the creative process (<i>glossary</i>) to formulate a plan and implement aesthetic (<i>glossary</i>) choices in artwork.</b>
Plan/Material	FA 12.2.1.a Analyze multiple ideas and materials ( <i>glossary</i> ) to demonstrate planning and refining.
Imagine/ Artistic Voice	FA 12.2.1.b Create and communicate a personal voice, with intention, through a body of work.
Aesthetic Experience	FA 12.2.1.c Engage in making art to communicate and connect aesthetic theories ( <i>glossary</i> ) to self-expression (e.g., imitationalism ( <i>glossary</i> ), expressionism ( <i>glossary</i> ), institutionalism ( <i>glossary</i> ), instrumentalism ( <i>glossary</i> ), formalism ( <i>glossary</i> ), contextualism ( <i>glossary</i> )).
Elements/ Principles	FA 12.2.1.d Demonstrate and communicate understanding of relationships between elements of art and principles of design ( <i>glossary</i> ) by developing multiple solutions to a visual problem.
Process/ Craftsmanship	FA 12.2.1.e Synthesize knowledge of relationships between advanced technique, skill, and craftsmanship ( <i>glossary</i> ).
	FA 12.2.1 f Demonstrate respect for accepted procedures regarding responsible care of equipment and materials ( <i>glossary</i> ).
<b>Present</b> –Art to communicate ideas, process, and product	<b>FA 12.2.2 Students will integrate and apply presentation knowledge into life experiences.</b>
Intent	FA 12.2.2.a Design a personal artist statement ( <i>glossary</i> ) by choosing from a variety of methods (e.g., poetry, multimedia).
Selection	FA 12.2.2.b Create a portfolio ( <i>glossary</i> ), digital collection ( <i>glossary</i> ), or community display in a professional manner.
Presentation Venue	FA 12.2.2.c Compare and contrast the effectiveness of a presentation venue ( <i>glossary</i> ) and how it affects the artist, artwork, and audience (e.g., reproduction, digital, social media ( <i>glossary</i> ), museum setting, gallery experience).
<b>Respond</b> – to understand and appreciate ideas	<b>FA 12.2.3 Students will use the critical process (<i>glossary</i>) to develop and defend a logical argument supporting a contextual response to a work of art.</b>
Describe	FA 12.2.3.a Identify and describe works of art that reveal different ideas (e.g., cultures, individuals).
Analyze	FA 12.2.3.b Formulate a rationale addressing use of elements and principles ( <i>glossary</i> ) in a work of art.
Interpret	FA 12.2.3.c Interpret and explain expressive qualities of artistic styles ( <i>glossary</i> ) and movements (e.g., contemporary/pop cultural vs. historical art movements).
Evaluate	FA 12.2.3.d Critique and defend how aesthetic ( <i>glossary</i> ) choices impact the visual image and/or intended message.
<b>Connect</b> - Individual perspective and identity through the study of art	<b>FA 12.2.4 Students will synthesize understanding of contemporary, historical, and cultural context in art and life.</b>
Artist Identity	FA 12.2.4.a Investigate how artists define, shape, and empower their lives (e.g., personal life, lifelong opportunities, careers).
Time and Place	FA 12.2.4.b Analyze and interpret works of art from a variety of contemporary, historical, cultural contexts, time periods, and cultural settings.
Purpose and Function	FA 12.2.4.c Synthesize how the purpose and function of art reveals aesthetic theory ( <i>glossary</i> ) (e.g., political, social, cultural, personal).

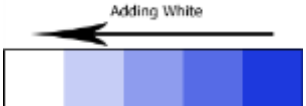


# Fine Arts Curriculum Report

Purpose and Function	FA 12.2.4.d Connect images, objects, and a personal work of art to convey a story, familiar experience, or connection to the world.
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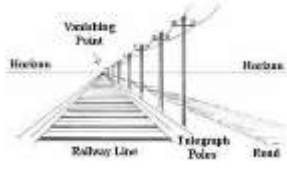
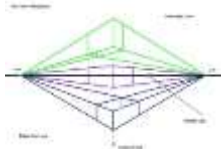
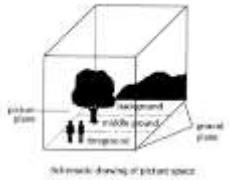


## Concepts and Vocabulary Terms – High School

<b>Elements of ART</b>		
The building blocks of art		
	Definition	Example
<b>Line</b>		
	The path a point follows	
Concrete	Lines used to create geometric pattern	
Emotional	Used to express a feeling	
Implied		Dot, dash
Contour Line drawing	Drawing that represents the edges of a form	
Outline	To trace an existing image	
Gesture drawing	Drawing lines quickly and loosely to show movement in a subject	
<b>Color</b>		
	Produced when light strikes an object	
Color Wheel	A diagram of primary, secondary, or Tertiary colors.	
Primary	Colors that for all other colors	Red, blue, yellow
Secondary	Mixing two primaries together	Purple, orange, green
Tertiary	Mixing one primary and one secondary color together	R-O, R-P, Y-G, Y-O, B-P, B-G
Complimentary	Colors across each other on the color wheel. When mixed together the make a grey.	Y-P, B-O, R-G
Monochromatic	One color	

## Fine Arts Curriculum Report


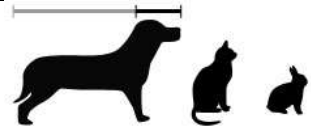





Hue	Original color	Red, Blue, Yellow, etc.
Tint	Add white; lighter	
Shade	Add black; black	
Analogous	3 colors next to each other on the color wheel	Warms and cools
Warms	Colors that make you feel warm	Red, yellow, orange
Cools	Colors that make you feel cool	Purple, blue, green
Triadic	Colors that form an equilateral triangle on the color wheel	Primaries and secondary's
Intensity/Saturation	Brightness of a color	
Color Scheme	Grouping colors together	Analogous, triadic, warms, cools
Contrast	Amount of difference in lights and darks in a picture	
<b>Texture</b>		
	How something feels	
Actual	Feel it	Clay – 3D artwork
Implied	See it	Drawing or painting – 2D artwork
<b>Shape</b>		
	2D, Flat	
Geometric	Have clear edges and made by humans.	Square, circle, triangle, rectangle, oval, pentagon, hexagon, etc.
Organic	Found in nature; are an irregular or asymmetrical shape	Blob, flower
<b>Form</b>		
	3D, Depth	Sphere, cube, cone, pyramid, prism, cylinder,
Sculpture	3D artwork – viewed all the way around	
Relief sculpture	Figure protrudes slightly from the background	
<b>Space</b>		
Positive space	Space occupied by an object. Focus/subject of	

# Fine Arts Curriculum Report

	the image	
Negative space	Area around the focus/subject of the image.	
Aerial Perspective	Showing change in color and detail as objects become closer to the horizon line.	
Perspective (linear)	Representing 3D space on a flat surface.	
Horizon Line	Where the ground meets the sky	
Vanishing Point	A point where receding lines seem to merge	
1 point Perspective	One point on the horizon line	
2 point Perspective	Two points on the horizon line	
Overlapping	Placing objects on top of one another to show depth.	
Foreshortening	Objects closer to the viewer will be larger, then objects further away	
Foreground	Front of the image	
Middle ground	Between the front and horizon line	
Back ground	Horizon line	
<b>Value</b>		
	Lights and Darks	
10 Step Value Chart	10 variations of light and dark	 <p style="text-align: center;">10 Step Chromatic Value and gradation chart</p>
Chiaroscuro	Depicting lights and darks by contrasting them boldly	

## Fine Arts Curriculum Report


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<b>Principles of ART</b>		
	Definition	Example
<b>Pattern</b>		
	Repeated elements in a piece of art work	
<b>Proportion/Scale</b>		
	Relating the size of object(s) in a picture to one another. Based around the human figure.	
<b>Balance</b>		
	Feeling equilibrium in an image or composition.	
Symmetrical	Image is the same on both sides when cut down the middle	
Asymmetrical	Image/composition is different on each side when cut down the middle	
Radial	Image is balanced around the center	
<b>Emphasis</b>		
	Focal point; special attention given to one part of the artwork	
<b>Unity</b>		
	Sense of completion. Everything goes together.	
<b>Movement</b>		



## Fine Arts Curriculum Report

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	The way the elements are organized to lead the eye to the focal point.	
<b>Contrast</b>		
	Creating juxtaposition between elements in a piece of artwork	Line, color, texture, shape, value

<b>Additional Terms</b>		
	Definition	Example
<b>Ceramics</b>		
	Clay	
Bat	A flat disc made of plaster, wood or plastic	
Bisque ware	Pottery that has been fired once; without glaze	
Bisque fire	First fire	
Bone Dry	Clay is completely air dry	
Coil	Clay is rolled into a rope or snakelike form	
Composite Pots	Pots that are thrown or hand built in separate pieces and then assembled together	
Cone	Pyramid of compressed clay that is used in firing	
Fire	To heat clay in kiln to a specific temperature	
Glaze	A thin coating of glass	
Green ware	Unfired pottery	
Kiln	Oven used to fire clay	
Leather hard	Clay between plastic and bone dry, damp enough to join together	
Plastic clay	Fresh, ready to use clay	
Potters wheel	A rotating wheel (manual or electric) used to make pottery	
Rib	Rubber, metal, or wood tool used to smooth clay	
Score	Hash marks in clay. Add slip to score marks to hold clay together	
Slab	Pressed or rolled clay used in hand building pots	
Slip	Mixture of clay and water used to hold slabs and coils together.	

## Fine Arts Curriculum Report

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	Mortar between clay. Can also be made from powder.	
Wedging/Kneading	Folding, cutting, or rolling clay to get the air bubbles out	
<b>Painting</b>		
Acrylic	Quick drying pigment used with water	
Oils	Oil-based pigment used with paint thinner and lin seed oil	
Water Color	Transparent pigment used with water	
Dry Brushing	Paint directly from the tube on dry paper	
Wet-on-Dry	Water added to paint on dry paper	
Wet-on-Wet	Water added to paint on wet paper	
Gesso	“primer” paint for canvas painting. Prepping the canvas for paint	
Bleed	When watercolor paint creeps on the paper	
Impasto painting	Thickly textured paint that creates 3D affect on canvas	
Scrafito painting		
Diptych	Two panel painting connected with hinges	
Triptych	Three panel painting connected with hinges	
<b>Pen and Ink and Scratch Board</b>		
Pen	Holds nib	
Nib	Metal tip used to apply ink	
Bristol board	Smooth paper used for pen and ink drawing	
Hatching	Lines that all go the same direction	
Cross-Hatching	Lines that criss-cross	
Contour	Lines that create form (3D, depth)	
Wood grain	Contains wavy lines and dots	
Pointillism	Value created by layering dots	
<b>Sculpture</b>		
Sunken Relief	Relief scratched into surface	
Low (Base) Relief	Image is ¼ cut out of surface	

## Fine Arts Curriculum Report

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High Relief	Image is $\frac{3}{4}$ cut out of surface	
Portrait	Picture of a face	