



Arts Education Department

Home Resources for Students and Parents

Instrumental (4-12) and Choral (6-12) Building music reading skills through music theory

The following lessons will introduce students to the theory of music, providing them with the skills needed to read and write Western music notation, as well as to understand, analyze, and listen informedly. It will cover material such as pitches and scales, intervals, clefs and basic harmonies.

The lessons that are listed below are provided to stimulate thought and to provoke inquiry. These lessons will also articulate what students should value about the content area included in the following lessons. These lessons will enable students to make connections to other disciplines beyond music, thereby increasing levels of maturity and intellectual growth.

Online interactive website: <https://www.musictheory.net/exercises>

Use your desktop computer, iPad, or cellular device

Music Theory Exercises

- Note Identification (50 exercises for day 1,2,3)
- Key Signature Identification (50 exercises for day 4,5,6)
- Interval Identification (50 exercises for day 7,8,9)
- Note Ear Training (50 exercises for day 10,11,12)
- Interval Ear Training (50 exercises for day 13,14,15)
- Key Signature Identification (50 exercises for day 16,17,18)

Instructions

1. Go to musictheory.net website
2. Click on the Exercise tab
3. Click on the Exercise that is assigned for that day
4. Complete the Exercise
5. After you have completed the Exercise click on the 3 dots in the right-hand corner
6. Select "Show Progress Report"
7. Type your name in the empty space provided
8. Click on tab that says sign your name
9. Select "Copy Code"
10. Open your personal email and paste the code in your email
11. Email your report to your teacher

General Music K-5

General music cultivates a student's ability to carry out the processes of creating, performing, responding, and connecting. In General Music, standards are organized by grade level, taking into consideration the students' increasing level of maturity and intellectual growth. These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating.

General Music Lessons and Instructions

- Play a recording and distinguish high/low, loud/soft, same/different. Explore and achieve awareness of music contrasts in a variety of music selected for performance.
- List 3 of your favorite songs and 3 of your least favorite songs and tell why you prefer.
- Demonstrate how a specific music concept is used in music. Example: Respond with purposeful movement to the steady beat of a piece of music.
- Introduction to tempo

Online Resource: <https://youtu.be/ixV42D5QVSA>

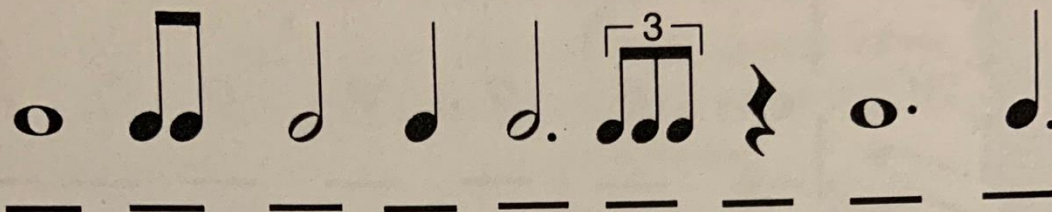
Copies of each lesson listed below will be provided and distributed via printed and/online formats

- *Spring Adventures (Identify the words by using the letter names on the staff)
- *Music Matching (draw each musical sign in the correct squares)
- *Fill in the missing beats
- *Spell the Picture (see resource sheet)
- *A Rhythm E-Tic #4 (write the number of counts the note should receive)
- *Instrument Scrambler (unscramble the words on the left to match the instrument on the right)
- *Spell the Picture (spell each picture with the notes and letters from the musical alphabet)
- *Instrument Families (group instrument families by similarities)
- *Word Finder (instruments of the orchestra)
- *Fortune Teller (create a musical fortune teller using music symbols and terms)

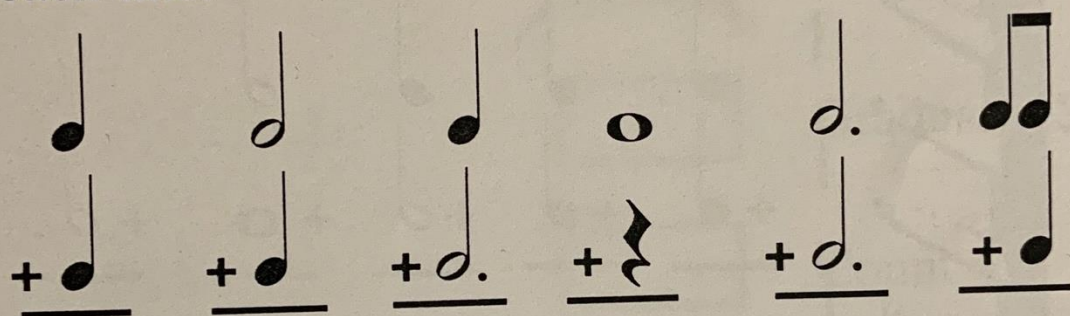
K-5 General Music Handouts Uploaded

A-Rhythm-E-Jic

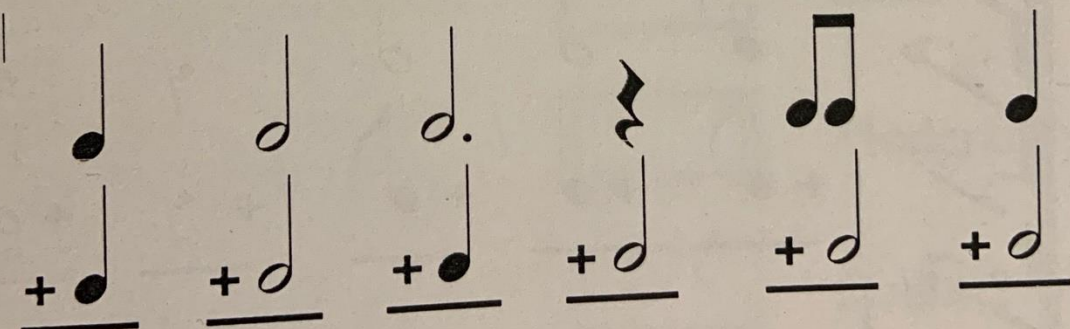
In the spaces below each note, write the number of counts the note should receive.



Add the number of counts. Write the sum under each line.

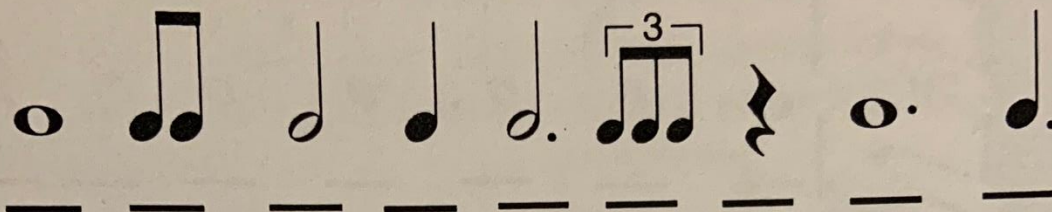


Add the number of counts. Under each line write ONE NOTE equal in value to the sum.

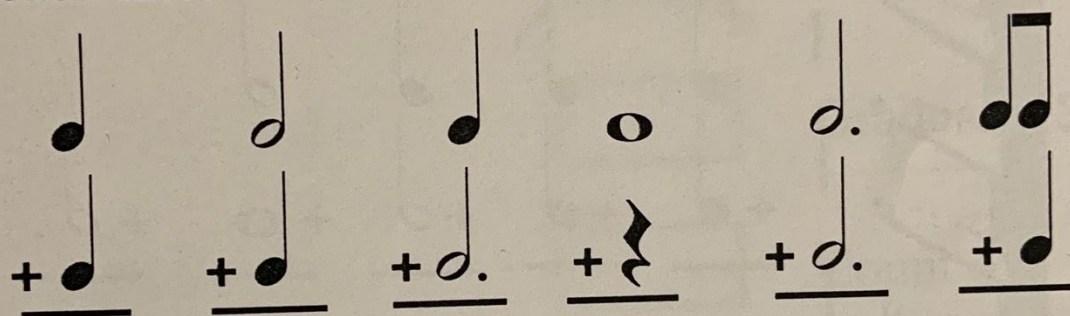


A-Rhythm-E-Jic

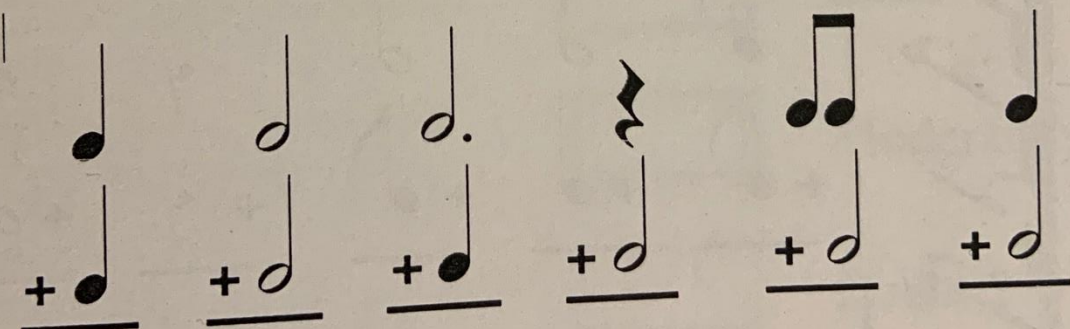
In the spaces below each note, write the number of counts the note should receive.



Add the number of counts. Write the sum under each line.

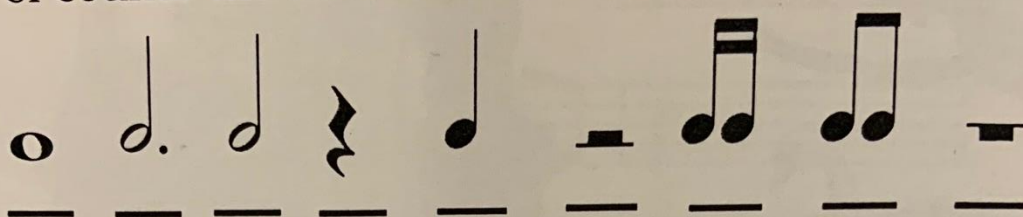


Add the number of counts. Under each line write ONE NOTE equal in value to the sum.

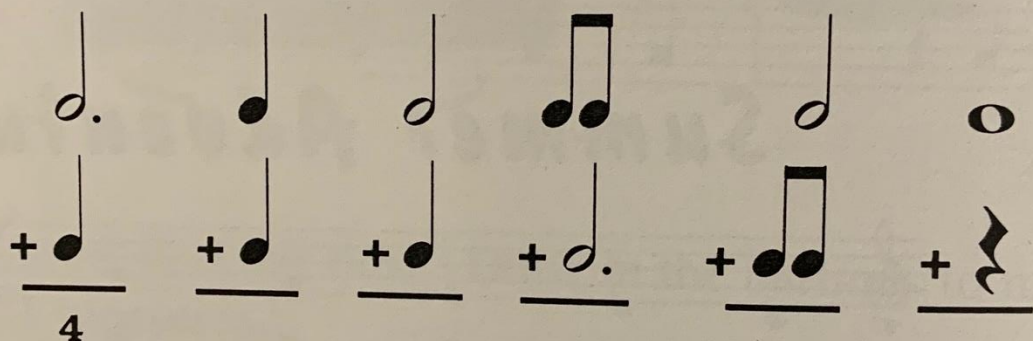


A-Rhythm-E-Tic

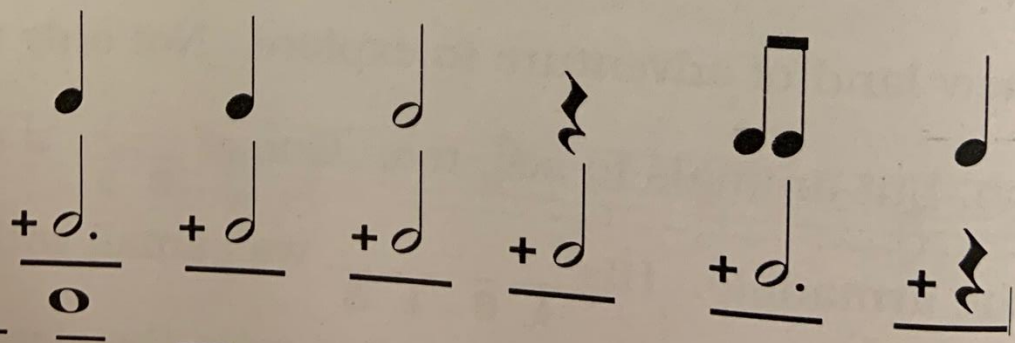
In the spaces below each note, write the number of counts the note should receive.



Add the number of counts. Write the sum under each line, as shown in the first example:



Add the number of counts. Under each line write ONE NOTE equal in value to the sum, as shown in the first example:

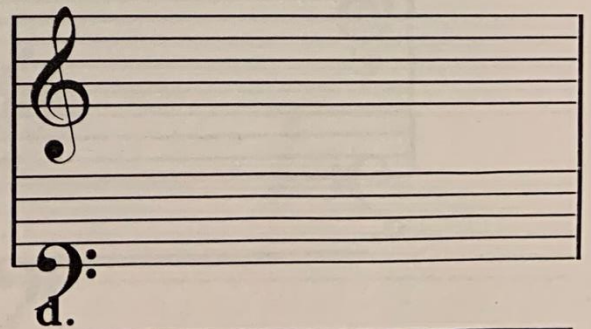
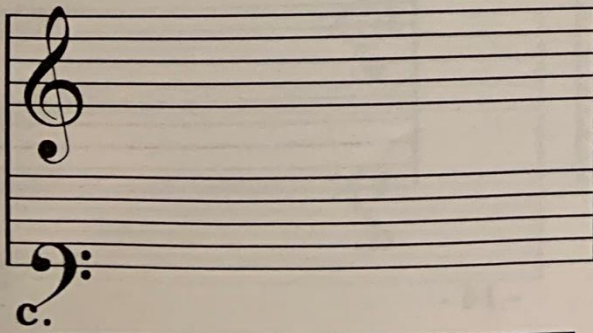
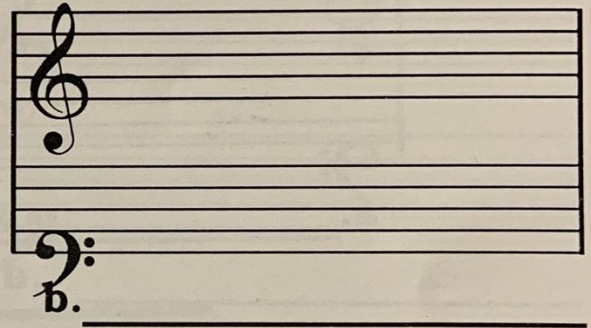
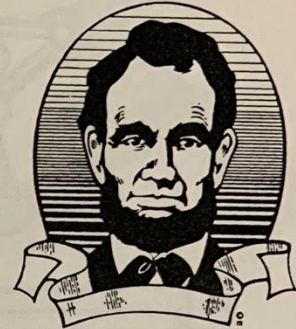
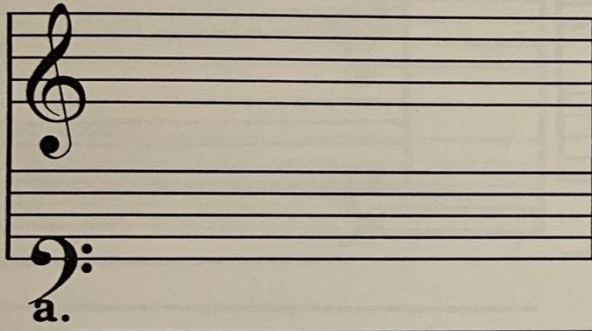


You can spell these pictures with the notes and letters from the musical alphabet. Write the word on the line under the staff and the notes that use those same letters on the treble clef staff and then on the bass clef staff.

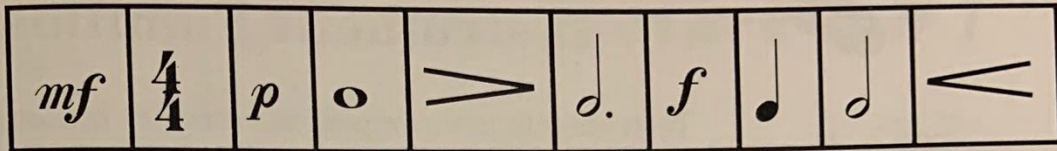
Name: _____

Class: _____

Spell The Picture #1



MUSIC MATCHING



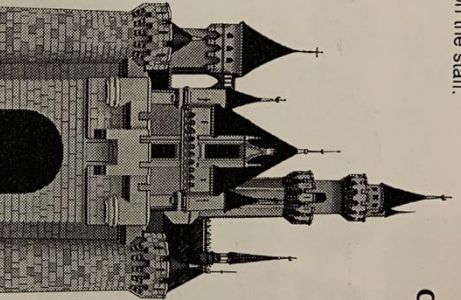
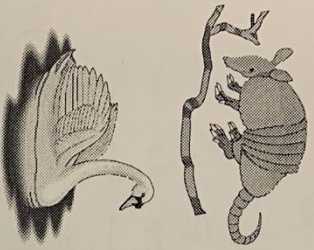
Draw each of the above signs in the correct squares below. Draw each sign TWICE; once in the LEFT column and once in the RIGHT column.

<input type="text"/>	Forte	<input type="text"/>	Soft
<input type="text"/>	Whole Note	<input type="text"/>	Count 1
<input type="text"/>	Crescendo	<input type="text"/>	Gradually Softer
<input type="text"/>	Half Note	<input type="text"/>	Count 4
<input type="text"/>	Piano	<input type="text"/>	Count 3
<input type="text"/>	Time Signature	<input type="text"/>	Loud
<input type="text"/>	Decrescendo	<input type="text"/>	Moderately Loud
<input type="text"/>	Mezzo Forte	<input type="text"/>	Count 2
<input type="text"/>	Quarter Note	<input type="text"/>	Gradually Louder
<input type="text"/>	Dotted Half	<input type="text"/>	Counts in a measure

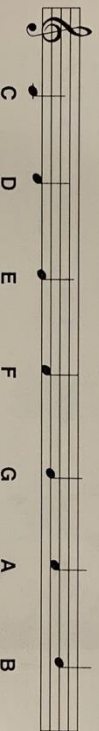
Each group of numbers spells a word. Identify the words by using the letter names of the notes on the staff.

Name: _____

Class: _____



Summer Adventures



During his summer vacation, $\frac{3}{2}$ and his $\frac{2}{6} \frac{2}{2}$ went to

Disneyland. It seemed that everywhere they stepped, there was a new land of adventure to explore. Not only were there rides to go

on, but animals to see, too. One of $\frac{3}{2}$'s favorites was $\frac{6}{7} \frac{7}{3}$.

His $\frac{4}{6} \frac{1}{3}$ was small with his nose coming to

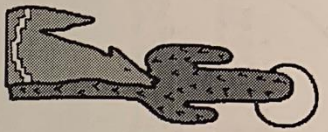
a sharp point. Other favorites were the elegant swans which his

father helped him $\frac{4}{3} \frac{3}{3} \frac{2}{2}$, and the kangaroo which had a

large pouch, or $\frac{7}{6} \frac{6}{5}$. At the top of $\frac{3}{2}$'s list were the tigers

and lions, each sitting in their own $\frac{1}{6} \frac{5}{5} \frac{3}{3}$.

Missing Beats

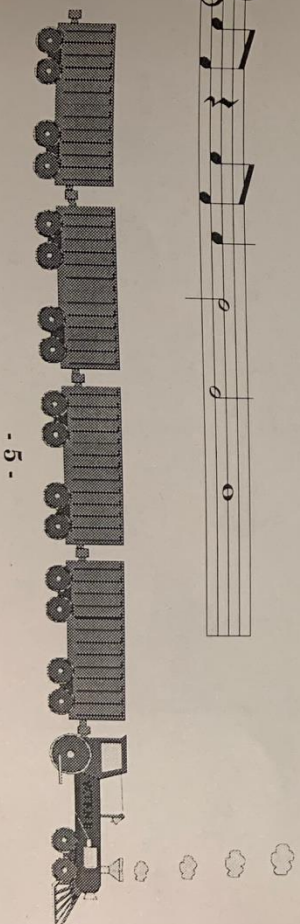


Complete the measures below by filling in the **one note** that will make each measure add up to 4 counts.

Two musical staves in 4/4 time. The first staff has a quarter note, a quarter rest, and a quarter note. The second staff has a half note, a quarter note, and a quarter note.

The music below is in 4/4 time. Draw in the barlines to make a measure. (There are 11 measures.)

Four musical staves in 4/4 time. The first staff has a quarter note, a quarter note, a quarter note, and a quarter note. The second staff has a quarter note, a quarter note, a quarter note, and a quarter note. The third staff has a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff has a quarter note, a quarter note, a quarter note, and a quarter note.



Name: _____

Class: _____

Word Finder #9

I H R C Z O B I L I E O R
T A O G E N C Y A D S L O H E F
U M E R S N B C Y B E B B R E G
T E R S N B C Y B E B B R E G
T O S T E I N N A O S I C H L E
T E I N N A O S I C H L E
L O N R H S O D L L A O J O I C
I G N R H S O D L L A O J O I C
R O C G D C Y C B U P R U X M I
P A D C E F I P S I C E L A I G

Respihi

Rogers

Chant

Reggae

Eleison

Puccini

Tutti

Bebop

Jam

Peg

Slur

Song

(Al) Jolson

Swing

Jazz

(Bing) Crosby

Hammerstein

Othello

Billie Holiday

(Henry) Mancini

(Woody) Guthrie

(Dizzy) Gillespie

Rigoletto

Anthem

Jobim

Dirge



Name: _____

Class: _____

Word Finder #13

F C T C H A C R H A B M E
I U G A N B M U R B O C A C L L
D G A N G O S L Y Z O R D O A E L
E A T G O S S D Y B O C X O G A I
L T B A A S L D P A C C O A N G A N
I O H A Y S D N A S C O S B C F U G
B L L U E D G R A A S S A D C N O
S I B U L G R A A N S A U O G A N
C C B K O R D O N N P U M O K C
R W A G E O F A P U R K O K P
Z Y D E C O A R A P U R K O K P

ChaCha
Calypso
Salsa
Gounod
Fidelio
Zydeco
Bluegrass
Haydn

Malaguena
Granada
Tango

Conga
Rumba
(Xavier) Cugat
Wagner
(Gene) Krupa
(Duke) Ellington
(John) Cage



Instrument Families

Instruments are grouped into families by similarity of sound or how the instrument is played. Each family below has 4 members, draw a line from the family to the instruments that belong in it.

Family

Instruments

Woodwinds

triangle
piano
french horn

Brass

oboe
'cello
clarinet
cymbals
bassoon

Keyboards

harpsichord
flute
double bass

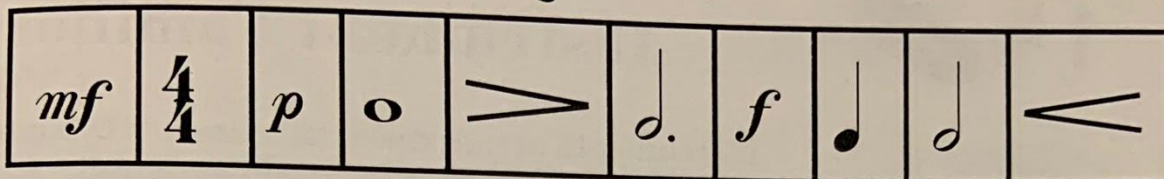
Strings

organ
trumpet
viola
bass drum

Percussion

violin
trombone
timpani
harmonium
tuba

MUSIC MATCHING



Draw each of the above signs in the correct squares below. Draw each sign TWICE; once in the LEFT column and once in the RIGHT column.

Forte

Soft

Whole Note

Count 1

Crescendo

Gradually Softer

Half Note

Count 4

Piano

Count 3

Time Signature

Loud

Decrescendo

Moderately Loud

Mezzo Forte

Count 2

Quarter Note

Gradually Louder

Dotted Half

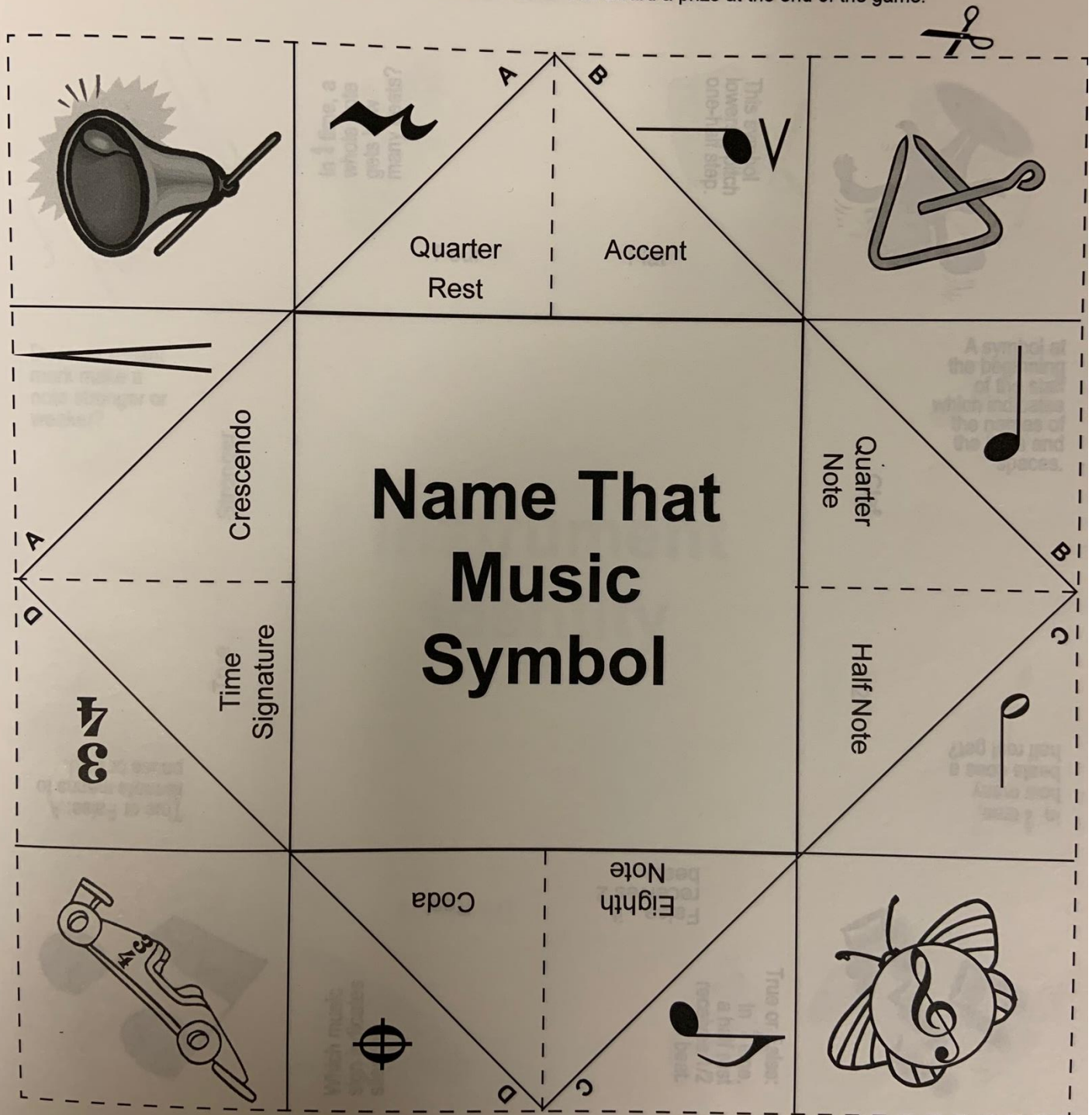
Counts in a measure

Music Facts Finger Fun • "Hands-In" Play & Learn Games

Directions:

- 1.) Spin the spinner and move *Finger Fun* the number of times indicated.
- 2.) Open the flap matching the letter indicated on the spinner.
- 3.) Look at the picture of the symbol, and then decide the answer.
- 4.) Open the flap to look at the correct answer.

Note: Score one point for each correct answer and award a prize at the end of the game.



Visual Arts K-5

Visual arts instruction in Grades K-5 provides an inclusive and creative environment where young children can explore arts media and concepts. Instruction at this level fosters appropriate behavioral skills, promotes artistic literacy, and guides students in developing cognitive, sensory, affective, and motor skills. Visual arts instruction allows them to connect to their own lives and cultures and to express their life experiences. Students are challenged to think creatively, communicate thoughts and ideas, understand the opinions of others, and expand technical skills.

Visual Arts Lessons and instructions

- DAY 1:** Draw your favorite animal
- DAY 2:** Illustrate your favorite song lyrics
- DAY 3:** Illustrate a scene from your favorite book
- DAY 4:** Draw a shamrock and fill it with pattern designs
- DAY 5:** Create a comic strip
- DAY 6:** Draw your favorite thing to do outside
- DAY 7:** Draw a character from your favorite movie or tv show
- DAY 8:** Create a poster for earth day
- DAY 9:** Draw your favorite dessert
- DAY 10:** Draw a historical figure
- DAY 11:** Draw your favorite soda
- DAY 12:** Draw the home you live in
- DAY 13:** Doodle something random
- DAY 14:** Draw something you want to do in your lifetime
- DAY 15:** Draw your favorite video game or time waster (youtube, tiktok, etc) **DAY 16:** Draw something you would like to eat right now
- DAY 17:** Design a new machine
- DAY 18:** Draw something awesome in your life
- DAY 19:** Draw something green
- DAY 20:** Draw yourself as an adult
- DAY 21:** Draw your favorite food
- DAY 22:** Draw your best memory
- DAY 23:** Draw something that you are proud of
- DAY 24:** Draw what inspires you
- DAY 25:** Draw a person that you love
- DAY 26:** Draw a creepy bug
- DAY 27:** Draw something that you do not like
- DAY 28:** Draw a toy
- DAY 29:** Draw your favorite fairytale or fable
- DAY 30:** Draw your favorite candy

MORE OPTIONS:

- • Guided drawing for children: <https://www.youtube.com/user/ArtforKidsHub>
- • Listen to 5 Women Artists' Stories <https://youtu.be/7IPiutaoT2s> then draw a picture of one of the women
- • Create a self portrait only using found items
- • Create an artwork only using items found in nature
- • Do a scavenger hunt! See how many colors of the rainbow and shapes you can find!

Elementary students have listed below simpler assignments containing step by step directions (See OpArt assignment below).

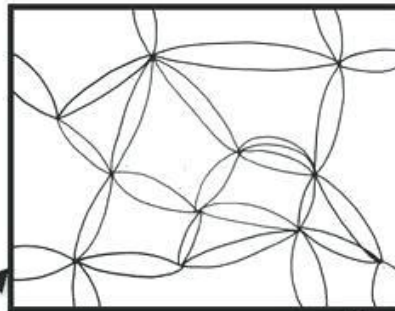
op art:

a style of abstract art that creates optical illusions with lines, shapes, and forms

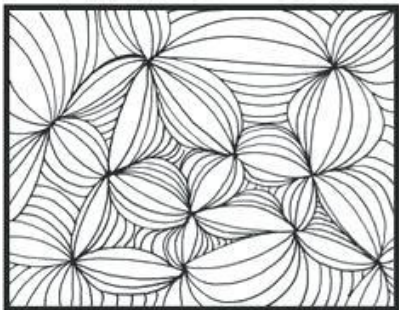


← step one:
draw 7 - 15 dots
randomly on your paper

step two: →
connect the dots with
curved lines.



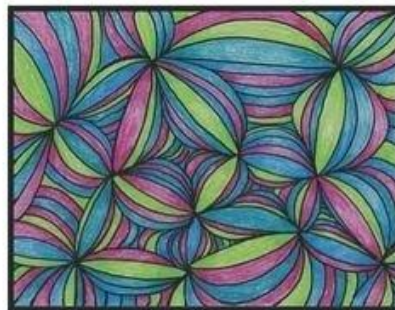
some curved lines should go off the page to an imaginary dot



← step three:
keep adding curved lines
from dot to dot, making
larger curves. add curved
lines until the page is full.

[*straight lines will make it look flat,
not 3-d]

step four: →
choose a color scheme
and color in your design.
create 3-d value by
pressing harder near the
dots and softer in the
middle of each section.



Visual Arts 6-8

Visual arts instruction in middle grades provides a foundation for all students, whether they have had previous training or not. In the lessons provided below students will develop self-confidence and refining motor skills. Middle school programs serve as exploratory classes, students should receive a survey of art history, methods, and procedures.

Visual Arts Lessons and instructions

- Compare and contrast works of art or design that reveal how people live around the world and what they value. Example: Molasses of Cuna Indians in Panama with Kente cloth of West Africa.

Online Resource: [https://en.wikipedia.org/wiki/Mola_\(art_form\)](https://en.wikipedia.org/wiki/Mola_(art_form))

- Discuss ways that visual components and cultural connections suggested by images can influence ideas, emotions, and actions. Example: Shepard Fairey's "Hope" poster influenced politics of the 2008 presidential election.

Online Resourced: <https://medium.com/fgd1-the-archive/obama-hope-poster-by-shepard-fairey-1307a8b6c7be>

- Interpret art by discerning contextual information and visual qualities to identify ideas and meaning. Example: Students will answer the following question; "Why are they leaving and where are they going?" in response to *One Way Ticket* in Jacob Lawrence's Great Migration Series.

Online Resource: <https://www.widewalls.ch/five-elements-of-art/>

- Define and/or illustrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, Open Source, and Creative Commons as they apply to creating works of art and design. Example: Take your own reference photos and use them to create a work of art.

Online Resource: https://en.wikipedia.org/wiki/Fair_use

Canva is a website that guides students through graphic designs by providing step by step tutorials and a wide range of templates for posters, flyers, logos, business cards, etc. Students are asked to visit this website and create a poster, a flyer, a logo, and a business card. These items should be turned in to your teacher when you return to school.

History of Comic Books

<https://1drv.ms/w/s!AkErgmyrdqNpuxtROA0mCLYepF5a>

Visual Arts 9-12

Visual art instruction at this grade level will give students an opportunity to demonstrate self-expression while increasing their ability to solve artistic problems. The lessons below will explore art history, criticism and aesthetics that will allow students to manipulate various media to create meaningful works.

Visual Arts Lessons

- Identify and compare ways in which art influences cultural values and trends. Examples: World War II propaganda, advertising, or political comics.

Online Resources: https://en.wikipedia.org/wiki/American_propaganda_during_World_War_II

- Identify how visual imagery affects one's perception of the world. Examples: Western art and Eastern art. Middle Eastern art, African art, and early colonial art.

Online Resources: https://en.wikipedia.org/wiki/African_art

- Describe the effectiveness of expressive and meaningful communication in selected works of art. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected works of art.

Online Resources: <https://courses.lumenlearning.com/atd-sac-artappreciation/chapter/oer-1-9/>

- Expand the use of art-specific vocabulary to describe and define techniques and materials used to evaluate art.

Online Resources: https://www.moma.org/learn/moma_learning/glossary/

- Define visual art terminology, including the elements of art and principles of design.

*See visual Arts Vocabulary Listed Below

Visual Arts Vocabulary

Abstract - Art derived from realism but deviating in appearance; maintaining the essentials of shape, line, color, and texture relating to the subject.

Aesthetics - A philosophy dealing with the nature and expression of beauty, as in the fine arts. **Analogous** - Three or more colors that are closely related because they contain a common hue and are

adjacent on the color wheel. Blue, green-blue, and green are analogous colors. Analogous colors may be used as a color scheme.

Appropriation - Intentional borrowing, copying, and alteration of pre-existing images and objects.

Art - Expression or communication through media.

Art criticism - Art processes and skills involved in studying, understanding, and judging a work of art; the

four formal steps involve description, analysis, interpretation, and judgment.

Art making approaches - Diverse strategies and procedures by which artists initiate and pursue making a work.

Artist statement - Information about context, explanations of process, descriptions of learning, related

stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork. An artist statement can be didactic, descriptive, or reflective in nature.

Artistic investigations - In making art, forms of inquiry and exploration. Through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing.

Artwork - Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

Atmospheric perspective - Creating the illusion of distance on a flat surface by simulating the effects of light and air on an object; for example, a bright object appears closer to the viewer than a dull object. (Also called aerial perspective.)

Background - The part of the picture plane appearing to be farthest from the viewer.

Balance - A design principle dealing with the appearance of stability or the equalization of elements in a

work of art. A balanced work of art seems to have equal visual weight or interest in all areas. Balance

may be symmetrical (formal), asymmetrical (informal), or radial.

Brainstorm - Technique for the initial production of ideas or ways of solving a problem by an individual or

group in which ideas are spontaneously contributed without critical comment or judgment. **Characteristic** - Attribute, feature, property, or essential quality.

Characteristics of form (and structure) - Terms drawn from traditional, modern, and contemporary

sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others.

Collaboration - Joint effort of working together to formulate and solve creative problems.

Collaboratively - Joining with others in attentive participation in an activity of imagining, exploring, and/or making.

Collage - A work of art where various materials, such as bits of paper, fabric, photographs, and found

objects, are arranged and glued to a flat surface.

Color - The hue, value, and intensity of an object as seen by the human eye.

Complementary colors - Colors directly opposite each other on the color wheel. Red and green, blue and

orange, and yellow and purple are complementary colors. They make a neutral result when mixed. **Composition** - The organization of the elements of art and principles of design in creating a work of art. **Concepts** - Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making

meaning through ideas rather than through materiality or form.

Constructed environment - Human-made or modified spaces and places. Art and design-related disciplines

such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play.

Alabama Course of Study: Arts Education 209

Contemporary artistic practice - Processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material and technical possibilities. Examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces.

Contemporary criteria - Principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings.

Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception. **Contrast** - The use of opposing elements, such as color forms or lines, to produce different effects in a work

of art.

Cool Colors - Blues, greens, and violets. These colors suggest coolness and appear to recede from the

viewer.

Copyright - Form of protection grounded in the U.S. Constitution and granted by law for original works of

authorship fixed in a tangible medium of expression, covering both published and unpublished works. **Creative commons** - Copyright license templates that provide a simple, standardized way to give the public

permission to share and use creative work on conditions of the maker's choice

(<http://creativecommons.org/>).

Creativity: Ability to conceive and develop rich, original ideas, discover unexpected connections, and invent

or make new things.

Criteria - In art and design, principles that direct attention to significant aspects of a work and provide

guidelines for evaluating its success.

Critique - Individual or collective reflective process by which artists or designers experience, analyze, and

evaluate a work of art or design. A critical review or commentary dealing with a literary or artistic work. **Cultural**

contexts - Ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by

individuals within a group that form the circumstances surrounding the creation, presentation,

preservation, and response to art.

Cultural traditions - Pattern of practices and beliefs within a societal group.

Curate - Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records

and catalogue exhibits.

Curator - Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts. **Design** - Application of creativity to planning the optimal solution to a given problem and communication of

that plan to others.

Digital format - Anything in electronic form including photos, images, video, audio files, or artwork created

or presented through electronic means; a gallery of artwork viewed electronically through any device. **Digital media** - The use of technology to capture images, sounds, and effects in the creative process. **Elements of art** - The “visual tools” artists use to create works of art. These include form, shape, line,

texture, color, space, and value.

Color - The hue, value, and intensity of an object as seen by the human eye.

Form - A shape having three dimensions—height, width, and depth.

Line - The path made by a moving point that can vary in width, direction, and length. **Shape** - An area defined by line or color.

Space - The area between, around, above, below, or within objects.

Texture - The actual roughness or smoothness of a surface or the illusion thereof. **Value** - The lightness or darkness of a color. (See Shade and Tint.)

Emphasis - The part of the design that catches the viewer’s attention. Accent, stress, or importance of a part of an artwork. Usually the artist will make one area stand out by contrasting it with others. The area could be different in size, color, shapes, and texture.

Engagement - Attentive participation in an activity of imagining, exploring, and making.

Established criteria - Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work. These may be commonly accepted

Alabama Course of Study: Arts Education 210

principles that have been developed by artists, curators, historians, critics, educators and others or

principles developed by an individual or group to pertain to a specific work of art or design. **Exhibition narrative** - Written description of an exhibition intended to educate viewers about its purpose. **Expressive properties** - Moods, feelings, or ideas evoked or suggested through the attributes, features, or

qualities of an image or work of art.

Fair use - Limitation in copyright law which sets out factors to be considered in determining whether or not

a particular use of one’s work is “fair,” such as the purpose and character of the use, the amount of the

work used, and whether the use will affect the market for the work.

Foreground - The parts of an artwork that appear closest to the viewer.

Form - A shape having three dimensions—height, width, and depth.

Formal and conceptual vocabularies - Terms, methods, concepts, or strategies used to experience,

describe, analyze, plan, and make works of art and design drawn from traditional, modern,

contemporary, and continually emerging sources in diverse cultures.

Genre - Category of art or design identified by similarities in form, subject matter, content, or technique. **Imaginative**

play - Experimentation by children in defining identities and points of view by developing

skills in conceiving, planning, making art, and communicating.

Innovative thinking - Imagining and/or conceiving something new and unexpected, including fresh ideas

and ways of looking at things and new approaches to old problems as well as formulating new problems. **Intermediate (tertiary) colors** - Colors made by mixing equal parts of a primary and secondary color (red-

orange, yellow-orange, blue-green, blue-violet, violet-red).

Line - The path made by a moving point that can vary in width, direction, and length.

Linear perspective - A technique of creating the illusion of space on a two-dimensional surface using

vanishing points and lines.

Material culture - Human-constructed or human-mediated objects, forms, or expressions. The examination

of material culture extends study beyond art's traditional focus on the exemplary to the study of common

objects, ordinary spaces, and everyday rituals.

Materials - Substances out of which art is made or composed, ranging from the traditional to "non-art"

material and virtual, cybernetic, and simulated materials.

Medium/Media - Material/s applied in creating a work of art, such as a pencil, paint, wood, ink, metal, clay,

or food.

Middle ground - Area appearing between the foreground and the background.

Mixed-Media - A work of art using more than one medium.

Monochromatic - One color used in varied values and intensities.

Movement - The path the viewer's eye takes through the work of art, often to focal areas. The arrangement

of elements in an artwork organized to create a sense of motion. Such movement can be directed along

lines, edges, shape, and color within the work of art.

Multimedia - Referring to various electronic media such as a camera, television, video, tape recorder, CD-

ROM, computer, or slide projector.

Negative space or shape - The space surrounding shapes or solid forms in a work of art.

Neutral color - Black, brown, gray, and white.

Open source - Computer software for which the copyright holder freely provides the right to use, study,

change, and distribute the software to anyone for any purpose (<http://opensource.org/>). **Pattern** - The repeating of an object or symbol all over the work of art.

Personal criteria - Principles for evaluating art and design based on individual preferences. **Photography** - The art or practice of taking and processing photographs.

Play - Spontaneous engaged activity through which children learn to experience, experiment, discover, and create.

Portfolio - Actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy.

Positive space or shape - Objects in a work of art that are not the background, or the space around them. **Preservation** - Activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety

of means.

Preserve - Protect, save, and care for (curate) objects, artifacts, and artworks. **Primary colors** - Red, yellow, and blue.

Principles of design - Guidelines artists use to create works of art and control how viewers react to these works; the principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, unity and variety.

Balance - A design principle dealing with the appearance of stability or the equalization of elements in a work of art. A balanced work of art seems to have equal visual weight or interest in all areas. Balance may be symmetrical (formal), asymmetrical (informal), or radial.

Emphasis - The part of the design that catches the viewer's attention. Accent, stress, or importance of a part of an artwork. Usually the artist will make one area stand out by contrasting it with others. The area could be different in size, color, shapes, and texture.

Movement - The path the viewer's eye takes through the work of art, often to focal areas. The arrangement of elements in an artwork organized to create a sense of motion. Such movement can be directed along lines, edges, shape, and color within the work of art.

Pattern - The repeating of an object or symbol all over the work of art.

Proportion - The placement or ratio of one part of an artwork to another part or to the whole. **Repetition** - Working with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

Rhythm - Repeating lines, shapes, colors, or patterns. The use of one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing.

Unity - The oneness or wholeness of a work of art. The feeling of harmony between all parts of the work of art, which creates a sense of completeness.

Variety - The use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

Printmaking - Producing multiple copies of an original work of art from blocks or plates.

Relevant criteria - Principles that apply to making, revising, understanding, and evaluating a particular work

of art or design that are generated by identifying the significant characteristics of a work.

Relief - A sculptural form such as a frieze that is raised from the surface.

Repetition - Working with pattern to make the work of art seem active. The repetition of elements of design

creates unity within the work of art.

Resist - Method where wax or crayon is used to cover surface areas the artist does not want to be affected by

paint or dye.

Rhythm - Repeating lines, shapes, colors, or patterns. One or more elements of design are used repeatedly to

create a feeling of organized movement. Rhythm creates a mood like music or dancing.

Secondary colors - Orange, green, and violet.

Shade - A dark value of a hue made by adding black to the color or its complement; opposite of tint.

Shape - An area defined by line or color.

Space - The area between, around, above, below, or within objects.

Style - Recognizable characteristics of art or design that are found consistently in historical periods, cultural

traditions, schools of art, or works of an individual artist.

Technique - The style or manner in which the artist uses media.

Technologies - Tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks,

artifacts, objects, and natural and human-made environments.

Text - That form in which information can be gathered, expanding beyond the traditional notion of written

language to encompass visual representations such as paintings, sculpture, diagrams, graphics, films, and

maps.

Texture - The actual roughness or smoothness of a surface or the illusion thereof.

Tint - A tone of color made by adding white to a basic hue.

Unity - The oneness or wholeness of a work of art. The feeling of harmony between all parts of the work of art, which creates a sense of completeness.

Value - The lightness or darkness of a color.

Vanishing point - The point or points where all parallel lines appear to converge.

Variety - The use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

Venue - Place or setting for an art exhibition, either a physical space or a virtual environment.

Alabama Course of Study: Arts Education 212

Visual components - Properties of an image that can be perceived.

Visual imagery - Visual representation of a person, animal, thing, idea, or concept.

Visual organization approaches and strategies - Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work.

Visual plan - Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.

Warm colors - Red, orange, and yellow. These colors suggest warmth and appear to advance toward the viewer.

Theater 6-12

The theatre environment provides students with the opportunity to personalize and support artistic choices as they begin to define their own artistic voices. Through evaluation and critical analysis, students learn to form and communicate educated opinions about works of drama/theatre. At this level, the ensemble experience (creating together) remains important, but new emphasis is placed on the relationship between theatre and its audiences. As students' progress they gain confidence and self-awareness through experiences in collaboration, ensemble-building, and creative problem-solving, and they move toward artistic literacy through research, analysis, evaluation, and development of original ideas.

Theater Lessons and Instructions

Students will watch and explore Oedipus *the King*, a Greek tragedy, and answer the six elements of a tragedy:

Oedipus: https://youtu.be/Kma3hE3_D5o

- Anagnorisis: The moment when the hero makes an important discovery.
- Catharsis: The audience's feelings of pity and fear.
- Hamartia: The hero's flaw that leads to his tragic downfall.
- Hubris: A hero's extreme pride and disrespect for the natural order of the world.
- Nemesis: The unavoidable fate of the hero, usually caused by his own hubris.
- Peripeteia: The hero's experience of a reversal of fate or fortune.

Theatrical Plays

View each theatrical play below and complete a play report for each play. The hyperlinks and play reports are listed below

Aladdin: <https://youtu.be/o-gLbgpzCc8>

Frozen: https://youtu.be/cXY_rrnBkWw

Westside Story: <https://youtu.be/Zi8thLTKvco>

Play Report

Your Name _____ Date _____

Title of Play _____

Playwright _____

Publisher _____

What does the title mean? _____

What is the location and time period of the play? _____

Circle the style (genre) of the play:

comedy farce drama melodrama tragedy musical children's historical Shakespeare mystery

Number of male roles in the play _____ Number of female roles in the play _____

Which character is the main character? _____

Cast the main character with a well-known actor or an actor from our ensemble. _____

What does the main character learn about life? (theme) _____

Cite three things about the play a person would not know without reading the entire play.

1.

2.

3.

How does the play end? _____

Describe the set as it appears in the first act. _____

What is the climax of the story line? _____

What is the tag line and tag action, if any? _____

What part would you like to play? Why? _____

Would you recommend this play for reading? Why or why not? _____

If you have seen a movie based on this play, what was the main difference between it and the play? _____

Monologues

Listed below are monologues. Practice your monologues and perform them for your family.



MONOLOGUE – JOSIE

Play	<i>Somewhere, Nowhere</i> by Lindsay Price
Stats	Comedy, Simple Set, Two Acts
Casting	3M+13W, Expandable to 5M+15W+7 Either
Description	Josie prepares to run away from the small town she hates so much.
Get the Play	www.theatrefolk.com

JOSIE: My idol! (*she kneels at FEE's feet*)

Teach me! Teach me what you know. You have to. You've been there. You've done it.

Sorry. Sorry. My head. (*she makes a spinning gesture with her hand*) Whoo! Fastfastfastfast! My brain is going a million miles a minute. I can't catch up! I've done this thing and I'm not sure at all what to do about it.

(*she stands*) I'm excited. (*pause*) And terrified. (*pause*) And excited and terrified, back and forth, back and forth. I don't know which side to land. I don't know what to feel or what to do and there's the lack of sugar. In general. Not now. Now I am on a boatload of sugar. I am on a sugar rush like you would not believe! But in general, my grandmother doesn't allow sweets in the house. You never know how much you miss sugar until someone takes it away. And when I left the house (*pause*) I emptied out the change jar and spent the whole thing on chocolate bars. So I am on a sugar rush like you would not believe!

Sorry, sorry, I said that, but it's true cause I ate them all which would be way less pathetic if this were Willy Wonka and there was the potential of a golden ticket but there's no ticket, nothing but a stomachache and a sugar rush like you would—

Sorry! Sorry. Sugar. Whooooooooo.

Today was the day. The end. The straw that broke that camel's back. Who knew camels had such weak backs? Today, today, I left school. I drove out to 3rd line. I sat in my car. I may have had a cigarette. It's not a crime. Not really. (*she thrusts out four fingers*) FOUR people called my grandmother on me. FOUR tattletales felt it necessary to inform my grandmother about my activities. The Nelson sisters called her separately, except their calls were like three seconds apart so you know they were sitting side by side, cackling with glee over it all. (*she imitates someone cackling with glee*) Can't a person skip school and have a smoke without the whole world knowing?

It's like everyone here is waiting for me to do something bad. Or get involved with insider trading, which, as poetic as that would be, daughter falls down same well as parents, is practically impossible since I don't even know what that is. So if I'm not doing anything near as bad as that, why am I being spied on? Why, why, why??? I thought I could stick it out. How bad could it be in the middle of nowhere? It. Sucks. Bad. I hate everything and everyone in this stupid crap-ass town. I've had it. I am out.



MONOLOGUE – HADES

Play	<i>Circus Olympus</i> by Lindsay Price
Stats	Comedy, Simple Set, Two Acts
Casting	6M+9W, Easily Expandable
Description	The circus has come to town! Well... sort of. There's no elephant on a bicycle but there are the Greek Geeks and have they got a story or two to tell. More specifically, a myth or two. In PERSEPHONE AND THE UNDERWORLD, Hades, God of the Underworld, is smitten with Persephone. He's afraid to ask her out and wants Zeus to do it for him.
Get the Play	www.theatrefolk.com

HADES looks off and gives a huge sigh filled with unrequited love.

Ask her out? Persephone? Me? Me? Me? Oh Persephone. She is so sweet. And beautiful. And sweet. (*spitting a bit*) She's super sweet. But ask her out? No way! She'd never go out with a guy like me. I don't even have a tan! What if I asked her out and I had bad breath and she was grossed out and she told all her friends - "Hades has bad breath, Hades has bad breath." Or what if I was in the middle of asking her out and I farted? How would I ever live that down? "Hades farts! Hades farts!" No, no, no, no, no, no, no, no, no, no. Can't do it. Not gonna happen.

He takes a deep breath and looks hurt at ZEUS.

I know I'm God of the Underworld. Dealing with the wailing and gnashing of the masses is a whole lot easier than trying to get a date. (*He sits dejected. Suddenly he gets an idea and jumps up. He trots over to ZEUS.*) Hey, hey, hey, hey, hey! (*ZEUS has said no. HADES looks hurt and goes into pleading overdrive.*) Come on! Pal of mine?

Pally Pal? Pal of Pal-mania? You're more experienced than me. You've done a lot more dating. Please? Ok. No asking. You don't have to ask her for me. You could just (*he wiggles his fingers*) Poof! Off to the Underworld! I could charm her in the Underworld. The Underworld is very charming. Please? Pal of mine? Pal of downtown Pal-around? Demeter won't be happy? So... we won't tell her. That'll work. That's the perfect plan!



MONOLOGUE – TEXT GIRL

Play	<i>Ths Phne 2.0: The Next Generation</i> by Lindsay Price
Stats	Comedy, Simple Set, 30 minutes
Casting	2M+3W, Easily Expandable
Description	Communication has come a long way, baby. Are <i>you</i> 21st century savvy? Text girl tries to decipher her boyfriend's text message.
Get the Play	www.theatrefolk.com

Hv goo dy. Hv goo dy. (*spelling it out*) H-V, G-O-O, D-Y. Hv goo dy. He wants me to hv goo dy. (*she sighs*) I would like to formally announce the death of the English language. It just died. On my cellphone. (*she points*) There. Doornail. Dead.

She blows out 'taps' through her lips before running over to her phone and holding it up to the audience.

This is a text from my boyfriend. Hv goo dy. My mother has a shoebox in her closet of notes and letters and postcards and things written on napkins that dad wrote to her over the years. She has tangible things that she can take out of her closet and wave in front of my face to show me how great a guy dad was at one point, and just because he yells over the improper lining up of the recycling bins doesn't mean he's a freak. (*she changes tangent*) Why must the recycling bins be lined up grey, blue, green? Why is it a major tragedy when the bins are not lined up grey, blue, green? When I am bringing down the existence of life as we know it because I forgot to line those stupid freaking bins up grey, blue, green?

My mother can show me a birthday card my dad sent to her when she was twenty years old that seriously melts my toes. Not because it's my dad, don't be gross. Because it's a good old fashioned love note from a guy to a girl. On actual paper. I have no note. I'm supposed to have love. I have no note. I have dots on a screen that spell out Hv goo dy. My mother has notes. I have a decided lack of vowels.

And what does this mean exactly? Hv goo dy. Am I supposed to have a good day or a goo day? As in a day filled with goo? As in gooey pus? Does he want me to have a toxic pus filled day? Is this a bizarre boy way of breaking up with me? Is Dane, my boyfriend, and I'm already extremely weirded out by the fact his name is Dane, I'm going out with a guy named Dane, is Dane trying to use as few letters as possible to give me the big kick off? Is that what Dane is doing?

You know I see his mother, Dane's mother, sometimes and she a pretty together woman, she works in marketing, and I seriously want to ask her why, why did she... I stare at Mrs. Eckart and I'm dying to ask 'why did you saddle your kid with such a retarded name?' (*she slaps herself on the wrist*) Sorry. That just came out. I'm really trying not to use the word retarded. I know it's a bad word. I know. But sometimes, you have to use the bad words to get your point across.

Continued Over...



MONOLOGUE

Play	<i>Betweenity</i> by Lindsay Price
Stats	High School/Middle School, Vignette Play, 30 minutes
Casting	4M, 4W, 4 Either
Description	We've all been there. The awkward pause. The silence where you just can't think of something to say. The space in-between words where nothing is said and yet so much is spoken. The state of being between. This vignette play explores the beats, pauses, and never-ending silences in conversation. The girl who tries to tell her best friend she wants to date him. The boy who creates the wrong kind of pause. The sister who is dealing with the silent treatment. The guy who wants to confess but can't open his mouth. The daughter who doesn't want to talk because talking makes her remember.
Get the Play	www.theatrefolk.com

STILL is in the cafeteria. He approaches a girl he really likes

STILL: Hi. (*STILL counts to five as he sits awkwardly*) Do you... (*silently count to five*) So. Cafeteria. Great cafeteria. Come here often? Of course you do. We all do. Every day. Gotta eat. Eating is important. Don't eat, you die. (*pause*) That's unpleasant. (*pause*) Of course we're not going to die. (*pause*) Well, we ARE going to die. Someday. We can't help that, but we can eat and we can prevent that kind of death. The starvation kind of...death? I should stop talking about death. (*pause*) It's morbid. (*pause*) I should stop. (*pause*) I'll...stop. So. Do you shower? Oh my god, oh my god, I didn't say that. I didn't just – Of course you do. You smell very nice! I just meant...This is not going the way I imagined. Actually, it's going exactly the way I imagined. You're disgusted. Aren't you. (*pause*) You're not saying anything because you are absolutely disgusted. I don't blame you. I don't blame you. (*suddenly standing*) Wait! Don't leave. Please? Give me another chance. I can be normal. I can avoid all abnormal conversation surrounding death and showering, and showering when you're dead. (*pause*) That was a joke. That wasn't an actual topic of conversation. I don't think the dead think about body wash. Ah ha. A smile! Sorry. (*He sits. I...* just wanted to ask you to the movies. That's all. That's what all this is leading up to. So. Would you like to go to the movies.....? With me?



MONOLOGUE – CHILL

Play	<i>The Snow Show</i> by Lindsay Price
Stats	Comedy, Simple Set, 30 minutes
Casting	4M+8W, Expandable to 7M 13W
Description	Chill confronts a metal flag pole on the coldest day of winter.
Get the Play	www.theatrefolk.com

No, no, no, no, no, no, no, no, no, no, no, no, no! I won't do it, I won't do it, I won't!

He turns to look at an imaginary metal flagpole beside him.

You can't tempt me oh cold and silent one. You stand there so straight and tall, holding your flags day after day. *(turning his back)* I am not tempted. I don't do these types of things. I know what happens. *(turning to the pole)* I KNOW science. Hot and cold. Water and ice. I'm on it. You can't fool me. Every year there is a story of a reckless youth, a foolish stupid boy, someone who couldn't say no like I can. I know what will happen. *(holding up hand up to the flagpole)* You're wasting your time and your taunts. Taunt me no more.

CHILL stalks away but then stops. He slowly turns to face the flagpole.

But. What. If. It's. Not. True? What if they're just stories? Fabrications? Lies? Your cold and silent stature is a façade? A ruse? The whole frozen tongue thing is just an old wives' tale? What if I stick out my tongue and it doesn't... stick? What if nothing happens? It's tempting. Very tempting.

(turning away) I won't do it. I won't do it. *(turning back)* I'm not going to do it.

He slowly sticks his tongue out. It instantly becomes stuck. He can't move. He speaks with his tongue stuck.

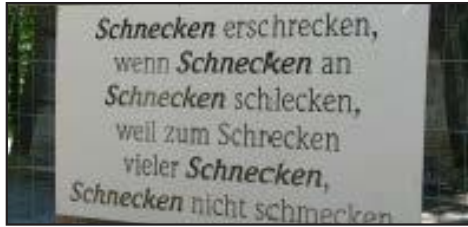
Oh crap.

VOCAL EXERCISES: PRACTICE PIECES

Practice each passage below and read it to a family member. To assess your progress, ask your family members if they are able to understand every word clearly.



VOCAL EXERCISES: PRACTICE PIECES



A vast variety of pieces perfect for increasing vocal dexterity in your actors!

Focus on finding vocal variety in these pieces in addition to quickness and clarity. Don't just say these words, what's the emotion behind them? Do you understand what you're saying?

To sit in solemn silence in a dull dark dock,
In a pestilential prison with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block.
– *Gilbert & Sullivan*

The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about,
Thrice to thine, and thrice to mine,
And Thrice again to make up nine.
Peace! The charm's wound up.
– *Shakespeare*

Unnumbered Suppliants crowd Preferment's Gate,
Athirst for Wealth, and burning to be great;
Delusive Fortune hears the incessant call,
They mount, they shine, evaporate, and fall.
– *Samuel Johnson*

Cheerfulness charms us with a spell that reaches into
eternity; and we would not exchange it for all the soulless
beauty that ever graced the fairest form on earth.
– *Anna Cleaves*

I am thy father's spirit;
Doomed for a certain time to walk the night,
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away.
– *Shakespeare*

Continued Over...

ACTIVITY 1: Welcome to Theatre

Answer the following questions using complete sentences.

1. Have you ever been to a theatre performance? (Note: If you answered “no,” think about your experience in a movie theatre when answering the remaining questions in this section.)
2. Describe the actual theater where you viewed the performance?
3. What performance(s) did you view?
4. What was the plot or basic story of the performance? (If you’ve seen more than one, pick one to describe.)
5. Would you recommend the performance to your friends?

Part 2: Your Story

Answer the following questions using complete sentences.

6. Think about various events that you’ve experienced in your life. Choose one story from your life that you think would make a great play or movie and describe it below. Also tell why you think this event would make a good theatrical performance.
7. Which Hollywood star would you choose to play the role of you in your story? Why did you pick him or her?

ACTIVITY 2: Technical and Production Role

What do you know about the technical and production roles of theatre?

1. The _____ is the person who is responsible for the production. He or she is the one who sets and guides the vision of the production for everyone involved.
2. The _____ provides support to the director, actors, designers, stage crew, and technicians throughout the production process.
3. The _____ is responsible for the financial and managerial functions of the production.
4. _____ is the permission to perform the theatrical work from the playwright or copyright holder.
5. The _____ is the performance location.
6. The _____ is responsible for creating the look of each character by designing clothes and accessories that the actors will wear during the performance

7. The _____ is responsible for all musical aspects of the show.
8. The _____ will design and direct the dance and movement scenes in the play or musical.
9. The _____ will design and provide the sound effects in the play.
10. The _____ knows how to make the best use of lighting to create effects that can be changed to match the mood of the performance.
11. The _____ is responsible for designing the physical surroundings to match the director's vision.

ACTIVITY 3: The Alabama Shakespeare Festival

What do you know about The Alabama Shakespeare Festival?

1. The Alabama Shakespeare Festival is a world-renowned theater located in _____, Alabama.
2. The Alabama Shakespeare theater is one of the top _____ Shakespeare festivals in the world
3. The Alabama Shakespeare Festival was created by _____, a theater and Shakespeare supporter, in 1972.
4. The Alabama Shakespeare Festival started as a summer program in the Alabama town of _____ in an old high school auditorium
5. The first season saw _____ Shakespeare plays performed with volunteer actors and crew.
6. In 1973, the _____ was formed to help coordinate volunteers and provide a board of directors.
7. On June 17, 1977, Governor George C. Wallace named the ASF the _____ of Alabama.
8. Businessman and philanthropist Winton M. _____ and his wife Carolyn donated \$21.5 million to build a new theatre complex in Montgomery, Alabama.
9. The gift remains the _____ single donation in the history of American theatre.
10. The Blounts also donated 293 acres around the ASF that became the _____ which also houses the Montgomery Museum of Fine Arts.
11. The theatre is comprised of over 1,000,000 bricks, 100,000 square feet of space, and houses two stages: the 792-seat _____ Stage and the 262- seat Octagon.
12. Each year, the ASF has over 400 performances in various genres of theatre, while continuing its fundamental purpose: performing _____.
13. Each year the ASF provides _____ workshops to teachers to promote theatre in the middle and high school curriculum.
14. The Southern Writers Project is a program that focuses on new works by _____ writers or stories about the South.

15. The _____ seeks outstanding high school theatre students to live onsite for two weeks each summer. At the conclusion of the two weeks, the students will perform a Shakespeare work.

ACTIVITY 4: Creative Writing Project

For this assignment, think up an original story idea that you think is worthy of the stage. You should identify the setting and characters for your play. Then, write up a detailed synopsis of the play. Your synopsis should include specific plot details, including what would happen in the exposition, climax, and resolution. Does your play idea have a central theme? This is your opportunity to be creative and bring something from your imagination to life!

1. List all characters with a description of each for your original story. Are they the protagonist or antagonist of the story, or just a supporting character?

- Character Name: _____
 - Description: _____
- Character Name: _____
 - Description: _____

2. List the location and era (period of time) for your original story.

3. Write your detailed synopsis below in paragraph form, using complete sentences. (3 paragraphs minimum)

ACTIVITY 5: Forces and Styles Questions

Part 1: Force

1. What are the two forces that must be present in order for a story to become a dramatic performance?

- a.
- b.

Part 2: Styles

Choose the letter of the definition that best matches each term.

2. _____ : Euripides
3. _____ : Shakespeare
4. _____ : O'Neill
5. _____ : Playwright
6. _____ : Naturalism
7. _____ : Expressionism
8. _____ : Greek Tragedy
9. _____ : Greek Comedy

Definitions:

A. A person who writes theatre

- B. A style in which ideas and concepts are visualized**
- C. Renaissance playwright**
- D. Entertaining plays that made fun of politicians or events**
- E. Writer of Greek tragedies**
- F. The main character experiences great sorrow or loss**
- G. Modern playwright**
- H. The purpose is to replicate a believable everyday reality**