

THE ARTS IN GRADE 5

The arts enhance the use of higher order thinking skills that are required in fifth grade. Students refine perceptual skills and see ideas from various perspectives. Work in the arts allows students to achieve quality through the process of revision, practice, and multiple drafts to improve their work in all content areas.

In fifth grade, students understand and practice the creative process. Teachers provide lessons that require students to use sketches to try out ideas. Once the ideas are generated, revision and refinement of the work complete the process. Fifth grade students share their work regularly during informal classroom presentations. Teachers expect focus and concentration from performers and audience. At this grade level, students are asked to consider how their interpretations are unique.

Teachers present styles and forms of art from various world cultures and time periods to identify specific attributes. Teachers encourage students to be appreciators of the arts, including the arts in technology. Students are aware of the impact of the arts in their daily lives.

Teachers use structured questioning strategies to guide students in describing, analyzing, and interpreting art. Students expand their arts vocabulary as they discuss sensory, formal, expressive, and technical properties of artworks. They learn to use criteria for judgment that are relevant to purpose as they reflect on their own work and respond to the work of others.

Fifth grade students can be expected to respond to performance assessments that incorporate several concepts/skills as criteria. Asking questions that must be answered both physically and verbally will help to assess cognitive understanding. Students may also answer questions in a written format to further evaluate learning.

Sample Arts Exemplars & Resources for Grade 5

Books:

The Art Book. Phaidon Press Inc., 1997.

Margaret Lazzari and Dona Schlesier. Exploring Art: A Global, Thematic Approach. Wadsworth Publishing, 2002.

Audio:

Bach: Great Organ Works. "Little Fugue in G Minor," J.S. Bach (composer), Peter Hurford (performer).

Audio CD. Polygram, 1995.

Video:

A Night at the Opera. Dir. Sam Wood. VHS. Warner Studios, 1935.

Four by Ailey. "Revelations," VHS. Kultur Video, 1986.

IL BALLARINO The Art of Renaissance Dance. Dir. Julia Sutton. VHS. Dance Horizons, 1991.

Pilobolus Dance Theatre. "Monkshood Farewell," VHS. 1998. <<http://www.dancehorizons.com/>>

Pirates of Penzance (Broadway Theatre Archive). VHS/DVD. Kultur Video, 1980.

Stomp Out Loud. Dir. Luke Cresswell, S. McNicholas. VHS/DVD. HBO Studios, 1997.

Teachers are encouraged to take their students to live performances, museums, and galleries. See Resources for a list of Hawai'i arts and cultural organizations.

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Standards and Performance Indicators

Standards	Performance Indicators The student:
<p>How the Arts are Organized <i>Elements & Principles of the Arts</i></p> <p><i>Content Standards:</i> Dance 1, 3, 7 Drama/Theatre 2, 3, 7 Music 1, 2, 3, 4, 5 Visual Arts 3, 6</p>	1. Creates a dance, scene, music composition, or visual artwork and varies it by selecting and using alternate elements, processes, materials, and technology.
	2. Works effectively in small groups to create and present works in dance, drama, music, and visual arts.
	3. Recalls and presents dances, scenes, songs, and images.
	4. Creates a presentation that uses two or more art forms.
	5. Reads and notates simple melodies and rhythmic patterns using traditional music notation.
<p>How the Arts Communicate</p> <p><i>Content Standards:</i> Dance 2, 5, 7 Drama/Theatre 1, 4, 6 Music 7, 8 Visual Arts 1, 2, 5</p>	6. Creates artwork that reveals understanding of a concept or idea from another discipline.
	7. Uses arts terminology to justify personal opinions and interpretations of works in dance, drama, music, and visual arts.
<p>How the Arts Shape and Reflect Culture</p> <p><i>Content Standards:</i> Dance 4, 6 Drama/Theatre 5 Music 6 Visual Arts 4</p>	8. Creates and presents works in the styles of various cultures and from a variety of historical periods.
	9. Analyzes how the arts shape and reflect history and culture.

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Sample Assessment Tasks	Sample Instructional Strategies
5.1 Music: On your recorder, improvise an “answer” to a “question.” See “Playing the Pentatonic.”	Play a melodic phrase using “B-A-G-E-D” and end on “D” (which is the “question”). Have students answer with a melodic phrase ending on “G” (which is the “answer”). See “Playing the Pentatonic.”
5.2 Drama: Improvise to create characters using costume pieces randomly selected. See “Characters from a Box.”	Discuss with students how costumes can affect character. See “Characters from a Box.”
5.3 Dance: After learning a movement sequence, create and perform a new sequence that varies the time, space, and energy of the original sequence. See “Theme and Variation.”	Students need many opportunities to choreograph simple dances using and manipulating the basic elements of dance. See “Theme and Variation.”
5.4 Multi Arts: We are exploring the Renaissance, a time when the arts flourished in Europe. In a small group, create a <i>Danse Macabre</i> , a madrigal, Renaissance architecture, or a scene in the <i>commedia dell’arte</i> style. See “Renaissance.”	Have students research arts in the Renaissance and work for historical accuracy in their performance. See “Renaissance.”
5.5 Music: Sight-read a song and play it on your recorder. See “Recorder.”	Teach students to sing the song before having them sight read the song. See “Recorder.”
5.6 Visual Arts: Draw and build a free-standing sculpture that has movable parts using paper, tape and string. See “Kinetic Sculpture.”	Demonstrate techniques in kinetic sculpture such as balance, motion, and scale. See “Kinetic Sculpture.”
5.7 Visual Arts: Sculpt a human head with clay using proportion, details, and expression. See “Sculpting the Human Head.”	Demonstrate sculpting techniques using oil-based clay with an armature support. See “Sculpting the Human Head.”
5.8 Drama: Students will introduce themselves using the kabuki theatrical device called <i>mie</i> . See “Kabuki.”	Introduce the students to a variety of Japanese theatrical styles. See “Kabuki.”
5.9 Dance: After viewing a dance by the American choreographer Alvin Ailey, describe and interpret the time and place of the dance. See “Revelations.”	Introduce the students to Ailey’s “Revelations” in conjunction with the study of African-American history. See “Revelations.”

Grade 5 Grade 5 Grade 5 Arts Terms (Key Vocabulary)

	Dance	Drama	Music	Visual Arts
Concepts (Elements & Principles)	Theme & Variation Multi-media Tension	Theme Multi-media Dialog Dramatic structure Climax Tension Production Elements Jobs in Theatre Script	Theme & Variation Multi-media Pentatonic	Theme Multi-media Color: monochromatic Three dimensional Portrait
Thinking Skills (Responding)	Transformation Analysis Evaluating	Transformation Analysis Evaluating	Transformation Analysis Evaluating	Transformation Analysis Evaluating
Artistic Skills and Techniques	Dexterity	Playwriting	Dexterity 2-part songs	Dexterity Sculpting Installation Stipple Armature

Framework for Linking the Arts to other Core Areas

This framework identifies concepts in the arts according to the State of Hawai'i Department of Education General Learner Outcomes (GLOs). Teachers are encouraged to **connect** key concepts in the arts with key content in other areas. Examples of possible connections are listed below.

COMPLEX THINKER (GLO 3: The ability to perform complex thinking and problem solving.)

Arts	Language Arts
The arts require complex thinking. Students use arts terminology to justify personal opinions and interpretations of works in dance, drama, music, and visual arts by self and others.	Accurately cite sources; synthesize new information based on what is known; comprehend text using text organizers; understand theme; compare text to self, text to world, text to text.
The arts provide many opportunities for students to generate and refine ideas that lead to quality work.	Quality work: create multiple drafts, proofread, and edit.
Students create a dance, scene, music composition, or visual artwork and vary it by selecting and using alternate elements, processes, materials, and technology.	

EFFECTIVE COMMUNICATOR (GLO 5: The ability to communicate effectively.)

The arts provide students a wide range of vehicles to express their own voices. Using the arts, students communicate their understanding of meaningful ideas and concepts in all content areas.	
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COMMUNITY CONTRIBUTOR (GLO 2: The understanding that it is essential for human beings to work together.)

Through the arts, students develop collaboration skills and the ability to see the world through multiple perspectives. Students work effectively in a small group to create and present works in dance, drama, music, and visual arts.	
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HISTORY & CULTURE

The arts provide artifacts that help students learn about past and present cultures. Students analyze how the arts shape and reflect history and culture. Students create and present works in the styles of various cultures and from a variety of historical periods.	Origin of words (derivatives).
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in Grade 5

Social Studies	Math	Science
Accurately cite sources.	Logic: confirming evidence using logical arguments; ratio/scale; operations: multiply and divide fractions; products and quotients; perspective.	Logic: confirming evidence using logical arguments; perspective.
	Geometric shapes; symmetry of three-dimensional objects.	Adaptation: life/survival; forces shaping the earth; describe motion: position, direction and speed; earth, moon and solar system; interaction of light and matter.

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Offer reasons for differing perspectives. Describe consequences of choices.	Perspective.	Perspective; ecosystems (capacity of resources).
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Various cultures (e.g., Native American, Western European, West African); slave trade; explorers; immigration; diversity (religion, etc.); American history (colonization through 1830s).		Fossils as evidence of extinction; heredity.
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Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Music

Unit Title: Welcome To Recorder
Week: 3
Lesson Title: Playing the Pentatonic
Arts Performance Indicator: Student creates a dance, scene, music composition, or visual artwork and varies it by selecting and using alternate elements, processes, materials, and technology. (5.1)

Assessment of Student Learning:

When students do the following, they will have successfully achieved the indicator:

1. improvises rhythmic phrases in pentatonic;
2. improvises appropriate answers to improvised question in pentatonic;
3. uses proper posture and hand positions when playing the recorder.

Creating/Performing

Traits	Level 4	Level 3	Level 2	Level 1
Improvisation in Pentatonic rhythmic phrasing	Phrasing is clear, focused and complete; compelling musical ideas.	Phrasing is clear and complete but predictable.	Phrasing is underdeveloped and awkward.	Phrasing is incomplete.
Question and Answer in ABACA Rondo	Answers relate to question; flows naturally with a feeling of completeness; musically interesting.	Answers are complete and relate to question but are predictable.	Answers are hesitant and awkward; attempt is made to complete phrase.	Incomplete answer.
Recorder Skills	Shows consistent attention to proper posture and hand position; good tone clarity.	Uses correct posture and hand position; adequate tone production.	Use of correct posture and hand position are inconsistent; tone is unclear.	Unsure of correct posture and hand position; has difficulty producing any tone.

Responding

Descriptive	Articulately uses all the key vocabulary words.	Uses the key vocabulary words.	Describes the composition with incorrect words.	Is unable to describe what is heard or seen.
Interpretive				
Evaluative				

Arts Key Vocabulary:

Improvisation, recorder, rhythm, pentatonic (B-A-G-E-D), duet, Question/answer, ABACA rondo form

Links to other core content areas: Language Arts

Time Frame: 45 minutes

Materials/Equipment/Resources:

Recorders for each student
 Three cards with pentatonic patterns: 1) E-G-A 2) E/E-G-A 3) E-G-E
 Chart with poem "Tomcat"
 Chart or cards with recorder rules

Exemplars (works of arts to share with students):

Carl Orff & Gunild Keetman, "Musica Poetica", Orff-Schulwerk, Recorded by Harmonia Mundi, 1963-1975, BMG Music/RCA

Instructions to Students:

TOMCAT Traditional

Oh, the funniest thing I've ever seen (E-G-A)

Was a tomcat sewing on a sewing machine. (E/E-G-A)

Oh, the sewing machine got to running too slow...and

It took seven stitches in the tomcat's toe! (E-G-E)

Listen as I say this poem and notice where I snap my fingers (on underlined words). Say the poem with me and snap your fingers on every syllable of the underlined words. Here are three patterns with notes from our **pentatonic** scale. I'll play one of the patterns. Point to it when you are able to identify it. Be careful because I won't follow the order that it's posted. I'll skip around.

Before we play our **recorders**, let's review the rules for good playing. As we say the rules, we'll do it. Begin.

Recorder Rules by Sue Mueller:

- 1) Left hand on top...forget me not!
- 2) Elbows off knees...when playing recorder, please.
- 3) Tupperware seal...it's all in the feel.
- 4) Warm, slow air...a good sound we care.

Now play the pattern I point to as I say the "Tomcat" poem. When we get to the words that are underlined, you play the pattern on the card I point to. (Perform several times.)

Let's break up into two groups. Group A will play the **rhythm** of the words for each of the phrases of "Tom Cat" on their **recorders** on any note of **B-A-G-E-D**. Group B will fill in the appropriate pattern of notes when we get to the underlined words. (Perform several times.) Let's switch groups so Group B can **improvise** on the phrases too.

Using any of the notes in the **pentatonic** scale, let's do **question and answers**. I'll ask the **question** and end my phrase on the note **D**. You answer and try to end your phrase on **G**. You can follow any of the **rhythmic** phrases from the "Tomcat" poem, or you can improvise your own. I'll ask (**A**), then you answer (**B**), then I'll ask the next person (**A**), and the next person will answer (**C**). This is an **ABACA** or **rondo** form in music. Listen to each other's answers.

Teacher Note: Spend 10 minutes reflecting on the improvised compositions and question/answer phrases.

Extension: Play "Musica Poetica" and discuss differences in style to "Tomcat" (tall tale vs. classical/pentatonic).

Reflection with Students

Questions to ask students to elicit their thinking about their own work in the arts or about works of art that they are studying:

Describe	Interpret	Evaluate
<p>Can you describe the melody heard?</p> <p>Describe what it sounds like when the recorder is being played correctly/incorrectly.</p> <p>How can you tell when a phrase is a question? An answer?</p>	<p>What mood or feeling did some of the compositions give you?</p> <p>What could you do to add to the feeling or mood?</p>	<p>When did the answers sound and feel like a complete phrase?</p> <p>Did the answers relate to the questions? How?</p> <p>Did the sound of the recorders and how they were played help to create the mood or feeling? How?</p> <p>What can you do to make your recorder playing sound better?</p> <p>What did you like about the recorder playing?</p>

Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Drama/Theatre

Lesson Title: Characters from a Box

Arts Performance Indicator:

The student works effectively in a small group to create works in dance, drama, music, and visual arts. (5.2)

Assessment of Student Learning

When students do the following, they will have achieved the indicator:

1. express ideas in words through dialogue between characters;
2. create clear characters;
3. establish who, where, and what in their scenes;
4. work in small groups or pairs to create original short scenes.

<i>Traits</i>	<i>Level 4</i>	<i>Level 3</i>	<i>Level 2</i>	<i>Level 1</i>
Scene	The scene is full of surprises and engaging ideas that reveal a clear sense of characters, relationships and emotions.	The scene contains clearly defined characters, but with little emotion or sense of purpose.	The scene offers some sense of character and relationships but no sense of purpose.	The scene lacks any sense of characters or relationships.
Character	Characters have clear, strong objectives and purpose.	Characters have a clear purpose, but action needs to be stronger and more urgent.	Characters are identifiable, but have no purpose or objective.	Characters are unclear due to lack of dialogue and action.
Dialogue	The dialogue evolves naturally from the characters' objectives and purpose.	The dialogue gives a clear sense of the characters and their objectives.	The dialogue has little connection to the characters or scene.	There is little or no dialogue. Participants falter, unsure of the purpose of their dialogue.

Time: 45 minutes

Arts Key Vocabulary:

Improvisation
Scene
Character
Dialogue

Materials/Equipment/Resources:

Lisa Bany-Winters. On Stage: Theatre Games and Activities for Kids. p. 78.

Nellie McCaslin. Creative Drama in the Classroom. Chapter 5.

Viola Spolin. Theatre Games for the Classroom. p. 151.

Costume box (various items of wearing apparel, including hats, jewelry, and accessories)

Instructions to students:

Each of you is to choose one item from the box and put it on. Find a place to stand or sit alone. What kind of character might be wearing what you have on? Ask yourself the following questions:

- Are you young or old?
- What do you do? What is your profession?
- Do you have family?
- What kind of house do you live in?
- How do you feel? Are you happy, sad, or angry?
- Where are you right now?
- What are you doing?

Invent a specific trait for your **character**. How does your **character** stand? Create a walk for your character. Pay close attention to how your body has been transformed as you take on the personality of your character. In **character**, walk around the room and make eye contact with the others in the room. You have 5 minutes to do this.

Now find a partner. You and your partner will exchange **character** information. Be creative. Ask your partner questions about who he/she is and why he/she is there. You have 5 minutes to create a conversation between characters. See if the who, where, and what can evolve naturally out of your **dialogue** as **characters**.

You will now create a new **character**. Put your costume piece back in the box and pick a different item. Find some personal space and become your new **character**. Feel the transformation in your body, as you become the **character**. Find the way he/she stands. Find his/her walk. Walk around the space in **character**; acknowledge the other characters in the space. Find a new partner and create a different **scene**. In the **dialogue** created, convey who your characters are, where they are from, and what they are doing. You have 5 minutes.

Everyone put your items back into the box. Let's create a stage and audience area. (Teacher note: Use a cleared area as the stage. Have all the students sit on one side of the room in the audience space.)

We will now create a **character** and **scene** on the spot. You will take turns **improvising** in pairs. When I call you to the stage you will choose an item from the box and put it on. You and your partner have 15 seconds to plan a short **scene** to share with the class. Convey who you are, where you are, and what you are doing in your **improvisation**.

Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Dance

Lesson Title: Theme and Variation

Arts Performance Indicator:

The student creates a dance, scene, music composition, or visual artwork and varies it by selecting and using alternate elements, processes, materials, and technology. (5.1)

The student recalls and presents dances, scenes, songs, and images. (5.3)

Assessment of Student Learning

When students do the following, they will have achieved the indicator:

1. accurate, confident, and energetic dance performances;
2. cooperative group work when choreographing variations;
3. unusual, humorous, surprising variations of the theme;
4. accurate use of dance terminology when discussing their opinions of the performances;
5. clear verbal explanations of how they varied specific movements from the theme.

<i>Traits</i>	<i>Level 4</i>	<i>Level 3</i>	<i>Level 2</i>	<i>Level 1</i>
Performance quality of dance sequences	Performs dance sequence accurately, with confidence, energy, and commitment.	Performs dance sequence accurately.	Remembers most of the sequence but dances without dynamics.	Forgets sequence and stops.
Effective work in small groups	Enthusiastically contributes ideas, compromises, and helps organize the group's idea.	Contributes ideas and listens to others' ideas.	Works reluctantly with others. Contributes some ideas but does not acknowledge others' ideas.	Argues or dominates the process or refuses to participate.
Variation	Uses unusual, surprising and humorous variations of time, space, and energy to vary theme.	Uses variations of time, space, and energy to modify theme.	Modifies the theme by varying just one element. Stops after finding a single new way to do theme.	Does not vary the original theme or copies other people.

Time: 45 minutes

Arts Key Vocabulary:

Theme

Variation

Relationship

Materials/Equipment/Resources:

Hand drum

Selection of music CDs (e.g., classical, movie sound tracks, slack key, rock, African, etc.)

“How to Make A Dance” page from Toolkit Resources

Instructions to students:

Learn this sequence and perform the “theme” together as a class:

- enter from the side of the room, running;
- stop, face audience, freeze;
- slowly touch hand to cheek;
- walk backward until whole group is in a line and hold hands;
- Form a group circle and skip in a clockwise direction making high-pitched “yip yip” sounds;
- After 5 seconds, let go and swirl off to the side of the room in different directions.

If you were performing alone, what are some ways that the movements in this sequence could be **varied**?

Break into groups of 4 or 5 people. Decide how you want to vary the **theme**. Practice your **variation** and be ready to perform it for the class in 10 minutes.

(Teacher note: Move from group to group helping out. Give time warnings.)

Perform your **variation** for the class.

(Teacher note: If time permits let everyone perform the theme, then let each group perform its variation in turn. Everyone repeats the theme at the end. You can also select music to accompany the dance.)

Reflection with students:

Explain how each part of your new sequence is a variation of the theme. What were your favorite parts of the variation performances? Why? How was it a variation of the theme? In the variations, could you always see where in the theme the movements came from?

Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Multi Arts

Lesson Title: Renaissance
Arts Performance Indicator: The student creates a presentation that uses two or more art forms. (5.4) The student creates and presents works in the styles of various cultures and from a variety of historical periods. (5.8)

Assessment of Student Learning

When students do the following, they will have achieved the indicator:

1. create tableaux that include a variety of levels and shapes;
2. display facial expressions that show the characters' feelings;
3. create tableaux that include eye and physical contact showing relationships between characters.

<i>Traits</i>	<i>Level 4</i>	<i>Level 3</i>	<i>Level 2</i>	<i>Level 1</i>
Composition of tableau				
Levels	High, middle, low levels.	High, middle, low levels.	High and low levels.	Tableau is at one level.
Shapes	Variety of shapes strongly convey the intent of the tableau.	Shapes have extended arms and other parts of the body.	Shapes are at one level.	Shapes have no form.
Characterization	All members of the tableau demonstrate expressive faces to show characters' feelings.	Faces show characters' feelings.	Facial expressions are not consistent in the tableau.	Lack of facial expression.
Suggested Interaction Among Characters	Eye focus and physical contact of group members strongly convey the intent of the tableau.	Eye contact and physical contact are made among group members.	Suggested interaction among group members is not consistent in the whole tableau.	No interaction among group members.

Time: 1 hour

Link to other core areas: Social Studies

Arts Key Vocabulary:

Tableau
Composition
Level
Shape
Character
Action
Interaction
Facial Expression

Resources/Materials:

Renaissance information cards on **MADRIGALS AND MINSTRELS, DANSE MACABRE, COMMEDIA DELL'ARTE, MICHELANGELO**. See attachment at the end of lesson.

Madrigals: recorders, hand drums, tambourines, finger cymbals

Danse Macabre: garbage bags, paper plates, yarn, scissors, masking tape, [A Concorde of Sweete Sounde, Recorder Music from Renaissance England](#). Audio CD.

Michelangelo: (4) 3 x 4 presentation boards, colored chalk, black and white tempera paint, water containers, brushes, paper towels

Commedia Dell'arte: colored tissue paper, masking tape

Room setup: Clear space for students to move in. Set up four tables in one corner of the space, as a painting station for the Michelangelo group.

Instructions to students:

Today we will explore and learn about key terms and concepts from the Renaissance period. This is a time between 1400 and 1600 when the arts flourished in Europe. Theatre, music, dance, and the visual arts were highly valued and encouraged in everyday life. Artists played a key role in this cultural movement.

We will use **tableaux** to explore these terms. A **tableau** is a stage picture or group pose that communicates an idea or a feeling or represents a specific moment in a story. Elements of a good **tableau** are:

- Performers **face** the audience.
- Performers use **facial expression** to demonstrate the character's feelings.
- The **point of focus** audience attention.
- Shapes include various **levels** (high, middle, low) that show **depth**.

(Teacher note: Divide students into four groups.)

You will be broken into four groups. Each group will receive an information card.

You will have three minutes to create a tableau based on the information card you have received. Think of things such as who you are, how does each character relate to the other,

what are your relationships, what is your character thinking. Imagine where the audience is. (Teacher note: Move from group to group, assisting students in the creation of a group tableau.)

Now each group will shares its tableau one group at a time. I will read the information on each group's card to the class before you present your tableau.

(Teacher note: Take a few seconds to ask for comments after each tableau is performed. What makes the tableau interesting? Are there different levels? Is there a point of focus?)

You will now create a scene from the information on the card. Each scene must begin and end with a frozen tableau. You may use the tableau created earlier as the beginning or ending tableau or create a new one. You have 15 minutes to create your scene using the materials available to you. As you practice your scene, decide on a signal that will freeze the ending tableau.

(Teacher note: Encourage students to first create their tableau and scenes before creating their costumes and props, music, or backdrops. Keep students aware of time by calling out the time remaining.)

Now the entire class will present their scenes simultaneously. You will freeze in your opening tableau. I will give you a countdown of 8 and then you will start your scene. When you have finished the scene and are in the closing tableau, hold your shape until I tell you to relax.

Ready, freeze, 8, 7, 6, 5, 4, 3, 2, 1, and start.

(Teacher note: This simultaneous presentation will help the students work out any kinks and will quickly regain their attention.)

Each group will now take turns presenting its scene. We will start with group A, then B, C, and end with D. Group A, are you ready?

(Teacher note: After Group A is finished, move onto the next group. Let each group present its scenes before asking for comments.)

RENAISSANCE INFORMATION CARD GROUP A

MADRIGALS AND MINSTRELS

The madrigals: small groups of musicians and ensembles characterized the Renaissance period. The minstrels were part entertainer, part historian, and part news reporter or carrier. They often performed in the streets for daily meals and money.

Create a tableau of a group of minstrels playing.

Create a scene about a group of minstrels playing in a booth at a fair, hoping for contributions.

Create music for your scene. There will be two kinds of musicians in the scene. One group will play recorders; the other group will play hand drums and tambourines.

Use the lyrics below:

1. Recorders will create a short melody on the notes D-E-G-A.
2. The drums and tambourines will play the rhythm of the words.

*In the merry month of May we play
Laughing gaily all the night and day.*

RENAISSANCE INFORMATION CARD GROUP B

DANSE MACABRE

During the Renaissance period at the time of the plague, people performed the *Danse Macabre*. People would dance through the streets dressed as skeletons and wearing masks to convince the spirits that the dancers were dead.

Create a tableau that includes people dying of the plague and people performing the *Danse Macabre*.

Create a scene that includes the following movements:

- A *Movimento*, a 15th century Italian step, which is simply a small motion, perhaps rising on the toes.
- A *Doppio*, a 15th century Italian step, in 4/4 time, which is step, step, step, pause.
- Twitch
- Vibrate
- Collapse
- Carrying or holding another person

Create costumes and masks using garbage bags, paper plates, yarn, scissors and masking tape.

Movements will be performed to "Let Us Not That Young Man Be," from A Concorde of Sweete Sounde, Recorder Music from Renaissance England.

RENAISSANCE INFORMATION CARD GROUP C

COMMEDIA DELL'ARTE

Commedia dell'arte is a form of comic entertainment performed by a troupe of traveling players that roamed the towns of Italy during the Renaissance. *Commedia dell'arte* is very physical with cartoon-like characters that never change. An actor specialized in a particular character. We will look at 3 types today:

- **Il Dottore** – the bumbling, inept, and foolish doctor
- **Pantalone** – the greedy, miserly old man who is a hypochondriac (always worrying about illness/dying), loves money and is ill-tempered to his servants.
- **Zani** – a servant character who pretends to be dutiful but enjoys playing tricks behind the back of his/her master

Commedia actors do NOT use a script but use an outline or a scenario, and then improvise a situation following the fixed desires of the character, such as Pantalone's desire to get and keep money.

Create a tableau that shows Pantalone's funeral attended by the bumbling Il Dottore and the servants who are celebrating by eating, drinking, and figuring out what will happen with Pantalone's money. Use the information below to create your scenario.

Create a scenario.

Pantalone complains of feeling ill in order to avoid paying out money; Il Dottore is summoned. Pantalone is frightened into fainting by Il Dottore's hocus-pocus; he is then pronounced dead by the doctor. Everyone – family, servants, neighbors – attends his wake. They eat and drink, paying no attention to the corpse. Pantalone awakes, realizes the situation, and decides to remain quiet in order to hear what they say about him. But they're drinking his drinks and speculating on his wealth! Intolerable! To teach them a lesson, he rises like a ghost and frightens away the company.

Create costumes and props with colored tissue paper.

RENAISSANCE INFORMATION CARD GROUP D

MICHELANGELO

Michelangelo was a famous artist of the Renaissance period. He was a painter, architect, sculptor, and poet. He is best known for the frescoes he painted on the ceiling of the Sistine Chapel, his statue of David, and designs of monumental buildings.

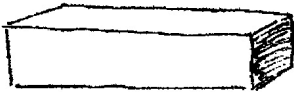
Create a tableau of Michelangelo and his group of artisans at work.

Create a scene that shows Michelangelo and his group of artisans designing and constructing a monumental building in Rome. Perhaps you could be carving marble or statues, making stained glass windows, or working with plaster, stone, or wood.

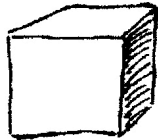
Create backdrops for your scene using these directions:

1. Draw your building on cardboard using colored chalk to **sketch** ideas first. (Hint: monumental scale is huge.)
2. Use common **geometrical shapes** found in Renaissance **architecture**:

Rectangle Block



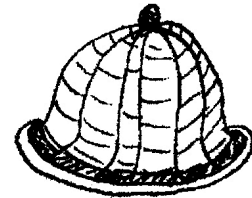
Square Block



Arch



Dome



Statuary



Columns



Stained Glass



Decorative Designs



3. Use black and white tempera to paint selected outlines and areas.
4. Use your paintings as a backdrop for your tableau and scenes.

Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Music

Lesson Title: Recorder

Arts Performance Indicator:

The student creates a dance, scene, music composition, or visual artwork and varies it by selecting and using alternate elements, processes, materials, and technology. (5.1)

The student reads and notates simple melodies and rhythmic patterns using traditional music notation. (5.5)

Assessment of Student Learning

When students do the following, they will have achieved the indicator:

1. use proper fingering and playing techniques on the recorder;
2. echo phrases accurately with their voices and recorders;
3. play appropriate pitches while sight reading notation in pentatonic;
4. improvise answers on recorders using the pentatonic scale.

<i>Traits</i>	<i>Level 4</i>	<i>Level 3</i>	<i>Level 2</i>	<i>Level 1</i>
Improvisation phrasing	Answers with complete phrasing, ending on the note E.	Improvisation shows complete phrasing but does not always end on E.	Improvisation is attempted but phrasing is not complete.	Cannot play a complete phrase.
creativity	Creates a pleasing musical idea on the pentatonic scale.	Improvisation shows a musical idea but lacks interest.	Improvisation does not show musical idea on the pentatonic scale.	Cannot play more than one or two notes to create an idea.
Sight Reading	Sight reading is fluent with only one or two errors the first time through.	Whole song is sight read but teacher assistance is needed.	Sight reading is hesitant.	Only one or two notes are sight read.
Recorder Technique	Demonstrates correct fingering, good dexterity, correct posture, and breath control to produce correct pitches.	Demonstrates correct fingering but dexterity is hesitant. Posture is correct but lack of breath control produces intonation problems.	Demonstrates difficulty with fingering, dexterity, posture, and breath control. Teacher assistance is needed.	Confuses hand position and does not know proper fingering. Slouches and overblows on the recorder, producing squeaks instead of notes.

Time: 45 minutes

Arts Key Vocabulary:

Pentatonic scale
Improvisation
Question and answer
Ensemble
Duet
Recorder
ABACA form
Rondo form

Materials/Equipment/Resources:

Carol King. Recorder Routes I. Memphis Musicraft Publications, 1994.
Chart of “Who Has Seen the Wind?”
“Welcome to Recorder” song
Recorder for each student

Instructions to Students:

Echo me on the recorder as we warm up on G **pentatonic**.

Let’s review our “Welcome to Recorder” song which uses the G **pentatonic** scale, **G-A-B-E-D**. I’ll sing a phrase and you echo my singing. Then I’ll play a phrase on my recorder, and you echo the phrase on your recorder.

(Teacher Note: Play “Who Has Seen the Wind?” a phrase at a time.)
(Put up chart or transparency of “Who Has Seen the Wind?”)

Listen and follow silently with your eyes as I sing this song for you. (Teacher sings.)

Let’s all learn to sing the song. I’ll sing a phrase, you echo me.

(Teacher Note: Sing each phrase and have students echo until whole song is sung. Everyone sings the whole song again to the end.)

Look carefully at the notes above the song. What are some of the notes you see? Yes. They’re the notes in our G **pentatonic scale**. Let’s play it on our recorders without stopping. If you miss a note, just keep going and trying until we reach the end.

Now we’re going to do a **question and answer** game on our recorders. You play the question “Who Has Seen the Wind?” twice. I’ll **improvise** an answer where “but when leaves bow down their heads, the wind is passing by” should be. (Teacher improvises an answer on pentatonic, then leads group through several rounds of **question and answer** with students questioning and teacher making up answers.)

Now let’s switch roles. I’ll play the question and you **improvise** an answer. Try to end your answers on the note E. (Teacher leads group through several rounds, with teacher questioning and students making up answers. Students play their individual improvisations all at the same time.)

We’re going to perform our **question and answers** now in this form. I’ll ask the question, **A**, and you’ll **improvise** an answer, one student at a time, **B,C,D....** in a **rondo form** that will look like this, **ABACAD....etc.**

(Teacher then questions, one student answers. Teacher questions, another student answers.)

Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Visual Arts

Lesson Title: Kinetic Sculpture

Arts Performance Indicator: The student creates a dance, scene, music composition, or visual artwork and varies it by selecting and using alternate elements, processes, materials, and technology. (5.1)

The student creates artwork that reveals understanding of a concept or idea from another discipline. (5.6)

Assessment of Student Learning

When students do the following, they will have achieved the indicator:

1. sculpture design is well planned, stays assembled and stands up by itself;
2. sculpture has kinetic quality in one or more parts.

<i>Traits</i>	<i>Level 4</i>	<i>Level 3</i>	<i>Level 2</i>	<i>Level 1</i>
Kinetic Structure	Sculpture has one or more movable parts that work.	Sculpture has one movable part that works.	Movable parts do not work.	No movable parts.
Three-dimensional Sculpture	Sculpture is constructed with a variety of materials, stands by itself, and is well assembled.	Sculpture is constructed with similar materials and stands by itself.	Sculpture is constructed with materials that do not stand without help.	Sculpture is somewhat constructed and falls apart.

Time: 1 to 2 hours

Arts Key Vocabulary:

Kinetic sculpture

Three-dimensional

Elements of Design:

- Form

Principles of Design:

- Balance

Materials/Equipment/Resources:

Artists: Alexander Calder, Clause Oldenberg, Robert Hudson

Scraps of paper, cardboard, scissors, drawing paper, pencil, tape, staples, string, paper clips, chopsticks, Styrofoam, stuff, digital camera, television

Instructions to Teacher:

Display images of sculpture pieces that show **kinetic qualities in sculpture**; discuss **form** and function, materials, and ideas.

Have students go by groups to materials table and select sculpture materials.

Digital images can be taken to show the sculpture-making process and shown during final reflection.

Instructions to Students:

You will use your imagination to design and assemble a three-dimensional sculpture piece. Think about the principles of balance, proportion, and variety. Your sculpture must also show kinetic quality and be designed to change when exposed to wind (room fan), motion (shaking), or gravity.

Look at your selected materials and experiment with ways to put your sculpture ideas together. On paper, draw thumbnail sketches of your ideas as you go along.

Select your best idea. Begin your sculpture.
(Allow 30-60 minutes)

When you are finished, bring your sculpture to the display table for a test run.

Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Visual Arts

Lesson Title: Sculpting the Human Head
Arts Performance Indicator: The student uses arts terminology to justify personal opinions and interpretations of works in dance, drama, music, and visual arts. (5.7)

Assessment of Student Learning

When students do the following, they will have successfully achieved the indicator:

1. sculpt a clay bust of a human that shows correct proportion, symmetrical balance;
2. creates a sculpture that shows accurate features with details and human expression.

Creating/Performing

Traits	<i>Level 4</i>	<i>Level 3</i>	<i>Level 2</i>	<i>Level 1</i>
Proportion	Head is well constructed, shows good proportion, and symmetrical balance.	Head is well constructed with symmetrical balance. Proportion almost right.	Head is loosely constructed and out of balance.	Head does not stay together and lacks balance.
Detail	Facial features show detail, accuracy, and emotion.	Features show accuracy with some detail and emotion.	Features are minimal with some emotion and no detail.	Facial features unclear, no detail or accuracy.

Responding

Describing	Uses arts terminology when describing techniques used, with detail and imagination.	Uses arts terminology to describe some techniques used.	Uses some vocabulary to describe artwork.	Cannot describe artwork using vocabulary
Interpret Ideas	Interprets the emotion and qualities of the sculpture in detail.	Interprets the mood or qualities in the artwork.	Talks about sculpture in general, no detail.	Does not have an opinion about the meaning of the work.

Arts Key Vocabulary:

Three-dimensional, proportion, sculpture, subtractive method, symmetrical balance, score, armature

Time: 1-2 hours

Materials/Equipment/Resources:

Images of 3-D sculpture, Oil base clay in three neutral colors, toothpicks, BBQ sticks, paper, clips, plastic knives, armature made of 2x4x3 inch piece of wood with three inch screw drilled in middle (these can be made with scrap wood); 9x12 inch cardboard for work surface

Exemplars:

Images or actual three-dimensional sculpture from different cultures.

Andrea del Verrocchio, *Portrait of a Woman*, Marble, 1475-80 (Museo Nazionale de Bargello, Florence). Jean Antoine Houdon, *Bust of Denis Diderot*, terra cotta on wood base, 1771 (Musee de Louvre, Paris). This can be found in The Art Book, Phaidon Press Limited, London England, 1994. (Teacher note: Display images and lead discussion on reflection.)

Instructions to Students:

(Teacher Note: Demonstrate the following steps first)

You are going to make a sculpted bust showing the shoulders, neck, and head of a human, using oil base clay. Your subject can be someone you know (portrait) or a person from your imagination.

Use a plastic knife to cut a 1x2 inch rectangle shape piece of clay. This will become the shoulders. Push over middle of screw on top of your wood **armature** base. Use fingers to press clay down onto base around edges to secure and round out.

To make the neck, flatten out a 1x1 inch piece of clay, using the palm of your hand. Trim sides into straight edges. Make a cylindrical shape by joining ends together. **Score** at ends using a wooden stick and **pinch method**. Attach your neck to shoulders with same method around the armature center. Adjust your proportions for neck and shoulders to create **symmetrical balance**.

To make your head you will need a 1x2 inch piece of clay. Form into an oval ball shape. Check **proportion** to neck and shoulders and add or subtract clay to create balance. The neck will be half the length of your head. The shoulders will be three times the width of your head. when you have the right size, attach your head (on top of armature screw) with score and pinch method.

Experiment with face tilts to create posture. The armature lets you rotate your sculpture to view all sides while you work.

Add key features of the head starting with ears. Add them. Find eyes, nose, and mouth with quick reference marks made by lightly pressing tool into the clay.

Make features by adding and subtracting clay. Experiment with different expressions on your face to show emotion.

Add details of hair and clothing articles with a different colored clay. Cover with baggie in between work time to protect from dust.

Reflection with Students

Questions to ask students to elicit their thinking about their own work in the arts or about works of art that they are studying:

Describe	Interpret	Evaluate
What is the difference between drawing a human face and sculpting it? What shapes do you see in this sculpture? Where do you see symmetrical balance in this sculpture?	Why is it important to make sculptures of humans? Why is symmetrical balance important in human sculpture? How have humans changed from earlier times to now? What kind of human emotion does this sculpture show us?	Why is it important to see the artwork of different cultures? How well does this sculpture depict an emotion? Why?

Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Drama/Theatre

Lesson Title: Kabuki

Arts Performance Indicator:

The students will create and present works in the styles of various cultures and from a variety of historical periods. (5.8)

Assessment of Student Learning:

When students do the following, they will have successfully achieved the indicator:

1. create a scene that consists of the exposition of a topic and extreme differences of opinion between the characters;
2. present a scene with clear characters, relationships, and conflict.

Creating/Performing

Traits	Level 4	Level 3	Level 2	Level 1
Ideas & Content	The scene has a clear sense of characters, setting, relationships, conflict, and emotions. The central idea builds from the characters' relationships.	The scene contains characters, a setting, and conflict but there is little emotion. The action is simple, but evocative of a central idea.	The scene offers some sense of character, setting, and event but lacks conflict and emotion.	The scene lacks any sense of characters, setting, or central event. The scene lacks a central idea.
Character objective	Characters in a scene have clear, strong objectives in conflict with each other. Action evolves naturally from the objectives and conflict.	The scene contains conflict, but character actions need to be stronger and more urgent, with a particular goal.	The scene contains action but with little connections to characters, relationships, or events.	Characters, relationships and events are unclear due to lack of action.
Voice	The scene is full of surprises and engaging ideas. Participants are committed to the characters' relationship and conflict.	The scene contains inventive ideas, with participants building on each other's contributions.	The scene is predictable but built from the participant's own idea.	The scene is predictable and imitative.

Responding

Interpret ideas	Interprets character relationships and identifies conflict in the scene using all the key vocabulary	Interprets the mood or qualities in the scene using key vocabulary.	Talks about the scene in general with no detail. Does not use key vocabulary.	Does not have an opinion about the meaning of the work. Is unable to describe what is seen or heard.
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<p>Arts Key Vocabulary: Improvisation Scene Rehearsal Costume</p> <p>Links to other core content areas: Social Studies Language Arts</p>
<p>Time Frame: 1 hour</p>
<p>Materials/Equipment/Resources: Box of Costumes</p> <p>Exemplars (works of arts to share with students): www.fix.co.jp/kabuki/movie.html www.lightbrigade.demon.co.uk Masakatsu Gunji. <i>Kabuki</i>. Kodansha International, 1986. Matazo Nakamura & Mark Oshina. <i>Kabuki-Backstage, Onstage: An Actor's Life</i>. Kodansha International, 1990.</p>

Instructions to Students:
Danmari are probably the oldest form of kabuki and are seldom performed today. *Danmari* are short scenes that last no longer than ten minutes. The subject of the scene generally consists of an exposition of a topic that creates extreme differences of opinion between characters.

In groups of six, create a **scene** that begins and ends in **tableau**, and contains extreme differences of opinion between characters. Use **costumes** to help the audience identify each character's special idiosyncrasy. At the start of the **scene**, characters individually introduce themselves and display their costumes. **Rehearse** your **scene** a few times. Have one member of the group step out each time to watch the **scene**. Are the characters and relationships clear? Does the **scene** contain conflict? Rework the **scene** and implement suggestions during each successive **rehearsal**.

Perform the **scene** for the class.

Reflection with Students:
 Questions to ask students to elicit their thinking about their own work in the arts or about works of art that they are studying:

Describe	Interpret	Evaluate
Describe the conflict in the scene. Identify the different characters in the scene.	What was the scene's mood or feeling? How did the actions affect the scene? How did the costume choices affect the scene?	What did you like about the scene presented? Did the scene tell us enough or would you like more details? What was the strongest component of the scene? Where there any surprises? What was successful about the scene?

Grade 5 Lesson Plan/Sample Assessment Task

Discipline: Dance

Lesson Title: Revelations

Arts Performance Indicator:

The student analyzes how the arts shape and reflect history and culture. (5.9)

Assessment of Student Learning

When students do the following, they will have successfully achieved the indicator:

1. use dance vocabulary when describing and interpreting dances;
2. discuss ideas about the time, place, and people depicted in dances observed;
3. create a simple dance using dance elements seen in the video excerpt.

Creating/Performing

<i>Traits</i>	<i>Level 4</i>	<i>Level 3</i>	<i>Level 2</i>	<i>Level 1</i>
Choice of Elements	The dance includes diverse choices of body, energy, space, and time that clearly convey the purpose of the dance.	The choices of body, space, time, and energy are appropriate, although predictable, to the dance.	Movement choices of body, space, time, and energy are limited and predictable.	The dance makes little use of body, space, time, or energy elements. Movement is monotonous and may seem “flat.”
Content	The purpose of the dance is clear, including details that move and affect the audience.	The purpose of the dance is clear and easily understood by the audience.	The idea of the dance is undeveloped or incomplete.	The dance lacks a clear idea or purpose.

Responding

Discussion Describe	Uses dance vocabulary and elements to describe dances;	Uses dance vocabulary and elements to describe dances;	Use of dance vocabulary and elements are limited to shape, level and direction;	Dance vocabulary is limited to basic shapes and levels observed;
Interpret	makes detailed observations that lead to insightful interpretations; uses the dance elements to elaborate on the ideas conveyed in the dance.	offers opinions on the obvious ideas conveyed by the dances.	guesses at what is communicated in the dance since comments are unrelated to what is observed.	does not participate in the discussion.

<p>Arts Key Vocabulary: Tension Analysis</p> <p>Links to other core areas: Social Studies, Language Arts</p>
<p>Time: 45 minutes</p>
<p>Materials/Equipment/Resources: <u>Four by Ailey</u>. "Revelations," VHS. Kultur Video, 1986. VCR/TV</p>

<p>Instructions to Students:</p> <ol style="list-style-type: none"> View 'I Wanna Be Ready,' an excerpt from <i>Revelations</i>. Describe and list what you see in the dance. <ul style="list-style-type: none"> Body – What is it doing? (e.g., parts of body used, shapes, balance, etc.) Energy – What kinds of energy do you see? (e.g., smooth, sharp, etc.) Space – How does the dancer use the space? (e.g., size, focus, pathway, etc.) Time – Is it slow or fast? What is the rhythm? What is the title of this work? Who is the choreographer? What kind of music is used? Interpret: <ul style="list-style-type: none"> What is the mood of the dance? Describe elements that make you think so. Does the artist have a message to convey? If so, what might it be? What time period and culture are reflected in this dance? What does this dance tell you about the attitude and condition of the people that the dancer represents? If the artist were here, what would you ask him? What does the title mean? Evaluate: <ul style="list-style-type: none"> How does the work make you feel and why? Do you like it and why? How well does the title of the work capture the meaning of the piece? Why or why not? Working in groups of four or five, create a dance with this structure: <ul style="list-style-type: none"> Beginning: group shape using chairs Middle: use shapes or movements that: <ol style="list-style-type: none"> Show tension and release; are fast and slow; travel as a group. Ending: group shape with focus that goes out and up. Group may be together or apart. Give your dance a title and perform for the class.
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Reflection with Students

Questions to ask students to elicit their thinking about their own work in the arts or about works of art that they are studying:

Describe	Interpret	Evaluate
When describing student dances, refer to Item 2 in Lesson outline.	When interpreting student dances, refer to Item 3 in Lesson outline.	When evaluating student dances, refer to Item 4 in Lesson outline.

Grade 5 Ideas for Teaching

DANCE How the Arts are Organized

Arts Indicator	Instruct students to	Resources
5.1 Create Perform	Create a dance based on three sports movements. Alter the movements by either increasing or decreasing the speed (time) or the size of the movement, using a different part of the body to do the movement, performing the movement in another direction or level , or with another kind of energy . Create an ABA dance using one of these variations. A= sports movement (regular) B= sports movement with changes A= sports movement (regular)	Sports Action Pictures <u>The Best of Santana</u> . Audio CD. (CK 65561) <u>Vivaldi: Glorias RV 588 & 589</u> . Audio CD. (ARGO 410 018-2)
5.1 Create Perform	Create a dance using three everyday movements, e.g., brush teeth, wash face, put on shirt. Explore abstraction by altering the time, size, body part, level, direction, and energy of the movements.	Zap Mama. <u>Adventures in Afropea</u> . Audio CD. (Luaka Bop)
5.2 Create Perform	Create an ABA dance as a duet, trio, or quartet that uses locomotor and nonlocomotor movement .	
5.3 Create Perform	Create a theme (e.g., 4 walk forward, reach high, sink, turn) and a variation (e.g., 4 walk backward, reach low, rise, turn on one leg).	<u>The Songs of West Side Story</u> . Audio CD. (RCA 09026 62707-2) Yo-Yo Ma. <u>Simply Baroque</u> . Audio CD. (Sony SK 60680) Bobby McFerrin. <u>The Elephant's Child</u> . Audio CD. (WD 0701)
5.4 Create Perform	Use simple percussion instruments, such as drums, shakers, rhythm sticks, triangles, tambourines, blocks, etc., and/or vocal and body sounds to accompany dances.	Percussion instruments

Grade 5 Ideas for

Linking to Other Core Areas in **DANCE**

Arts Indicator	Instruct students to	Resources
<p style="text-align: center;">5.7 Respond</p> <p>Language Arts: Compare text to self, text to world, text to text.</p>	<p>View the video clip of Dudley William’s solo in Alvin Ailey’s <i>Revelations</i>. Discuss the following: How are the elements used in the dance? What is the body doing? What is the energy? How are time and space used? What is the dance about? Is there a theme/topic? What feelings do you get? What is the choreographer’s purpose and intent? Do the ideas in this dance relate to anything you’ve experienced? Is there a setting? Time period? Who are these people? Do you notice particular characters? Is there a story? A conflict?</p>	<p><u>Ailey Dances</u>. VHS. Kultur, 1982. <u>Four by Ailey</u>. VHS. Kultur, 1986.</p>
<p style="text-align: center;">5.7 Create Perform Respond</p> <p>Social Studies: Offer reasons for differing perspectives.</p>	<p>Work with a group of four, choreograph a short ABA (see glossary) dance about a social issue or idea (e.g., discrimination, diversity). Have students perform their dance with the theme unknown to the audience. The audience shares their interpretation of the dances, citing examples to support their opinions.</p>	<p>Loreena McKennitt. <u>The Book of Secrets</u>. Audio CD. (Warner Bros) R. Carlos Nakai. <u>Canyon Trilogy, Native American Flute Music</u>. Audio CD. (Canyon Records 1993) Santana. <u>Supernatural</u>. Audio CD. (Brng/Arista 1999) Andres Segovia. <u>The Art of Segovia</u>. Audio CD. (Universal 2002) Classical or rap music</p>
<p style="text-align: center;">5.1 Create Perform</p> <p>Math: Perspective</p>	<p>Work with a partner, create a repeatable movement phrase. Other students will view dance from a variety of perspectives (e.g., front, side, back) and discuss their observations.</p>	<p>James Levine. <u>Best of the Millennium: Top 40 Classical Hits</u>. Audio CD. (Polygram 2000)</p>
<p style="text-align: center;">5.1, 5.7 Create Perform Respond</p> <p>Science: Describe motion: position, direction and speed.</p>	<p>Choreograph an ABA dance, varying position, direction, and speed.</p>	<p>Zap Mama. <u>Adventures in Afropea 1</u>. Audio CD. (Luaka Bop 2000)</p>

Grade 5 Ideas for Teaching

DRAMA/THEATRE How the Arts are Organized

Arts Indicator	Instruct students to	Resources
5.1 Create Perform	Work in groups to explore alternative endings to a story or real-life event. First, create and share a series of tableaux , highlighting key moments of the imagined ending, then develop them into a script through dialogue and action .	Newspaper or magazine articles, textbook short story collection.
5.2 Create Perform	Create a short play with a beginning, middle, and end based on a piece of literature.	textbook short story collection
5.2 Create Perform	Select a partner to plan and improvise short scenes around a conflict (e.g., a student wants to copy the homework of another student, who wants to avoid trouble; or a parent confronts a child who comes home late from a friend's house). Explore how each character gets something from the other character.	
5.3 Create Perform	Develop and perform a scene based on an artwork, a poem, piece of music, or photograph.	Poetry collections by Jack Prelutsky or Shel Silverstein; photos from Life Magazine, National Geographic, Muse
5.4 Create Perform	Develop a presentation from a Pacific hero folktale (Maui Snags the Sun) that incorporates scenes and an original hula based on the actions of the hero's struggles.	Vivian L. Thompson. <u>Hawaiian Tales of Heroes and Champions</u> . University of Hawai'i Press, 1986.

Grade 5 Ideas for

Linking to Other Core Areas in **DRAMA/THEATRE**

Arts Indicator	Instruct students to	Resources
<p style="text-align: center;">5.2 Create</p> <p>Language Arts: Understand theme.</p>	<p>In groups of three, write a scene that contains three characters based on a picture from Life magazine. Use the components of dramatic structure: plot, theme, conflict, climax, resolution.</p>	<p>B.S. Wills. <u>Theatre Arts in the Elementary Classroom: Grade Four through Grade Six.</u></p>
<p style="text-align: center;">5.2 Create Perform Respond</p> <p>Social Studies: Offer reasons for differing perspectives.</p>	<p>Choose an explorer from history, creating this character based on historical sources. Focus on physical, mental, and emotional attitudes as they become this explorer. Next, have them walk around the room, introducing themselves to other explorers and finding other explorers who have common or conflicting interests. Try to persuade other explorers to join their expeditions.</p>	<p>F. MacDonald. <u>Marco Polo: A Journey Through China (Expedition).</u></p>
<p style="text-align: center;">5.6 Create Perform</p> <p>Math: Operations.</p>	<p>In pairs, develop a poem based on a mathematical operation. Each pair share their poem with the rest of the class, adding gesture and vocal variety.</p>	<p>G. Tang & H. Briggs. <u>The Grapes of Math.</u></p> <p>D. Schmandt-Besserat. <u>The History of Counting.</u></p>
<p style="text-align: center;">5.4 Create Perform</p> <p>Science: Forces shaping the earth.</p>	<p>Select a force of nature (e.g., hurricanes, volcanoes, tornadoes, earthquakes, and floods) and create a diorama. Using the diorama as a set design, direct a scene for that setting with other members of the class.</p>	<p>Cardboard, paints, pens, glue, yarn, etc.</p>

Grade 5 Ideas for Teaching

MUSIC

How the Arts are Organized

Arts Indicator	Instruct students to	Resources
5.1 Create Perform	Create a variation, using the rhythm of “Are you Sleeping,” and using the Pentatonic notes B-A-G-E-D on a recorder or other melodic instrument. Create a melody for the words. Combine with original melody into theme and variation .	<u>Comprehensive Musicianship Program, Gr. 5.</u> p. 17.
5.2 Create Perform	Play a duet using the recorder . Using the song “All Through the Night,” one student plays melody while another plays the keyboard part on the recorder.	<u>Making Music 2002 Series, Gr. 5.</u> Silver Burdett, pp. 102-103.
5.2 Create Perform	Work in 2 groups to develop an accompaniment for the poem, “Who Has Seen the Wind?” by Christina Rossetti, using appropriate sounds. (1 group, lines 1-4; 1 group, lines 5-8)	<u>Making Music 2002 Series, Gr. 5.</u> Silver Burdett, p. 201.
5.3 Create Perform	Create ostinato pattern using voice or other melodic instrument and notes B and E to accompany the song “Zum Gali, Gali.”	<u>Making Music 2002 Series, Gr. 5.</u> Silver Burdett, p. 388.
5.3 Perform	Sing “I Love the Mountain” as a three-part round . Add ostinato pattern FDGC (half notes).	<u>Comprehensive Musicianship Program, Gr. 5.</u> p. 40.
5.4 Create Perform	Create movement that shows understanding of form (e.g., ABACA).	
5.5 Create	Notate rhythm using traditional notation symbols (half, quarter, eighth).	<u>Comprehensive Musicianship Program, Gr. 5.</u> p. 17.

Grade 5 Ideas for Linking to Other Core Areas in **MUSIC**

Arts Indicator	Instruct students to	Resources
5.1 Respond Language Arts: Understand theme.	Listen to Aaron Copeland's "Appalachian Spring" several times, raising their hands each time they hear the theme "Simple Gifts" and variations on that theme.	<u>Bowmar's Adventures In Music Listening Level I.</u> Belwin Mills Publishing Corp., 1996.
5.9 Respond Perform Social Studies: American History	Learn Woody Guthrie's song "This Land Is Your Land" and sing together as an ensemble .	<u>Comprehensive Musicianship Program Grade 5.</u>
5.1, 5.5 Respond Create Perform Math: Operations: multiply and divide fractions.	Draw half, quarter, eighth notes, and rests on Post-it Notes® and then place various Post-it Notes® within a measure on chart. Students will play their rhythmic pattern on a percussion instrument.	Percussion instruments
5.1 Respond Create Perform Science: Earth, moon and solar system.	Describe and list characteristics of different environments of the earth. Using simple instruments, improvise a short phrase that relates to one of the sets of characteristics (e.g., playing the wind chimes to represent the water in a stream).	Simple instruments

Grade 5 Ideas for Teaching

VISUAL ARTS How the Arts are Organized

Arts Indicator	Instruct students to	Resources
5.1 Create	Divide paper into four equal parts with lines. Using a black permanent marker, draw four symmetrical and asymmetrical black and white designs. Make a photocopy of designs. Mount original and photocopy side by side on black paper. Alter the copy by adding mixed media (oil pastel, watercolor, tissue-paper decoupage).	
5.1 Create	Paint a simple monochromatic abstract design in tempera or acrylic, showing several values of one color. Copy the design and repeat the process using another color.	Artists: Louise Nevelson, Robert Motherwell
5.2 Create	Collaborate in small groups to construct a diorama of a scene from a book using mixed media (found objects, modeling clay, paper, paint).	Caldecott Award books and poems
5.3 Respond	Compare the work of artists from the Impressionist Period (1860-1930): Claude Monet, Edouard Manet, Camille Pissarro, Marie Cassatt. Make landscape paintings in watercolor in the Impressionist style.	www.mfa.org (Museum of Fine Arts, Boston) www.nga.gov/education/education.htm (National Gallery of Art)
5.4 Create Perform	Design a mask reflecting a central theme such as aliens or animals. Using mixed media (oak tag, string, paper, tempera, found objects), create a movement and sound sequence to support the theme while wearing the masks in an interdisciplinary performance.	

Grade 5 Ideas for

Linking to Other Core Areas in **VISUAL ARTS**

Arts Indicator	Instruct students to	Resources
<p style="text-align: center;">5.1 Create</p> <p>Language Arts: Quality work,; Create multiple drafts, proofread, and edit.</p>	<p>Create a series of sketches of a simple object by drawing the object daily for one week.</p>	<p>Davis Publications, 50 Portland St., Worcester, MA 01618</p>
<p style="text-align: center;">5.8 Create</p> <p>Social Studies: Various Cultures</p>	<p>Make a clay sculpture of an artifact found in a culture of past civilization.</p>	<p>Wendy Beckett. <u>Sister Wendy's American Collection</u>. New York: Harper Collins Publishers, 2000.</p>
<p style="text-align: center;">5.4 Create</p> <p>Math: Measurement: Geometric Shapes</p>	<p>Draw basic geometric shapes on large pieces of paper, adding the third dimension of depth to make geometric forms.</p>	<p>Michael S. Schneider. <u>A Beginner's Guide to Constructing the Universe: The Mathematical Archetypes of Nature, Art, and Science</u>. New York, NY: Harper Perennial, 1994.</p> <p>G.E. Kidder Smith. <u>Looking At Architecture</u>. New York: Harry Abrams, 1990.</p>
<p style="text-align: center;">5.9 Create</p> <p>Science: Fossils as evidence of extinction.</p>	<p>Draw the outline body shape of an extinct animal species on oak tag. Cut out shape. Using charcoal on a large paper format, place oak tag shape under paper and create a rubbing of shape several times on paper.</p>	<p><u>Caves of Lascaux</u>. CD-ROM. Grolier's, 2002.</p> <p>Andreas Feininger. <u>Roots of Art</u>. New York, NY: Viking Press, 1975.</p>