

SY 2017-2018 PERFORMING ARTS



Integrated Technology

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PERFORMING ARTS AND CHARACTER EDUCATION AFTER SCHOOL.

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SPORTS & ARTS IN SCHOOLS FOUNDATION
Giving students the edge they need to succeed.

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SASF 2017-2018 School Year:

Technology
“A Digital World”

Performing Arts Curriculum





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Introduction:

The arts is a platform by which people communicate their perceptions, responses and understanding of the world to themselves and to others. Since our first understandings of the arts, the arts have been continually evolving, exhibiting the ability of human beings to symbolize, think, and express themselves through dance, music, theatre, and the visual arts. Each genre of art forms contains a unique form of body knowledge and skills that distinctively expands the perception, intellect, cultural, and spiritual dimensions of human experience. This human ability to develop, manifest, appreciate, and reach deeper depths of creativity and understanding is one of many reasons to teach the arts in schools.

The study and practice of the arts is proven to refine scholars' abilities to make connections between works of art and the everyday lives of people by conceptualizing visual, kinesthetic and auditory relationships. Scholars locate works of art in time and place, make reasoned judgments about them, and investigate how works of art create meaning (the fundamentals of the common core standards of New York City Public Schools). The purpose of those standards, which express in the highest form what scholars need to learn and be able to accomplish in the arts; is to develop critical, analytical, and effective learning and skills that will prepare students for future clear goals (consistent, strong and clear benchmarks).

Program Highlights

The arts shape the diverse cultures of past and present society which in turn shapes our scholars. Our hope is that all our scholars will learn through artistic expression and reinforce respect for themselves and others. SASF's programs provide enriching, high-quality sports, arts, and academic programming to scholars throughout NYC and Mount Vernon. A variety of programs support the age appropriate needs of elementary through high school scholars. The performing arts activities will follow a performance-based, skill-building model offering instruction in a safe and fun learning environment.

Mission:

The mission of the Sports & Arts in Schools Foundation is to help bridge the opportunity gap among underserved students grades K-12 by providing programs designed to improve academic performance, health and wellness, self-confidence, character and attitudes for success in life. We offer programming designed to improve New York City children's academic performance, health, wellness, as well as their attitudes towards school, self-confidence, character and values, in addition to providing opportunities for lifelong employment.



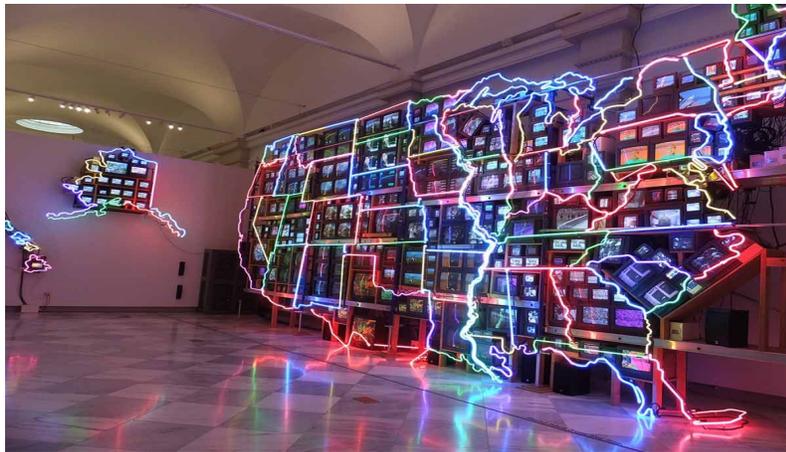
Arts Statement of Purpose 2017-2018

***'Every American student should have the opportunity to participate in the arts. In fact, research supported by the National Endowment for the Arts (NEA) has shown students who participate in the arts are more engaged in life and are empowered to be fulfilled, responsible citizens who can make a profound positive impact on this world.'*-NEA, Council for Arts Education**

Our vision in 2017-18 for SASF Arts programs is to support and embrace the foundation and mission of the National Endowment for the Arts to provide all our scholars at all of our sites with the opportunity to explore the varied elements that make up both the performing and visual arts.

Our Arts programs prepare scholars with the academic and character skills necessary to succeed and excel in school and as individuals in this highly competitive world they are entering. Our directors and specialists are prepared through an introduction to our art curricula, direct professional development, availability to numerous and varied arts events, trips, and professional resources to enhance programming and an understanding of instruction in the arts.

Through the ongoing use of technology and direct support, making critical site visits, each school-based program has an opportunity to improve the quality and appreciation of the contribution each scholar makes to the world of art in their community.





SASF Guiding Principles and Framework:

The SASF performing arts framework is grouped by three disciplines: Dance, Music and Theater. These disciplines have specific and separate skills and knowledge, but they are alike in their emphasis on the value of observation, practice, critique and revision as activities that lead to the well-being of a child.

SASF Performing Arts curriculum follows four main concepts:

1. **Leadership Development:** A successful leader is someone who inspires growth in self and others. This involves a degree of Emotional Intelligence: self-awareness, self-regulation, self-motivation, social awareness, and relationship skills. Our programs engage scholars to develop these abilities through reflection and communication. By providing opportunities to practice these skills across the curriculum, we cultivate their leadership to positively impact their communities and the world.
2. **Social Emotional Learning:** Social and emotional learning (SEL) is the process through which people acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. Children who have positive feelings about themselves, about others, who know how to express their emotions and relate to others will be more effective learners, achievers and citizens.
3. **Progressive Learning:** SASF's model of progressive learning is based on a Skills-Thinking Process whereby the basics are taught to all scholars to create a strong foundation for learning.
 - a. **Skills:** Teach the basics and then continue building. Scholars need a place to begin and refer back to; a foundation of understanding.
 - b. **Thinking:** Once the fundamentals are understood, the specialist should engage scholars by providing increasingly challenging material that extend beyond demonstration and allows scholars to use their own creative thinking skills.
4. **Emphasis on Performance and Presentation:** Scholars learn best with set goals. This is part of the contribution performing artists have made to society and culture.

The theme of this curriculum focuses on a form of artistic inquiry - inspired by the Cycle of Artistic Inquiry and the New National Art Standards. Artistic inquiry puts an emphasis on exploration of the performing arts through a reflective and challenging art making process that incorporates history, subjects, various materials and styles (uniting theory and practice). This process is best explored by facilitating a classroom where scholars are **observing, creating, performing, critiquing and revising**. This learning approach will not only prepare scholars for performance, but also furnish them with the tools for creating works, and making a significant impact on the performing arts in their communities and for themselves.



Theme: Technology, A Digital World

New tools for revolutionizing Performing Arts Education

“Effective integration of technology is achieved when students are able to select technology tools to help them obtain information in a timely manner, analyze and synthesize the information, and present it professionally. The technology should become an integral part of how the classroom functions -- as accessible as all other classroom tools.”

NATIONAL EDUCATIONAL TECHNOLOGY STANDARDS FOR STUDENTS, INTERNATIONAL SOCIETY FOR TECHNOLOGY IN EDUCATION

The effective integration of technology as the SASF theme for 2017–2018 offers us vast opportunity to respond to the dramatic shift sweeping through our schools. Moreover, it offers us intentional space and time to envision and integrate technology in STEM, Literacy, the Arts, Sports and Wellness and Leadership.

The use of the varied forms of technology sets the stage for this organization to implement the rigorous use of video, integrated projects using computers, digital arts, an online Gallery, STEM projects, and a focus on internet/web based programs to highlight our activities, special events, and service-learning initiatives.

Our resources and execution of this technological integration must help to build our students’ skills to fill the ever-widening employment gap affecting so many of our young people today.

Examples of Technology lessons in the Arts

- High school Jazz ensemble scholars review the videotape of the past week’s clinic with an facilitator and learn how they can improve their technique and performance.
- Teachers and scholars visit visual and performing artists and return to the classroom with a videotaped interview and demonstration of a process to share with other scholars.
- Kindergarten scholars use electronic media as a tool and a delivery system by taking digital photos of works of art and downloading them into a digital slideshow for an electronic gallery. The slideshow itself may become a work of art.
- Digital photos of a third-grade mural project are uploaded to a school website and shared with the community and relatives across the country.
- Fourth graders create individual dance videos with the digital camera and short videos to share with other scholars.
- Middle school scholars create three-dimensional figures, using animation software and blueprint design to create clay sculptures.
- As part of their community service, high school scholars create digital or video film documentaries or docudramas to share an experience in theatre class with eighth-grade scholars.





Planning & Implementing

Professional Development

Professional Development is a core component of the Sports & Arts in Schools Foundation school year program. The teaching profession is in a constant state of change. Art educators need ongoing professional development in order to keep up with changes that affect learning outcomes of their scholars. The Arts Department holds approximately 7 workshops throughout the school year for Performing Arts teaching artists (**it is crucial TA's attend**). ***The purpose of the professional development sessions is to maintain a high level of quality and standards in the performing arts.*** SASF supports the development and learning opportunities of all of our teaching artists and we encourage them to participate in all relevant training.

Exhibition Opportunities and Culminating Events

Our sites have the opportunity to host at least one culminating event during the school year. SASF sees this as the perfect opportunity to engage family, friends and staff in what the students are learning and to bring the school's community together. *It is mandatory for all sites to take part in Lights On Afterschool, host one culminating event and participate in one art event per season.

★ Art Day

Students who participate in Art Day and show extra engagement will be considered for participation in Girl Redesigned, a culminating art showcase in March, 2018.

★ Step Competition

SASF hosts an Annual Step competition in which our most talented steppers come together and battle on the stage for a chance at 1st, 2nd or 3rd place trophies and prizes. This is an organization wide event and we encourage all of our sites to prepare their most talented routines to participate.

★ Girl Redesigned

Girl Redesigned is an educational series for SASF middle school girls designed to build self-confidence and empowerment. Girl Redesigned is a culminating showcase event that stems from Art Day. This year, students are challenged to explore and represent the theme of leadership through design, art and music.

★ Annual Spring Arts Showcase

The SASF Annual Spring Arts Showcase is our largest event of the year. It includes an art gallery and a showcase of 12 performing arts acts from around NYC. This is an organization wide performance where sites are chosen by audition. The audition process and selection begins as early as January of each school year and routines are chosen by April.



Trips & Off Site Events

Quality performing arts curriculum extends beyond the walls of the classroom. The Arts and Programming Department plans trips as a part of SASF standards and as a way to further implement our curriculum and lesson plans with SASF teaching artists. Trips may include a live performance, workshops, speaking engagements and more.

Essential Components

Ultimately, our goals are outlined by seven essential components of our Performing Arts Department:

1. **Positive & Safe Learning Environment:** Create a safe environment for participatory and inclusive learning in and through the performing arts for every group of scholars. Emphasize the importance of safety in movement and space.
2. **Culturally Relevant Content:** By studying the history of the performing arts, we begin to understand the mind of great artists and how they responded to the events and culture of their time. We can see how artists were influenced by other art styles and social change. By studying the history of the performing arts we gain knowledge of traditional methods and techniques studied and performed, in addition to insight as to how art has evolved and what is ahead for the future. Henceforth, this knowledge teaches us more about ourselves as performers and about how the audience has received the performing arts over time.
3. **Model of Scholar Leadership:** Maximizing learning in and through performing arts while actively developing scholars unique voice and providing opportunities for leadership.
4. **Challenging Curriculum:** The SASF Performing Arts Curriculum is built on a full range of academic language, literacy, and other content area skills that are standard aligned. This will allow our scholars to develop knowledge of performing arts language and terms, aesthetics, and how to communicate about the performing arts.
5. **Meeting Community & Student Needs:** Our programs are designed to meet the needs of the scholars, school and community in general which means that each program is uniquely designed.
6. **Comprehensive Assessment:** Build and implement valid and comprehensive performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and sociocultural outcomes for each specific group of scholars.
7. **Professional Development and Support:** Provide coherent, comprehensive and ongoing performing arts professional development based on well-defined standards of practice.





Instructional Practices & Class structure

Creating a safe learning environment for scholars is essential to a successful learning institution. The space, attire, music, and the way in which scholars conduct themselves are all important components.

Physical Space

Space is extremely important in all performing arts classes. The physical space in which dance, theater and music takes place affects the quality of the experiences. Ideally, the classroom space should be spacious, clean and clear of objections or distractions. Because we work with limited resources, our instructors must be able to adapt and improvise in any environment. At once, with careful instruction a cafeteria can transform into a dance room, a gym can become a stage and a classroom can act as a music studio.

Equipment

The Arts Department is your best resource for ensuring preparation for all performing arts classes. Depending on each sites budget, all resources, equipment and materials can be purchased through your ASPD with the assistance of the Arts Department.

Costumes/Class Attire

All attire and costumes should be appropriate and comfortable. SASF guidelines for attire are as follows:

- o spaghetti strap tanks, V necks (especially on the ladies) or showing of the midriff is **prohibited**.
- o Short shorts and short skirts are **prohibited**.
- o If the costume is white, make sure the proper undergarments are underneath so that nothing is seen under stage lighting (same applies to Black leggings / leotards).

SASF reserves the right to change costumes should they be deemed inappropriate.

Music

Please make sure the music is appropriate. The music should be edited and should be a clean cut. No suggestive lyrics are allowed in class or during performances. *SASF reserves the right to change music should it be deemed inappropriate.*

Length of Class

SASF suggests a minimum of 1 hour per day for each performing arts class. Best instructional practices allow for 3 classes per week.



Performer & Audience Etiquette

Live performances are a special experience for our scholars. Each performance is unique and can act as a reflection of the hard work and dedication scholars put into their SASF classes. This experience is a part of being a performer, but it is also a part of being an audience member. It is important to remind your scholars of the appropriate conduct on stage (as the performer) as well as in the audience (as the viewer). Part of the observation, critique and reflection process of SASF performing arts classes requires scholars to be active viewers during class time. Therefore, audience etiquette is a reminder of how to respect their peers when they perform their work.

Remind your scholars of the following:

- Stay in your seats and give the performers your full attention throughout the show.
- If you must leave, you should do so quietly and return to your seat at an appropriate moment during the performance
- Keep cell phones and electronic devices off at all times during the performance
- Be an appreciative and active viewer by encouraging the performers!

It may be helpful to introduce performance and audience etiquette during the introductory days of school year. Below are some suggested questions that can help start a discussion on etiquette:

- How many of you have attended a play, dance or intimate music performance? Discuss the kinds of performances they have seen. How was it different from seeing a movie or watching television?
- What were some aspects of the performances that you enjoyed most? Explain why.
- Explain the elements of a performance that are projected to audiences (entertainment, instruction, etc.).
- Describe what it is like to speak in front of an audience.
- Have any of you ever performed in front of an audience? If so, describe what it was like - Was it fun? Scary? Was it difficult or easy to do?

Class Structure:

Connection from the Individual to the Performing Arts

The performing arts can provide the opportunity for collaboration with other art forms and ideas as well as a connection with the audience.

Daily Routine

An extremely important aspect to ensuring classroom management involves establishing an effective routine. This will allow for a consistent process and understanding of how to get ready to practice and perform. The daily routine can include, but may not be limited to a **warm-up, exercise, practice, review and cool down.**



Academic Language

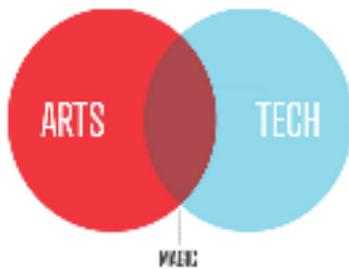
An important component of instruction in the arts is teaching the terminology of the discipline so that scholars can discuss works of art precisely. A selection of these key terms in each discipline is included.

Lesson Plans

Although lesson plans will be designed and implemented differently by the instructors, this curriculum outlines the key elements to structuring a successful class in dance, theater and music. See the Resources & Guides section (page 22) for additional information on Lesson Planning.

Essential Questions:

These questions help aid you as an instructor in the lesson planning and preparation process. In preparation for creating lesson plans and an overall structure of your class, please consider the following questions: The big idea - Why are you teaching this lesson? What do you want the scholars to know? Why should anyone care about this topic?



Objectives - What explicit behaviors should you be able to observe in your lesson? Depending on the class, the objective of a lesson can shift within a class period; but every lesson still needs to have an objective.

- Connections to standards - How does this lesson relate to your required state and national standards? If you are teaching above standard, then this should be made clear.
- Procedures - What is the planned sequence of events? How will the class be paced? What materials are needed to complete the lesson?

Essential Questions for scholars:

*How can we change today for a better tomorrow?
What can I do to challenge myself tomorrow?
What is optimism? How can optimistic thinking be used as a learning tool?
How can leadership components like optimistic thinking, self-management, self-awareness, and social awareness be used to enhance learning and help our scholars to succeed? How does the performing arts help convey messages and our inner feelings to others?*





Curriculum Structure

Our curriculum is divided into 3 cycles (4 lessons sparks are provided for each discipline of the performing arts: dance, theater and music).

CYCLE 1:

September - December

| DANCE | THEATER | MUSIC |
|--|---|--|
| <ul style="list-style-type: none"> ● Danc-eology ● Earth's rotation ● Dance through Symmetry ● Light Painting/ Black light Dancing | <ul style="list-style-type: none"> ● From Green Screen to Big Screen ● Lights, Camera, and Flash ● Creating motion in Stills ● Elements of Production | <ul style="list-style-type: none"> ● Introduction to Music Technology & the Music Industry ● Exploring Song Structure ● DAW & Drum Beats ● Music in Poetry |

CYCLE 2:

January - March

| DANCE | THEATER | MUSIC |
|---|--|---|
| <ul style="list-style-type: none"> ● Movement through Images ● DIML (Dance, Illusions, Music, & Lighting) ● Choreographic Process ● Technology & Internet | <ul style="list-style-type: none"> ● Onion Peel ● 101 of Production ● Books VS. Plays VS. Musical Theater ● Acting VS. Improvisation | <ul style="list-style-type: none"> ● Popular Music & Videos ● Rhythms & Arts: Gesture Drawing ● The Life and Music of Michael Jackson ● Seeing and Feeling Sound Vibrations |

CYCLE 3:

April - June

| DANCE | THEATER | MUSIC |
|--|---|---|
| <ul style="list-style-type: none"> ● Costume and Set Design ● Experimenting with Visual effects ● Developing a Theme ● Reflecting, responding, and Analyzing | <ul style="list-style-type: none"> ● Creating the Storyboard ● Reflecting, responding and Analysing ● Rehearsing and Filming ● Costume and Set Design | <ul style="list-style-type: none"> ● Jazz, Blues, Hip Hop ● Live VS. Studio Versions ● Working with Audio for film ● At the Heart of Production |





An In-depth Look at the Disciplines

DANCE

Dance at SASF organizes leads and promotes interest in activities such as Traditional Jazz, African Dance, Folk Dance, Hip-Hop, Ballet, Contemporary, Modern, Ballroom and Step. Movement is integral to all levels of dance learning. Dance is the kinesthetic art form, and all dance learning must take place first in the body. Through careful instruction, all scholars should become literate in dance, by developing the means to express critical insights using dance terms. All scholars should also be able to make social, cultural and historical connections through dance and connect dance to other disciplines.

THEATER

Our theater classes organize, lead and promote interest in activities such as drama, musical theater, comedy and tragedy. Students will explore the history of theater including Classical and Hellenistic Greece, Roman Theater, Post-Classical Theater in the West and Eastern theatrical traditions. Theater allows scholars to try out roles and play pretend as well as think and act creatively by solving problems individually or collaboratively and by employing originality, flexibility, and imagination. It is expected that all Theater classes help scholars develop the acting skills necessary for creative dramatic performance.

MUSIC

Scholars in the SASF music classes are introduced to many topics of music which include but are not limited to an understanding and appreciation of music, notation and rhythm, harmony and explorations in cultural world music, musical eras and a basic understanding of music theory. The music program is designed to challenge scholars in the music making process by allowing them to use a variety of instruments. Our music classes range from Marching Band to Music Theory, Music Production, Chorus, Voice and African Drums.





Arts Standards

This curriculum is designed for a range of scholars, aged K-12. Each lesson should be prepared with consideration for the artistic development and learning abilities of each child. The New York City Department of Education's *Blueprint for Teaching and Learning* should be consulted for each developmental stage. For your reference, please visit the webpage.

Five Major Strands of Arts Learning to Consider:

1. **Art Making:** The art-making strands indicate what scholars should be able to accomplish at the end of benchmark years: second, fifth, eighth, and twelfth grades. These charts provide “snapshots” of the learning process - the skills, knowledge, and appreciation that should be mastered in selected areas, and how these are honed as students mature.
2. **Literacy in the Performing Arts:** Scholars develop a working knowledge of performing arts language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing. They recognize their roles as articulate, literate artists when communicating with their families, schools, and communities.
3. **Making Connections:** This strand provides social, cultural and historical contexts in which scholars may understand various art genres, while indicating links to other disciplines in the curriculum. Scholars are expected to apply knowledge and skills learned in class to assist them in interpreting the world around them.
4. **Community and Cultural Resources:** New York City is rich in community and cultural resources. Scholars should be actively engaged with the art exhibits, museums, galleries, schools, studios, community-based organizations, libraries, and artists that contribute to the cultural and economic vitality of the city. These resources are integral to the development of young artists by expanding their horizons and enhancing the instruction they receive in school.
5. **Careers and Lifelong Learning:** The career-building skills learned in art activities are those required in all other fields of endeavor: goal setting, planning, working independently and in teams. While some scholars will pursue careers in art-related fields, all scholars should come to regard art as an important means of expression and as a source of lifelong enjoyment.

**Please note that each standard listed below is a benchmark goal for what scholars should have learned by the end of each grade level range, i.e. K-5, what all scholars should know by the end of 5th grade. For more detailed objectives under each benchmark, please visit The New York City Department of Education's *Blueprint for Teaching and Learning*.





Arts Standards Benchmarks

Kindergarten through Grade 5 Benchmarks:

| | |
|-----------------------|--|
| <u>Dance</u> | <ul style="list-style-type: none"> * Through movement exploration, observation, replication and recall, students develop kinesthetic and self awareness; understand dance concepts; and build fine and large motor skills. They invent dance movements to create their own short dances; learn basic vocabulary of various dance forms and simple dances; reflect upon their own and other's' work; and understand the purpose, routine and behavior of a dance class. * Students expand their dance vocabulary of words and symbols to further refine their understanding and communication of ideas and themes in dance. They practice constructive criticism using dance language, and explore the elements that contribute to expression and meaning in dance. * Students understand the significance of dance in their own and other cultures, explore creativity in dance in response to other arts and subject themes, use video technology for reflection, and relate dance to personal health. * Students illuminate their relationship to dance by exploring dances of different cultures and periods, find shared elements among the arts, use video and interactive technology to support dance learning, and analyze the effects of dance on body and mind. |
| <u>Theater</u> | <ul style="list-style-type: none"> * Students continue to activate and expand their imaginations, and explore the analytical, concentration and process skills associated with acting. * Students exercise and refine the actor's instrument—the body, voice and mind—through ongoing exploration of the physical, vocal, characterization and staging components of acting. * Students participate in a variety of group and solo activities in rehearsal and performance, demonstrating self- discipline and the ability to work collaboratively. * Students gain skills as emergent playwrights by identifying and using elements of dramatic literature in writing, theater exercises and activities.. * Students investigate the various management and artistic roles of the director. * Students use theater vocabulary to communicate basic directorial concepts and ideas to actors and designers. * Students work constructively with peers engaging in guided activities as emerging directors. * Students examine theater history to further understand its social and cultural context. * Students practice constructive responses to theater performance using observable evidence to support opinion. |
| <u>Music</u> | <ul style="list-style-type: none"> * Students engage in activities to experience elements of music. * Students develop awareness of human expression through music making. * Students discover the singing voice and build technique singing and playing instruments. * Students show respect for their instruments, music materials, and learning environment. * Students learn routines that contribute to positive music-making experiences. * Students explore music in the following areas: Elements, Notation, Vocabulary, Genre/Style, Instruments, Voices, Ensembles, Production and Technology. * Students realize that music reflects composer's' emotions, ideas, imagination, and cultural context. * Students make connections between music and personal feelings. |





Grade 6 through Grade 8 Benchmarks:

| | |
|------------------------------|--|
| <p><u>Dance</u></p> | <ul style="list-style-type: none"> * Students apply an understanding of choreographic principles and structures when learning, developing, and performing dances, demonstrate the ability to self-correct in response to suggestions, and develop personal technical goals for improving dance skills. * Through critical and practical investigation, students develop the vocabulary and concepts to discuss dances and dance making in terms of style, structure and design. They expand their understanding of the origins of and connections between dance styles in the ongoing evolution of the art form. * Through research and analysis, students gain a sense of the development of dance styles through history. They increase their understanding of musical structures and qualities in relation to dance, and integrate other art forms in the creation of dance pieces. . * They identify goals for personal growth, and begin to look at next steps. |
| <p><u>Theater</u></p> | <ul style="list-style-type: none"> * Students enhance and develop their performance skills while learning to work in diverse styles and forms, such as improvisation, theater games, spoken word, physical theater, story theater, or musical theater. * Students continue to develop the processes and the analytical and imaginative skills associated with acting. * Students enhance and develop their performance skills while learning to work in diverse styles and forms. * Students will increase their range of expression as playwrights through the use of vocabulary and dramatic structure, and by exploring various theatrical styles and forms. * Working alone and in groups, students begin to recognize and articulate their personal vision and the cultural context of their work. * Students develop a holistic understanding of theater and the diverse skills required of a director. * Students become competent in the basic elements of directing and recognize the work of directors in theater productions. * Students apply an understanding of dramatic text and theater history in their critical responses as they enhance their skills to critique live performance. * Students use vocabulary that is authentic and integral to theater. * Students share their theater learning by performing for others. * Students cultivate a personal response to an affinity for theater as a part of their lives. |
| <p><u>Music</u></p> | <ul style="list-style-type: none"> * Students apply understanding of elements of music through performance activities. * Students become aware of themselves as musicians through performance, improvisation, and composition. * Students build and apply vocal and instrumental technique. * Students take responsibility for their instruments, music materials, and learning environment. * Students follow established routines that contribute to positive music-making experiences. * Students explore music in the following areas: Elements, Notation, Vocabulary, Genre/Style, Instruments, Voices, Ensembles, Production and Technology. * Students identify vocal and instrumental music. * Students realize that music reflects composer's' emotions, ideas, imagination, and cultural context. * Students make connections between music and personal feelings. * Students identify the various aspects/options of lifelong music involvement. * Students extend their music-making experiences beyond the school community. * Students define and categorize various aspects/options of lifelong music involvement. |





Grade 9 through Grade 12 Benchmarks:

| | |
|-----------------------|--|
| <u>Dance</u> | <ul style="list-style-type: none"> * Students teach and demonstrate for peers, create improvisational problems for class exploration, develop a repertoire of their own choreography and other works, engage in all aspects of performance and production, and demonstrate the ability to self-correct without suggestion. * Through critical analysis and comparison, students gain verbal, written and practical fluency in dance styles and concepts, incorporating their understanding into their work as emerging choreographers and performers. |
| <u>Theater</u> | <ul style="list-style-type: none"> * Students increase their ability as imaginative and analytical actors while continuing to participate as collaborative ensemble members. * Students demonstrate the ability to reflect on and think critically about their work. * Through sequential and sustained activities in various theater forms, like commedia d'ell Arte, students improve upon and gain new performance skills. * Lead workshop or series of exercises for fellow students in at least one of the following areas, through which the students demonstrate understanding of and proficiency in: speech and voice, improvisation, movement. * Students perform in a program of scenes, monologues and structured improvisations that includes works from a variety of styles, periods, genres and cultures. * Students develop their ability as playwrights in a variety of theatrical styles and forms. * Students explore personal voice and individual expression by applying diverse conventions of dramatic writing to their original work. * Students refine their ability as playwrights to express point of view and personal vision. * Students develop their communicative, personal, imaginative and analytical skills while investigating the role of the director. |
| <u>Music</u> | <ul style="list-style-type: none"> * Students synthesize elements of music, notation, and performance practice. * Students emerge as artists through performance, improvisation, and composition. * Students integrate vocal and instrumental technique, artistry, historical context, and performance practice. * Students assume leadership roles specific to performance, ensemble, and classroom. * Students create and critique ensemble music-making procedures and behaviors. * Students explore music in the following areas: Elements, Notation, Vocabulary, Genre/Style, Instruments, Voices, Ensembles, Production and Technology. * Students develop expertise in vocal and instrumental music. * Students demonstrate an understanding of correlations to music's role in society in a variety of contexts. * Students demonstrate an understanding of the ways in which musical elements, artistic development, and processes interrelate. * Students creatively express their personal connections to a wide variety of musical styles. * Students develop awareness of issues that shape and affect various musical communications in the world. * Students express informed opinions. * Students demonstrate lifelong music involvement. |





DANCE LESSON SPARKS CYCLE 1

| Danc-eology | Dance through Symmetry |
|---|--|
| <p>Objective: Scholars will explore and demonstrate their understanding of the basic elements of dance - body, space, time, energy, and relationship in technological practices: Using rehearsal videos, critiquing and evaluating themselves and other dancers. Questions: How does technology have an impact dance forms? What advances has technology brought to the art form? In which ways has technology been used in dance? What are the pros and cons of technology use in dance?</p> <p>Overall Expectation:</p> <ol style="list-style-type: none"> 1. Research different forms of dance and their form from a visual perspective. 2. Identify movement components within a dance. 3. Demonstrate appropriate behaviors will performing and watching dance. 4. Define dance (short definition of what they think dance is) 5. Foundation element: Body (students begin to identify body parts and practice use of body in space) 6. Positions and structure (Students observe visual stimuli (pictures, objects) that depict the human body in a range of positions and shapes. 7. Discuss what makes a "good" dance performance (group is in sync, on beat, has energy, everyone knows the steps, spacing is even between dancers, etc.) 8. Videotape entire group together as well as small groups to evaluation and self assessment. | <p>Objective: Scholars will explore symmetry and how it applies to their body. They will use their own bodies to relate and explore different angles of symmetry. Question: What is symmetry? How does symmetry work with the body? How do you create a symmetrical pose with your body in different levels?</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> a. Scholars will analyze each other's shapes and moves through the elements of dance. b. Scholars will work with mathematical concepts in a different way. c. Allows scholars to become their own creators and offer each other positive criticism. d. Create a symmetrical dance in groups using floor patterns. e. Locomotor and nonlocomotor movement |
| Earth's Rotation | Light Painting/ Black Light Dancing |
| <p>Objective: Scholars will demonstrate knowledge of the universe and the Earth's rotation. Describe the movement of Earth, the Moon, stars, and other planets. Having access to a video to show how the galaxy co-exists through movement is needed in order to make a critical analysis. Scholars will investigate axes, orbit, revolution, and rotation through creative movement.</p> <p>Overall expectation:</p> <p>Have scholars respond with movement to each term called out by instructor.</p> <ol style="list-style-type: none"> a. Have scholars exercise various terms as the teacher calls them out. b. Scholars can form small groups to create movement / dances as the other group identifies what term was each group has used in their movement. c. Defining terms, exploring, and identifying different ideas for different creations. | <p>Objective: Scholars will investigate black light dancing. Through critical analysis students will explore how lighting compliments movement. Scholars will investigate how to uv lighting can create certain designs on the body and objects by using fluorescent paint. How does blacklight work? What is fluorescent paint? What is ultraviolet light? What are phosphors? Comparing and contrasting the black and normal choreographic pieces what were the differences?</p> <p>Overall expectation:</p> <p>Scholars will explore how lighting controls how audiences view and experience work.</p> <ol style="list-style-type: none"> a. Scholars will create designs on dark colored clothing/ create masks with fluorescent paint. b. Scholars will explore terminology applicable to this lesson as well as using the dance rubric for creation of works. c. Scholars will create choreographic dance routines using the fluorescent outfits that they created. d. Teacher will record their choreographic works for viewing and critique. |





DANCE LESSON SPARKS CYCLE 2

| Movement through Images | DIML (Dance, Illusions, Music and Lighting) |
|---|---|
| <p>Objective: Scholars will explore the body as object in a photograph through different movement sequences captured by camera. When pictures are put together in a book format and flipped through students choreographic movements are seen.</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Scholars will creative process, the elements of dance (body, space, time, energy, and relationship), and a variety of sources to develop movement vocabulary. Scholars will combine choreography and composition in a variety of ways to compose individual and ensemble creations. Scholars will apply dance presentation skills in a variety of contexts and performances. Scholars will use critical analysis process to reflect on and evaluate their own dance works. | <p>Objective: Scholars will explore the connection between music, creating illusions, and lighting manipulations in dance. Is the dancer's movement created by the sounds of music? Does dance exist independently from music? If one were to execute a dance routine in different ways: 1. Dance routine with music and no lighting effects 2. Dance routine without music only lighting effects, 3. Dance routine with lighting effects and no music , 4. Dance routine with no lighting effects or music, 5. Dance routine with both lighting effects and music. What would be the difference in viewer perception? What would be the difference in performer experience?</p> <p>Resource: https://wordlesstech.com/dance-performance-interactive-digital-projection/</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Scholars will examine musicality in relation to dance creation. Scholars will explore the manipulation of lighting to complement the dancers body. Exploring the different uses of light and music in performance pieces. <p>Terminology Focusing Shadow effects Plotting</p> |
| Choreographic Process | Technology and Internet |
| <p>Objective: Develop and refine artistic technique for live performance and filming. Explore video filming to improve aspects of technique. What should a dancer know in order to prepare for the creation of an artistic piece? How does filming ones rehearsal assist in the evaluation and revision process?</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Scholars will work collaboratively to contribute to helping each other in the creative process. Scholars will work on technical dance skills that they will be able to view, critique and revise. Will utilize mind and body as a tool of artistic expression. | <p>Objective: Technology has brought cultures and people together. Information and latest dance crazes are easily accessible, and people no longer have to travel across seas.</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Scholars should research and critique a dance genre from any era and culture. Analysis and an open conversation should be held on the differences of how technology and costuming have changed (if it has) Scholars should investigate the positive and negative perspective that the internet can have on a cultural performance. |





DANCE LESSON SPARKS CYCLE 3

| Costume and Set Design | Experimenting with Visual Effects |
|---|---|
| <p>Objective: Scholars will learn the importance of costuming and set design as a pre-production process to the creative works. Scholars will engage in discussing the elements, roles, production process, responsibilities, and responsibilities when creating a production.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Understanding what costuming can communicate The scholars will demonstrate an understanding of clothing communicating character by participating in a discussion and using clothes to create a character. Scholars will demonstrate their understanding of how to communicate with clothing (using color, texture and shape) by creating a design rendering for a specific character. | <p>Objective: Scholars will reenact a scene without expressing their actions verbally. By recording their reactions to effects around them scholars will experience both behind and in front of the camera work. By setting up different scenarios scholars are able to act, film, and view their works.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will engage in conversation on different ways of communicating and creating concepts. Scholars will think about different energy levels and emotions to create on stage. Scholars will create their own visual effect scenes that produce a storyline (example: earthquake, smoke). Scholars will use a video device to film their creations and put together to make a small silent movie. |
| Developing a Theme | Reflecting, Responding and Analysing |
| <p>Objective: Scholars will use a children's storybook as the inspiration to create an individual storyline sequence. Literary sources, such as children's books, often have vivid themes that provide an excellent stimulus for dance. Scholars will explore themes through improvised movement to create short movement phrases.</p> <p>Overall expectation: Creating, Presenting and Performing</p> <ol style="list-style-type: none"> The Creative Process: use the creative process, the elements of dance (body, space, time, energy and relationship), and a variety of sources to develop movement vocabulary. Use the elements of dance to create and perform increasingly complex dance phrases inspired by a theme. Choreography and Composition: combine the elements of dance in a variety of ways in composing individual and ensemble dance creations. Create a complex dance composition that explores a self- or teacher-selected theme; and Use a variety of compositional approaches to express a broad range of ideas and moods through dance. | <p>Objective: Scholars will review works created using higher order thinking, interaction with one another, and offer each other authentic feedback. By viewing professional works and using the same methods that they found useful, scholars can develop for their own works. How are the ideas, thoughts, feelings and emotions that are associated with each of the identified themes expressed in movement?</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' dance works and activities. Develop and use aesthetic criteria to evaluate both the content and the fluency or expressiveness of student compositions. Continuing Engagement: demonstrate an understanding of the purpose and possibilities of continuing engagement in dance arts. Develop and maintain a traditional or digital dance portfolio that demonstrates the depth and breadth of their learning. <p>Terminology Elements of Dance Body Space Time Energy Relationship</p> |





THEATER LESSON SPARKS CYCLE 1

| From Green Screen to Big Screen | Lights, Camera, and Flash |
|---|---|
| <p>Objective: Scholars will draft and create storylines which will be recorded. Once scholars work has been recorded facilitator will use any Green Screen application to create a different backdrop for their choreographic creation. Scholars will explore communication, collaboration, critical thinking, and creativity.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> a. Scholars can create their own scenic backdrops to use for their creative works. b. Promotes teamwork and the sharing of creative ideas and development. c. Scholars will work on the process of creating and explore how technology adds a different perspective to artforms. | <p>Objective: Scholars will be introduced to terminology and their functions, how they can be manipulated to capture images in different moments in time. By using glow sticks, blinking lights, or flashlights scholars will create movements and use a camera to capture their movement. What worked well? What would you do different?</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> a. Scholars will create shapes and designs in space using movement. d. Promotes teamwork and the sharing of creative ideas and development. e. Scholars will explore different prop theme ideas for their choreographic works. |
| Creating Motion in Stills | Elements of Production |
| <p>Objective: Scholars will create a Parallax image by using images, photoshop, and After Effects. Scholars can learn how to transform a photo into '2.5D' animated sequence which creates movement in photography.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> a. Scholars will work with each other capturing dance movement on film, and the power of photography. b. Scholars will learn terminology used in the process of creating movement in a picture. c. Work using photoshop, cutting out layers, making objects 3D, and layering objects. | <p>Objective: Introduce to scholars the importance of stage lighting and its importance in visibility. Scholars will explore the reasoning for lighting onstage. They will discuss the importance of lighting to emphasis focus to certain areas of the stage, creating a certain ambiance for viewers, as well as creating special effects. Have scholars read through a script and create the kind of lighting they will use. What are the purposes of lighting? What is the difference between the functions of a cyc and traveler? Resource: http://www.stagelightingguide.co.uk/</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> a. Discuss the mood that color brings to an art piece. b. Explore how the lighting direction affects the theme. c. Scholars will learn about cues and calls. |





THEATER LESSON SPARKS CYCLE 2

| Onion Peel | 101 of Production |
|---|---|
| <p>Objective: Scholars will extract key information from an initial concept then use it to develop designs that bring the characters and settings to life. Scholars act by developing, communicating, and sustaining characters in improvisation in informal and formal settings. In separate groups scholars should read, analyze, and discuss a piece of their liking and create their visual concept.</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Scholars will use science and technological resources to develop visual and staging elements that complement the text. Scholars will understand how to introduce other media to enhance theater productions. Understand all technical aspects that contribute to a theater production. Scholars should be given a history of theater and hypothesize what was the purpose of theater during different decades. | <p>Objective: Scholars will study the historical background, plot development, story line, character analysis, and character relationships, in order to develop designs for set, costumes, props, lights, and sound. Students will explore all types of staging and then make the choices that would best suit the script they are handling. Through this they will fully understand the tasks that are essential to producing. Facilitator will research any literature and offer parts for students to act. EX: The Little Gingerbread Boy, “The Wizard of Oz and Toto Too” by April Clarke, “The Wonderful Wizard of Oz” by Tim Kelly</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Scholars will understand the different characters, various roles, and their role in a production (whether as a primary actor, costume designer, or lighting crew). Scholars should use imagination to create different themes and ideas for their character. Scholars will work on working hands on from concept to creation. |
| Books VS. Plays VS. Musical Theater | Acting VS. Improv |
| <p>Objective: Scholars will compare and analyze the difference between a novel, play, and musical theater films. What does a monologue show us? What is the purpose of a scene? What information do you get from certain scenes? How does lighting contribute to the mood of that scene?</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Differentiating between different types of literature and theater works and why they are important. Scholars will create and improvise scripts based on personal experience. Understanding the purpose and process of analyzing a script. | <p>Objective: Scholars will compare and analyze and practice the difference between acting and improvisation. What does a monologue show us? What is the purpose of a scene? What information do you get from certain scenes? How does lighting contribute to the mood of that scene?</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Demonstrate use of advanced acting skills to create and sustain believable characterization. Allow scholars to cultivate their acting/character development skills. Basic acting techniques, intention goal, taking on a character. Scholars will learn to investigate a character and take on that role. |





THEATER LESSON SPARKS CYCLE 3

| Creating the Storyboard | Reflecting, Responding and Analyzing |
|--|--|
| <p>Objective: Planning is a vital part of an creative arts form as it helps to ensure that the message of the piece is appropriately conveyed. Scholars will create storyboards for their creative pieces and engage scholars in conversation. How will your group present your ideas? What choices will your group make in regards to film techniques? What does your group want your audience to see and experience? How do you plan the choreography and filming before filming takes place?</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' dance works and activities. Develop and use aesthetic criteria to evaluate both the content and the fluency or expressiveness of student compositions. <p>Terminology: Storyboard, Plotlines, Silent Film</p> | <p>Objective: Scholars will review works created using higher order thinking, interaction with one another, and offer each other authentic feedback. By viewing professional works and using the same methods that they found useful, scholars can develop for their own works. Scholars will create their own short film based on the critiques they observed from another professional work. How are the ideas, thoughts, feelings and emotions that are associated with each of the identified themes expressed in movement?</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' dance works and activities. Develop and use aesthetic criteria to evaluate both the content and the fluency or expressiveness of student compositions. |
| Rehearsing and Filming | Costume and Set Design |
| <p>Objective: Scholars will experience the difference between performing dance for film and performing dance live.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> The Creative Process: use the creative process, the elements of dance (body, space, time, energy and relationship), and a variety of sources to develop movement vocabulary. Choreography and Composition: combine the elements of dance in a variety of ways in composing individual and ensemble dance creations. Performance: apply dance presentation skills in a variety of contexts and performances. Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' dance works and activities. Continuing Engagement: Demonstrate an understanding of the purpose and possibilities of continuing engagement in dance arts. | <p>Objective: Scholars will learn the importance of costuming and set design as a pre-production process to the creative works. Scholars will engage in discussing the elements, roles, production process, responsibilities, and responsibilities when creating a production.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Understanding what costuming can communicate The scholars will demonstrate an understanding of clothing communicating character by participating in a discussion and using clothes to create a character. Scholars will demonstrate their understanding of how to communicate with clothing (using color, texture and shape) by creating a design rendering for a specific character. |





MUSIC LESSON SPARKS CYCLE 1

| Intro to Technology & the Music Industry | Exploring Song Structure |
|--|---|
| <p>Objective: Scholars will create an original composition using DAW loop-based editing software. Why and how has technology become linked to the creation of and recording of music, even for acoustic or traditional styles of music? Why is it important for proper care and use of the technology within the workspace?</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will discover how technology is used in the production of music. How technology aids in live music performance: the synthesizer & other MIDI controllers. Scholars will discuss and justify the impact of innovations in the arts. Create works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs. <p>Terminology: Computer navigation</p> | <p>Objective: Scholars will be introduced to a songwriting method that will help them gather their ideas and get them writing and thinking in song form.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will discuss song structure and explore various ways of writing music. Scholars will create original lyrics, melody and form. Scholars will have the opportunity to record their song. (optional) <p>Terminology: verse, lyrics, bridge, melody, harmony, chords</p> |
| DAW & Drum Beats | Music in Poetry |
| <p>Objective: Scholars will create a simple drumbeat loop using Virtual Instruments and MIDI. Why and how has technology become linked to the creation of and recording of music, even for acoustic or traditional styles of music? Why is it important for proper care and use of the technology within the workspace?</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will learn how to arrange song structure. Scholars will investigate how producing drum tracks usually involves using several techniques, including live recording, programming, sampling, audio quantizing, and sound replacement. Scholars will understand the structure of a beat. <p>Terminology: Effects, Loops, Tracks</p> | <p>Objective: Scholars are introduced to two poetic forms that originated as forms of song -- Ballad and Blues.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will read several examples of both forms of poetry and learn about the history behind their origin. Scholars will learn about "ballads" and the roots that stem from British and American literature. Scholars will explore the Langston Hughes and Harlem Renaissance-- discuss blues stanzas. <p>Terminology: ballad, blues, stanzas, poetry, Middle Ages, relics, iambic pentameter, rhythm, measure</p> |



MUSIC LESSON SPARKS CYCLE 2

| Popular Music and Videos | Rhythm & Arts: Gesture Drawing |
|--|--|
| <p>Objective: Scholars will examine the importance of videos to the music industry and the role that music plays in popular culture.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will have the opportunity to interview each other about their musical preferences and this information will be tallied. Scholars will view and listen to videos, with and without sound, in order to analyze aesthetic visual elements. Scholars will explore the history of the music video and independent projects on music videos for selected musical genres. <p>Terminology: pop culture, lighting, imagery, characterization, tone, abstract, theme</p> <p>Suggested Bands/Artists: The Beatles, Elvis Presley, David Bowie, Michael Jackson</p> | <p>Objective: Scholars will explore connections between music and visual art by creating a series of line drawings influenced by various genres of music.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will draw connections between music and arts. Scholars will be exposed to Cuban, Flamenco, Classical, Jazz and Contemporary musical styles. <p>Terminology: gesture drawing, genre, Flamenco, Classical Era, synchronize</p> |
| The Life and Music of Michael Jackson | Seeing and Feeling Sound Vibrations |
| <p>Objective: Scholars will explore some of Michael Jackson's most famous videos, music and information from his younger years. Who were some of Michael Jackson's musical influences as a child? What types of music did he compose and perform? What types of jobs did Michael Jackson have related to the music industry and music careers? Why was Michael Jackson considered the "King" of Pop? What sounds contribute to Pop music?</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will research, analyze, ask questions, and critique selected song of Michael Jackson. Scholars will learn "I'll be there" on a keyboard Understanding music in relation to history, culture, and time. Scholars will focus on musical composition and important rhythmical facts. <p>Terminology: Pop, R&B, Blues</p> | <p>Objective: Scholars will examine the existence of sound by listening to and seeing sound waves while conducting a set of simple activities in class.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will draw connections between science, math visual arts and music by exploring the 3 characteristics of sound energy. Scholars will discuss how engineers study sound waves to help people who can not hear or talk. <p>Terminology: sound, energy, pitch, volume, frequency, vibrations, sound wave, transfer of energy, wave length</p> |



MUSIC LESSON SPARKS CYCLE 3

| Jazz, Blues, & Hip Hop | Live VS. Studio Versions |
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| <p>Objective: Scholars will explore 12-bar blues form through singing. Moreover, understanding the theory and progression provides students a medium for discussion of the blues. Students will have the opportunity to write and perform their own 12-bar Blues verses.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will explore the roots of 20th century music styles. Including jazz, rhythm and blues, rock and roll, and hip hop. Scholars will examine what music technology was used to create these styles of music. Scholars will examine music structure and its differences in genres of music. <p>**Suggested songs to explore: “Good Morning Blues” by Lead Bello, “Working Man’s Blues” by Barbara Dane</p> | <p>Objective: Scholars will listen to a variety of live and studio version musical selections and note their observations about each.</p> <p>Overall expectation:</p> <ol style="list-style-type: none"> Scholars will engage in a discussion about their ideas on why music sounds different “live” vs in the studio. Scholars will touch on mixing and mastering and discuss the roles of a recording engineer and producer. Scholars will have a debate about if they feel live music is better than recorded. They will also talk about the differences in terms of performance level. <p>Terminology: live, recorded, studio, mixing, mastering</p> |
| Working with Audio for Film | At the Heart of Production |
| <p>Objective: Scholars will learn and demonstrate their knowledge about different equipment, techniques, and importance of creating the correct music for film scenes. Scholars will learn about different methods to create sound effects for movie productions. What is the importance of creating the right sound effects for different scenes of a film? What are the reasons for creating auditory sounds and music in film productions? What are some of the feelings that a viewer can experience when listening to certain musical productions in film.</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Scholars will create their own musical piece for a short film. Scholars will learn how to use sound and audio in post-production process. Scholars will learn how sounds work and how it is recorded. | <p>Objective: Scholars will discover the elements that enhance a performer’s performance. This lesson allows scholars explore sound manipulation. What are ways in which the voice is different than instruments?</p> <p>Overall expectations:</p> <ol style="list-style-type: none"> Scholars will examine how technology has manipulated the recording process (instruments and voice). Understanding the different ways that music recording has changed in the digital era. Scholars will make connections between the use of electricity to create and manipulate early synthesizers acoustic instruments and soundwaves. Scholars will analyze: What are sound waves, and how sound travels, analog VS. digital, difference between hybrid and “pure electronic” instruments. |



SASF PERFORMING ARTS PLAN

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| Lesson Title | Music & Technology (Piano/Keyboard) | | |
| Focus Question/ objective | Scholars will explore some of Michael Jackson’s most famous videos, music and information from his younger years. <ul style="list-style-type: none"> ● Scholars will learn “I’ll Be There” on the keyboard. ● Scholars will either create or make a quiz about Michael Jackson. ● Scholars will perform I’ll Be There. | | |
| Date of Lesson 09/02/2017 | Staff SASF Teaching Artist | Lesson Duration (sessions/weeks/days/hours) M - TH | Grade 6-8, 9-12 |
| Theme: Technology | <input type="checkbox"/> Dance <input type="checkbox"/> Theater | <input type="checkbox"/> Step <input checked="" type="checkbox"/> Music | Please specify genre Instrumental / Chorus |
| Key Vocabulary | scales, note names, note values (whole, half, quarter, eighth), producer, composer, arrangement, studio, tempo, time signature, key signature | | |
| Materials/Supplies /Space | <ul style="list-style-type: none"> ● Alfred Piano 1 A Book ● Keyboard ● Youtube & Projector for videos and performances ● I’ll Be There (Beginners arrangement) *TA will arrange based on student abil | | |
| Procedure | <p><i>Warm Up:</i> Scholars will work on a 10 minute warm up scales / chromatic chords.</p> <p><i>Introduction & Instruction:</i> Discuss the life and music of Michael Jackson based on internet research, edited for appropriate content. Focus on the important facts and compositions (early-mid career) Watch video of “I’ll Be There” from 1971 and 1983. Introduce the keyboard and have students explore the musical alphabet.</p> <p><i>Activity & Practice:</i> Scholars will learn chord progression and lyrics of I’ll Be There. Scholars can harmonize as well as accompany with piano (chorus).</p> <p><i>Debrief / cool down / reflection:</i> Scholars will review recorded rehearsal for critique and revisions. <i>Who were some of Michael Jackson’s musical influences as a child?</i> <i>What types of music did he compose and perform?</i> <i>What types of jobs did Michael Jackson have related to the music industry?</i></p> | | |





SASF PERFORMING ARTS PLAN

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| Lesson Title | Dance in Film | | |
| Focus Question/ objective | Scholars will view dance films and explore the differences between dance film, dance movies and videos of live dance performances. | | |
| Date of Lesson 09/02/2017 | Staff SASF TEACHING ARTIST | Lesson Duration (sessions/weeks/days/ hours) M - W | Grade 5th - 12th |
| Theme: Technology | <input checked="" type="checkbox"/> Dance <input type="checkbox"/> Theater | <input type="checkbox"/> Step <input type="checkbox"/> Music | Please specify genre Ex:Contemporary Dance |
| Key Vocabulary | Silent film, live performances, recorded performances, elements of dance | | |
| Materials/Supplies /Space | Video recording device, music, radio, Youtube, Projector, Internet | | |
| Procedure <i>Warm Up:</i> <i>Introduction & Instruction:</i> <i>Activity & Practice:</i> <i>Debrief / cool down / reflection:</i> | <p>Scholars will work on a 10 minute warm up (Brisk walking, Jumping jacks or small jumps in place, Light jogging, marching, prancing, skipping (around the room or in place), Lunges across the floor or a large Charleston step, Push Ups, variations to challenge core stability and balance.</p> <p>Scholars will use critical analysis process to reflect on and evaluate their own and others' dance works and activities. Scholars will compare and contrast two American choreographic works; Develop and use aesthetic criteria to evaluate both the content and the fluency or expressiveness of student compositions. Show students an excerpt of a dance film, a dance movie, and a dance performance recording.</p> <p>Possible examples for Film Dance: Bill Robinson - "African Dance" (1943), 66 (Old) Movie Dance Scenes Mashup (Mark Robinson - Uptown Funk ft. Bruno Mars), Loie Fuller (1905) (Silent short film), Soko - Loie Fuller - Extrait La Danseuse. Gene Kelly & Jerry Mouse - "The Worry Song" (1945), How Gene Kelly Danced with Jerry.</p> <p>Possible examples for Dance Movie: Step Up, Save the Last Dance, Black Swan, Saturday Night Fever</p> <p>Possible examples of Dance Performance Recording: Butoh Dance Performance in Japan (Youtube), Orpheus Labyrinth 2012 (Youtube)</p> <p>Scholars will: Define dance film and how it is different from dance movies, music videos or live performance. Develop criteria to evaluate dance in film. What mediums can be used to show dance. How are these techniques useful for dance in film?</p> | | |





SASF PERFORMING ARTS PLAN

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| Lesson Title | Tell - Tale Theater | | |
| Focus Question/ objective | Scholars will discuss the elements that contributes to creating moods in stories. Analyze different points of view of the characters, audience, or reader. | | |
| Date of Lesson 09/02/2017 | Staff SASF Teaching Artist | Lesson Duration (sessions/weeks/days/ hours) T, TH, F | Grade 6 - 8 |
| Content Area Technology | <input type="checkbox"/> Dance <input checked="" type="checkbox"/> Theater | <input type="checkbox"/> Step <input type="checkbox"/> Music | Please specify genre Ex: Wizard of Oz |
| Key Vocabulary | Perspectives, staging, role play, narrator, dramatic irony, suspense | | |
| Materials/Supplies /Space | Selected materials to read. Short play, recording device, music device (if applicable) | | |
| Procedure <i>Warm Up:</i> <i>Introduction & Instruction:</i> <i>Activity & Practice:</i> <i>Debrief / cool down / reflection:</i> | <p>Scholars will discuss and mention stories that they heard or movies that they have seen that have been suspenseful.</p> <p>Scholars will improvise a scary scenario. The first scholar should set the first story plot as each other scholar adds to the storyline. The story must be clear and detailed with a beginning, middle, and end. Scholars should be able to identify main characters, different roles, and setting. Make sure to film and repeat the exercise starting with the last (this will tell the point of a view of a different character).</p> <p>Together read "Tell Tale Heart" and have the scholars analyze and create a representation of the work from the point of view of the narrator, and then again from another character. For a challenge split class into three groups to create representations for narrator, old man, and the heart itself.</p> <p>Scholars are encouraged to create a storyboard to described the technical design of their creations. Facilitator should apply background knowledge, research, and historical and cultural context to the development of concepts for dramatic works.</p> | | |





SASF PERFORMING ARTS PLAN

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|--|--|---|-----------------------------|
| Lesson Title | | | |
| Focus Question/ objective | | | |
| Date of Lesson | Staff | Lesson Duration (sessions/weeks/days/hours) | Grade |
| Theme: Technology | <input type="checkbox"/> Dance <input type="checkbox"/> Theater | <input type="checkbox"/> Step <input type="checkbox"/> Music | Please specify genre |
| Key Vocabulary | | | |
| Materials/Supplies /Space | | | |
| Procedure <i>Warm Up:</i> <i>Introduction & Instruction:</i> <i>Activity & Practice:</i> <i>Debrief / cool down / reflection:</i> | | | |





Resources and Materials: APPS AT YOUR FINGERTIPS!

| D a n c e | |
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| Song Mark (free) | <p>SongMark helps dancers teach, choreograph, and rehearse more efficiently.</p> <ul style="list-style-type: none"> • Manipulate music, slow down songs • Keep track of timestamps when choreographing • Set loops • Convert YouTube videos to MP3 files, import/download your saved cuts for future use, transfer tracks to/from your computer |
| Shazam (free) | <p>Shazam will identify any song around you.</p> |
| Magisto (free) | <p>Magisto turns your everyday videos and photos into exciting, memorable movies.</p> <ul style="list-style-type: none"> • Create simple edits to videos, like trimming and combining clips together • Add effects or audio • Auto stabilize videos, add transitions between clips, integrate photos, or throw a filter over the video • Share your finished masterpiece straight to Instagram |
| 8counts (free) | <p>8Counts is perfect for choreographers who make a ton of different combos but have a hard time storing it all in their heads.</p> <ul style="list-style-type: none"> • Write out your choreography in eight-count sheets of the music • If your team or students need a reminder too, you can email this sheet out to them |
| PlayBook.Dance (free) | <p>Playbook is a useful app when blocking a piece.</p> <ul style="list-style-type: none"> • Use dots to plan out dance formations for your sets without pen and paper |
| Coach's Eye (\$4.99) | <p>Coach's Eye was developed and is marketed to athletes, but it has a lot of practical use for dancers as well. Coach's eye provides a blueprint of those notes that dancers can refer to outside of rehearsal, so that hard work doesn't go to waste.</p> <ul style="list-style-type: none"> • Clean angles, pinpoint errors in technique, or make note to change parts of their choreography • Slow-motion review lets you watch yourself and annotate the sections that you need to remember to change or fix • Physically draw on the screen with arrows, circles, and squares for a more visual cue • If you're cleaning multiple people for a performance, it could be useful to record the set, make cleaning notes, and share |
| Ballet Lite (free) | <p>This is a great tool to have for ballet dancers and teachers.</p> <ul style="list-style-type: none"> • Gives the basics of ballet terminology, spelling and correct technique. • Good to use if you're looking for new ballet moves to challenge your students with |





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| <p>Note tracks</p> | <p>Note tracks is a powerful App that can be used by dancers and dance teachers writing and planning out a routine with a song.</p> <ul style="list-style-type: none"> • Take notes, sketch drawings, add symbols all along an audio timeline • Advanced audio features include markers so no more fast forwarding/rewinding. |
| <p>How to Tap Dance (free)</p> | <p>The How to Tap Dance app is the source for mastering the art of tap dance.</p> <ul style="list-style-type: none"> • Learn to dance like Fred Astaire or Ginger Rogers • Get clearly instructed, fun-to-use videos for less than the price of one class. • Improve self-esteem and focus with tap lessons |

| <p style="text-align: center;">T h e a t e r</p> | |
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| <p>Index Card (free)</p> | <p>A corkboard writing app that makes it easy to capture, organize, and compile your ideas. Whether you are an author, screenwriter, or academic researcher, Index Card can help you become a more efficient, organized writer</p> |
| <p>Sock Puppets (free)</p> | <p>Create and Share Your Own Lip-Synched Cartoons!</p> <ul style="list-style-type: none"> • Create puppet shows • Add props, scenery and backgrounds • Hit record and the puppets will automatically lip-synch to your voice |
| <p>Notability (\$9.99)</p> | <p>Notability is a great app for marking up scripts.</p> <ul style="list-style-type: none"> • Upload any PDF (or it will convert a Word doc) for you and then you can highlight and annotate it, draw, add photos, record voice notes and loads more. |
| <p>Vocal Warm-Ups & Tongue Twisters (free)</p> | <p>This app allows you to explore vocal routines as though you are rehearsing with a recorded group of fellow singers, or with only the piano and the vocal teacher giving advice.</p> <ul style="list-style-type: none"> • Tongue twisters, tips for auditions and a Starting-Note Finder are included |





| Music | |
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| Ear Trainer (free) | <p>Ear Trainer is an educational tool designed for musicians, music students and anyone interested in improving ones musical ear.</p> <ul style="list-style-type: none"> • Explore 160 individual exercises covering intervals, chords, scales and relative pitch |
| ImproVox (free) | <p>ImproVox is a new vocal instrument.</p> <ul style="list-style-type: none"> • Real-time pitch correction and harmonization enable you to create lush harmonies as you sing - and always sound in tune! • Add vibrant textures with effects like reverb, echo, and flanger, record your performance and share it with friends |
| Garageband (free) | <p>This digital audio workstation and music sequencer provides a multi-layered platform from which to learn and compose music.</p> <ul style="list-style-type: none"> • Discover over 100 synthesized instruments that can be used to create music tracks. The user's own voice or instrumentals can also be recorded into the production to generate digital files for multiple tracks that can be controlled and edited. |
| Notes for Little Composers | <p>This app can be used to introduce beginners to music notation and basic composition.</p> <ul style="list-style-type: none"> • The user taps on the treble clef screen to make notes, hear the names of notes, and • create simple songs. Ideal as an accompaniment to starting music lessons. |
| Edmodo | <p>Edmodo is everything teachers need to connect & communicate with students, parents and peers.</p> <ul style="list-style-type: none"> • Browse through a selection of resources |
| Notion | <p>This is an easy-to-use music-creation tool right at your fingertips.</p> <ul style="list-style-type: none"> • Sync your music files across multiple devices • Gives you the ability to capture your musical ideas anywhere |
| Music Flash Class (\$3.99) | <p>This flash card application can be used in individual lessons, home study, or in group classes with the built-in games or with games led by you. Because you know how you want to teach or how your students learn best, you can tailor the app to exactly what you want.</p> <ul style="list-style-type: none"> • Define the notes on the grand staff that you want your student to drill. • Decide if the application should test or teach. • Decide how many cards to drill, how long to test, and how quickly students must answer. • Drill in letter names, solfège, piano keyboard, and several other options. • Review the incorrect notes and save them for student drilling. |





ACADEMIC LANGUAGE

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| <p>DANCE</p> <p>A abstract accent accumulation across the Floor alignment allegro arabesque asymmetrical attitude axial</p> <p>B balance ball change ballet: plié, relevé, chasse</p> <p>C call and Response canon center choreography contrast crossover</p> | <p>E energy (sharp, smooth, shaky, strong)</p> <p>F fall/Recover floor Patterns force/Energy</p> <p>G general Space (locomotor) gesture gliding/bouncy,</p> <p>H heavy/light improvisation</p> <p>I isolation</p> <p>P parallel phrase point/flex positions of the feet pull/push, fall/recover</p> <p>Q quality of movement quarter relationships (over/under, in front/behind, etc.)</p> | <p>R repetition retrograde rondo round/arch rotation</p> <p>S self-space (non-locomotor) speed (fast, slow, moderate) stage crew stage directions: up stage/down stage/ center stage manager style-specific vocabulary sustained swinging</p> <p>T theme time/space transition transposition turned out turn-out</p> <p>U unity upstage/downstage (forward, backward, sideways, up/down) upstaging variation variety</p> |
| <p>Theater</p> <p>A accents and dialects action antagonist audience etiquette</p> <p>B backstage blackout blocking blocking cast breaks</p> <p>C casting character character choice climax composition concept conflict costume costume designer costume setting: environment, time & place crew</p> <p>D denouement dialogue diction</p> | <p>director</p> <p>E exposition</p> <p>F facial expression falling</p> <p>G gesture</p> <p>H hero/heroine</p> <p>I improvisation inciting incident lighting lighting designer</p> <p>M major themes makeup monologues/dialogue movement movement</p> <p>N narrative narrator</p> <p>P pantomime pitch physicalization</p> | <p>place playwright playwright's intention plot posture/gesture production elements projection prop master proscenium</p> <p>R reactions rehearsal rising</p> <p>S scene Scenery scenic Elements set sound designer speech patterns stage stage crew stage-composition music stage fright stage manager</p> <p>T time</p> <p>V vocal volume/tempo</p> |





ACADEMIC LANGUAGE

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| <p>Music</p> <p>A a cappella AB form ABA form ABC form accidental Allegro Alto anatomy Andante arco Articulate aural</p> <p>B ballad band bar line Baroque bass beat bow lift bow speed bow weight brass family</p> <p>C call & response cannon cello chant chord chorus Classical clef coda composer concert</p> | <p>crescendo</p> <p>D da capo decrecendo diaphragm dictation double bar downbeat down bow drums duet dynamics</p> <p>E echo eighth note embouchure ensemble etiquette</p> <p>F fermata fine first ending flat forte (f)</p> <p>G grand staff Guitar</p> <p>H half note Harmony</p> <p>I Improvisation Instrument interlude interval intonation I-V-I Chord</p> <p>J Jazz</p> <p>K Key signature</p> <p>L larynx ledger</p> | <p>line legato lento lullaby lyrics</p> <p>M major measure Melodic shape melody meter metronome mezzo forte (mf) mezzo piano (mp) minor moderato mood motif</p> <p>N natural notation note nursery rhyme</p> <p>O octave opera oral</p> <p>P pattern pentatonic percussion family performance piano (p) pickup pitch pizzicato posture progression</p> | <p>pulse</p> <p>Q quarter note quartet</p> <p>R Refrain register repeat rest rhythm ritardando round</p> <p>S scale</p> <p>T tradition theme timbre time signature title tonic treble clef trombone trumpet</p> <p>U unison</p> <p>V verse viola violin voice</p> <p>W warm up whole note</p> |
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