

# Curriculum Guide

Fine Arts  
Grades K-8

Office of Education  
North American Division  
of Seventh-day Adventists

2002

# The North American Division

The North American Division includes the United States and Canada, as well as the islands of Bermuda, St. Pierre and Miquelon. With such a diversity of cultures, this curriculum guide is designed to ensure that uniform standards are maintained. In those places, within the Division where governmental academic requirements differ from those of this guide, appropriate adjustments may be made as long as the Seventh-day Adventist philosophy is maintained.

## Acknowledgments

The following persons served as members of the North American Division Workshop Committee for Fine Arts Curriculum K-8, June 10-28, 2001.

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# Philosophy

The Seventh-day Adventist Church recognizes God as the ultimate sources of existence and truth. In the beginning, God created in His image a perfect humanity, a perfection later marred by sin. Through Christ and His Spirit, God determined to restore humanity from its lost state. Through the Bible, He has revealed His will to the world, a revelation that supersedes human reason. Through His church on earth, He seeks the lost for His kingdom.

The basic tenets of the Seventh-day Adventist Church, including the inspired writing of Ellen White, are directed toward God's restorative plan for fallen humanity. The church conducts its own system of education to engender belief in these tenets, within the context of one's personal relationship with Jesus Christ, and to foster a desire to share that relationship with others.

Made in God's image, every human being, although fallen, is endowed with attributes akin to those of the Creator. Therefore, Adventist education seeks to nurture thinkers rather than mere reflectors of others thoughts; loving service rather than selfish ambition; maximum development of one's potential; and an appreciation for all that is beautiful, true and good.

An education of this kind imparts far more than academic knowledge. It is a balanced development of the whole person. Its time dimensions span eternity. In Adventist education, homes, schools, and churches cooperate together with divine agencies in preparing learners for citizenship here on this earth and in the New Earth to come.

# Rationale

The Fine Arts encompass the visual, musical, and kinesthetic arts. Many researchers today are finding that the study of the arts has both academic and non-academic benefits. The Fine Arts Curriculum, therefore, is very important to the educational experience of every student.

Eric Jensen, noted brain-research scholar, states “The arts enhance the process of learning. The systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacities, are, in fact, the driving forces behind all other learning. . . The arts. . . provide learners with opportunities to simultaneously develop and mature multiple brain systems. . .” (*Arts with the Brain in Mind*, page 2)

Jensen cites several research studies that also identify non-academic benefits of the arts. A study of the Fine Arts promotes “self-discipline and motivation. . . aesthetic awareness, cultural exposure, social harmony, creativity, improved emotional expression, and appreciation of diversity. . . the underpinnings of a health culture.” (*Arts with the Brain in Mind*, page 3)

The vast array of research confirms that a study of the arts supports the holistic development outlined by Ellen G. White.

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Our ideas of education take too narrow and too low a range. There is need of a broader scope, a higher aim. True education means more than the pursuit of a certain course of study. . . It has to do with the whole being, and with the whole period of existence possible to man. It is the harmonious development of the physical, the mental, and the spiritual powers.

Ellen G. White, *Education*, page 13

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A study and appreciation of the Fine Arts will influence students throughout their lives and will contribute to the development of their physical, mental, and spiritual powers. It will also develop in them an appreciation of the beautiful, both in God’s creation and in human expression while nurturing their individual ability. (*FACT 21*, page 5)

# Introduction

The North American Division Curriculum Guide for Fine Arts, Grades K-8 is a resource tool for organizing and developing a successful program for visual and musical arts. The purpose of this guide is to:

1. combine both the visual and musical arts in one document,
2. outline standards and performance expectations based on National Standards,
3. emphasize the relationship between the Fine Arts curriculum and the Goals and Essential Elements of FACT 21,
4. stress the importance of Fine Arts instruction to the holistic development of each child, and
5. provide suggested ways teachers can integrate Fine Arts into cross-curricular activities.

## ***Format:***

Each two-page grade level spread contains:

National Standards and FACT 21 Goals and Essential Elements	A listing of national standards with notation that identifies the FACT 21 goals and essential elements correlated to that standard (See Appendix G for a complete listing of the FACT 21 goals and essential elements.)
Performance Expectations	What students are expected to know and be able to do when they complete the curriculum
Cross-Curricular Activities	Suggestions for integrating art and music into the daily curriculum
Spiritual Application	Themes that should permeate the study of art and music
Art Media, Elements and Design Principles, or Elements of Music	Lists, examples, and definitions of recurring concepts which furnish a quick-reference for teachers
Inspirational Quotations	Quotes from the Spirit of Prophecy and current research that emphasize the importance of teaching art and music

## ***Hymnology:***

The Hymnology section found in the Appendix provides lessons that add a Seventh-day Adventist emphasis to the music curriculum. These lessons should be used as an integral part of instruction.

Other helpful resources are located in the Appendix.

## ***Kinesthetic Arts:***

Current brain researchers also identify kinesthetic arts as a viable component of a fine arts program. Essential learning for the kinesthetic arts can be found in the Language Arts and Physical Education Curriculum Guides.

# General Goals

Students will have opportunities to:

- recognize their unique talents and desire to serve and glorify God.
- value fine arts as a means of communication with God and man through self-expression.
- acquire an appreciation of diversity in their local, national, and global environments.
- use technology in creative expression.
- develop fine arts skills to the fullest extent of their abilities.
- apply Christian principles in making choices.

# Kinesthetics Arts

The kinesthetic arts, as identified in current educational literature\*, include:

**Recreational** - *recess, classroom games, physical education, sports, active health programs*

**Industrial** - *sculpting, auto-repair, design, electronics, home arts*

**Dramatic** - *movement, drama, mime, role-play*

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While kinesthetic arts are not covered in this curriculum guide, specific instructional strategies for these areas are identified in the Language Arts and Physical Education Curriculum Guides as well as other materials providing practical arts instruction. A variety of activities from these areas should be incorporated in the elementary program at all grade levels.

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Although Ellen White does not address the term *kinesthetic arts*, she does provide statements which apply to the teaching of these areas:

## **Recreational:**

“God designed that the living machinery should be in daily activity, for in this activity or motion is its preserving power.” – Ellen G. White, *Healthful Living*, page 131

## **Industrial:**

“Skill in the common arts is a gift from God. He provides both the gift and the wisdom to use the gift aright.” –Ellen G. White, *Conflict and Courage*, page 96

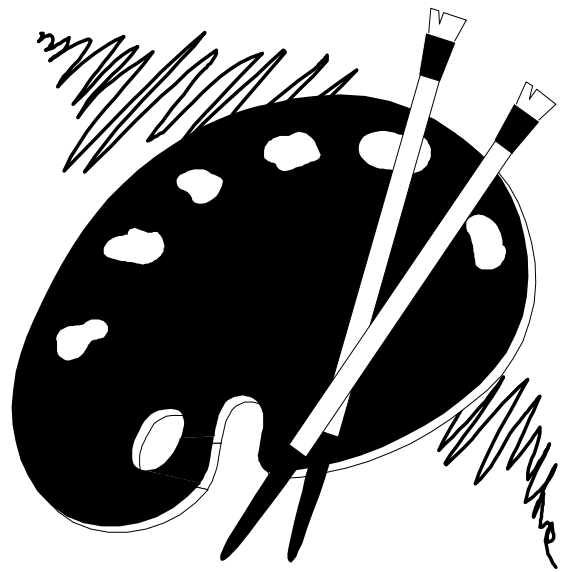
## **Dramatic:**

“The ceremonies witnessed in Jerusalem in connection with the paschal service - the night assembly, the men with their girded loins, shoes on feet and staff in hand, the hasty meal, the lamb, the unleavened bread and bitter herbs, and in solemn silence the rehearsal of the story of the sprinkled blood, the death-dealing angel, and the grand march from the land of bondage - all were of a nature to stir the imagination and impress the heart.” –Ellen G. White, *True Education*, page 29

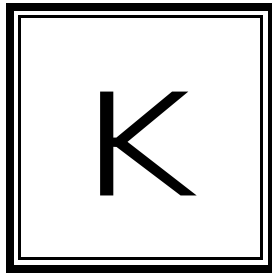
\*Eric Jensen and Howard Gardner



# Visual Arts



# Art...



## Art Media:

**T Architecture**

**T Computer/Graphic Design**

**T Drawing**

**T Fibers & Textiles**

**T Multimedia**

**T Painting**

**T Photography**

**T Pottery**

**T Printmaking**

**T Sculpture**

### Spiritual Applications:

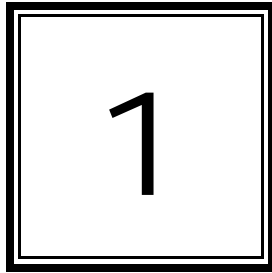
- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,i; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

<p>Standard #1: Understanding and applying media, techniques, and processes.</p> <p><b>FACT 21:</b> VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e</p>	<p>Standard #2: Using knowledge of structures and functions.</p> <p><b>FACT 21:</b> I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students know the differences between materials, techniques, and processes.</li> <li>• Students describe how different materials, techniques, and processes cause different responses.</li> <li>• Students use different media, techniques, and processes to communicate ideas, experiences, and stories.</li> <li>• Students use art materials and tools in a safe and responsible manner.</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students know the differences among visual characteristics and purposes of art in order to convey ideas.</li> <li>• Students describe how different expressive features and organizational principles cause different responses.</li> <li>• Students use visual structures and functions of art to communicate ideas.</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Use three kinds of paper to make a collage showing seasons.</li> <li>• Outline leaves; then color spaces with warm color palates.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Use black paint to draw line types. Color within the spaces on the page with primary colors.</li> <li>• Use five geometric shapes in a drawing.</li> </ul>
<p>Standard #4: Understanding the visual arts in relation to history and cultures.</p> <p><b>FACT 21:</b> I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,g,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d</p>	<p>Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.</p> <p><b>FACT 21:</b> I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students know that the visual arts have both a history and specific relationships to various cultures.</li> <li>• Students identify specific works of art as belonging to particular cultures, times, and places.</li> <li>• Students demonstrate how history, culture, and visual arts can influence each other in making and studying works of art.</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students understand there are various purposes for creating works of visual art.</li> <li>• Students describe how people's experiences influence the development of specific artworks.</li> <li>• Students understand there are different responses to specific artworks.</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Discuss artwork created in an art center.</li> <li>• Create art to reflect a cultural style of the past.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Invite local artists to discuss and give examples of how their art work would compare with God's creation.</li> <li>• Choose a favorite work of art and tell why it was selected.</li> </ul>

<p>Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance area, or depth shown in a work of art; also the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical).</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns.</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students explore and understand prospective content for works of art.</li> <li>• Students select and use subject matter, symbols, and ideas to communicate meaning.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Portray an abstract idea (<i>i.e.</i>, love, honesty, anger).</li> <li>• Select and use symbols found in the environment (<i>i.e.</i>, traffic signs, sports).</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines.</li> <li>• Students identify connections between the visual arts and other disciplines in the curriculum.</li> </ul>	<p style="font-size: 24pt; font-weight: bold;">If you’re looking for a way to not just raise test scores, but to raise better people, go through the doorway marked, “The Arts Taught Here.”</p> <p style="font-size: 14pt;">Eric Jensen <i>Arts with the Brain in Mind</i></p>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Discuss relationships between illustrations and related text.</li> <li>• Explore how emotions are expressed through visual arts across the curriculum.</li> </ul>		

# Art...



Art Media:

**T Architecture**

**T Computer/Graphic Design**

**T Drawing**

**T Fibers & Textiles**

**T Multimedia**

**T Painting**

**T Photography**

**T Pottery**

**T Printmaking**

**T Sculpture**

## Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,l; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

Standard #1: Understanding and applying media, techniques, and processes.

**FACT 21:** VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e

Performance Expectations:

- Students know the differences between materials, techniques, and processes.
- Students describe how different materials, techniques, and processes cause different responses.
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories.
- Students use art materials and tools in a safe and responsible manner.

Cross-Curricular Activities:

- Illustrate homes of characters in a story.
- Use variety of media to illustrate grammatical concepts.

Standard #4: Understanding the visual arts in relation to history and cultures.

**FACT 21:** I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d

Performance Expectations:

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

Cross-Curricular Activities:

- Introduce and create cultural art (*i.e.*, Japanese fans).
- Listen to and discuss stories about artists' lives.

Standard #2: Using knowledge of structures and functions.

**FACT 21:** I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e

Performance Expectations:

- Students know the differences among visual characteristics and purposes of art in order to convey ideas.
- Students describe how different expressive features and organizational principles cause different responses.
- Students use visual structures and functions of art to communicate ideas.

Cross-Curricular Activities:

- Use colors to communicate ideas (*i.e.*, calm, stormy, warm, cool).
- Illustrate stories with a variety of media.

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

**FACT 21:** I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f

Performance Expectations:

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

Cross-Curricular Activities:

- Look at the art in picture books and identify art elements.
- Recognize how artwork can evoke feelings.

<p>Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance, area, or depth shown in a work of art; also the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical.)</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns.</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students explore and understand prospective content for works of art.</li> <li>• Students select and use subject matter, symbols, and ideas to communicate meaning.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Use picture book illustrations and discuss facial expressions.</li> <li>• Use multicultural patterns to illustrate stories.</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		

Performance Expectations:

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

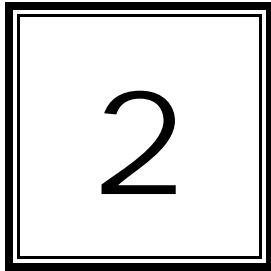
Cross-Curricular Activities:

- Use recycled material to make nested stacking boxes as a gift.
- Design and use visual arts to tell a story.

The great Master Artist has painted upon  
heaven's shifting, changing canvas the  
glories  
of the setting sun. He has tinted and gilded  
the heavens with gold, silver, and crimson,  
as though the portals of high heaven were  
thrown open, that we might view its  
gleamings, and  
our imagination take hold of the glory  
within.

Ellen G. White  
*Review & Herald, July 1871*

# Art...



Art Media:

**T Architecture**

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**T Painting**

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### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,l; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

Standard #1: Understanding and applying media, techniques, and processes.

**FACT 21:** VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e

### Performance Expectations:

- Students know the differences between materials, techniques, and processes.
- Students describe how different materials, techniques, and processes cause different responses.
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories.
- Students use art materials and tools in a safe and responsible manner.

### Cross-Curricular Activities:

- Use geometric shapes from sponge and sponge paint to make designs and patterns.
- Mix primary colors with white or black to create differences in values. Paint a weather picture.

Standard #4: Understanding the visual arts in relation to history and cultures.

**FACT 21:** I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d

### Performance Expectations:

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

### Cross-Curricular Activities:

- Make a totem pole.
- Make African drums.

Standard #2: Using knowledge of structures and functions.

**FACT 21:** I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e

### Performance Expectations:

- Students know the differences among visual characteristics and purposes of art in order to convey ideas.
- Students describe how different expressive features and organizational principles cause different responses.
- Students use visual structures and functions of art to communicate ideas.

### Cross-Curricular Activities:

- Make a picture using geometric shapes from construction paper.
- Make animals using construction paper and paper tubes of various sizes.

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

**FACT 21:** I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f

### Performance Expectations:

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

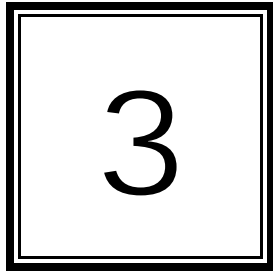
### Cross-Curricular Activities:

- Select a photo. Have students tell what they feel, hear, see and smell; then write phrases to describe their imagined experience.
- Choose an artwork and discuss characteristics that make it unique.

<p>Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,e,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance, area, or depth shown in a work of art; also it is the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical).</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns.</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students explore and understand prospective content for works of art.</li> <li>• Students select and use subject matter, symbols, and ideas to communicate meaning.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Draw an outdoor picture that creates the feeling openness or crowdedness.</li> <li>• Design and make a class flag.</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines.</li> <li>• Students identify connections between the visual arts and other disciplines in the curriculum.</li> </ul>	<p>I have learned that  what I have not drawn,  I have never really seen,  and that when I start drawing  an ordinary thing,  I realize how extraordinary it is,  sheer miracle.</p> <p><i>Frederick Franck, as quoted in  Drawing on the Right Side of the Brain</i></p>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Make puppets and use to tell a story.</li> <li>• Design an original \$1 bill.</li> </ul>		



# Art...



Art Media:

**T Architecture**

**T Computer/Graphic Design**

**T Drawing**

**T Fibers & Textiles**

**T Multimedia**

**T Painting**

**T Photography**

**T Pottery**

**T Printmaking**

**T Sculpture**

## Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,i; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

Standard # 1: Understanding and applying media, techniques, and processes.

**FACT 21:** VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e

Performance Expectations:

- Students know the differences between materials, techniques, and processes.
- Students describe how different materials, techniques, and processes cause different responses.
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories.
- Students use art materials and tools in a safe and responsible manner.

Cross-Curricular Activities:

- Make a relief map of the Holy Land.
- Write and illustrate animal poems.

Standard #4: Understanding the visual arts in relation to history and cultures.

**FACT 21:** I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d

Performance Expectations:

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

Cross-Curricular Activities:

- Make flowers for a memorial garden.
- Illustrate and compose stories in which an immigrant child moves into a strange land.

Standard # 2: Using knowledge of structures and functions.

**FACT 21:** I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e

Performance Expectations:

- Students know the differences among visual characteristics and purposes of art in order to convey ideas.
- Students describe how different expressive features and organizational principles cause different responses.
- Students use visual structures and functions of art to communicate ideas.

Cross-Curricular Activities:

- Construct breadbox communities.
- Make picture postcards.

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

**FACT 21:** I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f

Performance Expectations:

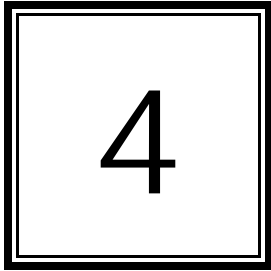
- Students understand there are various purposes for creating works of visual art.
- Students describe how people's experiences influence the development of specific artworks.
- Students understand there are different responses to specific artworks.

Cross-Curricular Activities:

- Illustrate famous quotations.
- Sketch a personal coat-of-arms.

<p>Standard # 3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance, area, or depth shown in a work of art; also the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical).</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns.</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students explore and understand prospective content for works of art.</li> <li>• Students select and use subject matter, symbols, and ideas to communicate meaning.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a map of the classroom by drawing grids and lines. Add numbers and letters to label grid.</li> <li>• Design a cereal box. Evaluate the effectiveness of the box.</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines.</li> <li>• Students identify connections between the visual arts and other disciplines in the curriculum.</li> </ul>	<p>The arts enhance the process of learning.  The systems they nourish,  which include our integrated sensory,  attentional, cognitive, emotional,  and motor capacities, are, in fact,  the driving forces behind all other  learning.</p> <p>Eric Jensen  <i>Arts with the Brain in Mind</i></p>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Make a safety list poster.</li> <li>• Design a t-shirt featuring some aspect of North America, Canada or Bahamas.</li> </ul>		

# Art...



Art Media:

**T Architecture**

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**T Drawing**

**T Fibers & Textiles**

**T Multimedia**

**T Painting**

**T Photography**

**T Pottery**

**T Printmaking**

**T Sculpture**

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,i; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

Standard #1: Understanding and applying media, techniques, and processes.

**FACT 21:** VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e

Performance Expectations:

- Students know the differences between materials, techniques, and processes.
- Students describe how different materials, techniques, and processes cause different responses.
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories.
- Students use art materials and tools in a safe and responsible manner.

Cross-Curricular Activities:

- Create a brochure.
- Design a diorama to show varied environments, people, and resources for a region.

Standard #4: Understanding the visual arts in relation to history and cultures.

**FACT 21:** I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d

Performance Expectations:

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

Cross-Curricular Activities:

- Discuss how art is an effective way to portray legacies.
- Design a monument to a person or a historical event.

Standard #2: Using knowledge of structures and functions.

**FACT 21:** I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e

Performance Expectations:

- Students know the differences among visual characteristics and purposes of art in order to convey ideas.
- Students describe how different expressive features and organizational principles cause different responses.
- Students use visual structures and functions of art to communicate ideas.

Cross-Curricular Activities:

- Create a cartoon that relates to an historical or current event.
- Create an artwork that uses rhythm of movement to evoke an emotional response.

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

**FACT 21:** I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f

Performance Expectations:

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

Cross-Curricular Activities:

- Research Christian artists to show how talents can be used to glorify God.
- Weave assorted materials together to create a personal history rug.

<p>Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance, area, or depth shown in a work of art; also the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical).</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns.</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students explore and understand prospective content for works of art.</li> <li>• Students select and use subject matter, symbols, and ideas to communicate meaning.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Complete a geography mobile with land features and resources.</li> <li>• Create an advertisement and evaluate the message.</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines.</li> <li>• Students identify connections between the visual arts and other disciplines in the curriculum.</li> </ul>	<p><b>Every child is an artist. The problem is how to remain an artist once she [he] grows up.</b></p> <p>Pablo Picasso</p>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a picture illustrating a new ending for a song.</li> <li>• Use technology to write and illustrate a story.</li> </ul>		

*Art...*



Art Media:

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**T Printmaking**

**T Sculpture**

Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,l; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

Standard #1: Understanding and applying media, techniques, and processes.

**FACT 21:** VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e

Performance Expectations:

- Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.
- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

Cross-Curricular Activities:

- Use a variety of media to create a class flag and/or seal.
- Use the computer to create visuals (*i.e.*, charts, graphs, clusters, diagrams) as a way to explain ideas in written reports.

Standard #4: Understanding the visual arts in relation to history and cultures.

**FACT 21:** I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d

Performance Expectations:

- Students know and compare the characteristics of artworks in various eras and cultures.
- Students describe and place a variety of art objects in historical and cultural contexts. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

Cross-Curricular Activities:

- Use crushed sidewalk chalk and salt to create Native American sand paintings.
- Create and present a poster about an artist or musician.

Standard #2: Using knowledge of structures and functions.

**FACT 21:** I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e

Performance Expectations:

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work.
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.
- Students select and use the qualities of structures and functions of art to improve communication of their ideas.

Cross-Curricular Activities:

- Compare two-and three-dimensional geometric shapes.
- Design thank-you cards; then write a personal message inside that includes the four different kinds of sentences.

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

**FACT 21:** I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f

Performance Expectations:

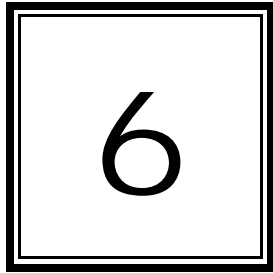
- Students compare multiple purposes for creating works of art. Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.
- Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

Cross-Curricular Activities:

- View a painting and write a descriptive paragraph analyzing the art elements.
- Select a favorite picture book and have students describe why they like the illustrations.

<p>Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance, area, or depth shown in a work of art; also the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical).</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns.</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.</li> <li>• Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.</li> </ul>		<p style="text-align: center;"><b>Arts contribute to our growth as human beings. The time has come to take the arts seriously. At a time when higher standards are being thrust on all of us, arts have an even bigger place.</b></p> <p style="text-align: right;">Eric Jensen <i>Arts with the Brain in Mind</i></p>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a collage of symbols that represent time periods or concepts in history (<i>i.e.</i>, freedom, democracy).</li> <li>• Make a drawing using math symbols in creative ways.</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.</li> <li>• Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Write or choose a poem and illustrate it with appropriate images from nature.</li> <li>• Play or sing songs related to the art concept being taught (<i>i.e.</i>, patterns, rhythm, repetition).</li> </ul>		

# Art...



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### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,i; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

Standard #1: Understanding and applying media, techniques, and processes.

**FACT 21:** VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e

### Performance Expectations:

- Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.
- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

### Cross-Curricular Activities:

- Create a montage to illustrate using art materials safely and responsibly.
- Discuss characteristics that make an artwork unique.

Standard #4: Understanding the visual arts in relation to history and cultures.

**FACT 21:** I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d

### Performance Expectations:

- Students know and compare the characteristics of artworks in various eras and cultures.
- Students describe and place a variety of art objects in historical and cultural contexts. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

### Cross-Curricular Activities:

- Create a "Time Capsule" including pictures or drawings for a specific time period.
- Depict a family name using hieroglyphics from Egyptian symbols.

Standard #2: Using knowledge of structures and functions.

**FACT 21:** I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e

### Performance Expectations:

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work.
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.
- Students select and use the qualities of structures and functions of art to improve communication of their ideas.

### Cross-Curricular Activities:

- Locate in the classroom examples of each art element.
- Create art using positive and negative space.

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

**FACT 21:** I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f

### Performance Expectations:

- Students compare multiple purposes for creating works of art. Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.
- Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

### Cross-Curricular Activities:

- Discuss and evaluate an art exhibit.
- Select a work of art located in the Bible textbook and identify connections to a Biblical concept.

<p>Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance, area, or depth shown in a work of art; also the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical.)</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns.</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.</li> <li>• Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Select a piece of art. Write an explanation as to why the art was created.</li> <li>• Create a “Praise to God” banner.</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.</li> <li>• Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.</li> </ul>	<p><b>Thou art worthy, O Lord, to receive glory and honour and power: for Thou hast created all things, and for Thy pleasure they are and were created.</b></p> <p>Revelation 4:11 KJV</p>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Select a work of art; then locate a piece of literature written during the same time period.</li> <li>• Research a local building and identify when it was built, local significance and the name of the architect; then draw the building.</li> </ul>		



# Art...



Art Media:

**T Architecture**

**T Computer/Graphic Design**

**T Drawing**

**T Fibers & Textiles**

**T Multimedia**

**T Painting**

**T Photography**

**T Pottery**

**T Printmaking**

**T Sculpture**

## Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,i; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

Standard #1: Understanding and applying media, techniques, and processes.

**FACT 21:** VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e

Performance Expectations:

- Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.
- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

Cross-Curricular Activities:

- Use a variety of computer graphic media to make presentations.
- Use color and shapes to create an art piece to illustrate the mood the student may feel that day.

Standard #4: Understanding the visual arts in relation to history and cultures.

**FACT 21:** I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d

Performance Expectations:

- Students know and compare the characteristics of artworks in various eras and cultures.
- Students describe and place a variety of art objects in historical and cultural contexts. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

Cross-Curricular Activities:

- Create an *Inuit* (Eskimo) sculpture.
- Select a work of art and place it in the correct century; then identify events occurring in the world during that century.

Standard #2: Using knowledge of structures and functions.

**FACT 21:** I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e

Performance Expectations:

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work.
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.
- Students select and use the qualities of structures and functions of art to improve communication of their ideas.

Cross-Curricular Activities:

- Create a color intensity chart using a monochromatic color scheme.
- Examine covers of literature books and describe in art words. (*i.e.*, *The Call of the Wild* might show the cool colors of silver and white/blues to suggest distance and trouble.)

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

**FACT 21:** I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f

Performance Expectations:

- Students compare multiple purposes for creating works of art. Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.
- Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

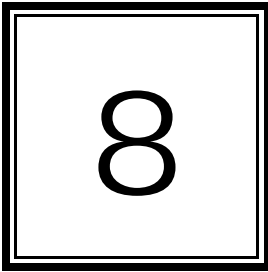
Cross-Curricular Activities:

- Present an explanation of public domain versus copyrighted material.
- Use calligraphy to design a royal seal.

<p>Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance, area, or depth shown in a work of art; also the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical).</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns.</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.</li> <li>• Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Analyze the picture borders used in a Jan Brett picture book (<i>i.e.</i>, <i>The Hat, The Mitten</i>); then create a similar border for another book.</li> <li>• Select items from nature to create a sculpture depicting movement.</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students <i>compare</i> the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.</li> <li>• Students <i>describe</i> ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.</li> </ul>	<p>The arm of art education should be twofold: to prepare students for fulfilling and productive lives as citizens and to prepare students for a vocation or avocation as lifelong learners.</p>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a collage of architecture from a specific time period.</li> <li>• Select a historical person and create a video production entitled, “A Day in the Life of _____.”</li> </ul>		

Richard Schulz  
Visual and Performing Arts

*Art...*



Art Media:

**T Architecture**

**T Computer/Graphic Design**

**T Drawing**

**T Fibers & Textiles**

**T Multimedia**

**T Painting**

**T Photography**

**T Pottery**

**T Printmaking**

**T Sculpture**

Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Participate in witnessing and community service activities.

**FACT 21:** I-a,f,l; II-d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g,i; IX-a,b,c,d,e,f; X-a,b,e,f

Standard #1: Understanding and applying media, techniques, and processes.

**FACT 21:** VI-b,c,d,h; VII-a,d,e,f,g; VIII-e; IX-a,d; X-e

Performance Expectations:

- Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.
- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

Cross-Curricular Activities:

- Design an advertising campaign to attract new settlers to a colony with slogans, jingles, posters, real estate and employment ads, and other features.
- Create greeting cards for retirement and care facilities.

Standard #4: Understanding the visual arts in relation to history and cultures.

**FACT 21:** I-a; III-a,b,c; IV-a,b,c,d,f,g; V-e,h; VI-b,c,d,f,h; VII-a,c,d,e,f,g; VIII-a,e,g; IX-a,d

Performance Expectations:

- Students know and compare the characteristics of artworks in various eras and cultures.
- Students describe and place a variety of art objects in historical and cultural contexts. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

Cross-Curricular Activities:

- Create a cave painting that conveys an aspect of a culture.
- Make a comic book version of a story or a historical event.

Standard #2: Using knowledge of structures and functions.

**FACT 21:** I-f; VI-b,c,d,h; VII-a,d,e,f,g; VIII-a,b; IX-e

Performance Expectations:

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work.
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.
- Students select and use the qualities of structures and functions of art to improve communication of their ideas.

Cross-Curricular Activities:

- Create a three-dimensional terrain map of battles or other significant historical events.
- Make sets for plays.

Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

**FACT 21:** I-a,f; III-a,c,e,f; IV-a,b; V-e,h; VI-b,c,d,f,g,h; VII-g; VIII-a,b,c,g,h; IX-a,b,c,d,e; X-a,b,c,d,f

Performance Expectations:

- Students compare multiple purposes for creating works of art. Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.
- Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

Cross-Curricular Activities:

- Prepare an exhibit of photographs of historical events.
- Invite artists to explain the cultural art forms that they use.

<p>Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p><b>FACT 21:</b> III-a,c,d,f; IV-b; V-e,h; VI-b,c,d,f,g,h; VII-c,d,f,g; VIII-a,b,g,h,i; IX-a,b,c,d</p>	<p><b>Art Elements:</b></p> <p><b>T Line:</b> The connection between two or more points.</p> <p><b>T Shape:</b> A two-dimensional figure outlined by lines or a change in color or shading.</p> <p><b>T Color:</b> The aspect of objects caused by the way they reflect or absorb light.</p> <p><b>T Space:</b> The distance, area, or depth shown in a work of art; also the open part between or inside shapes.</p> <p><b>T Value:</b> The lightness or darkness of a color.</p> <p><b>T Texture:</b> The way a surface looks and feels (<i>i.e.</i>, rough or smooth).</p> <p><b>T Form:</b> The three-dimensional shape of an object.</p>	<p><b>Art Design Principles:</b></p> <p><b>T Balance:</b> The arrangement of elements in a work of art (symmetrical, asymmetrical, or radical).</p> <p><b>T Movement:</b> The arrangement of elements to create a sense of motion.</p> <p><b>T Pattern/Repetition:</b> Repeating lines, shapes, or colors in a design.</p> <p><b>T Rhythm:</b> The regular repetition of lines, shapes, colors, or patterns</p> <p><b>T Unity:</b> The parts look as if they belong together.</p> <p><b>T Variety:</b> An assortment of lines, colors, forms, shapes, or textures.</p> <p><b>T Emphasis:</b> Making one part of the picture more important than another.</p> <p><b>T Proportion:</b> The size of one thing compared to the size of another thing.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.</li> <li>• Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.</li> </ul>		
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Design flags, currency, coins, passports, seals, and stamps of historical events.</li> <li>• Bring samples of personal artwork from early childhood to present. Notice the differences in the art media, elements, and design that were used.</li> </ul>		
<p>Standard #6: Making connections between visual arts and other disciplines.</p> <p><b>FACT 21:</b> VI-b,c; VII-a,c,d,e,f,g; VIII-e; IX-a,b,c,d,f</p>		

Performance Expectations:

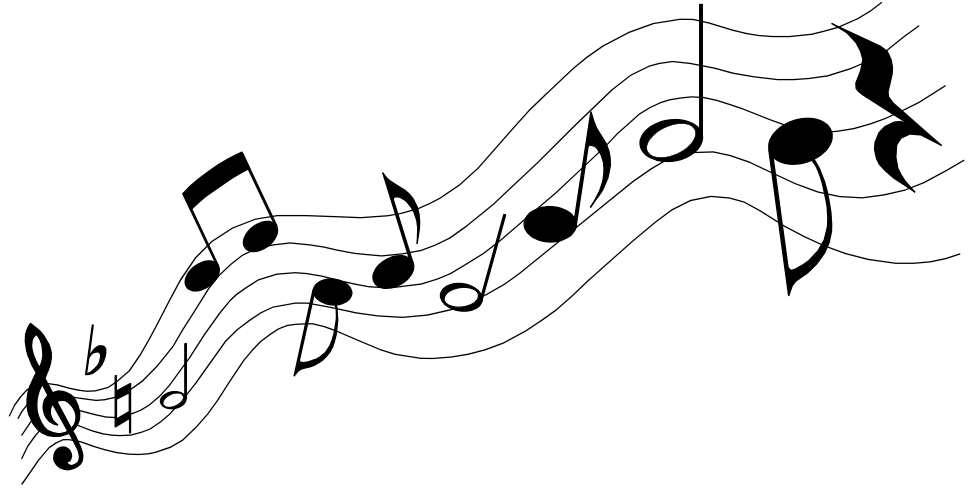
- Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.
- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

Cross-Curricular Activities:

- Prepare an illustrated story based on events from Seventh-day Adventist history.
- Define the principle of math, “the golden rectangle.” Use tracing paper to trace any golden rectangles found in Leonardo da Vinci’s works.

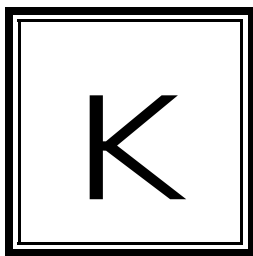
In the home and the sanctuary,  
through the things of nature and of art,  
in labor and in festivity,  
in sacred building and memorial stone,  
by methods and rites and symbols  
unnumbered, God gave to Israel lessons  
illustrating His principles and preserving  
the memory of His wonderful works. Then,  
as inquiry was made,  
the instruction given impressed mind and  
heart.

Ellen G. White  
*Education*



# Musical Arts

# Music...



## Kindergarten Elements:

### Rhythm

- Initiate a steady beat.
- Identify long and short patterns.
- Recognize quarter notes.

### Melody

- Begin echo singing.
- Recognize that pitch goes up and down.
- Enjoy simple motion songs.

### Texture/Harmony

- Identify speaking and singing voices.
- Sing with instrumental accompaniment.

### Form

- Discern when a verse has ended and a chorus has begun.
- Sing songs with verse and chorus.

### Expression

- Explore loud and soft sounds.
- Move to fast and slow tempos.
- Recognize how music expresses feelings.
- Respond to various kinds of music with body movement.

### Timbre

- Listen to band and orchestra music.
- Recognize and imitate ways to use the voice.

### Hymnology

- Sing scripture songs and children's hymns.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-a,b,c,d,e; X-a,b,e,f

Standard#1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

Performance Expectations:

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain steady tempo. (*Melody, Rhythm, Hymnology*)
- Students sing expressively, with appropriate dynamics, phasing and interpretation. (*Melody, Rhythm, Expression, Hymnology*)
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures. (*Melody, Rhythm, Expression, Timbre, Hymnology*)

Performance Expectations:

- Students perform expressively a varied repertoire of music representing diverse genres and styles. (*Timbre, Hymnology*)
- Students echo short rhythms and melodic patterns. (*Rhythm, Melody, Hymnology*)

Cross-Curricular Activities:

- Participate in singing as an act of worship.
- Identify singing, speaking, calling, and whispering voices.

Cross-Curricular Activities:

- Echo short rhythm patterns.
- Identify, fast and slow parts of hymns by matching tempo with rhythm instruments.

Standard #6: Listening to, analyzing and describing music.

**FACT 21** I-j,l; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

Performance Expectations:

- Students identify simple music forms when presented aurally. (*Form*)
- Students demonstrate perceptual skills by moving, answering question about, and describing aural examples of music of various styles representing diverse cultures. (*Timbre*)
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music. (*All*)

Performance Expectations:

- Students explain, using appropriate music terminology, their preferences for specific musical works and styles. (*All*)

Cross-Curricular Activities:

- Walk, run, skip, gallop in response to rhythm in music.
- Use cultural music to identify happy (major) and sad (minor) moods.

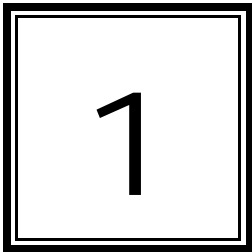
Cross-Curricular Activities:

- Evaluate the chosen tempo of a song.
- Cooperatively create a list of ways to evaluate performance.

<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard #4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>Students improvise “answers” in the same style to given rhythmic and melodic phrases. (<i>Rhythm, Melody, Timbre</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>Students use a variety of sound sources when composing. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>Students (know) whole, half, dotted half, quarter and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>Experiment with commonly found items to create sounds.</li> <li>Use instrument sounds to represent familiar sounds (<i>i.e.</i>, nature, transportation).</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>Use a variety of sounds to highlight poetry.</li> <li>Create and play 2-part (AB) rhythm compositions to accompany aerobics.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>Use pictures to notate rhythm combinations.</li> <li>Move to show higher/lower tones.</li> </ul>
<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>	<div style="border: 3px double black; padding: 20px; text-align: center;"> <h1 style="margin: 0;">Singing</h1> <p style="font-size: 2em; margin: 0;">is as</p> <h1 style="margin: 0;">much an</h1> <p style="font-size: 2em; margin: 0;">act of worship</p> <p style="font-size: 2em; margin: 0;">as is</p> <h1 style="margin: 0;">prayer.</h1> <p style="margin: 10px 0 0 0;">Ellen G. White <i>True Education</i></p> </div>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use. (<i>Timbre, Hymnology</i>)</li> <li>Students demonstrate audience behavior appropriate for the context and style of music performed. (<i>Timbre, Hymnology</i>)</li> </ul>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>Sing songs in other languages.</li> <li>Select pictures to illustrate a song.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>Sing and listen to music intended for various uses in daily experiences.</li> <li>Enjoy a variety of ethnic birthday songs in your classroom.</li> </ul>	



# Music...



## First Grade Elements:

### Rhythm

- Maintain a steady beat.
- Demonstrate time value of a rest.
- Understand the value of half and quarter notes.
- Write note heads around a line and in a space.

### Melody

- Improve general pitch.
- Sing simple skip/step pattern songs.
- Enjoy more complex motion songs.
- Move in response to high and low sounds.
- Identify and play pitched and unpitched classroom instruments.

### Texture/Harmony

- Match pitch with another voice.
- Match pitch with an instrument.
- Sing songs with simple accompaniment patterns.

### Form

- Recognize AB pattern.
- Identify difference between a verse and the refrain.

### Expression

- Recognize differences in tones of human voices.

### Timbre

- Distinguish differences between a band and an orchestra.
- Identify sounds of classroom instruments (*i.e.*, bells, drums, maracas).
- Identify band instruments by family (brass, woodwind, percussion) and their sounds..

### Hymnology

- Learn hymns of praise.
- Recognize the church hymnal as a special book.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship
- Participate in community service activities

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-a,b,c,d,e; X-a,b,e,f

Standard#1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

Performance Expectations:

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain steady tempo. (*Melody, Rhythm, Hymnology*)
- Students sing expressively, with appropriate dynamics, phasing and interpretation. (*Melody, Rhythm, Expression, Hymnology*)
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures. (*Melody, Rhythm, Expression, Timbre, Hymnology*)

Performance Expectations:

- Students perform expressively a varied repertoire of music representing diverse genres and styles. (*Timbre, Hymnology*)
- Students echo short rhythms and melodic patterns. (*Rhythm, Melody, Hymnology*)

Cross-Curricular Activities:

- Use poetry and clap out the rhythms.
- Sing a song with different expressions and moods.

Cross-Curricular Activities:

- Play rhythm instruments from other cultures (*i.e.*, gourds, maracas)
- Retell story with movement or instruments getting faster and slower.

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,l; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

Performance Expectations:

- Students identify simple music forms when presented aurally. (*Form*)
- Students demonstrate perceptual skills by moving, answering question about, and describing aural examples of music of various styles representing diverse cultures. (*Timbre*)
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music. (*All*)

Performance Expectations:

- Students explain, using appropriate music terminology, their preferences for specific musical works and styles. (*All*)

Cross-Curricular Activities:

- Identify classroom instruments aurally.
- Use movement to show two contrasting elements.

Cross-Curricular Activities:

- Discuss thoughts on personal musical performance.
- Students prepare a "Favorite Song Chart."

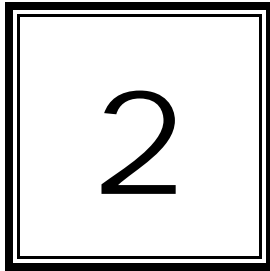
<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard #4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students improvise “answers” in the same style to given rhythmic and melodic phrases. (<i>Rhythm, Melody, Timbre</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students use a variety of sound sources when composing. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students (know) whole, half, dotted half, quarter and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Use rhythm instruments to improvise accompaniment to a song.</li> <li>• Improvise accompaniments for choral readings.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Use a given rhythmic pattern to compose a melody.</li> <li>• Use movement and fabric to illustrate musical moods.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Locate examples of music notation in a magazine.</li> <li>• Use quarter notes to write math problems.</li> </ul>

<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. <i>(All)</i></li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use. <i>(Timbre, Hymnology)</i></li> <li>• Students demonstrate audience behavior appropriate for the context and style of music performed. <i>(Timbre, Hymnology)</i></li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Interpret a work of art using rhythm instruments.</li> <li>• Identify examples of repetition in visual arts, music, and poetry.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Discuss roles of performers and composers in an orchestra concert.</li> <li>• Define characteristics and move to show recognition (<i>i.e.</i>, marches, lullabies).</li> </ul>

**Music stands  
head  
and shoulders  
above other  
disciplines in  
its likely  
impact on  
overall learning.**

Eric Jensen  
*Music with the  
Brain in Mind*

# Music...



## Second Grade Elements:

### Rhythm

- Echo simple rhythmic patterns.
- Identify same and different rhythms.
- Write whole, half, dotted half, quarter notes, and rests.

### Melody

- Sing correct vowel and consonant sounds.
- Demonstrate correct posture and breathing.

### Texture/Harmony

- Perform two-part speech canon.

### Form

- Identify introduction to a song.
- Recognize ABA pattern.
- Learn multiple verse songs.

### Expression

- Recognize sudden or gradual changes in tempo.
- Recognize sudden or gradual changes in dynamics.
- Sing and speak expressively.

### Timbre

- Identify stringed instruments and their sounds.
- Listen to classical music.

### Hymnology

- Understand the difference between hymns of praise and folk hymns.
- Learn to locate hymns by page numbers.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-a,b,c,d,e; X-a,b,e,f

Standard#1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

Performance Expectations:

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain steady tempo. (*Melody, Rhythm, Hymnology*)
- Students sing expressively, with appropriate dynamics, phasing and interpretation. (*Melody, Rhythm, Expression, Hymnology*)
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures. (*Melody, Rhythm, Expression, Timbre, Hymnology*)

Performance Expectations:

- Students perform expressively a varied repertoire of music representing diverse genres and styles. (*Timbre, Hymnology*)
- Students echo short rhythms and melodic patterns. (*Rhythm, Melody, Hymnology*)

Cross-Curricular Activities:

- Use songs to learn subject concepts (*i.e.*, Bible verses, Spanish numbers).
- Sing a song with action verbs and do the action (*i.e.*, walk, run, jump).

Cross-Curricular Activities:

- Play instruments to accompany the singing of a class song.
- Use rhythm instruments to indicate syllables in words.

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,l; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

Performance Expectations:

- Students identify simple music forms when presented aurally. (*Form*)
- Students demonstrate perceptual skills by moving, answering question about, and describing aural examples of music of various styles representing diverse cultures. (*Timbre*)
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as children's voices and male and female adult voices. (*Expression*)
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music. (*All*)

Performance Expectations:

- Students explain, using appropriate music terminology, their preferences for specific musical works and styles. (*All*)

Cross-Curricular Activities:

- Observe and identify birds. Describe their sounds.
- Blow into cardboard tubes of various sizes to explore the different sounds.

Cross-Curricular Activities:

- Write a review of a real or imaginary band concert.
- Write a thank you note to commend a classmate for a musical performance.

<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard # 4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students improvise “answers” in the same style to given rhythmic and melodic phrases. (<i>Rhythm, Melody, Timbre</i>)</li> <li>• Students improvise simple rhythmic and melodic ostinato accompaniments. (<i>Rhythm, Melody</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students create and arrange music to accompany readings or dramatizations.</li> <li>• Students use a variety of sound sources when composing. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students read whole, half, dotted half, quarter and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> <li>• Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing. (<i>Rhythm, Expression</i>)</li> <li>• Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher. (<i>Rhythm, Melody</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a melody for a poem.</li> <li>• Improvise lyrics of a song with sign language.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Write a biographical rap.</li> <li>• Write a short story with original music.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Make thumb print notes.</li> <li>• Contrast loud and soft sounds heard in the environment.</li> </ul>
<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>	<p style="font-size: 1.2em;">There are few means more effective for fixing His words in the memory than repeating them in song.</p> <p style="text-align: right; font-size: 0.8em;">Ellen G. White <i>True Education</i></p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students describe in simple terms how elements of music are used in music examples from various cultures of the world. (<i>Timbre</i>)</li> <li>• Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use. (<i>Timbre, Hymnology</i>)</li> <li>• Students demonstrate audience behavior appropriate for the context and style of music performed. (<i>Timbre, Hymnology</i>)</li> </ul>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Search for and identify repeated patterns in the environment.</li> <li>• Collect and share jump rope games.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Sing and listen to music from various cultures.</li> <li>• Create a list of special events or occasions to sing or play music.</li> </ul>	

# Music...



## Third Grade Elements:

### Rhythm

- Recognize a waltz and demonstrate 3/4 rhythm.
- Recognize a march and demonstrate 2/4 and 4/4 rhythm.
- Recognize and write eighth notes and rests.

### Melody

- Recognize major and minor tonality.
- Sing and hear melody with chordal and simple accompaniment pattern.

### Texture/Harmony

- Sing two-part rounds.
- Recognize chord changes in song accompaniments.

### Form

- Recognize AABB and AABA patterns.
- Sing cumulative songs.
- Use introduction, interludes, codas.

### Expression

- Recognize the effect dynamic changes and tone color have on music.
- Use different methods to produce tones.
- Know meaning of signs *p*, *mp*, *mf*, and *f*.

### Timbre

- Identify different solo voices.
- Identify music styles from different countries.

### Hymnology

- Learn hymns that tell a story.
- Learn to use the hymnal index.
- Learn new hymns of power.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-a,b,c,d,e; X-a,b,e,f

Standard #1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as children's voices and male and female adult voices. (*Expression*)
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music. (*All*)

### Cross-Curricular Activities:

- Echo a poem.
- Sing and sign a hymn.

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,l; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

### Performance Expectations:

- Students identify simple music forms when presented aurally. (*Form*)
- Students demonstrate perceptual skills by moving, answering question about, and describing aural examples of various music styles representing diverse cultures. (*Timbre*)
- Students use appropriate terminology in explaining music, and its notation, instruments and voices, and performances. (*All*)
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as children's voices and male and female adult voices. (*Expression*)
- Students respond through purposeful movement to prominent music characteristics or to specific music events while listening to music. (*All*)

### Cross-Curricular Activities:

- Identify the instruments in "Peter and the Wolf."
- Listen for longer and shorter sounds.

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students devise criteria for evaluating performances and compositions. (*All*)
- Students explain, using appropriate music terminology, their preferences for specific musical works and styles. (*All*)
- Students perform expressively a varied repertoire of music representing diverse genres and styles. (*Timbre*)
- Students echo short rhythms and melodic patterns. (*Rhythm, Melody*)
- Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor. (*Timbre, Expression*)

### Cross-Curricular Activities:

- Play maracas and/or shakers.
- Play a song with a verse and refrain.

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

### Performance Expectations:

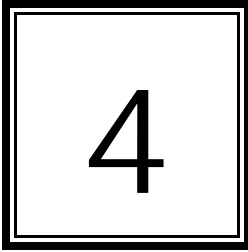
- Students devise criteria for evaluating performances and compositions. (*All*)
- Students explain, using appropriate music terminology, their preferences for specific musical works and styles. (*All*)

### Cross-Curricular Activities:

- Video tape and evaluate performances.
- Describe music for work and play.

<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard #4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students improvise “answers” in the same style to given rhythmic and melodic phrases. (<i>Rhythm, Melody, Timbre</i>)</li> <li>• Students improvise simple rhythmic and melodic ostinato accompaniments. (<i>Rhythm, Melody</i>)</li> <li>• Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies. (<i>Rhythm, Melody</i>)</li> <li>• Students improvise short songs and instrumental pieces, using a variety of sound sources in their improvisations, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means. (<i>Rhythm, Melody, Expression, Form</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students create and arrange music to accompany readings or dramatizations.</li> <li>• Students use a variety of sound sources when composing. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students read whole, half, dotted half, quarter and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> <li>• Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing. (<i>Rhythm, Expression</i>)</li> <li>• Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher. (<i>Rhythm, Melody</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create patterns using <i>do, re, mi</i>.</li> <li>• Create a verse for folk songs.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Compose a memorial song to honor a famous person.</li> <li>• Compose a song for a character in a play.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Play pitch patterns on bells (high, low, loud, soft).</li> <li>• Play a rhythm game with a bouncing ball.</li> </ul>
<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>	<p>...Music may facilitate awareness and discrimination of sounds, a key skill needed for reading.</p> <p>Eric Jensen <i>Music with the Brain in Mind</i></p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students identify similarities and differences in the meanings of common terms used in the various arts. (<i>All</i>)</li> <li>• Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students describe in simple terms how elements of music are used in music examples from various cultures of the world. (<i>Timbre</i>)</li> <li>• Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use. (<i>Timbre, Hymnology</i>)</li> <li>• Students identify and describe roles of musicians in various settings and cultures. (<i>Timbre</i>)</li> <li>• Students demonstrate audience behavior appropriate for the context and style of music performed. (<i>Timbre, Hymnology</i>)</li> </ul>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create poster advertising for church/school program(s).</li> <li>• Make a picture of a song.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Perform a medley of patriotic songs at a school assembly.</li> <li>• Write jingles to describe the responsibility of a citizen.</li> </ul>	

# Music...



## Fourth Grade Elements:

### Rhythm

- Read meter signatures (2/4, 3/4, 4/4).
- Identify staff, treble clef, and measure.
- Know names of lines and spaces of treble clef.
- Follow simple conducting patterns.
- Sing songs with syncopation.

### Melody

- Distinguish between secular and sacred music.
- Demonstrate phrasing in music.
- Play a descant.

### Texture/Harmony

- Sing three-part rounds.

### Form

- Recognize rondo form (ABACA pattern).
- Identify variation form.

### Expression

- Recognize terms: retardando, accelerando, allegro, and andante.
- Recognize how legato and staccato affect the way music is performed.

### Timbre

- Experience nationalistic and patriotic music.
- Recognize an overture.

### Hymnology

- Sing nationalistic hymns.
- Learn Negro spirituals.
- Identify parts of the hymnal page.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship
- Participate in community service activities

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-a,b,c,d,e; X-a,b,e,f

Standard #1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students sing ostinatos, partner songs, and rounds. (*Harmony*)
- Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor. (*All*)

### Cross-Curricular Activities:

- Perform a nationalistic song.
- Sing a call and response song.

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,l; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

### Performance Expectations:

- Students identify simple music forms when presented aurally. (*Form*)
- Students demonstrate perceptual skills by moving, answering questions about, and describing aural examples of various music styles representing diverse cultures. (*Timbre*)
- Students use appropriate terminology in explaining music, notation, instruments and voices, and performances. (*All*)
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as children's voices and male and female adult voices. (*Expression*)
- Students respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music. (*All*)

### Cross-Curricular Activities:

- Create a storyboard while listening to the Star-Spangled Banner.
- Listen for mouth music in Celtic Folk songs.

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

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

### Cross-Curricular Activities:

- Pat with beat and clap rhythm of words.
- Use "stone pounding" rhythm with beat.

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

### Performance Expectations:

- Students explain, using appropriate music terminology, their preferences for specific musical works and styles. (*All*)

### Cross-Curricular Activities:

- Create a rubric for evaluating a student's musical performance.
- Research Christian artists to show how talents can be used to glorify God.



<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard #4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students improvise “answers” in the same style to given rhythmic and melodic phrases. (<i>Rhythm, Melody, Timbre</i>)</li> <li>• Students improvise simple rhythmic and melodic ostinato accompaniments. (<i>Rhythm, Melody</i>)</li> <li>• Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies. (<i>Rhythm, Melody</i>)</li> <li>• Students improvise short songs and instrumental pieces, using a variety of sounds in their improvisations, including traditional sounds, nontraditional sound available in the classroom, body sounds, and sounds produced by electronic means. (<i>Rhythm, Melody, Expression, Form</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students create and arrange music to accompany readings or dramatizations. (<i>All</i>)</li> <li>• Students create and arrange short songs and instrumental pieces within specified guidelines. (<i>All</i>)</li> <li>• Students use a variety of sound sources when composing. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students read whole, half, dotted half, quarter and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> <li>• Students use a system (i.e. syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys. (<i>Rhythm, Melody</i>)</li> <li>• Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing. (<i>Rhythm, Expression</i>)</li> <li>• Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher. (<i>Rhythm, Melody</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Invent and describe a new family of instruments.</li> <li>• Improvise ways to walk to a song.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Compose music for a play.</li> <li>• Create music for a commercial about good health.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Use hand signs and/or body movement while reading music.</li> <li>• Draw melody contours in the air.</li> </ul>
<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>	<p>The value of a song as a means of education should never be lost sight of....If there is singing in the school, the students will be drawn closer to God, to their teachers, and to one another.</p> <p>Ellen G. White <i>True Education</i></p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students identify similarities and differences in the meanings of common terms used in the various arts. (<i>All</i>)</li> <li>• Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students identify by genre or style aural examples of music from various historical periods and cultures. (<i>Timbre</i>)</li> <li>• Students describe in simple terms how elements of music are used in music examples from various cultures of the world. (<i>Timbre</i>)</li> <li>• Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use. (<i>Timbre, Hymnology</i>)</li> <li>• Students identify and describe roles of musicians in various settings and cultures. (<i>Timbre</i>)</li> <li>• Students demonstrate audience behavior appropriate for the context and style of music performed. (<i>Timbre, Hymnology</i>)</li> </ul>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Research the geographical area from which a type of music originated.</li> <li>• Research folk dance.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Learn a hymn from a different culture.</li> <li>• Learn about unusual instruments from another culture.</li> </ul>	

# Music...



## Fifth Grade Elements:

### Rhythm

- Demonstrate dotted note rhythms.
- Know names of lines and spaces of bass clef.
- Identify and write symbols for sharp, flat, and natural.
- Demonstrate simple syncopation.
- Develop double and triple meter patterns.

### Melody

- Recognize similar melodic patterns.
- Sight-read a musical phrase.

### Texture/Harmony

- Sing simple ostinati and descants.

### Form

- Recognize theme and variation forms.
- Use *D.C.al fine*.

### Expression

- Know symbols and meanings for crescendo, decrescendo, and diminuendo.
- Know symbols and meanings for ritardando and accelerando.

### Timbre

- Listen to music of baroque period.
- Learn history of keyboard instruments.

### Hymnology

- Learn hymns written during the baroque period.
- Learn names of some hymn writers.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-a,b,c,d,e; X-a,b,e,f

Standard#1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles. (*Rhythm, Melody, Expression, Hymnology*)
- Students sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory. (*Rhythm, Melody, Expression, Hymnology*)
- Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed. (*Expression, Timbre, Hymnology*)
- Students sing music written in two and three parts. (*Rhythm, Timbre, Hymnology*)

### Cross-Curricular Activities:

- Choose and sing hymns that correlate with the Bible lesson.
- Learn and sing patriotic songs.

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,l; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

### Performance Expectations:

- Students identify specific music events (e.g., entry of oboe, change of meter, return to refrain) when listening to music. (*All*)
- Students understand how the elements of music are used in various genres and cultures. (*All*)
- Students understand the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. (*All*)

### Cross-Curricular Activities:

- Create a song mural.
- Listen to a section from a piece of music. Prepare a "map" of the music, and develop a legend to explain the marks and symbols used.

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students perform on an instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control. (*Rhythm, Timbre, Hymnology*)

### Cross-Curricular Activities:

- Select and perform songs from various geographic regions of the country.
- Make percussion instruments and perform various pieces.

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

### Performance Expectations:

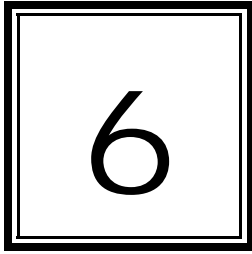
- Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing. (*All*)
- Students evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement. (*All*)

### Cross-Curricular Activities:

- Keep a music journal to enter thoughts about selections, performances, and personal preferences.
- Write music reviews.

<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard #4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students improvise simple harmonic accompaniments. (<i>Rhythm, Form, Expression, Timbre</i>)</li> <li>• Students improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys. (<i>Rhythm, Form, Expression, Timbre</i>)</li> <li>• Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality. (<i>Rhythm, Form, Expression, Timbre</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students know how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions. (<i>All</i>)</li> <li>• Students compose short pieces within specified guidelines (e.g., ABA form, limited range, simple rhythms). (<i>All</i>)</li> <li>• Students arrange simple pieces for voices or instruments other than those for which the pieces originally were written (e.g., a guitar accompaniment for a folk song). (<i>All</i>)</li> <li>• Students use a variety of traditional and nontraditional sound sources and electronic media (e.g., synthesizer, sequencer) when composing and arranging. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 3/8, 6/8, and breve meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> <li>• Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation (e.g., accents, legato, staccato, marcato), and expression (e.g., phrasing). (<i>All</i>)</li> <li>• Students use standard notation to record their musical ideas and the musical ideas of others. (<i>All</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Using a familiar tune, write words that emphasize various occupations.</li> <li>• Change a song into a choral reading.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a tuned musical scale using glass bottles. Play known songs and compose new ones.</li> <li>• Write a haiku and set it to music.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Sing letter name and pitch from notation.</li> <li>• Find words with multiple syllables to represent various time signatures (<i>i.e.</i>, geographic terms, cities, states, nouns, verbs, mathematic terms).</li> </ul>
<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>	<p>...Music and the arts are a vehicle for higher-level thinking that brings decision-making and evaluation into play.</p> <p>Richard Colwell Visual &amp; Performing Arts</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art. (<i>All</i>)</li> <li>• Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (<i>All</i>)</li> <li>• Students understand characteristics that cause various musical works (e.g., from different genres, styles, historical periods, composers) to be considered exemplary. (<i>All</i>)</li> <li>• Students understand the functions music serves, roles of musicians (e.g., music teacher, composer of commercials, singer in a production), and conditions under which music is typically performed in various cultures of the world. (<i>All</i>)</li> </ul>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Describe ways environmental awareness can be enhanced through music.</li> <li>• Discuss how heartbeats and drumbeats are similar and different, and what impact drums have on the heart.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a timeline showing historical events that took place during a composer's lifetime.</li> <li>• Compare holiday music from various cultures.</li> </ul>	

# Music...



## Sixth Grade Elements:

### Rhythm

- Recognize and imitate sixteenth notes.
- Recognize and imitate triplet patterns.
- Read rhythms of songs.
- Recognize and write the C major scale.

### Melody

- Recognize simple intervals.
- Sight-read a simple song.
- Recognize the sound of a major scale.

### Texture/Harmony

- Sing canons.
- Identify and sing cadence.

### Form

- Demonstrate and use first and second endings.
- Identify canon form.
- Recognize jazz and blues components.

### Expression

- Recognize the different tonal qualities the human voice can produce.
- Know symbols and meanings for fermata and tenuto.

### Timbre

- Describe different vocal timbres.
- Listen to music of the 20<sup>th</sup>- century.
- Learn about the opera.
- Compare the tone qualities of orchestral music from different cultures.

### Hymnology

- Learn hymns from the classical period.
- Identify and sing early Advent hymns.
- Understand the use of imagination to express a spiritual experience.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,i; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-a,b,c,d,e; X-a,b,e,f

Standard #1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,i; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles. (*Rhythm, Melody, Expression, Hymnology*)
- Students sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory. (*Rhythm, Melody, Expression, Hymnology*)
- Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed. (*Expression, Timbre, Hymnology*)
- Students sing music written in two and three parts. (*Rhythm, Timbre, Hymnology*)

### Cross-Curricular Activities:

- Sing a hymn from another culture.
- Select and sing music written in two parts.

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,i; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

### Performance Expectations:

- Students identify specific music events (e.g., entry of oboe, change of meter, return to refrain) when listening to music. (*All*)
- Students understand how the elements of music are used in various genres and cultures. (*All*)
- Students understand the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. (*All*)

### Cross-Curricular Activities:

- Listen to the music from a commercial and discuss the correlation between the music and the product advertised.
- Listen to a music selection. Write a poem descriptive of the music being played.

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,i; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students perform on an instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control. (*Rhythm, Timbre, Hymnology*)

### Cross-Curricular Activities:

- Select and perform a favorite song from camp.
- Research and perform a song from the Classical Period.

Standard #7: Evaluating music and music performances.

**FACT 21:** I-i; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

### Performance Expectations:

- Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing. (*All*)
- Students evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement. (*All*)

### Cross-Curricular Activities:

- Compare two songs and discuss which style is preferred.
- Explain, using appropriate musical terminology, personal preferences in music.

<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard #4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students improvise simple harmonic accompaniments. (<i>Rhythm, Form, Expression, Timbre</i>)</li> <li>• Students improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys. (<i>Rhythm, Form, Expression, Timbre</i>)</li> <li>• Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality. (<i>Rhythm, Form, Expression, Timbre</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students know how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions. (<i>All</i>)</li> <li>• Students compose short pieces within specified guidelines (e.g., ABA form, limited range, simple rhythms). (<i>All</i>)</li> <li>• Students arrange simple pieces for voices or instruments other than those for which the pieces originally were written (e.g., a guitar accompaniment for a folk song). (<i>All</i>)</li> <li>• Students use a variety of traditional and nontraditional sound sources and electronic media (e.g., synthesizer, sequencer) when composing and arranging. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 3/8, 6/8, and breve meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> <li>• Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation (e.g., accents, legato, staccato, marcato), and expression (e.g., phrasing). (<i>All</i>)</li> <li>• Students use standard notation to record their musical ideas and the musical ideas of others. (<i>All</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a variation of a known tune for a health song.</li> <li>• Select a spiritual song and add another verse based on a prayer.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Write a short jingle for a math concept.</li> <li>• Create an original work of music that focus on themes of nature.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Use electronic media to compose a musical piece.</li> <li>• Match rhythm notation to familiar melodies.</li> </ul>
<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>	<p><b>Jesus in His earthly life met temptation with a song.</b></p> <p>Ellen G. White <i>True Education</i></p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art. (<i>All</i>)</li> <li>• Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (<i>All</i>)</li> <li>• Students understand characteristics that cause various musical works (e.g., from different genres, styles, historical periods, composers) to be considered exemplary. (<i>All</i>)</li> <li>• Students understand the functions music serves, roles of musicians (e.g., music teacher, composer of commercials, singer in a production), and conditions under which music is typically performed in various cultures of the world. (<i>All</i>)</li> </ul>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Compare New Year celebrations in various cultures. Reflect on diverse expressions of universal themes.</li> <li>• Compare contrasts in a building skyline with contrasts in music.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a modern-day portrait of Mozart.</li> <li>• Select a music-related career and identify the qualifications needed for that occupation.</li> </ul>	

# Music...



## Seventh Grade Elements:

### Rhythm

- Identify meter changes.
- Recognize complex rhythmic patterns.
- Learn history of notation.
- Know and write simple major key signatures.

### Melody

- Sight-read a two-part song.
- Recognize the sound of a minor scale.

### Texture/Harmony

- Recognize simple chord progressions (IV-I-V-I).
- Learn a melodic accompaniment.

### Form

- Recognize a bridge between two music selections.

### Expression

- Know the meaning of rubato.
- Recognize that new sounds may be created by using instruments in a new way.

### Timbre

- Recognize music of Eastern cultures.
- Listen to music of the romantic period.

### Hymnology

- Learn hymns during the romantic period with particular focus on SDA heritage.
- Identify hymns of Adventist heritage.
- Learn the historical development of SDA hymnals.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-a,b,c,d,e; X-a,b,e,f

Standard #1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles. (*Rhythm, Melody, Expression, Hymnology*)
- Students sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory. (*Rhythm, Melody, Expression, Hymnology*)
- Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed. (*Expression, Timbre, Hymnology*)
- Students sing music written in two and three parts. (*Rhythm, Timbre, Hymnology*)

### Cross-Curricular Activities:

- Sing music written in two and three parts.
- Sing 19<sup>th</sup> century American college songs.

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,l; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

### Performance Expectations:

- Students identify specific music events (e.g., entry of oboe, change of meter, return to refrain) when listening to music. (*All*)
- Students understand how the elements of music are used in various genres and cultures. (*All*)
- Students understand the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. (*All*)

### Cross-Curricular Activities:

- Paint or draw images from a song.
- Listen to an instrumental piece and list words describing the music.

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students perform on an instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control. (*Rhythm, Timbre, Hymnology*)

### Cross-Curricular Activities:

- Demonstrate good posture while playing instruments.
- Perform, by ear, a simple tune.

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

### Performance Expectations:

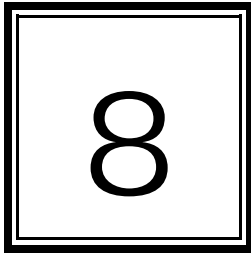
- Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing. (*All*)
- Students evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement. (*All*)

### Cross-Curricular Activities:

- Develop criteria for evaluating creative work and apply to original creative efforts.
- Listen to a variety of hymns and categorize according to feeling types (*i.e.*, calm, inspired, energized).

<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard #4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students improvise simple harmonic accompaniments. (<i>Rhythm, Form, Expression, Timbre</i>)</li> <li>• Students improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys. (<i>Rhythm, Form, Expression, Timbre</i>)</li> <li>• Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality. (<i>Rhythm, Form, Expression, Timbre</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students know how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions. (<i>All</i>)</li> <li>• Students compose short pieces within specified guidelines (e.g., ABA form, limited range, simple rhythms). (<i>All</i>)</li> <li>• Students arrange simple pieces for voices or instruments other than those for which the pieces were originally written (e.g., a guitar accompaniment for a folk song). (<i>All</i>)</li> <li>• Students use a variety of traditional and nontraditional sound sources and electronic media (e.g., synthesizer, sequencer) when composing and arranging. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 3/8, 6/8, and breve meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> <li>• Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation (e.g., accents, legato, staccato, marcato), and expression (e.g., phrasing). (<i>All</i>)</li> <li>• Students use standard notation to record their musical ideas and the musical ideas of others. (<i>All</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a variation of <i>Dry Bones</i> for learning the human skeletal system.</li> <li>• Experiment with a rubber band, snapping wood and other materials to accompany a song.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a cadence song depicting a specific event.</li> <li>• Create a camp song.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Mark the notation of dynamics (<i>i.e.</i>, forte, crescendo) and articulation (<i>i.e.</i>, accents, staccato) on the music score of familiar hymns.</li> <li>• Listen to the song of a bird and write appropriate music notation.</li> </ul>
<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>	<div style="border: 2px solid black; padding: 20px; text-align: center;"> <h2 style="margin: 0;">Music making forces us to create, reflect, bare our souls, ponder, and react in new ways.</h2> <p style="margin: 10px 0 0 0;">Ellen G. White <i>True Education</i></p> </div>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art. (<i>All</i>)</li> <li>• Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (<i>All</i>)</li> <li>• Students understand characteristics that cause various musical works (e.g., from different genres, styles, historical periods, composers) to be considered exemplary. (<i>All</i>)</li> <li>• Students understand the functions music serves, roles of musicians (e.g., music teacher, composer of commercials, singer in a production), and conditions under which music is typically performed in various cultures of the world. (<i>All</i>)</li> </ul>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Learn about early scientific experiments in sound reproductions.</li> <li>• Locate music pieces written about geographic features (<i>i.e.</i>, <i>Blue Danube Waltz</i>).</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Create a timeline of important musical events/people during a 100-year period.</li> <li>• Compare keyboard instruments and styles from a variety of cultures.</li> </ul>	

# Music...



## Eighth Grade Elements:

### Rhythm

- Identify irregular meter patterns (5/4, 7/4).
- Demonstrate three simple conducting patterns.
- Learn all major key signatures.

### Melody

- Sing a more complex two-part song.

### Texture/Harmony

- Identify consonant complementing accompaniment chords.
- Learn difference between homophonic and polyphonic music.

### Form

- Recognize symphonic form.
- Recognize modulation.

### Expression

- Recognize that different cultures use different scale patterns.
- Recognize that the text and meaning of songs can be enhanced by vocal interpretation and instrumental accompaniment.

### Timbre

- Listen to music of the renaissance music.

- Describe how a computer can enhance music.

### Hymnology

- Sing ancient hymns.
- Learn hymns composed and/or written by 20<sup>th</sup>-century Adventists.
- Learn how to use the various indexes in the SDA hymnal.

### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; VIII-a,b,c,e,g; IX-1,b,c,d,e; X-1,b,e,f

Standard#1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles. (*Rhythm, Melody, Expression, Hymnology*)
- Students sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory. (*Rhythm, Melody, Expression, Hymnology*)
- Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed. (*Expression, Timbre, Hymnology*)
- Students sing music written in two and three parts. (*Rhythm, Timbre, Hymnology*)

### Cross-Curricular Activities:

- Start the learning day with 5 minutes of vocal training.
- Perform a musical presentation of story.

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,l; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,i; IX-a,e

### Performance Expectations:

- Students identify specific music events (e.g., entry of oboe, change of meter, return to refrain) when listening to music. (*All*)
- Students understand how the elements of music are used in various genres and cultures. (*All*)
- Students understand the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. (*All*)

### Cross-Curricular Activities:

- Select a student disc jockey to choose and play background classroom music for the day.
- Experiment with various styles of music and the effect of each style on the ability to concentrate on a specific task.

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music.

**FACT 21:** I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

### Performance Expectations:

- Students perform on an instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control. (*Rhythm, Timbre, Hymnology*)

### Cross-Curricular Activities:

- Learn to play songs from different regions of the country. Clap rhythm to notice differences.
- Select and perform music indicating a climax for a story, film, or TV show.

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

### Performance Expectations:

- Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing. (*All*)
- Students evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement. (*All*)

### Cross-Curricular Activities:

- Discover how the songs of the particular time period influenced and inspired the events themselves.
- Compile a selection of music that triggers good memories.



<p>Standard #3: Improvising melodies, variations, and accompaniments.</p> <p><b>FACT 21:</b> I-j; VI-b,c,d; VIII-a; IX-a,c,d,e,f</p>	<p>Standard #4: Composing and arranging music within specified guidelines.</p> <p><b>FACT 21:</b> I-a,b,d,e,f,j,l; II-a,d,h; III-e; IV-a,b</p>	<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students improvise simple harmonic accompaniments. (<i>Rhythm, Form, Expression, Timbre</i>)</li> <li>• Students improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys. (<i>Rhythm, Form, Expression, Timbre</i>)</li> <li>• Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality. (<i>Rhythm, Form, Expression, Timbre</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students know how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions. (<i>All</i>)</li> <li>• Students compose short pieces within specified guidelines (e.g., ABA form, limited range, simple rhythms). (<i>All</i>)</li> <li>• Students arrange simple pieces for voices or instruments other than those for which the pieces originally were written (e.g., a guitar accompaniment for a folk song). (<i>All</i>)</li> <li>• Students use a variety of traditional and nontraditional sound sources and electronic media (e.g., synthesizer, sequencer) when composing and arranging. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 3/8, 6/8, and breve meter signatures. (<i>Rhythm, Melody, Hymnology</i>)</li> <li>• Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation (e.g., accents, legato, staccato, marcato), and expression (e.g., phrasing). (<i>All</i>)</li> <li>• Students use standard notation to record their musical ideas and the musical ideas of others. (<i>All</i>)</li> </ul>
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Do a choral reading of a poem.</li> <li>• Add words to an existing instrumental musical piece.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Compose a song for a story that summarizes the main events and capture its mood.</li> <li>• Create a song from an animal's perspective. Include actual sounds.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Score a musical piece.</li> <li>• Perform a basic rhythm on a drum.</li> </ul>
<p>Standard #8: Understanding relationships between music, the other arts and disciplines outside the arts.</p> <p><b>FACT 21:</b> II-g; III-c; IV-a,b,d; VI-c,f,h; VII-a,d; IX-c; X-b</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>	<p style="text-align: center;">...Music was made to serve a holy purpose, to lift the thoughts to that which was pure and noble and elevating, and to awaken in the soul devotion and gratitude to God.</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art. (<i>All</i>)</li> <li>• Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (<i>All</i>)</li> <li>• Students understand characteristics that cause various musical works (e.g., from different genres, styles, historical periods, composers) to be considered exemplary. (<i>All</i>)</li> <li>• Students understand the functions music serves, roles of musicians (e.g., music teacher, composer of commercials, singer in a production), and conditions under which music is typically performed in various cultures</li> </ul>	
<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Find a musical selection that would help to reveal a character's conflicting emotions in a story.</li> <li>• Brainstorm key words or concepts from a particular subject. Students select a song and add new lyrics to reinforce the concepts.</li> </ul>	<p>Cross-Curricular Activities:</p> <ul style="list-style-type: none"> <li>• Listen to the music from different cultures and note what ideas are expressed in the music.</li> <li>• Demonstrate the particular instruments of a certain culture.</li> </ul>	

# Music...

## Band

### Music Elements:

- T Rhythm**
- T Melody**
- T Texture/Harmony**
- T Form**
- T Expression**
- T Timbre**
- T Hymnology**

**Spiritual Applications:**

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; IX-a,b,c,d,e; X-a,b,e,f

<p>Standard #2: Performing on instruments, alone and with others, a varied repertoire of music</p> <p><b>FACT 21:</b> I-f,j,l; II-d,f,h; III-e, IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,c,e,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f</p>	<p>Standard #7: Evaluating music and music performances.</p> <p><b>FACT 21:</b> I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6. (<i>Rhythm, Timbre, Hymnology</i>)</li> <li>• Students perform music representing diverse genres and cultures, with expression appropriate for the work being performed. (<i>Rhythm, Timbre, Hymnology</i>)</li> <li>• Students play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument. (<i>Rhythm, Timbre, Hymnology</i>)</li> <li>• Students who participate in an instrumental ensemble or class perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory. (<i>Rhythm, Timbre, Hymnology</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing. (<i>All</i>)</li> <li>• Students evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement. (<i>All</i>)</li> </ul>
<p>Standard #5: Reading and notating music.</p> <p><b>FACT 21:</b> VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c</p>	<p>Standard #9: Understanding music in relation to history and culture.</p> <p><b>FACT 21:</b> I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c</p>
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students who participate in a choral or instrumental ensemble or class sing/read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6. (<i>All</i>)</li> </ul>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (<i>All</i>)</li> <li>• Students understand characteristics that cause various musical works (e.g., from different genres, styles, historical periods, composers) to be considered exemplary. (<i>All</i>)</li> <li>• Students understand the functions music serves, roles of musicians (e.g., music teacher, composer of commercials, singer in a production), and conditions under which music is typically performed in various cultures of the world. (<i>All</i>)</li> </ul>
<p>Standard #6: Listening to, analyzing and describing music.</p> <p><b>FACT 21:</b> I-j,i; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,e,j; IX-a,e</p>	
<p>Performance Expectations:</p> <ul style="list-style-type: none"> <li>• Students demonstrate the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. (<i>All</i>)</li> </ul>	

# Music...

## Choir

### Music Elements:

- T Rhythm**
- T Melody**
- T Texture/Harmony**
- T Form**
- T Expression**
- T Timbre**
- T Hymnology**

#### Spiritual Applications:

- Understand that talents and gifts are from God.
- Apply Christian principles in making choices.
- Recognize God as creator of beauty.
- Assume an active role in corporate worship.
- Participate in community service activities.

**FACT 21:** I-a,f,j,l; II-a,d,g,h; III-e,f; IV-a,b,c; V-e,f,g,h; VI-g,h; VII-a,b,c,d,e,f,g; IX-a,b,c,d,e; X-a,b,e,f

Standard #1: Singing, alone and with others, a varied repertoire of music.

**FACT 21:** I-e,f,h,j,l; II-d,f,h; III-e; IV-a,b; V-e,f,g,h; VI-b,c,h; VII-a,b,c,d,e,f,g; VIII-a,c,g; IX-a,b,c,d,e,f; X-b,e,f

Performance Expectations:

- Students who participate in a choral ensemble sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory. (*Rhythm, Timbre, Hymnology*)

Standard #7: Evaluating music and music performances.

**FACT 21:** I-l; II-g,h; III-c,e; IV-a,b; V-f,g,h; VI-b,c,f; VII-g; VIII-a; IX-b,c

Performance Expectations:

- Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing. (*All*)
- Students evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement. (*All*)

Standard #5: Reading and notating music.

**FACT 21:** VI-b,c,d,f; VII-a,b,e,g; VIII-b,e,f,g; IX-d,e,f; X-a,c

Standard #9: Understanding music in relation to history and culture.

**FACT 21:** I-a,e,i,j,k,l; II-c,d,f,g; III-c,e,f; IV-a,b,c,d,e,f; V-e,f,g,h; VI-b,c,d,f,h; VII-a,b,c,d,e,g; IX-a,c,d,f; X-a,b,c

Performance Expectations:

- Students who participate in a choral or instrumental ensemble or class sight read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6. (*All*)

Performance Expectations:

- Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures. (*All*)
- Students understand characteristics that cause various musical works (e.g., from different genres, styles, historical periods, composers) to be considered exemplary. (*All*)
- Students understand the functions music serves, roles of musicians (e.g., music teacher, composer of commercials, singer in a production), and conditions under which music is typically performed in various cultures of the world. (*All*)

Standard #6: Listening to, analyzing and describing music.

**FACT 21:** I-j,i; II-f,g,h; III-c,e; IV-a,b,c; V-f,g,h; VI-b,c,d,g,h; VII-c,d,g; VIII-a,

Performance Expectations:

- Students demonstrate the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. (*All*)

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# Hymnology

## History of the Seventh-day Adventist Hymnal

During the winter of 1843, the powerful preaching of William Miller influenced people of many denominations to believe that Christ was coming back to earth in October 1844. In the meetings held by young James White, a member of the Christian Connection, songs about the second coming of Christ predominated. Sometimes he would dramatically begin the service by marching along down the center aisle of the meeting house, beating time on his Bible and singing, “You will see your Lord a-coming.”

Before the Seventh-day Adventist church was organized in 1863, James White compiled and published a pocket-size book of 43 hymns, entitled *Hymns for God’s Peculiar People, That Keep the Commandments of God, and the Faith of Jesus*. Originally published in paperback, it was a tiny volume, just 3 ½ by 5 inches, containing 48 pages of words only – no music. Later copies were bound in brown leather lined with brown paper and hand stapled with brass wire. No authors were ascribed to the hymns, as was the practice of the time, and there were no indications of the tunes to be used. Ten of the hymns from this little book are in the *Seventh-day Adventist Hymnal*, two examples being “Gracious Father, Guard Thy Children” and “I’m a Pilgrim, and I’m a Stranger.”

In 1869, the first official hymnal of the Seventh-day Adventist church was published. It had 424 pages, 536 hymns, and 125 tunes, but was still in the small 3 ½ by 5 inch format giving no credit to authors or composers. This hymnal was titled *Hymns and Tunes for Those Who Keep the Commandments of God and the Faith of Jesus*. Many of the hymns in the first official hymnal are in the current Seventh-day Adventist hymnal. Old favorites include “Rock of Ages,” “Sweet Hour of Prayer,” “O Day of Rest and Gladness,” and “Safely Through Another Week.”

The gospel song had a profound effect on Seventh-day Adventist hymnology, placing the emphasis on public evangelism and campmeetings. Informal, spirited songs with their buoyant rhythms, easy-to-sing melodies, and repetition were used in a powerful way. Many of the gospel songs were written first for children, but adults were soon singing and enjoying these songs as well. Even down to the present time, the appeal of these songs has given them a place in the singing experiences of most Christians.

The largest and most comprehensive hymnbook ever published by the church was *The Seventh-day Adventist Hymn and Tune Book for Use in Divine Worship*. It became known as *Hymns and Tunes*. The hymns were numbered 1 to 1413 on 640 pages. Most tunes had only one stanza of the text written between the treble and bass clefs. The remainder of the text, plus one or two more hymns texts with the same poetic meter, were printed below the hymn. Headings were the names of hymn tunes, rather than first lines or titles.

On December 6, 1885, the General Conference session voted that profits resulting from the sale of *Hymns and Tunes* would benefit the support of missions. This action resulted in some \$40,000 going to missionary work.

One of the most popular songbooks ever used by Seventh-day Adventists was *Christ in Song*, although it was never an official hymnal of the Seventh-day Adventist church. *Christ in Song* had 951 pages and nearly 1,000 hymn numbers. Many of the songs were printed two on a page so hymns and tunes might be interchanged by bending a page backward or forward to match texts and tunes by meter.

In many churches, *Christ in Song* replaced *Hymns and Tunes*. Many of the hymns from *Christ in Song* are still very popular today. Large numbers of people requested that songs from *Christ in Song* be placed in the hymnbook used today. Favorites included are “At the Cross,” “Does Jesus Care?” “Power in the Blood,” and “More About Jesus.”

A large choir was formed from the Takoma Park church and Washington Missionary College in June 1939 to sing through new hymns as they were projected onto a screen from the manuscript. A gathering of people interested in the hymnal registered their votes for or against the hymn. The selected hymns became *The Church Hymnal*, published in 1941. This book was to supersede both *Hymns and Tunes* and *Christ in Song*. *The Church Hymnal* served the Seventh-day Adventist Church for 44 years.

In the early 1980's the General Conference, recognizing the need for a new hymnal, established a committee to work on this project. This committee of nineteen individuals included music teachers, choir leaders, organists, composers, writers, editors, soloists, evangelists, pastors and church administrators. In addition to the work of the committee, hundreds of pastors and laypersons provided suggestions.

The Review and Herald Publishing Association completed printing the first copies of the new *Seventh-day Adventist Hymnal* on May 15, 1985. This hymnal was introduced at the General Conference session in New Orleans, June 1985. The hymn “Christ the Lord, All Power Possessing” was performed by a 300-voice choir and 120-piece symphony orchestra. This performance set the tone for the hymnal’s immediate success. In just 18 months, this hymnal sold more than 400,000 copies – a new record in Adventist publishing. Though it is much different from that first hymnal James White published in 1849, today the *Seventh-day Adventist Hymnal* is meeting the needs of our diverse church membership.



## Sections of the *Seventh-day Adventist Hymnal*

In addition to songs, the hymnal includes a variety of other sections. Understanding how to use these different sections will make the hymnal more accessible to both teacher and student.

In the front of the hymnal is a Table of Contents listing all the topics and subtopics of the hymns. All italicized numbers refer to scripture reading.

Located in the back of the hymnal is a section of scripture readings and benedictions. These readings may be used in the classroom to enhance Bible classes, worships, AJY meetings, and dismissals.

Some of the indexes included in the church hymnal are:

<b>Topical Index of Hymns and Readings</b>	a listing of all the hymns and scripture readings on each topic.
<b>Scriptural Index of Worship Aids</b>	makes it possible to find scriptural references in various hymns. A resource for finding hymns that correlate with a Bible lesson.
<b>Hymns Suitable for Young Worshipers</b>	a listing of the hymns most suitable for preschool through junior high students. Hymns marked with asterisks are suggested as suitable for young children, although they will enjoy many other hymns as well.
<b>Authors, Translators, and Sources of Texts</b>	a listing of the authors, translators, or sources of hymn texts. Hymn numbers of all hymns written by a specific author are listed under the author's name.
<b>Composers, Arrangers, and Sources of Tunes</b>	a listing of all composers and arrangers of hymns. Hymn numbers of all hymns written by a composer are listed under the composer's name.
<b>Alphabetical Index of Tunes</b>	an alphabetical listing of all the names of hymn tunes. After the name of the tune, hymn numbers of all hymns that share the same tune are listed.
<b>Metrical Index of Tunes</b>	a listing of tunes with the same poetic meter. This index may be used to interchange tunes with texts.
<b>Index of Titles and First Lines</b>	the most commonly used index. Hymn numbers can be found by looking for the title or first line of the hymn.

①  
As With Gladness Men of Old  
②  
123

③ Matt. 2:1-11  
④ William C. Dix (1837-1898)

⑤ DIX 7.7.7.7.7.  
⑦ From Conrad Kocher, 1838 (1786-1872)  
⑧ Arr. by Melvin West, 1984 (1930- )

1. Hymn title
2. Hymn number
3. Bible reference
4. Author's name
5. Name of hymn tune

Unison ⑨

1. As with glad-ness men of old Did the guid-ing star be-hold,  
2. As with joy-ful steps they sped To that low-ly man-ger bed,  
3. As they of-fered gifts most rare At that man-ger rude and bare,  
4. Ho-ly Je-sus, ev-ery day Keep us in the nar-row way;

6. Metrical pattern
7. Composer or source of music
8. Arranger of tune
9. Unison

As with joy they hailed its light, Lead-ing on-ward, beam-ing bright,  
There to bend the knee be-fore Him whom heav'n and earth a-dore,  
So may we with ho-ly joy, Pure, and free from sin's al-loy,  
And, when earth-ly things are past, Bring our ran-somed souls at last

10. Copyright information
11. Topical reference
12. Suggestions for alternate ways of singing

So, most gra-cious Lord, may we Ev-er-more be led to Thee.  
So may we with will-ing feet Ev-er seek Thy mer-cy seat.  
All our cost-liest trea-sures bring, Christ, to Thee our heav'n-ly King.  
Where they need no star to guide, Where no clouds Thy glo-ry hide.

⑩ Arrangement copyright © 1984 by Melvin West.

⑫ Harmony setting, No. 565

⑪ BIRTH

## Hymnal Page

Listed below is a description of each part of the hymnal page numbered on the opposite page.

<b>1</b>	Hymn title	is the first line of the hymn text, except for those gospel songs in which a more familiar phrase is used.
<b>2</b>	Hymn number	is found at the top of the page. This is the number of the hymn and should never be referred to as page number 123, but as hymn number 123.
<b>3</b>	Bible reference	is based on a specific scriptural passage, found in the upper left corner.
<b>4</b>	Author's name	is listed below the biblical reference. (This is the author of the hymn text, not the tune.) The date the hymn was written, the author's birth and death dates are also given. Occasionally, the source of the text is given in place of the author.
<b>5</b>	Name of hymn tune	is found in the upper right corner ( <i>i.e.</i> , DIX). However, not all tunes have a given name.
<b>6</b>	Metrical pattern	is a set of numbers indicating the metrical pattern of the text and is located beside the name of the hymn tune. This pattern indicates the number of syllables contained in each line. By referring to the Metrical Index, other tunes with the same poetic meter may be found.
<b>7</b>	Composer or source of music	is found above the musical score, on the right, and is information concerning the composer or source of the music.
<b>8</b>	Arranger of tune	is below the composer's name, "arr" and gives credit to the one who arranged the tune for this hymnal.
<b>9</b>	Unison	is printed above the score and recommends that all voices sing the melody line.
<b>10</b>	Copyright information	is indicated below the music, on the left, and states that this hymn is protected under copyright laws.
<b>11</b>	Topical reference	is below the music and on the right. Throughout the hymnal, great hymns and gospel songs are listed together in topical sections.
<b>12</b>	Cross reference note	is given above the topical reference. These suggestions may be an alternate tune, harmony, or key.

## Hymns Every Student Should Know

The hymns recommended for hymn literacy are listed below according to periods in music history. The following code indicated the recommended grade level for learning these hymns:

**E** = Elementary

**I** = Intermediate

**A** = Advanced

### Antiquity . . . . . Creation - c. 800 A.D.

- E #230 "All Glory, Laud, and Honor," text by Theodulph of Orleans, 750-821 A.D.
- I #555 "Shepherd of Tender Youth," text by Clement of Alexandria, c. 200 (may also be sung to hymn tune #71, Italian Hymn)
- A #547 "Be Thou My Vision," text 8th century Irish

### Middle Ages . . . . . 800 - 1400 A.D.

- E #127 "Infant Holy, Infant Lowly," Polish carol melody, c. 13th century
- I # 2 "All Creatures of Our God and King," text by Francis of Assisi, 1225
- A #241 "Jesus, the Very Thought of Thee," text attributed to Bernard of Clairvaux, 1091-1153

### Renaissance . . . . . 1400 - 1600

- E #471 "Dona Nobis Pacem," tune attributed to Palestrina, 1525-1594
- I #131 "Lo, How a Rose E'er Blooming," text 15th century, tune by Palestrina
- A #506 "A Mighty Fortress," text and tune by Martin Luther, 1529

### Baroque 1600 . . . . . 1600 - 1750

- E #125 "Joy to the World," music arr. from Handel's *Messiah*
- I #171 "Thine Is the Glory," G. F. Handel, 1747
- A #156 "O Sacred Head Now Wounded," tune arr. by J. S. Bach, 1729

### Classical . . . . . 1750 - 1820

- E #12 "Joyful, Joyful, We Adore Thee," tune from Beethoven's Ninth Symphony, 1824
- I #325 "Jesus, I My Cross Have Taken," tune from Mozart
- A #96 "The Spacious Firmament," tune arr. from Haydn's Creation, 1798

**Romantic . . . . . 1820 - 1900**

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- E #126 "In the Bleak Midwinter," text by Christina Rossetti, 1830-1894
- I #498 "Still, Still With Thee," tune by Mendelssohn, 1809-1847
- A #606 "Once to Every Man and Nation," text by James Russell Lowell, 1845

**Folk Melody**

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- E #108 "Amazing Grace"
- I #420 "Jerusalem, My Happy Home"
- A #280 "Come, Ye Sinners"

**Early Advent Hymns**

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- E #438 "You Will See Your Lord A-Coming," from Millennial Harp, 1843
- I #452 "What Heavenly Music," from James White's Hymns for God's Peculiar People ..., 1849
- A #447 "Long Upon the Mountains," text by Annie Smith, 1851

**Negro Spirituals**

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- E #624 "I Want Jesus to Walk With Me"
- I #580 "This Little Light of Mine"
- A #475 "Balm in Gilead"

**Gospel Hymns**

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- E #499 "What a Friend We Have in Jesus," text by Joseph M. Scriven, 1855
- I #432 "Shall We Gather at the River," tune and text by Robert Lowry, 1864
- A #337 "Redeemed," text by Fanny J. Crosby, 1882

**Twentieth-Century . . . . 1900 - Present**

---

- E #461 "Be Still, My Soul," tune by Jean Sibelius, 1899
- I #467 "Life Is Great! So Sing About It," text by Brian Wren, 1936-
- A #421 "For All the Saints," tune by Ralph Vaughan Williams, 1872-1958

## How to Learn a Hymn

1. Listen to the entire hymn.
2. Share appropriate background information concerning the hymn – composer, author, when and how the hymn was composed.
3. Read the hymn text aloud. Discuss unfamiliar words or phrases.
4. Sing the hymn. Encourage singing by having different groups sing every other line or verse.
5. Memorize the first verse. Recognize and discuss like phrases. This will make the hymn easier to learn.
6. Perform the hymn.

“There are few means more effective for fixing His words in the memory than repeating them in song.”

Ellen G. White  
*Education*, page 167

### Hymnal Activities

Grades K-4	Grades 5-8
<ul style="list-style-type: none"> <li>• Play a “seek-and-find” game using hymn numbers or titles.</li> </ul>	<ul style="list-style-type: none"> <li>• Sing hymns in two or three parts. Select hymns written from various musical periods/cultures.</li> </ul>
<ul style="list-style-type: none"> <li>• Choose a favorite Christmas hymn and draw a picture about it.</li> </ul>	<ul style="list-style-type: none"> <li>• Use “Topical Index of Hymns and Reading,” to locate hymns that refer to a favorite text.</li> </ul>
<ul style="list-style-type: none"> <li>• Show students picture or objects that suggest a hymn title then choose a hymn to correspond with the picture or object.</li> </ul>	<ul style="list-style-type: none"> <li>• Make cards for sick or discouraged friends and family. Choose an encouraging hymn verse to include in the card.</li> </ul>
<ul style="list-style-type: none"> <li>• Learn the first verse of a new hymn by acting it out or using hand movements. Let the student give suggestions for hand movements to illustrate the words.</li> </ul>	<ul style="list-style-type: none"> <li>• Write a report about the author of a hymn published in the <i>Seventh-day Adventist Hymnal</i>. Use <i>The Companion to the Seventh-day Adventist Hymnal</i>, as a reference.</li> </ul>
<ul style="list-style-type: none"> <li>• Learn and sing one hymn a month. They should be of different types (praise, folk, nationalistic, spirituals, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Play “Name that Hymn.” Discuss how hymn was identified using musical terms.</li> </ul>
<ul style="list-style-type: none"> <li>• Sing words from a familiar hymn to an alternate hymn tune.</li> </ul>	<ul style="list-style-type: none"> <li>• Compose a hymn to express a spiritual experience.</li> </ul>
<ul style="list-style-type: none"> <li>• Play musical selections taught in class for a church or community program.</li> </ul>	<ul style="list-style-type: none"> <li>• Refer to “Metrical Index” and find several hymns with the same metrical pattern.</li> </ul>
<ul style="list-style-type: none"> <li>• Create a simple melody for a Bible verse.</li> </ul>	<ul style="list-style-type: none"> <li>• Complete the AJY music honor.</li> </ul>
<ul style="list-style-type: none"> <li>• Listen to hymns from different time periods.</li> </ul>	<ul style="list-style-type: none"> <li>• Use a pitched instrument to play a hymn by ear.</li> </ul>
<ul style="list-style-type: none"> <li>• Use the hymnal index to find given information.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise an intro or ending to a known hymn.</li> </ul>

# Special Needs Students

All students should experience the creative joy and satisfaction gained through Fine Arts. Allowing for children with special needs can provide learning experiences that are basic to learning in other areas of the curriculum. Unique opportunities can be provided which will enable students to express ideas, feelings and to improve their self-esteem and independence. Fine Arts can reach students in ways the standard classroom curriculum cannot. This area of education can provide a major role in the development of students.

## *Strategies for Success*

Provide:	opportunities for repetition of skills
Set up:	an uncluttered, visually stimulating work area
Break down:	all complex skills and tasks into small steps
Expect:	students to participate
Use:	multi-sensory approach
Encourage:	individual choices and self-expression

The arts enhance the process of learning. The systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacities, are, in fact, the driving forces behind all other learning.

Eric Jensen  
*Arts with the Brain  
in Mind, page 2*

## *Visually impaired*

- \* explore different kinds of lines with yarn
- \* provide magnifying glasses
- \* encourage use of other senses
- \* enlarge notation and use color

## *Hearing Impaired*

- \* use visual models and pictures
- \* provide signing

## *Physically Challenged*

- \* organize integrated groups
- \* adapt tools and devices

# Art Scope & Sequence

## National Standard 1: Understanding and Applying Art Processes

A. Media, Techniques, Processes	Grades								
	K	1	2	3	4	5	6	7	8
<b>1. Drawing</b>									
a. Use a variety of materials. i.e., pencils, crayons, water-based felt pens, oil crayons, and chalk.	~	•	•	•	•	•	•	•	•
b. Draw from memory, imagination, observation.	~	•	•	•	•	•	•	•	•
c. Express individual ideas, thoughts, and feelings.	~	•	•	•	•	•	•	•	•
d. Use a variety of materials to create composition.	~	•	•	•	•	•	•	•	•
<b>2. Painting</b>									
a. Paint using basic painting tools. i.e., tempera or liquid school acrylic, string, brushes, sponges, fingers, found objects.	~	•	•	•	•	•	•	•	•
b. Express individual ideas, thoughts, and feelings through painting.	~	•	•	•	•	•	•	•	•
c. Use acrylic paint in opaque, transparent and impasto techniques using form and subjects from nature.	~	•	•	•	•	•	•	•	•
<b>3. Print Making</b>									
a. Create prints by manipulating and designing with a variety of materials.	~	•	•	•	•	•	•	•	•
b. Use linoleum, woodcuts, or similar materials.					~	•	•	•	•
<b>4. Sculpture</b>									
a. Differentiate between sculpture and two-dimensional art.	~	•	•	•	•	•	•	•	•
b. Hand model, carve, and/or assemble clay into a composition using simple tools and techniques.	~	•	•	•	•	•	•	•	•
c. Express individual ideas, thoughts, and feelings through sculpture.	~	•	•	•	•	•	•	•	•
d. Construct three-dimensional works of art from a variety of materials. i.e., clay, wood, plastic, paper.	~	•	•	•	•	•	•	•	•
Wire, cardboard, paper, paper-mache, and boxes.				~	•	•	•	•	•

**Key:** \* Introduce  
• Develop and Extend



A. Media, Techniques, Processes, continued	Grades								
	K	1	2	3	4	5	6	7	8
<b>5. Fibers and Textiles</b>									
a. Express individual ideas, thoughts, and feelings through using fibers and textiles.	~	•	•	•	•	•	•	•	•
b. Recognize the variety of characteristics and textures of fibers. i.e., natural, synthetic, heavy, light, rough, smooth, loosely woven, tightly woven.	~	•	•	•	•	•	•	•	•
c. Arrange a variety of materials to create a textile composition. i.e., string, yarn, natural fabric, synthetic fabric, plastic.	~	•	•	•	•	•	•	•	•
d. Create a textile composition using a variety of methods. i.e., knotting, weaving, stitchery, batik.						~	•	•	•
<b>6. Photography</b>									
a. Recognize that computers, simple still cameras, and/or video cameras create graphics, photographs, and videotaped images.	~	•	•	•	•	•	•	•	•
b. Create a photographic composition using sunprints, photograms, or photomontage.				~	•	•	•	•	•
c. Express individual ideas, thoughts, and feelings through photography.					~	•	•	•	•
d. Use media techniques to communicate that God is Creator.	~	•	•	•	•	•	•	•	•
<b>7. Collage and Mosaic</b>									
a. Express individual ideas, thoughts, and feelings through creating a collage and/or a mosaic.	~	•	•	•	•	•	•	•	•
b. Arrange a collage composition using a variety of materials. i.e., paper, fabric.	~	•	•	•	•	•	•	•	•
c. Create as a group a composition through collage or mosaic.		~	•	•	•	•	•	•	•
d. Arrange a mosaic composition using a variety of materials.			~	•	•	•	•	•	•
<b>8. Ceramics/Pottery</b>									
Express individual ideas, thoughts, and feelings through creating pottery. i.e., air-dried clay.									
a. Hand-built. i.e., pinch, coil, slab.	~	•	•	•	•	•	•	•	•
b. Wheel-thrown.								~	•

A. Media, Techniques, Processes, continued	Grades								
	K	1	2	3	4	5	6	7	8
<b>9. Computer Graphic</b>									
a. Drawing and painting.	~	•	•	•	•	•	•	•	•
b. Printshop.				~	•	•	•	•	•
<b>10. Line</b>									
a. Express individual ideas, thoughts and feelings through creating simple architecture.				~	•	•	•	•	•
b. Distinguish among a variety of architectural styles.				~	•	•	•	•	•
c. Describe the relationship of environmental factors to architectural styles. i.e., climate, types of available materials, landscape, cultural traditions, aesthetic values, geographic location, function.				~	•	•	•	•	•
d. Select materials (boxes, sand, sticks, rocks, wood, brick, plastic, fabric) and construct simple architectural models of structures.				~	•	•	•	•	•
e. Recognize architectural forms of shelter. i.e., log cabin, adobe pueblo, mud hut, tepee, modular structure, cave.				~	•	•	•	•	•
<b>National Standard 2: Knowledge of Structures and Functions</b>									
<b>A. Elements of Design</b>									
<b>1. Line</b>									
a. Explore line in art.	~	•	•	•	•	•	•	•	•
b. Identify types of lines (straight, curved, wavy, broken, dotted, broad, fine, zigzag, continuous, etc.).	~	•	•	•	•	•	•	•	•
c. Create line with a variety of art tools and media.	~	•	•	•	•	•	•	•	•
d. Use line to create shape or form.	~	•	•	•	•	•	•	•	•
e. Use line to create pattern or texture.			~	•	•	•	•	•	•
f. Use line to create rhythm.			~	•	•	•	•	•	•
g. Identify and use line as being one element of design.					~	•	•	•	•
<b>2. Color</b>									
a. Explore color in art.	~	•	•	•	•	•	•	•	•
b. Explore primary and secondary colors.	~	•	•	•	•	•	•	•	•
c. Mix secondary colors from primary colors.	~	•	•	•	•	•	•	•	•

A. Elements of Design, continued	Grades								
	K	1	2	3	4	5	6	7	8
d. Name and use neutrals (black, white, gray).	~	•	•	•	•	•	•	•	•
e. Name and use warm colors in a composition.	~	•	•	•	•	•	•	•	•
f. Name and use cool colors in a composition.	~	•	•	•	•	•	•	•	•
g. Mix intermediate colors from primaries and secondaries.			~	•	•	•	•	•	•
h. Recognize value as the lightness or darkness of a color. i.e., pink is a light value of red; maroon is a dark value of red.			~	•	•	•	•	•	•
i. Name and identify intermediate colors.			~	•	•	•	•	•	•
j. Identify and use color as being one element of design.				~	•	•	•	•	•
k. Mix tints (light values) by adding color to white, and shades (dark values) by adding black to colors.					~	•	•	•	•
l. Identify and use simple color harmonies (schemes) in a composition.					~	•	•	•	•
m. Define and identify intensity.								~	•
<b>3. Shape</b>									
a. Explore shape in art.	~	•	•	•	•	•	•	•	•
b. Identify shape as an area enclosed by a line.	~	•	•	•	•	•	•	•	•
c. Name and identify geometric shapes. (triangle, square, rectangle, circle, oval).	~	•	•	•	•	•	•	•	•
d. Arrange shapes to create a composition.	~	•	•	•	•	•	•	•	•
e. Recognize shape as two-dimensional.			~	•	•	•	•	•	•
f. Identify and use shape as being one element of design.				~	•	•	•	•	•
<b>4. Texture</b>									
a. Explore texture in art.	~	•	•	•	•	•	•	•	•
b. Name and identify a variety of textures. i.e., rough, smooth, shiny, dull, etc.	~	•	•	•	•	•	•	•	•
c. Create texture in a composition using a variety of materials and tools.		~	•	•	•	•	•	•	•
d. Differentiate between tactile and visual texture.			~	•	•	•	•	•	•
e. Identify and use textures as one element of design.				~	•	•	•	•	•
<b>5. Form</b>									
a. Explore form in art.	~	•	•	•	•	•	•	•	•
b. Identify form as three-dimensional.	~	•	•	•	•	•	•	•	•

A. Elements of Design, continued	Grades								
	K	1	2	3	4	5	6	7	8
c. Create form by modeling, assembling, or constructing.	~	●	●	●	●	●	●	●	●
d. Identify and name geometric forms (sphere, pyramid, cone, cube).		~	●	●	●	●	●	●	●
e. Identify and use form as one element of design.				~	●	●	●	●	●
<b>6. Space</b>									
a. Explore space in art.			~	●	●	●	●	●	●
b. Identify and use space as one element of design.						~	●	●	●
c. Identify negative space as the area outside shapes and forms.						~	●	●	●
d. Identify positive space as the area within shapes and forms.						~	●	●	●
<b>B. Principles of Design</b>									
<b>1. Unity</b>									
a. Explore unity in art.					~	●	●	●	●
b. Recognize that unity in composition results from a pleasing combination of all the components.					~	●	●	●	●
c. Recognize that unity is created through the successful manipulation of color, shape, line, texture, and the principles of design.					~	●	●	●	●
d. Identify and use unity as one principle of design.					~	●	●	●	●
<b>2. Emphasis</b>									
a. Explore emphasis in art.			~	●	●	●	●	●	●
b. Identify emphasis by indicating what parts of an artwork are most important (where the accent or stress is placed).					~	●	●	●	●
c. Recognize that emphasis implies dominance of the main idea and subordination of minor details in an artwork.					~	●	●	●	●
d. Identify and use emphasis as one principle of design.					~	●	●	●	●
<b>3. Balance</b>									
a. Explore balance in art.	~	●	●	●	●	●	●	●	●
b. Recognize balance as an arrangement that achieves equilibrium in the eyes of the viewer.	~	●	●	●	●	●	●	●	●
c. Identify symmetrical (formal) balance in a composition.				~	●	●	●	●	●
d. Identify asymmetrical (informal) balance in a composition.				~	●	●	●	●	●

	Grades								
	K	1	2	3	4	5	6	7	8
e. Identify and use balance as one principle of design.				~	●	●	●	●	●
f. Identify radial (from the center) balance in a composition.					~	●	●	●	●
<b>4. Variety</b>									
a. Explore variety in art.	~	●	●	●	●	●	●	●	●
b. Recognize variety in texture of artwork.	~	●	●	●	●	●	●	●	●
c. Recognize variety in size and shape in artwork.	~	●	●	●	●	●	●	●	●
d. Recognize variety in color of artwork.	~	●	●	●	●	●	●	●	●
e. Identify variety as a means of adding interest to artwork.		~	●	●	●	●	●	●	●
f. Identify and use variety as one principle of design.				~	●	●	●	●	●
<b>5. Pattern (repetition of line, color, and shape)</b>									
a. Explore pattern in art.				~	●	●	●	●	●
b. Identify pattern as the regular repetition of line, texture, color, shape, or form (or any combination of these) to produce an artwork.				~	●	●	●	●	●
c. Identify and use pattern as a principle of design.				~	●	●	●	●	●
<b>6. Proportion</b>									
a. Identify the use of proportion to indicate distance (large shapes are close-up, and small shapes are far away).			~	●	●	●	●	●	●
b. Explore the proportion of like objects in reference to their position in distance. (The shape will be larger close-up, and smaller far-way; perspective.)				~	●	●	●	●	●
c. Identify proportion as the size relationship between parts of a composition to each other and to the whole.				~	●	●	●	●	●
d. Explore proportion in art.				~	●	●	●	●	●
e. Identify and use proportion as a principle of design.				~	●	●	●	●	●
<b>7. Rhythm</b>									
a. Explore rhythm in artwork.				~	●	●	●	●	●
b. Identify rhythm as being achieved by the repetition of lines, shapes, colors, textures (or patterns), in a work of art.					~	●	●	●	●
c. Identify and use rhythm as a principle of design.					~	●	●	●	●

**National Standard 3:  
Choosing and Evaluating Subject Matter, Symbols and Ideas**

<b>A. Art Knowledge and Judgement</b>	<b>Grades</b>									
	K	1	2	3	4	5	6	7	8	
1. Recognize aesthetics in God’s creation.	~	●	●	●	●	●	●	●	●	●
2. Portray an abstract idea (love, anger).	~	●	●	●	●	●	●	●	●	●
3. Select and use symbols found in the environment.	~	●	●	●	●	●	●	●	●	●
4. Show how talents can be used for God.		~	●	●	●	●	●	●	●	●
5. Create portraits.				~	●	●	●	●	●	●
6. Recognize and value images, symbols, motifs.							~	●	●	

**National Standard 4:  
Art Appreciation Through History and Cultures**

<b>A. Awareness of Works of Art in History and Math</b>										
1. Recognize or describe art as a visual record of humankind.	~	●	●	●	●	●	●	●	●	●
2. Recognize how art relates to holidays and festivals.	~	●	●	●	●	●	●	●	●	●
3. Develop an awareness of art in the natural and manufactured environments.	~	●	●	●	●	●	●	●	●	●
4. Recognize the function of visual art in the community.			~	●	●	●	●	●	●	●
5. Become aware of global art and value the diverse contributions of the artists.				~	●	●	●	●	●	●
6. Recognize the role of art and artists in the shaping and recording of our democracy.						~	●	●	●	●
7. Describe how art reflects the social and political moods of the time.						~	●	●	●	●
8. Recognize and value images, symbols, motifs, and themes, distinguishing the art of specific cultures, traditions, and schools of artists.							~	●	●	●

**National Standard 5:  
Assessing Art Work**

<b>A. Aesthetic Growth Through Critiquing Art</b>	<b>Grades</b>								
	K	1	2	3	4	5	6	7	8
1. Recognize and demonstrate environmental stewardship by recycling to create visual art.	~	•	•	•	•	•	•	•	•
2. Value creative work by self, peers, and others.	~	•	•	•	•	•	•	•	•
3. Value the creative process.	~	•	•	•	•	•	•	•	•
4. Demonstrate respect for art forms and objects.	~	•	•	•	•	•	•	•	•
5. Explore and examine artwork of self and other students.	~	•	•	•	•	•	•	•	•
6. Recognize and develop ethical concepts concerning copyrighted material and plagiarism.	~	•	•	•	•	•	•	•	•
7. Explore and examine artwork from a pluralistic selection of major artists.		~	•	•	•	•	•	•	•
8. Explore careers in the field of art.									~

**National Standard 6:  
Art Connections With Other Disciplines**

<b>A. Relationship of Art to Other Disciplines</b>									
1. Recognize connections between art and other disciplines.	~	•	•	•	•	•	•	•	•
2. Create art that illustrates a concept from another discipline.	~	•	•	•	•	•	•	•	•

# Music Scope & Sequence

## Based on Music Elements

A. Rhythm	Grades									
	K	1	2	3	4	5	6	7	8	
<b>1. Pattern</b>										
a. Initiate a steady beat.	~	•	•	•	•	•	•	•	•	•
b. Maintain a steady beat.		~	•	•	•	•	•	•	•	•
c. Identify long and short patterns.	~	•	•	•	•	•	•	•	•	•
d. Demonstrate time value of a rest.		~	•	•	•	•	•	•	•	•
e. Echo simple rhythmic patterns.			~	•	•	•	•	•	•	•
f. Identify same and different rhythms.			~	•	•	•	•	•	•	•
g. Recognize a waltz and demonstrate 3/4 rhythm.				~	•	•	•	•	•	•
h. Recognize a march and demonstrate 2/4 and 4/4 rhythm.				~	•	•	•	•	•	•
i. Demonstrate dotted note rhythms.						~	•	•	•	•
j. Read rhythms of songs.							~	•	•	•
k. Recognize complex rhythmic patterns.								~	•	•
<b>2. Meter</b>										
a. Read meter signatures (2/4, 3/4, 4/4).					~	•	•	•	•	•
b. Develop double and triple meter patterns.						~	•	•	•	•
c. Identify meter changes.								~	•	•
d. Identify irregular meter patterns (5/4, 7/4).										~
e. Sing songs with syncopation.					~	•	•	•	•	•
f. Demonstrate simple syncopation.						~	•	•	•	•
g. Recognize and imitate triplet patterns.							~	•	•	•

**Key:**    \*    Introduce  
              •    Develop and Extend



A. Rhythm, continued	Grades								
	K	1	2	3	4	5	6	7	8
<b>3. Notation</b>									
a. Recognize quarter notes.	~	●	●	●	●	●	●	●	●
b. Understand the value of half and quarter notes.		~	●	●	●	●	●	●	●
c. Write whole, half, dotted half, quarter notes, and rests.			~	●	●	●	●	●	●
d. Recognize and write eighth notes and rests.				~	●	●	●	●	●
e. Recognize and imitate sixteenth notes.							~	●	●
f. Write note heads around a line and in a space.		~	●	●	●	●	●	●	●
g. Identify staff, treble clef, and measure.					~	●	●	●	●
h. Know names of lines and spaces of treble clef.					~	●	●	●	●
i. Know names of lines and spaces of bass clef.						~	●	●	●
j. Identify and write symbols for sharp, flat, and natural.						~	●	●	●
k. Recognize and write the C major scale.							~	●	●
l. Know and write simple major key signatures.								~	●
m. Learn all major key signatures.									~
n. Learn the history of notation.								~	●
<b>4. Conducting</b>									
a. Follow simple conducting patterns.					~	●	●	●	●
b. Demonstrate three simple conducting patterns.									~
<b>B. Melody</b>									
<b>1. Movement</b>									
a. Enjoy simple motion songs.	~	●	●	●	●	●	●	●	●
b. Enjoy more complex motion songs.		~	●	●	●	●	●	●	●
c. Sing simple skip and step pattern songs.		~	●	●	●	●	●	●	●
d. Move in response to high and low sounds.		~	●	●	●	●	●	●	●
<b>2. Pitch Pattern</b>									
a. Recognize that pitch goes up and down.	~	●	●	●	●	●	●	●	●
b. Improve general pitch.		~	●	●	●	●	●	●	●

B. Melody, continued	Grades								
	K	1	2	3	4	5	6	7	8
c. Identify and play pitched and unpitched classroom instruments.		~	●	●	●	●	●	●	●
d. Recognize major and minor tonality (sounds).				~	●	●	●	●	●
e. Play a descant.					~	●	●	●	●
f. Recognize the sound of a major scale.							~	●	●
g. Recognize the sound of a minor scale.								~	●
h. Recognize similar melodic patterns.						~	●	●	●
i. Recognize simple intervals.							~	●	●
<b>3. Singing</b>									
a. Begin echo singing.	~	●	●	●	●	●	●	●	●
b. Demonstrate correct posture and breathing.			~	●	●	●	●	●	●
c. Sing correct vowel and consonant sounds.			~	●	●	●	●	●	●
d. Demonstrate phrasing in music.					~	●	●	●	●
e. Sight-read a musical phrase.						~	●	●	●
f. Sight-read a simple song.							~	●	●
g. Sight-read a two-part song.								~	●
h. Sing a more complex two-part song.									~
i. Sing and hear melody with chordal and simple accompaniment pattern.				~	●	●	●	●	●
j. Distinguish between secular and sacred music.					~	●	●	●	●
<b>C. Texture/Harmony</b>									
<b>1. Design</b>									
a. Identify speaking and singing voices.	~	●	●	●	●	●	●	●	●
b. Match pitch with another voice.		~	●	●	●	●	●	●	●
c. Match pitch with an instrument.		~	●	●	●	●	●	●	●
d. Perform two-part speech canon.			~	●	●	●	●	●	●
e. Sing two-part rounds.				~	●	●	●	●	●
f. Sing three-part rounds.					~	●	●	●	●

C. Texture/Harmony, continued	Grades								
	K	1	2	3	4	5	6	7	8
g. Sing canons.							~	●	●
h. Sing simple ostinati and descants.						~	●	●	●
i. Identify and sing cadence.							~	●	●
j. Recognize simple chord progressions (IV-I-V-I).								~	●
k. Learn difference between homophonic and polyphonic music.									~
<b>2. Accompaniment</b>									
a. Sing with instrumental accompaniment.	~	●	●	●	●	●	●	●	●
b. Sing songs with simple accompaniment patterns.		~	●	●	●	●	●	●	●
c. Recognize chord changes in song accompaniments.				~	●	●	●	●	●
d. Learn a melodic accompaniment.								~	●
e. Identify consonant complementing accompaniment chords.									~
<b>D. Form</b>									
<b>1. Phrase Form</b>									
a. Sing songs with verse and chorus.	~	●	●	●	●	●	●	●	●
b. Discern when a verse has ended and a chorus as begun.	~	●	●	●	●	●	●	●	●
c. Identify difference between a verse and the refrain.		~	●	●	●	●	●	●	●
d. Identify introduction to a song.			~	●	●	●	●	●	●
e. Learn multiple verse songs.			~	●	●	●	●	●	●
f. Sing cumulative songs.				~	●	●	●	●	●
<b>2. Structure</b>									
a. Use introduction, interludes, codas.				~	●	●	●	●	●
b. Use <i>D.C. al fine</i> .						~	●	●	●
c. Demonstrate and use first and second endings.							~	●	●
d. Recognize a bridge between two music selections.								~	●
e. Recognize modulation.									~
f. Recognize AB pattern.		~	●	●	●	●	●	●	●

D. Form, continued	Grades								
	K	1	2	3	4	5	6	7	8
g. Recognize ABA pattern.			~	●	●	●	●	●	●
h. Recognize AABB and AABA patterns.				~	●	●	●	●	●
i. Recognize rondo form (ABACA pattern).					~	●	●	●	●
j. Identify variation form.					~	●	●	●	●
k. Recognize theme and variation forms.						~	●	●	●
l. Identify canon form.							~	●	●
m. Recognize the components of jazz and blues.							~	●	●
n. Recognize symphonic form.									~
<b>E. Expression</b>									
<b>1. Tempo</b>									
a. Respond to various kinds of music with body movement.	~	●	●	●	●	●	●	●	●
b. Move to fast and slow tempos.	~	●	●	●	●	●	●	●	●
c. Recognize sudden or gradual changes in tempo.			~	●	●	●	●	●	●
d. Recognize terms: ritardando, accelerando, allegro, and andante.					~	●	●	●	●
e. Know symbols and meanings for ritardando and accelerando.						~	●	●	●
f. Know symbols and meanings for fermata and tenuto.							~	●	●
g. Know the meaning of rubato.								~	●
<b>2. Dynamics</b>									
a. Explore loud and soft sounds.	~	●	●	●	●	●	●	●	●
b. Recognize sudden or gradual changes in dynamics.			~	●	●	●	●	●	●
c. Know meaning of signs <i>p</i> , <i>mp</i> , <i>mf</i> , and <i>f</i> .				~	●	●	●	●	●
d. Know symbols and meanings for crescendo, decrescendo, and diminuendo.						~	●	●	●
<b>3. Tone/Mood</b>									
a. Recognize how music expresses feelings.	~	●	●	●	●	●	●	●	●
b. Recognize difference in tones of human voices.		~	●	●	●	●	●	●	●
c. Sing and speak expressively.			~	●	●	●	●	●	●

E. Expression, continued	Grades								
	K	1	2	3	4	5	6	7	8
d. Recognize the effect dynamic changes and tone color have on music.				~	●	●	●	●	●
e. Use different methods to produce tones.				~	●	●	●	●	●
f. Recognize how legato and staccato affect the way music is performed.					~	●	●	●	●
g. Recognize the different tonal qualities the human voice can produce.							~	●	●
h. Recognize that new sounds may be created by using instruments in a new way.								~	●
i. Recognize that different cultures use different scale patterns.									~
j. Recognize that the text and meaning of songs can be enhanced by vocal interpretation and instrumental accompaniment.									~
<b>F. Timbre</b>									
<b>1. Instrument</b>									
a. Listen to band and orchestra music.	~	●	●	●	●	●	●	●	●
b. Distinguish differences between a band and an orchestra.		~	●	●	●	●	●	●	●
c. Identify sounds of classroom instruments (i.e., bells, drums, maracas).		~	●	●	●	●	●	●	●
d. Identify band instruments by family (brass, woodwind, percussion) and their sounds.		~	●	●	●	●	●	●	●
e. Identify stringed instruments and their sounds.			~	●	●	●	●	●	●
f. Learn history of keyboard instruments.						~	●	●	●
g. Describe how a computer can enhance music.									~
<b>2. Voice</b>									
a. Recognize and imitate ways to use the voice.	~	●	●	●	●	●	●	●	●
b. Identify different solo voices.				~	●	●	●	●	●
c. Describe different vocal timbres.							~	●	●
<b>3. Style</b>									
a. Listen to classical music.			~	●	●	●	●	●	●
b. Identify music styles from different countries.				~	●	●	●	●	●

F. Timbre, continued	Grades								
	K	1	2	3	4	5	6	7	8
c. Experience nationalistic and patriotic music.					~	●	●	●	●
d. Recognize an overture.					~	●	●	●	●
e. Listen to music of the baroque period.						~	●	●	●
f. Listen to music of the 20 <sup>th</sup> - century.							~	●	●
g. Learn about the opera.							~	●	●
h. Compare the tone qualities of orchestral music from different cultures.							~	●	●
i. Recognize music of Eastern cultures.								~	●
j. Listen to music of the romantic period.								~	●
k. Listen to music of the renaissance period.									~
<b>G. Hymnology</b>									
<b>1. Hymns</b>									
a. Sing scripture songs and children's hymns.	~	●	●	●	●	●	●	●	●
b. Learn hymns of praise.		~	●	●	●	●	●	●	●
c. Understand the difference between hymns of praise and folk hymns.			~	●	●	●	●	●	●
d. Learn hymns that tell a story.				~	●	●	●	●	●
e. Learn hymns of power.				~	●	●	●	●	●
f. Sing nationalistic hymns.					~	●	●	●	●
g. Learn Negro spirituals.					~	●	●	●	●
h. Learn hymns written during the baroque period.						~	●	●	●
i. Learn hymns written during the classical period.							~	●	●
j. Identify and sing early Advent hymns.							~	●	●
k. Understand the use of the imagination to express a spiritual experience.							~	●	●
l. Learn hymns during the romantic period with particular focus on SDA heritage.								~	●
m. Identify hymns of Adventist heritage.								~	●
n. Sing ancient hymns.									~
o. Learn hymns composed and/or written by 20 <sup>th</sup> - century Adventists.									~

G. Hymnology, continued	Grades								
	K	1	2	3	4	5	6	7	8
<b>2. Hymnals</b>									
a. Recognize the church hymnal as a special book.		~	●	●	●	●	●	●	●
b. Learn to locate hymns by hymn numbers.			~	●	●	●	●	●	●
c. Learn to use the hymnal index.				~	●	●	●	●	●
d. Identify parts of the hymnal page.					~	●	●	●	●
e. Learn names of some hymn writers.						~	●	●	●
f. Learn the historical development of SDA hymnals.								~	●
g. Learn how to use the various indexes in the SDA hymnal.									~

# Art Appreciation

## Observation

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Evaluator \_\_\_\_\_

*Steps in assessing the characteristics and merits of an artwork*

- |                               |  |
|-------------------------------|--|
| 1. What do you see?           | Notice materials, art elements and design. |
| 2. How does it make you feel? | Explore impressions and emotions.          |
| 3. What is happening?         | Discuss conveyed message.                  |
| 4. How do others feel?        | Share thoughts.                            |

Indicate overall skill level on the right. Mark strengths '+' and weaknesses '-' on the left.	Observed Regularly	Observed Occasionally	Not Observed
Actively involved in discussion.			
Uses basic art vocabulary appropriately.			
Locates art elements, and principles in nature and man made environment.			
Makes comparisons of artworks from diverse cultures and historical periods.			
Assesses the art work of major artists, other students and self.			
Demonstrates respect for others work.			
Respects differences in opinion during assessing.			
Knows the difference between judging and expressing a personal opinion on an art work.			
Interprets the meaning and share those discoveries.			
Understands the connection between the artist work and his/her life.			
Conveys relationship between history, culture, and the visual arts.			
Demonstrates the connection between performing arts, other content areas, and visual arts.			
Appreciates the contribution art makes in daily life.			
Identifies the match between one's talent and career options.			



# Band and Choir

## *Behavior and Attitude*

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Evaluator \_\_\_\_\_

Overall behavior and attitude on the right. Mark strengths '+' and weaknesses '-' on the left.	Highly Observable	Occasionally Observable	Improving	Poor
Demonstrates respect for him/herself and others.				
Demonstrates respect for all equipment and music.				
Recognizes that skill is gained and maintained through regular practice.				
Recognizes that he/she is an integral part of a team effort and take pride in the				
Accepts discipline from, and authority of, the conductor.				

### Performance practices

*The student will participate in at least two public performances during the school year. Performance for local worship services is also recommended.*

# School Band

## Beginning Skills

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Evaluator \_\_\_\_\_

Indicate overall skill level on the right. Mark strengths '+' and weaknesses '-' on the left.	Highly Skilled	Skilled	Improving	Poor
<b>Rhythm</b> Whole, half, dotted half, quarter, and eight note values . Corresponding rests ..... Downbeat and upbeat ..... Ties. ....				
<b>Articulation/Phrasing</b> Tonguing and simple slurs ..... Legato, staccato, and accents ..... Breathing at conclusion of simple phrase .....				
<b>Notation</b> Staff ..... Clef signs ..... 2/4, 3/4, 4/4 time signatures ..... Measures ..... Bar lines ..... Key signatures ..... Dynamics: forte, piano ..... Sharp, flat, and natural signs ..... Fermatas ..... Repeat signs ..... Breath marks ..... First and second endings ..... Da capo (D.C.) ..... Dal segno (D.S.) ..... Fine .....				
<b>Fundamental skills</b> Care of instrument ..... Hand position ..... Correct embouchure (position of tongue, lips, and teeth) Breathing and support ..... Posture when playing ..... Correct fingering for instrument ..... Transition through octave and register changes in woodwinds ..... Transition through harmonics in brass ..... Percussion rudiments through flam and drop bounce .. Use of bell mallets .....				

# School Band

## Intermediate Skills

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Evaluator \_\_\_\_\_

Indicate overall skill level on the right. Mark strengths '+' and weaknesses '-' on the left.	Highly Skilled	Skilled	Improving	Poor
<p><b>Rhythm</b></p> <p>Dotted quarter note followed by an eighth note . . . .</p> <p>Dotted eighth note followed by a sixteenth note . . .</p> <p>Eighth note followed by two sixteenth note . . . . .</p> <p>Two sixteenth note value . . . . .</p> <p>Corresponding rests . . . . .</p> <p>Basic syncopation . . . . .</p>				
<p><b>Articulation</b></p> <p>Review of beginning level articulation with the addition of tenuto . . . . .</p> <p>More complex phrase lines . . . . .</p>				
<p><b>Notation</b></p> <p>3/8, 6/8 (both slow and fast tempos) . . . . .</p> <p>Ritardando, a tempo, crescendo, decrescendo, <i>pp</i>, <i>mp</i>, <i>mf</i> . . . . .</p> <p>Review beginning level scales and expand through A= concert . . . . .</p> <p>Chromatic scales . . . . .</p> <p>Enharmonic fingerings . . . . .</p>				
<p><b>Fundamental skills</b></p> <p>Improvement of beginning skills . . . . .</p> <p>Extension of range . . . . .</p> <p>Five and seven stroke rolls . . . . .</p> <p>Expand knowledge of mallet instructions . . . . .</p> <p>Add accessory percussion instruments . . . . .</p>				

# School Band

## Advanced Skills

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Evaluator \_\_\_\_\_

Indicate overall skill level on the right. Mark strengths '+' and weaknesses '-' on the left.	Highly Skilled	Skilled	Improving	Poor
<b>Rhythm</b> Complex syncopation patterns ..... Polyrhythms ..... Triplet figures ..... Thirty-second note values ..... Expand difficulty of rhythms already learned ...				
<b>Articulation</b> sfzp - <i>sforzando</i> ..... Legato tonguing ..... Trills and turn .....				
<b>Notation</b> 9/8, 12/8, 3/2, 5/4 meters ..... Expand music terminology ..... Review scales and expand to include all Major scales ..... Minor scales ..... Major, minor, and seventh chord Arpeggios .... Coda ..... Transportation ..... Rhythmic abbreviations ( <i>i.e.</i> , *, *, *, *, <i>etc.</i> ) ..				
<b>Fundamentals</b> Double tonguing ..... Add 9, 11, and 13 stroke rolls and paradiddle in percussion ..... Begin tympani playing ..... Trill and alternate fingerings .....				

# School Choir

## *Beginning Skills*

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Evaluator \_\_\_\_\_

Indicate overall skill level on the right. Mark strengths '+' and weaknesses '-' on the left.	Highly Skilled	Skilled	Improving	Poor
Learn to follow the conductor.				
Learn correct posture and breath control.				
Progress from simple rote singing to reading simple pitch and rhythmic patterns.				
Sing on pitch with free and open tones.				
Sing with correct diction, produced by pure vowels and distinct beginning and final consonants.				
Sing songs from several genres and cultures.				
Learn to express elements of dynamics and tempo.				
Learn to listen to the blend of voices.				
Demonstrate a positive attitude toward singing.				
Develop a sense of responsibility to the group.				
Learn proper rehearsal and performance decorum.				
Develop an appreciation for quality music.				
Develop an appreciation for quality performance.				

# School Choir

## *Intermediate Skills*

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Evaluator \_\_\_\_\_

Indicate overall skill level on the right. Mark strengths '+' and weaknesses '-' on the left.	Highly Skilled	Skilled	Improving	Poor
Be able to follow more complicated expressive direction given by the conductor.				
Demonstrate correct posture and breath control.				
Sing more complicated rhythmic patterns.				
Read and sing harmonized music.				
Sing an expanded range using good intonation, dynamics and tempos.				
Learn the correct use of vowels and consonants to produce a smooth, unbroken melodic line.				
Understand signs, symbols, and basic musical terms.				
Continue to develop choral blend.				
Develop an awareness of various periods of music and performance styles.				
Sing a varied repertoire of songs with a level of difficulty of 2 on a scale of 1-6 including some from memory.				
Perform music from several genres and cultures.				
Continue to demonstrate a positive attitude toward singing.				
Demonstrate a sense of responsibility to the group.				
Demonstrate proper rehearsal and performance decorum.				
Continue to develop an appreciation for quality music.				
Continue to develop an appreciation for quality performance.				

# School Choir

## Advanced Skills

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Evaluator \_\_\_\_\_

Indicate overall skill level on the right. Mark strengths '+' and weaknesses '-' on the left.	Highly Skilled	Skilled	Improving	Poor
Respond to more complex conducting patterns and interpretive directions given by the conductor.				
Demonstrate, with greater ease, correct posture and breathing techniques.				
Express music using correct phrasing and volume control.				
Accurately sing his or her part in harmonizing music, written in two and three weeks.				
Correctly decode pitch, rhythm, notational symbols.				
Sing in a variety of keys and meters.				
Demonstrate knowledge of form and structure in a given choral score.				
Understand historical and cultural backgrounds of works performed.				
Sight read simple melodies in both the treble and bass clefs.				
Sing a varied repertoire of songs with a level of difficulty of 3 on a scale of 1-6 including some from memory.				
Develop a love for singing.				
Be able to evaluate the quality of performances.				
Demonstrate a commitment to excellence in singing.				
Appreciate quality music.				
Appreciate quality performance.				

# Timeline

	Art	Music	Cross-Curricular	Religion
<b>Antiquity</b>  Creation-800 AD	<p><b>Ancient</b></p> <ul style="list-style-type: none"> <li>* Tubal-Cain, artist in brass and iron</li> <li>* Turtle and Rattlesnake, petroglyphs (cave painting), Cooks Peak, New Mexico</li> <li>* Potter's wheels and kilns used in Mesopotamia</li> </ul> <p><b>Greek</b></p> <ul style="list-style-type: none"> <li>* Agamemnon's mask</li> <li>* Minoan Bull Leaper</li> <li>* Parthenon</li> <li>* Pantheon</li> </ul>	<p><b>Before the flood</b></p> <ul style="list-style-type: none"> <li>* Little is known of music</li> </ul> <p><b>Hebrew</b></p> <ul style="list-style-type: none"> <li>* Music primarily religious and in forms of psalms, sung during religious ceremonies in call-response or antiphonally</li> </ul> <p><b>Greek</b></p> <ul style="list-style-type: none"> <li>* Use of scale pattern called modes</li> <li>* First to develop systems of notation</li> </ul> <p><b>Early Christian</b></p> <ul style="list-style-type: none"> <li>* Plainsong - principal music</li> <li>* Monophonic chants normally sung a capella</li> </ul>	<p><u><b>BC</b></u></p> <p>2240 Phoenicia Alphabet</p> <p>2201 First libraries in Egypt</p> <p>776 First Olympic Games</p> <p>551 Confucius born</p> <p>336 Alexander the Great comes into power</p> <p>31 Roman Empire established</p> <p><u><b>AD</b></u></p> <p>500's Books printed in China</p> <p>618 Golden Age of T'ang dynasty begins in China</p> <p>625 Egyptian caliph introduces the first organized postal service</p>	<p>4004 Creation</p> <p>2348 Flood</p> <p>1921 Abraham arrives in Canaan</p> <p>1451 Twelve tribes of Israel reach the Promised Land</p> <p>1055 David crowned King</p> <p>975 Israel and Judah split</p>



	Art	Music	Cross-Curricular	Religion
<b>Middle Ages</b> 800 - 1400	<b>Medieval</b> 618 Painted pottery horseman T'ang Dynasty 800 Book of Kells 1082 The Bayeux Tapestry	<b>Medieval</b> * Continued development of plainsong * Secular song * Values of notes and rests developed by Franco of Cologne * Gregorian Chant * Music notation recorded by signs called Neumes * Five lines staves * First great name in music –Guillaume de Machaut	800 Charlemagne crowned emperor of the West by Pope Leo III 800 Machu Picchu built by Incas 1066 Normans defeat Saxons and William the Conqueror becomes English King 1095 Crusades begin 1215 Magna Carta signed 1487 Chaucer begins Canterbury Tales	313 Christianity proclaimed lawful religion in Roman Empire 601 Paulinus Christian missionary arrives in Northern England 1324 John Wycliffe born
<b>Renaissance</b> 1400 -1600	<b>Renaissance</b> * Sandro Botticelli * Leonardo da Vinci * Michelangelo Buonarroti * Raphael * Albrecht Dürer * Jan Bruegel the Elder	<b>Renaissance</b> * Vocal musical forms–mass moет, carol, and madrigal * Four-voice writing * Giovanni da Palestrina * Secular music thrived * Development of psalter –rhythmical translation of the Psalm * John Dowland * William Byrd * Thomas Morley * Giovanni Gabrieli	1438 Joan of Arc burned at the stake 1473 Nicolaus Copernicus born 1492 Christopher Columbus discovers Americas 1497 Vasco da Gama reaches India 1497 Explorer John Cabot, discovers east coast of Canada and claims it for England 1513 Nicolo' Machiavelli writes <i>The Prince</i>	1448 First printing of Gutenberg Bible Martin Luther posts ninety-five theses on the door of Wittenburg Protestant churches born 1529 First printed English Bible 1535

	Art	Music	Cross-Curricular	Religion
<b>Baroque</b> 1600-1750	<b>Baroque</b> * Peter Paul Rubens * Rembrandt Van Rijn * Michelangelo Merisi da Caravaggio * Diego Rodriguez de Silva y Velazquez  <b>Rococo</b> * Jean Antoine Watteau * Angelica Kauffmann * William Hogarth	<b>Baroque</b> * Counterpoint * Opera created * Claudio Monteverdi * Antonio Vivaldi * Domenico Scarlatti * George Fredrick Handel * Heinrich Schutz * J. S. Bach * Jeremiah Clarke * Piano invented by Bartolomeo Cristofori	1607 Jamestown settled 1608 French explorer Samuel de Champlain founds the settlement of Quebec 1609 Shakespeare's sonnets published 1609 Galileo studies sky with telescope 1620 Mayflower lands at Plymouth Rock, Massachusetts 1651 Taj Mahal completed 1687 Newton publishes <i>Philosophiae Naturalis Principia mathematica</i>	1611 King James Bible published
<b>Reason / Revolution</b> 1750 - 1820	<b>Neo-Classical</b> * Jacques-Louis David * Jean-Auguste-Dominique Ingres * Thomas Gainsborough	<b>Classical</b> * Symphonies, sonatas, and string quartets * Johann Stamitz * Franz Joseph Haydn * Wolfgang Amadeus Mozart * Ludwig van Beethoven	1752 Benjamin Franklin invents the lighting rod 1759 The British defeat the French near Quebec City and take control of New France 1773 Boston Tea Party 1776 American Revolution begins 1789 French Revolution begins 1803 Louisiana Territory purchased by U.S. 1812 President Madison declares war on Britain /Americans invade Upper Canada	1780 Dark Day, May 1816 American Bible Society founded

	Art	Music	Cross-Curricular	Religion
<b>Romantic</b>  1820 - 1900	<p><b>Romantic</b></p> <ul style="list-style-type: none"> <li>* Joseph Mallord William Turner</li> <li>* Francisco Goyah Lucientes</li> <li>* William Blake</li> <li>* Thomas Cole</li> </ul> <p><b>Impressionist</b></p> <ul style="list-style-type: none"> <li>* Mary Cassatt</li> <li>* Edgar Degas</li> <li>* Claude Monet</li> <li>* Pierre Auguste Renoir</li> </ul> <p><b>Post Impressionist</b></p> <ul style="list-style-type: none"> <li>* Vincent van Gogh</li> <li>* Paul Cezanne</li> <li>* Paul Gaugin</li> </ul> <p><b>Expressionist</b></p> <ul style="list-style-type: none"> <li>* Franz Marc</li> <li>* Marc Chagall</li> </ul> <p><b>Fauvist</b></p> <ul style="list-style-type: none"> <li>* Henri Matisse</li> </ul>	<p><b>Romantic</b></p> <ul style="list-style-type: none"> <li>* Fredric Chopin</li> <li>* Hector Berlioz</li> <li>* Franz Liszt</li> <li>* Felix Mendelssohn</li> <li>* Robert Schumann</li> <li>* Ludwig van Beethoven</li> <li>* Giuseppe Verdi</li> <li>* Richard Wagner</li> <li>* Carl Maria von Weber</li> <li>* Johannes Brahms</li> <li>* Peter Ilyich Tchaikovsky</li> <li>* Clara Schumann</li> <li>* Gilbert &amp; Sullivan</li> <li>* John Philip Sousa</li> <li>* Franz Schubert</li> </ul>	<p>1845 Potato famine begins in Ireland</p> <p>1848 Women's rights convention in Seneca Falls, New York</p> <p>1863 Abraham Lincoln's "Emancipation Proclamation"</p> <p>1867 Confederation of Canada with Quebec, Ontario, New Brunswick and Nova Scotia joining to form the new nation</p> <p>1869 Suez Canal opens</p> <p>1896 Pierre and Marie Curie discover radium</p>	<p>1827 Ellen G. Harmon born</p> <p>1831 William Miller's first sermon</p> <p>1833 The Stars Fell, November 13</p> <p>1844 The Great Disappointment</p> <p>1845 First company of Sabbath keeping Adventists</p> <p>1849 First copy of <i>Present Truth</i> published (later called <i>Review and Herald</i>)</p> <p>1849 <i>Hymns for God's Peculiar People, That Keep the Commandments of God, and the Faith of Jesus</i></p> <p>1852 <i>Hymns for Second Advent Believers Who Observe the Sabbath of the Lord</i></p> <p>1854 <i>Hymns for Youth and Children</i></p> <p>1855 <i>Hymns for Those Who Keep the Commandments of God, and the Faith of Jesus</i></p> <p>1860 Name "Seventh-day Adventist" adopted</p> <p>1863 General Conference organized in Battle Creek, Michigan</p> <p>1869 <i>Hymns and Tunes for Those Who Keep the Commandments of God and the Faith of Jesus</i></p> <p>1872 First official SDA School, taught by G. H. Bell</p> <p>1875 Battle Creek College (first Adventist college)</p> <p>1886 <i>The Seventh-day Adventist Hymn and Tune Book for Use in Divine Worship (Hymns and Tunes)</i></p> <p>1900 <i>Christ in Song</i></p>

	<b>Art</b>	<b>Music</b>	<b>Cross-Curricular</b>	<b>Religion</b>
<b>Twentieth-Century</b> 1900- Present Day	<p><b>Bauhaus</b></p> <ul style="list-style-type: none"> <li>* Paul Klee</li> </ul> <p><b>Surrealist</b></p> <ul style="list-style-type: none"> <li>* Georgia O’Keeffe</li> <li>* Frida Kahlo</li> <li>* Pablo Picasso</li> </ul> <p><b>Post Modernist</b></p> <ul style="list-style-type: none"> <li>* Jasper John</li> </ul> <p><b>Pop Art</b></p> <ul style="list-style-type: none"> <li>* Andy Warhol</li> <li>* Roy Lichtenstien</li> </ul> <p><b>Modern Realist</b></p> <ul style="list-style-type: none"> <li>* Edward Hopper</li> </ul>	<p><b>Impressionism</b></p> <ul style="list-style-type: none"> <li>* Claude Debussy</li> <li>* Maurice Ravel</li> </ul> <p><b>Expressionism</b></p> <ul style="list-style-type: none"> <li>* Arnold Schoenberg</li> <li>* Alban Berg</li> </ul> <p><b>Neo-classicism</b></p> <ul style="list-style-type: none"> <li>* Igor Stravinsky</li> <li>* Sergey Prokofiev</li> <li>* Paul Hindemith</li> <li>* Anton Webern</li> <li>* Bela Bartok</li> </ul> <p><b>Contemporary American Music</b></p> <ul style="list-style-type: none"> <li>* Jazz</li> <li>* Ragtime</li> <li>* Blues</li> <li>* Dixieland jazz</li> <li>* Scott Joplin</li> <li>* Jelly Roll Morton</li> <li>* Dave Brubeck</li> <li>* Thelonious Monk</li> <li>* Aleatory music – chance music</li> <li>* John Cage</li> <li>* Karlheintz Stockhausen</li> <li>* Serial Music</li> <li>* Scheonberg</li> <li>* Synthesizer developed by Robert Moog (1969)</li> <li>* Country</li> <li>* Rock</li> <li>* Negro Spiritual</li> </ul>	<p>1914 World War I begins</p> <p>1915 Albert Einstein announces his general theory of relatively</p> <p>1917 World War I ends</p> <p>1929 U.S. Stock Market crashes</p> <p>1939 Germany invades Poland World World War II begins</p> <p>1945 U.S. drops atomic bombs on Japan World War II ends</p> <p>1946 ENIAC developed which marks the first generation of modern computers</p> <p>1948 State of Israel created</p> <p>1955 Martin Luther King leads bus boycott in Montgomery, Alabama</p> <p>1965 Canada’s new Maple Leaf flag is adopted</p> <p>1969 Apollo astronauts walk on the moon</p> <p>1975 Fall of Saigon ends Vietnam War</p> <p>1981 The Constitution Act is signed by Queen Elizabeth II</p> <p>1989 making Canada a totally sovereign nation</p> <p>1991</p>	<p>1901 General Conference session decision to form union conferences throughout world</p> <p>1903 Denominational headquarters moved to Washington, D.C., after Battle Creek fire of 1902</p> <p>1906 Loma Linda Sanitarium dedicated</p> <p>1923 First SDA radio station, Berrien Springs, MI</p> <p>1926 <i>The Gospel in Song Junior Song Book</i>, renamed</p> <p>1931 Missionary Volunteer Songs</p> <p>1931 <i>Joyful Songs for Boys and Girls</i></p> <p>1941 <i>The Church Hymnal</i></p> <p>1944 <i>Gospel Melodies and Evangelistic Hymns</i></p> <p>1950 Telecast of first denominational TV program, “Faith For Today” <i>Happy Songs for Boys and Girls</i></p> <p>1952 <i>Singing Youth</i></p> <p>1953 <i>Singing Time</i></p> <p>1961 Loma Linda University established</p> <p>1962 First “Breath of Life” telecast</p> <p>1974 <i>Advent Youth Sing</i></p> <p>1977 <i>Pathfinders Sing, Favorite</i></p> <p>1981 <i>Songs of Pathfinders, Camp Ministries and Classrooms</i></p> <p>1985 <i>The Seventh-day Adventist Hymnal</i></p>

# Internet Sites

**Art Education** ..... [www.artsednet.getty.edu/](http://www.artsednet.getty.edu/)  
J. Paul Getty Art Museum art education website which provides links to national standards, lesson plans, curriculum ideas, and other resources for visual arts education.

**Artsedge** ..... <http://artsedge.kennedy-center.org/>  
The Kennedy Center website that helps artists, teachers and students access and share information and resources that support the arts as a core subject area in the K-12 curriculum.

**CIRCLE** ..... <http://circle.adventist.org/>  
Clearinghouse of curriculum and other resources for Seventh-day Adventist educators.

**The Cyber Hymnal** ..... <http://www.cyberhymnal.org/>  
A site hosting over 2,600 Christian hymns and gospel songs from many denominations with lyrics, scores, MIDI files, pictures, history and more.

**McREL** ..... <http://www.mcrel.org/standards-benchmarks/>  
A compilation of content standards for K-12 curriculum.

**MENC: The National Association for Music Education** ..... <http://www.menc.org/>  
An extensive list of information and resources for music educators of all areas and levels.

**Seventh-day Adventist Digital Hymnal** ..... <http://www.tagnet.org/digitalhymnal/>  
A digital hymnal based on the *Seventh-day Adventist Hymnal* which follows the numeric order of the hymnal and includes the same indexes.

# FACT 21

## Essential Core Elements for Curriculum in Seventh-day Adventist Schools

The following essential elements build on the goal statements that have been established to support the unique philosophy of Seventh-day Adventist education. These elements, expressed as student outcomes, provide the basis for curriculum design and instructional planning.

Each student will:

### **I. Acceptance of God and His Word**

Surrender one's whole life to God through conversion; use the Bible as a basis for a relationship with Jesus Christ and a guide in all areas of life.

#### *Essential Elements*

- A. Accept God as the Creator, Redeemer, and the Source of knowledge and wisdom
- B. Have a developing knowledge of God's Word
- C. Accept Christ as one's personal Savior as affirmed through baptism
- D. Acknowledge the power of prayer and its role in making decisions
- E. Value God's inspired writings and created works as sources of His revelation
- F. Identify and use God-given spiritual gifts
- G. Understand the appropriate roles of law and grace in salvation
- H. Discover enjoyment in the study of God's Word
- I. Voluntarily maintain personal devotions
- J. Value and participate in corporate forms of worship
- K. Accept God's Word as the basis for making decisions in the daily experiences of life
- L. Apply biblical principles of Christian morality, integrity, and ethical behavior to all aspects of life

### **II. Commitment to the Church**

Desire to know, live out, and share the basic tenets of the Seventh-day Adventist Church.

#### *Essential Elements*

- A. Participate actively in the offices and functions of the local church
- B. Understand the structure and operation of the Seventh-day Adventist church organization
- C. Become involved in the Global Mission of the Seventh-day Adventist church
- D. Participate in the witnessing, outreach, and soul winning activities of the local church
- E. Understand the doctrines of the Seventh-day Adventist church
- F. Appreciate the rich heritage and providential development of the Seventh-day Adventist church

- G. Relate to lifestyle and cultural issues based on biblical principles
- H. Evaluate and exhibit lifestyle choices consistent with those of Seventh-day Adventist Christians

### **III. Family and Interpersonal Relationships**

Develop a sense of self-worth, along with skills in interpersonal relationships needed for meeting the responsibilities of family membership, and respond with sensitivity to the needs of others.

#### *Essential Elements*

- A. Develop effective interpersonal skills in family and other relationships
- B. Recognize God's ideal of the family as the basic unit of society
- C. Develop a sensitivity for the diversity in others
- D. Acquire knowledge, attitudes and skills essential to meeting family responsibilities whether living alone or with others
- E. Reflect Christian principles through refinement in taste, decorum, language, dress, and courtesy
- F. Develop a sense of self-worth in harmony with Christian ideals
- G. Understand sexuality and its expression in the context of God's ideal
- H. Develop the attitudes and behaviors necessary for successful marriage and parenting

### **IV. Responsible Citizenship**

Develop an understanding of multi-cultural diversity and historical heritage, and a working knowledge of governmental processes, while affirming a belief in the dignity and worth of others and a responsibility for one's local, national, and global environments.

#### *Essential Elements*

- A. Understand, accept and respect the diversity of others
- B. Exhibit concern and sensitivity for other peoples and cultures
- C. Assume civic responsibility in one's local, national, and global community
- D. Have an awareness of the role of the Christian as a member of a global community
- E. Understand the functions of governments and their impact on individuals and society
- F. Analyze current events in the light of history and prophecy
- G. Assume an active role in nurturing and preserving one's environment

### **V. Healthy Balanced Living**

Accept personal responsibility for achieving and maintaining optimum physical, mental, and spiritual health.

#### *Essential Elements*

- A. Recognize that a healthy lifestyle is a key to quality living
- B. Engage in regular exercise for sustained health
- C. Understand the relationship of wellness to an optimum relationship with God
- D. Avoid at-risk behavior in the interest of preserving God-given health

- E. Value cooperation, teamwork, and sportsmanship
- F. Apply Christian principles to recreation and sports
- G. Achieve a balance in work, leisure, social, and spiritual activities
- H. Realize the impact of emotions on spiritual, physical, social, and intellectual growth

## **VI. Intellectual Development**

Adopt a systematic, logical approach to decision-making and problem-solving based on a body of scientific, mathematical, and historical knowledge, within the context of a biblical perspective.

### *Essential Elements*

- A. Broaden intellectual abilities through the study of God’s Word
- B. Use critical and creative thinking skills in decision making and problem solving
- C. Develop intellectual competence in natural sciences and mathematics, arts and humanities, social sciences, and applied arts
- D. Develop effective ways to learn, study, and to locate and organize information
- E. Understand how intellectual processes are influenced by a healthy lifestyle
- F. Relate thinking skills to “real world” experiences
- G. Integrate Bible-based principles throughout the whole range of thought and intellectual development
- H. Apply the principles of life-long learning

## **VII. Communication Skills**

Acquire optimum competency in verbal and nonverbal communication, in the use of information technology, and in effective communication of one’s faith.

### *Essential Elements*

- A. Communicate effectively through the avenues of reading, writing, listening, speaking, and non-verbal language
- B. Use communication skills in ways that enhance one’s Christian witness
- C. Understand how sensitivity to the feelings of others affects communication
- D. Communicate effectively with other cultures and language groups
- E. Use media to enhance communication
- F. Employ language in ways that edify and uplift
- G. Make appropriate choices when encountering all forms of media communication

## **VIII. Life Skills**

Function responsibly in the everyday world, using Christian principles of stewardship, economy, and personal management.

### *Essential Elements*

- A. Develop responsible decision-making skills
- B. Utilize effective communication skills
- C. Recognize, develop, and maintain positive self-esteem



- D. Appropriately manage one's personal finances
- E. Acquire skill in the use of computers and other forms of technology
- F. Develop basic home-management skills
- G. Interact effectively in groups
- H. Develop conflict resolution skills
- I. Manage time effectively

**IX. Aesthetic Appreciation**

Develop an appreciation of the beautiful, both in God's creation and in human expression, while nurturing individual ability in the fine arts.

*Essential Elements*

- A. View God as the Author of beauty both in His creation and in human expression
- B. Employ Christian principles as a basis for creative appreciation and expression
- C. Appreciate the creative and performing arts
- D. Develop artistic talents to their fullest potential
- E. Develop self-confidence through practice and public performance
- F. Use aesthetic expression as a means of communication and service

**X. Career and Service**

Develop a strong work ethic and an appreciation of the dignity of service, along with an awareness of career options and opportunities, as they relate to one's personal involvement in the mission of the church.

*Essential Elements*

- A. Develop a strong Christian work ethic which respects the dignity of labor
- B. Develop an awareness of career options and opportunities as they relate to the mission of the church and to the changing world
- C. Recognize the role of useful work in achieving and maintaining self-worth and self-development
- D. Develop practical work skills that will enhance employability
- E. Experience the joy of serving others
- F. Identify the match between one's talents and career options

# Glossary

## A

**AB pattern** a musical form with a main theme and a contrasting theme (binary).

**ABA pattern** three-part form: a musical form with a main theme, a contrasting theme and a return to the main theme (A-B-A).

**accelerando** a gradual quickening of the tempo; accel.

**accompaniment** a subordinate musical part that supports the main theme or melody.

**allegro** fast, lively tempo.

**andante** literally, “at a walking pace”; moderately slow tempo, between allegretto and adagio.

**arrangement** the adaption of a composition for a medium different from that for which it was originally written.

**aural** relating to the sense of hearing.

## B

**bass clef** (♭) a clef used to show low pitches.

**blend** a harmonizing of voices having similar qualities.

**blues** a style of music that began in America in the early twentieth century, with roots in African American spirituals and work songs.

**body percussion** sounds made by clapping hands, slapping thigh and chest, and stamping the ground.

## C

**cadence** a succession of chords, usually two, at the end of a musical phrase or section or at the end of a composition, giving a feeling of rest or finality.

**canon** a composition in which a melody, stated in one part, is imitated for its entire length in one or more other parts.

**chord** three or more tones sounded simultaneously.

**chorus** a large group of singers; the refrain of a song.

**classical** a musical style period characterized by emotional restraint, in which formal structure and design play a predominant part; the term usually refers to the period of Haydn and Mozart, the second half of the 18<sup>th</sup> century and the early 19<sup>th</sup> century.

**clef** a sign placed at the beginning of a staff designating the pitches of the lines and spaces (see bass clef and treble clef).

**coda** a concluding section of a musical composition.

**collage** artwork made up of bits of pieces of paper, fabric, or other materials adhered to a surface.

**cool colors** the colors in the varieties of blue, green, and violet, which remind people of cool things. These colors appear to recede or move away from the viewer.

**crescendo** gradually getting louder, abbreviated cresc.; also indicated by the symbol <.

## D

**D.C.** da capo abbreviated D.C.; indicating that the music is to be repeated from the beginning. *da capo al fine* indicates that the music is to be repeated from the beginning to the word *fine*.

**decrescendo** gradually getting softer; abbreviated *decresc.*; also indicated by the symbol >.

**descant** a term for a countermelody sounded simultaneously with the main melody or theme of the music.

**diction** pronunciation and enunciation of words in singing.

**diminuendo** gradually getting softer; same as *decrescendo*.

**dissonance** a mingling of discordant hues, shapes or symbols; combination of unstable tones that require resolution.

**dot** a dot placed above or below a note indicates that it is to be played staccato; a dot written after a note lengthens the note by one half its value.

**dynamic marks** signs or words indicating the degree of loudness or softness.

**dynamics** the loudness and softness of music.

## E

**eighth note** (\*) a symbol of musical duration equaling one eighth the time value of a whole note.

**embellishment** ornaments (*i.e.*, trills, grace notes) added to music to make it more interesting.

## F

***f*, *ff*** forte loud; abbreviated *f*. Fortissimo very loud; abbreviated *ff*.

**fermata** a symbol placed over a note indicating it is to be held longer than its normal time value.

**flat** (=) a symbol indicating that a tone is to be lowered by a half step.

## H

**half note** a symbol of duration equal to two quarter notes' half the time value of a whole note.

**harmony** a state of "visual rightness" and compatibility between colors, or parts of a design, or composition; the simultaneous sounding of tones producing a musical meaningful sound.

**homophonic** music in which there is one melody line with choral accompaniment.

**hymnology** the study of hymns.

## I

**improvise** to make up music while performing it.

**interlude** short music used to bridge the verses of a hymn.

**interval** the distance in pitch between two tones.

**introduction** a slow, opening section, frequently found at the beginning of symphonies.

## J

**jazz** a style regarded as the most distinctive of America's contribution to the art of music. A musical style characterized by emphasis on the ability of the individual musician to improvise.

## L

**legato** smoothly; opposite of staccato.

## M

**major scale** the arrangement of whole tones and half tones following the pattern: w w ½ ww w ½.

**measure** a group of beats, the first of which is often accented, set off by bar lines.

**meter signature** figures written on the staff at the beginning of a composition indicating the meter, or the kind and number of beats used in a measure.

**minor scale** the arrangement of whole tones and half tones following the pattern: w ½ w w½ w w.

**modulation** the change from one key to another in the course of a composition.

**monochromatic** having only one color; a color harmony using tints and shades of one color.

## N

**natural sign (>)** a symbol indicating that a note is neither sharp nor flat.

**negative space** the empty space surrounding shapes or forms in a work of art.

## O

**operetta** a short opera of a light character, containing spoken dialogue as well as singing.

**ostinato** a persistently repeated melodic or rhythmic figure.

## P

**p, pp** piano (pe-a-no) soft; abbreviated *p*.  
**Pianissimo** very soft; abbreviated *pp*.

**pentatonic scale** a five-tone scale.

**percussion instrument** instruments such as drums, tambourine, triangle, cymbals, wood block, rattle, castanets, etc.; which are played by striking, shaking, or scraping.

**phrase** a section of a melody forming a recognizable unit in itself.

**pitch** the highness or lowness of a tone.

**positive space** the occupied space within an area made by shapes.

**program music** music based on an extra-musical subject, such as a poem or story, a painting a patriotic subject or historical event.

## Q

**quarter note** a symbol of musical duration equal to one quarter the time value of a whole note.

**quarter rest** a symbol to indicate silence for the duration of a quarter note.

## R

**rap** a style of music that developed in the 1970's, involving spoken rhymes usually heard with a background of recorded music.

**refrain** a section of a song that recurs at the end of each stanza or verse; sometimes called the chorus.

**Renaissance** time in European history after the Middle Ages; musicians of the Renaissance discovered many new ways to use tones to develop musical styles. The period 1400-1600 AD.

**repeat sign** the symbols calling for a repetition of the music enclosed by them.

**rest** in musical notation, a symbol for silence.

**rhythm** the recurrence of lines, color, or other art elements; musical tone organization with regard to their duration as distinct from their pitches.

**ritardando** a gradual decrease in speed.

**rondo** a musical composition with an intermittently recurring theme and contrasting sections interspersed.

**rubato** a tempo marking to indicate notes being performed slightly shorter or longer than their normal value.

## S

**score** the musical notation showing all the parts allotted to various performers in an ensemble.

**sharp (♯)** a symbol indicating that a tone is to be raised by a half step.

**sixteenth notes (♯)** symbols of musical duration; 1/16 of a whole note.

**staccato** direction to play notes in a disconnected, abrupt manner; opposite of legato.

**staff** the framework of lines and spaces on which music is written to indicate pitches of the notes.

**stringed instruments** instruments on which a vibrating, stretched string is the sound-producing agent, as in the violin.

**syncopation** a shifting of accent; accent on a weak beat.

## T

**tempo** the speed at which music is performed.

**tenuto** to give full value to a note.

**three dimensional art** has length width, and depth, such as sculpture.

**timbre** tone quality or tone color.

**time signature** figures written on the staff at the beginning of a composition indicating the meter, or the kind and number of beats used in a measure.

**treble clef (♩)** a clef used to show high pitches.

**triple meter** meter in which the basic grouping of beats is divisible into three.

**triplets** three notes of equal time value to be played in the same amount of time as two of the same value.

**two dimensional art** has length and width, such as painting.

## W

**warm colors** the colors which evoke a warm psychological response, especially the reds, oranges, and yellows.

**whole note** a note equal to two half notes in duration.