

**shortcuts TO  
happiness**

...THE PERFORMING ARTS...

## **Teacher Guide**

[www.pbs4549.org/shortcut](http://www.pbs4549.org/shortcut)





# shortcuts TO happiness

## .. THE PERFORMING ARTS ..

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# Credits

## Video Production

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# Introduction

## About the Series

**Shortcuts to Happiness: The Performing Arts** consists of 10 15-minute instructional television programs that feature performing artists and schools. It is useful in middle and high school music, theater, TV production, dance and speech classes. Each program introduces a professional performer and then captures students preparing a related performance. The intent is for students to understand that performances they prepare and do in class will be useful later in many career fields, or may even lead to a professional performing career. In other words, the series demonstrates real-world applications of the techniques taught in performing arts classes. Each episode is based on national and Ohio writing and performing arts curriculum standards.

## Why Use This Series

As a teacher of a performing arts curriculum, consider yourself to be a native and your students to be immigrants. The immigrants are reacting to a whole new set of stimuli like language, body language and the production of new sounds. You, on the other hand, have already taken this journey in your preparation for teaching about something that you obviously love: performing. It is your responsibility to help students adapt to the new world they have entered by encouraging them to take chances in a safe environment.

The objectives of the series are to demonstrate to students the joy they can get out of performing and the hard work that is involved in developing each performance. The series gives a realistic look at how professionals must work hard to be successful, but that the hard work is enjoyable to them because they are doing something they love.

## Series Goals

The students will:

1. Develop a personal philosophy and articulate the significance of the performing arts in their lives.
2. Recognize the relationship between concepts and skills learned in the performing arts with knowledge learned in other curricular subjects.
3. Recognize the relationship between concepts and skills learned in other curricular subjects with knowledge learned in the performing arts.
4. Establish criteria and apply analytical skills to critique the work of self and others.
5. Identify opportunities for lifelong involvement in the performing arts (e.g., career, patron, recreation and entertainment).
6. Compile a portfolio of performing arts experiences and accomplishments.

## How to Use This Series

### Pre-viewing Activities

Prepare your students to get the most out of the viewing experience with activities that set the stage for the learning process. Most students will have some prior knowledge of the subject. For example, they'll have watched a lot of acting on television, listened to a lot of music and given persuasive speeches to their parents. The **pre-viewing activities** are designed to bring their existing experiences into focus, to point out that they really aren't as new at this as they think. Set up the **viewing experience** by suggesting subjects to watch and listen for. However, do not pre-teach the lesson. In other words, don't tell them everything they are going to see in the video. It needs to be a new experience for them or they will become bored.

### Watch the Video

Be ready to pause the video when something important has happened so that you can reinforce the topic by asking questions. The more interaction the students have, the better the learning experience. A 15-minute video can take a whole class period to show.

### Follow-up Activities

The videos help students take a look at the world of performance. They demonstrate how professionals go about their daily business and then show other students preparing for a similar performance. The classroom activities are designed as building blocks to get your students ready to do performances like the ones spotlighted in each video.

### Applying New Knowledge

These activities encourage students to use the information learned in the pre-viewing activity, video and follow-up activity. While these activities should be used for assigning grades, encourage your students to see them as opportunities to do performances. This project-based learning approach puts the writing and performing arts standards being addressed into a student-friendly context.

### What Does It Really Take?

Embedded within each episode is an important discussion topic. These topics lead discussions past the "star quality" of each profession into the realm of what it really takes to make it in show business, or in some cases what it takes to be a good audience member. For example, if you are a drama teacher, you'll want to watch **What We Play Is Life: Musician** because it's about all the mental preparation it takes to be a performer. Or, if you teach music, don't skip **To Imagine Is Everything: Video Production** because it explores how performers are small-business owners. Each special topic has a Venn diagram to guide the discussion.

### Assessment

*Rubrics are provided for you to share with your students as they prepare their performances.* Ensure that your students understand that critiquing their performance is an integral part of developing their performing skills.

### Enjoy the Process

Always remember the reason you decided to teach. Helping students focus their energy to learn something new is very rewarding. Giving students the tools to continue learning and to go beyond the level to which you have brought them is an even greater reward.

# Introducing the Series

## Pre-viewing Activity: Analysis of the Performing Arts

This activity should be used prior to watching any of the videos in the *Shortcuts to Happiness* series. It is designed to introduce students to all aspects of the performing arts.

Choose two scenes from different movies that feature the same actor. Students are going to watch the scenes repeatedly, so pick something that will interest them. Choose an actor that is not playing the same role in two different movies, e.g. James Bond. A good example would be Meryl Streep in “Bridges of Madison County” and “Death Becomes Her.” Pick scenes that are a maximum of three minutes in length and are suitable for your class. Find scenes that will demonstrate the 10 topics listed below. To get things started, show each scene and then ask:

1. How are the scenes the same?
2. What are the differences between the two scenes?
3. Based on your observations of differences, why was it done that way?

Hand out the assessment rubric. Next, divide up the class into small groups and assign each group a topic listed below. As you show both scenes to the class, each group will be watching for something different. Show each scene at least three times to make sure your students catch all the subtleties. Have each group write a list of how their topic helps create each scene. The groups should report their observations to the entire class.

1. Actors bring more to a part than their own personality. How do their mannerisms and movements change?
2. How does the actor’s voice change and help define the character?
3. Music is so important to set a mood or tone in our lives and it’s the same in a movie. What is the composer trying to say in the scene? How is he or she saying it?
4. Most people tune out background noise, but it adds a lot to our perception of the surroundings. What background sounds are used? What picture is the sound technician trying to paint for our ears and how does it add to the production?
5. After watching the scenes several times you should start to pick up differences in writing, such as sentence length, word usage, etc. How does the writing style help define the scene?
6. All kinds of artists work on a production. Look for how a makeup artist helps shape our perception of the character.
7. Since most scenes use some form of supplemental lighting, look at how the lighting affects the scene. Is it moody, bright or dark, and does the color connote a time and place?
8. Someone put a lot of thought into the set design. How does it help you understand the character or plot?
9. How fashion conscious are you? What do the costumes say about the character?
10. Study how a video or film editor helps shape the pace and your involvement in the scene by counting the number of camera shots. How many shots were there and how does it contribute to the feel of the scene?

## Blackline Master: Analysis of the Performing Arts

### List the Differences Between the Two Scenes

1. How do the actors' mannerisms and movements change?
2. How does the actor's voice change and help define the character?
3. What is the musical composer trying to say in the scene?
4. What background sounds are used? What picture is the sound technician trying to paint?
5. How does the writing style such as sentence length, word usage, etc., help define the scene?
6. How does the makeup shape our perception of the character?
7. How does the lighting affect the scene? Is it moody, bright, dark?
8. How does the set help you understand the character or plot?
9. What do the costumes say about the character?
10. Count the number of camera shots. How many were there and how does this number contribute to the feel of the scene?

## What Does It Really Take?

### Venn Diagram: What Is It?

This type of diagram is useful for illustrating how a student can employ multiple skills to succeed. The more skills a person brings to a task, the better the chance for success. Hold a discussion to point out how the Venn diagram works:

If you have one skill, it's represented by one circle:

- Actors can appear in plays or commercials
- Dancers perform in a dance company or appear in music videos
- Singers perform with a band or in a choir

If you have two skills, they are represented by two circles:

- A singer-dancer can be in the chorus of a musical
- An actor-dancer can be in a nonmusical play that requires dancing
- An actor-singer can be in a play that requires singing

If you have three skills, where the three circles overlap is where you are:

- You can get the lead role in a musical

Have your students name other jobs and create a Venn diagram for each.

## Blackline Master

Analysis of the Performing Arts

## Assessment: Analysis of the Performing Arts

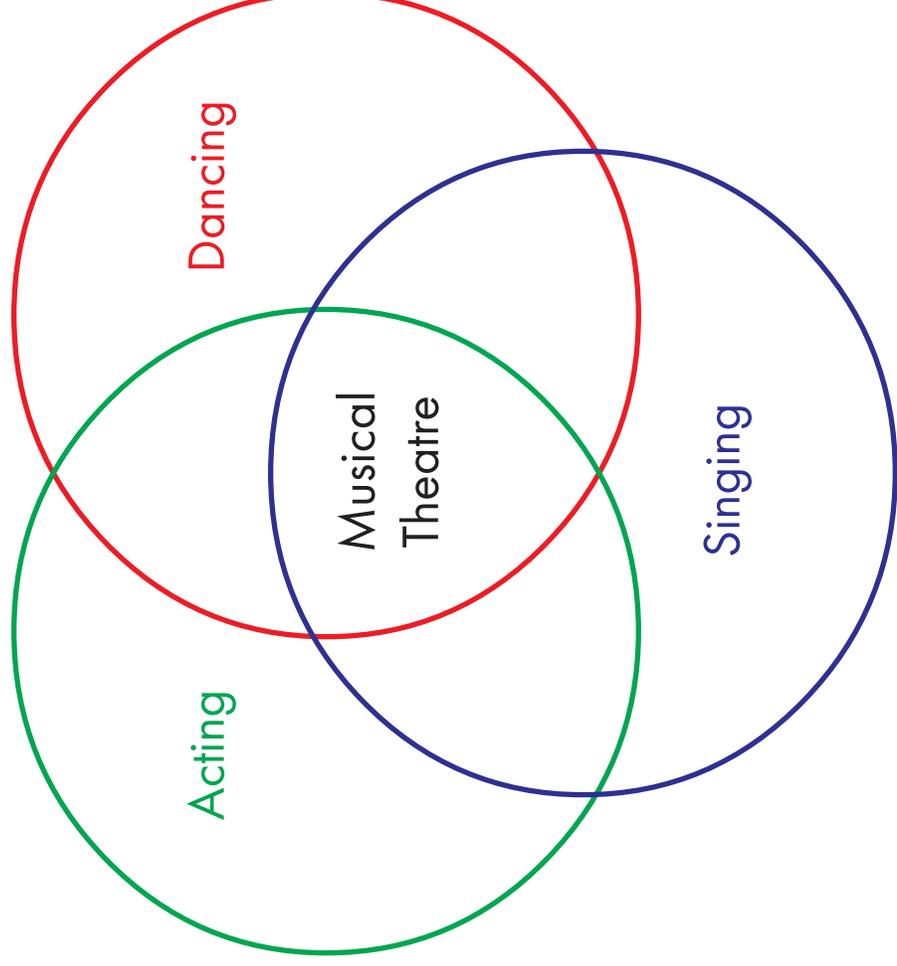
Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Content Observation</b>	Lists a majority of the creative building blocks in the scene. Correctly identifies how the topic adds to the scene.	Lists some of the creative building blocks in the scene. Correctly identifies how the topic adds to the scene.	Lists a few of the creative building blocks in the scene. Shows some understanding of how the topic adds to the scene.	Does not identify the creative building blocks, or shows no understanding of how the topic adds to the scene.
<b>Comparison of the Scenes</b>	Correctly explains differences based on the way the assigned topic is used in each scene.	Points out differences in the scenes but has trouble explaining how the topic helped create the differences.	Points out differences in each scene with no explanation of how the topic helped create the differences.	Cannot point out any differences in the scenes.
<b>Collaboration With Peers</b>	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group. Does not cause problems within the group.	Often listens to, shares with and supports the efforts of others in the group. Sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!, [www.teachnology.com](http://www.teachnology.com)

# What Is It?

Each circle represents one skill

Multiple skills are used when the circles overlap



## List the Differences Between the Two Scenes

1. How do the actors' mannerisms and movements change?
2. How does the actor's voice change and help define the character?
3. What is the musical composer trying to say in the scene?
4. What background sounds are used? What picture is the sound technician trying to paint?
5. How does the writing style such as sentence length, word usage, etc., help define the scene?
6. How does the makeup shape our perception of the character?
7. How does the lighting affect the scene? Is it moody, bright, dark?
8. How does the set help you understand the character or plot?
9. What do the costumes say about the character?
10. Count the number of camera shots. How many were there and how does this number contribute to the feel of the scene?

Dance is music  
made visible.

— George Balanchine

# Music Made Visible: Dance

## Synopsis of the TV program **Music Made Visible: Dance**

Professional: Jesse Factor, dancer with the Broadway touring company of *Cats*

School activity: Student dancers from the Dancing Wheels dance company

### Lesson plan developed by

Shannon Mitchell, Jefferson  
County Public Schools,  
Louisville, Ky.

### Outcome

Students will apply knowledge of the choreographic principles, processes and structures in the creation, interpretation and performance of dance.

### Curriculum Standards Addressed

The students will:

1. Analyze the similarities and differences between dance and the other art forms on the basis of fundamental concepts such as elements, themes and ways of communicating meaning.
2. Identify dance career options and explain the specialized training, experience and education required for each.
3. Effectively communicate a personal knowledge of the elements of dance from the perspective of a performer as well as a viewer.
4. Perform works requiring greater movement range, expression, personal interpretation and risk-taking.

### Pre-viewing Activity

With a partner, have your students do a mirror exercise. The students should sit and face each other, with one student acting as the leader and the other as the follower. The leader should use hand, arm, face and upper-body motions. Make sure each student has a chance to be the leader. After a short practice time, turn on some music (soothing and slow at first) and have them do the exercise to the beat of the music. Change the music at least once so they have to change the pace of their motions.

Questions to ask at the end of this exercise:

- Was it easy to follow the other person?
- Were the movements too fast or too slow?
- How did the movements change when the music changed?

Students should be guided to the conclusions that dance involves body movement, may involve moving to music and can be taught and learned.

### Follow-up Activity: Sculpting Dance

Introducing the elements of dance: space, time and force

#### Space

Divide the class into pairs. One person pretends to be clay and the other pretends to be the sculptor. The sculptor is to place the clay into a body position and then mirror the position. They will be sculpting three body positions that they should be able to remember so they can re-create them later in the class.

Position 1: Put the "clay" in a high-level position, which, for example, would require the person to stand on tiptoes with arms extended above his or her head. The sculptor then mirrors the clay's position.

Position 2: Trade jobs and have the sculptor put the clay in a mid-level position, which might be standing, crouching or kneeling. The sculptor then mirrors the clay's position.

Position 3: Trade jobs again and have the sculptor put the clay in a low-level position, such as seated or lying down. The sculptor again mirrors the clay's position.

After all three body positions are completed, the students should practice each position so they can re-create them.

### Time

Introduce time by having the students hold each of their positions for a number of beats that you count out. For example, count to four and then have them change positions (1 - 2 - 3 - 4 change, 1 - 2 - 3 - 4 change, 1 - 2 - 3 - 4 change). Do different beat patterns of eight counts, three counts and two counts. Once they have the idea, use music with different beats and have them do their poses counting to the time of the music.

### Force

Have the students melt from their high-level position to their mid-level position and then to their low-level position. Do the changes using 32 counts, 16 counts, eight counts and four counts. Point out that the quicker beat creates a sharper body movement and the slower beat creates a more fluid body movement. Have the students do the melting exercises to three different pieces of music. Make sure each piece of music has a different tempo.

At this stage of the activity you should point out that they have choreographed a dance composition.

### Discussion

1. The elements can now be named:
  - Step 1 equals **space** or how dancers create shapes that take up space.
  - Step 2 equals **time** or how changing the duration of the poses affects speed.
  - Step 3 equals **force** or how melting equates to using less muscle power and how sharper movements equate to using more muscle power.
2. Space, time and force are interrelated. For example, the less time you use for each movement the more speed and force you will use.
3. These elements, or terms, are used by the choreographer and dancer as a common language to express verbally how the dance should look and feel.
4. Dance conveys a message to an audience through the elements of movement. Most often the movements are united with music to increase the impact on the audience. A choreographer combines movement and music so the audience is using two senses, sight and hearing, to receive the message.
5. Comparing the movements that the students have choreographed to those by professional dancers is like comparing pedestrians to Olympic runners. Olympians are trained and polished to a much higher level in the following areas:
  - Balance
  - Flexibility
  - Strength
  - Stamina
  - Grace
6. It should also be pointed out that there are different types of artistic dance:
  - Jazz
  - Ballet
  - Modern
  - Tap
  - Folk
  - Ballroom

## Applying New Knowledge

Hand out the assessment rubric. As a concluding exercise, groups of two students will choreograph a piece in which they form the letters of a word with their bodies. The piece should be set to music.

Depending on how advanced your students are, you can have them write a paragraph explaining the different body positions they used (high, mid, low), what tempo they used and the force used. Have them express what they were trying to convey with their choice of the word they spelled out, the movements they used and their music.

## What Does It Really Take?

### Venn Diagram: Overcoming Obstacles – All Kinds of Talents Are Needed

Everyone has obstacles to overcome in life so everyone must find ways to cope. There's room for everyone in the performing arts. Discuss how each of the descriptors adds to a good performance. What other descriptors could be used? Have your students name some obstacles and how they might overcome them.

For example:

- In a wheelchair – dance
- Can't sing a note – learn to act
- Can't act – learn to sing
- Suffer stage fright – produce or direct
- Have poor coordination – have someone else saw the lumber

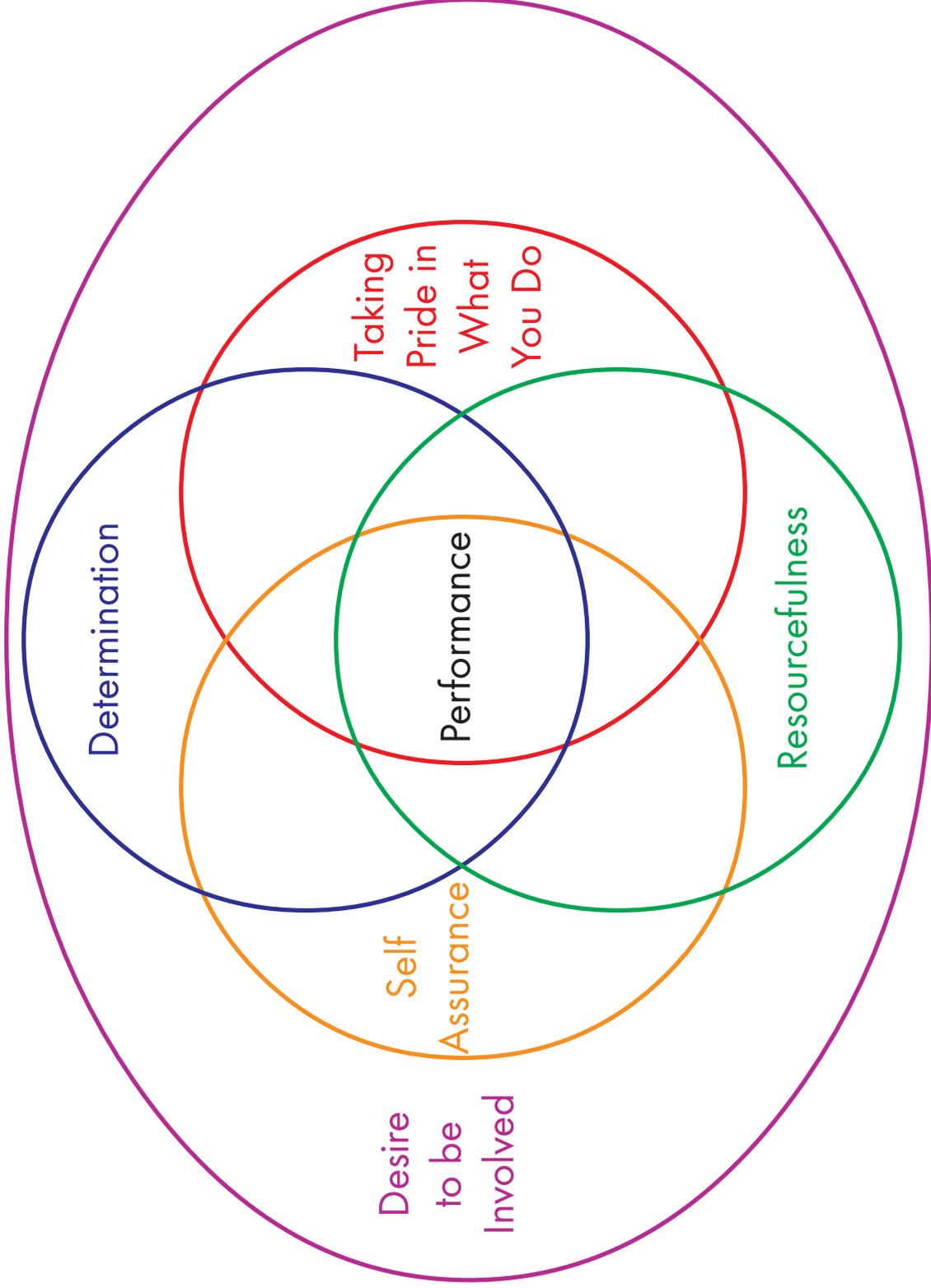
## Assessment: Sculpting Dance

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Dance Elements</b>	Demonstrates an understanding of space, time and force in the structuring of dance.	Demonstrates some understanding of the elements of dance.	Demonstrates an understanding of some, but not all, elements of dance.	Does not demonstrate an understanding of any of the elements of dance.
<b>Student-Choreographed Dance</b>	Creates a dance piece that uses a variety of techniques in which the correlation between the music, movement and word portrayed is consistent.	Creates a dance piece in which the correlation between the music, movement and word portrayed is consistent.	Creates a dance piece in which the correlation between the music, movement and word portrayed is recognizable.	Creates a dance piece that does not portray anything that is recognizable.
<b>Written Explanation of Student-Choreographed Dance</b>	Explains how the elements of dance and music work together to create an effect on the audience.	Explains how the dance and music work to create an effect on the audience.	Explains how the dance or music works to create an effect on the audience.	Cannot explain how the dance or music works to create an effect on the audience.
<b>Collaboration With Peers</b>	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group. Does not cause problems within the group.	Often listens to, shares with and supports the efforts of others in the group. Sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.teachnology.com](http://www.teachnology.com)

# Overcoming Obstacles

What talents do you have that can help you succeed?



We are born at the rise of the curtain and we die with its fall, and every night in the presence of our patrons we write our new creation, and every night it is blotted out forever; and of what use is it to say to audience or to critic, 'Ah, but you should have seen me last Tuesday'?

— *Michéal Macliammoir*

### Outcome

Students will improvise, create, produce and perform works. They will experiment with dramatic processes, develop dramatic skills and participate in performances.

# Born at the Rise of the Curtain, Die at Its Fall: Actor

## Synopsis of the TV program **Born at the Rise of the Curtain, Die at Its Fall: Actor**

Professional: Paula Kline-Messner, a Cleveland-based television and stage actress

School Activity: Students preparing for the play "A Christmas Carol"

### Curriculum Standards Addressed

The students will:

1. Synthesize knowledge of the arts through participation in the creation of a dramatic or theatrical work or experience.
2. Engage in activities that lead to continued involvement in theater.
3. Manipulate vocal qualities, posture, movement and language to express a variety of characters.
4. Deliver memorized lines or read aloud from a script with clarity, volume and vocal variety.
5. Demonstrate collaborative discipline necessary for an ensemble performance.

### Pre-viewing Activity

Demonstrate to your students that they already know a lot about acting. Ask two students to come up front and have them role-play a small child asking their parent for a toy they desperately want. Follow up the demonstration by asking the class to explain how the student actors knew what to do and say. Lead them to the conclusion that actors observe and re-create behaviors that happen in everyday life.

### Follow-up Activity: Chair Improvisations

Hand out the assessment rubric. Set up a chair in the front of the room and have two students improvise each of the following scenes.

1. Move  
Student A: Your job is to get the other person out of the chair.  
Student B: Your job is to stay in the chair.
2. Sales  
Student A: Sell the chair.  
Student B: You want to buy a table.
3. Art  
Student A: The chair is your artistic creation.  
Student B: You're an art critic.
4. Sculpture  
Student A: Why you like this sculpture.  
Student B: Why you don't like this sculpture.
5. Sore feet  
Student A: You've been standing for hours and there's only one chair.  
Student B: You've been standing for hours and there's only one chair.

6. Remember

Student A: The chair brings back memories of your grandparents.

Student B: The chair brings back memories of your grandparents.

7. Get rid of the chair

Student A: You want to throw the chair out.

Student B: You want to keep the chair.

8. Garage sale

Student A: You think the chair may be worth a lot of money. (*buyer*)

Student B: Maybe they want this chair a little too much? (*seller*)

9. Secret Service

Student A: As an agent of the Secret Service, it's your job to check out the chair before the president sits in it.

Student B: You're the president's host. It's your chair.

10. That's absurd! – action/reaction

Student A: To everything you do or say involving the chair, the other person responds with an absurd reaction.

Student B: To everything you do or say involving the chair, the other person responds with an absurd reaction.

**Do You Like Me?**

Activity adapted from an exercise in: *Theater: Preparation and Performance*. Charlotte Lee and David Grote, Glenview, Illinois: Scott, Foresman and Company, Page 132, 1982.

Hand out the assessment rubric. Pair up students and have them memorize the following lines.

A. Do you like me?

B. What kind of question is that?

A. Well, do you?

B. Why would you ask a question like that?

A. Why won't you answer me?

B. Well, if it means that much to you.

A. Yes, it does.

B. Well of course I do.

A. Good.

B. Yes, I suppose it is.

Once they have the lines memorized, have them play the parts as different characters:

1. Parent and small child

2. Teenage boy and teenage girl

3. Brother and sister

4. Switch the roles to see how differently it plays out

5. Characters created by the students

Now have your students do the same scene but add a context that they must convey:

1. On the telephone

2. Feeling affection

3. In the middle of an argument

4. After an argument

5. Saying goodbye before a long absence

6. Trying to reassure one another

7. A context created by the students

Now let them pick the character and context and have them add movement to the scene:

1. While shopping

2. Running to catch a plane

3. Waiting in the cold for the bus

4. Outside the principal's office

5. On a walk in the woods

6. On a roller coaster

7. Have students make up a reason for movement

**Applying New Knowledge**

Have your students memorize the following scene and come up with their own characters, context and movements.

A. (A greeting – your choice)

B. (A greeting – your choice)

A. What's happening?

B. Not much.

A. Anything interesting going on?

B. Not much.

A. Later.

B. Yeah.

**What's It Really Take?**

**Venn Diagram: Shortcuts to Happiness – Putting the Arts in Perspective**

How do you know when you are successful? It depends on how you define success. When you're 18 years old, you will probably define it differently than when you're 50 years old. However, three things will probably play into the definition of any performing artist: family, money and your art. Hold a discussion about the importance of each circle. Using a scale of 1 to 10, have your students give a numerical weight to each circle. What numerical weights would appear in each circle to describe the follow scenarios?

- Working as a sales clerk in a music store to provide for one's family and playing in a band on the weekend

- Working as a seamstress in a bridal shop while also doing the costumes for the community theater

- Touring in a Broadway show

- Raising a family while being a good audience member at the local community band concert

Are there other descriptors you could use to define success?

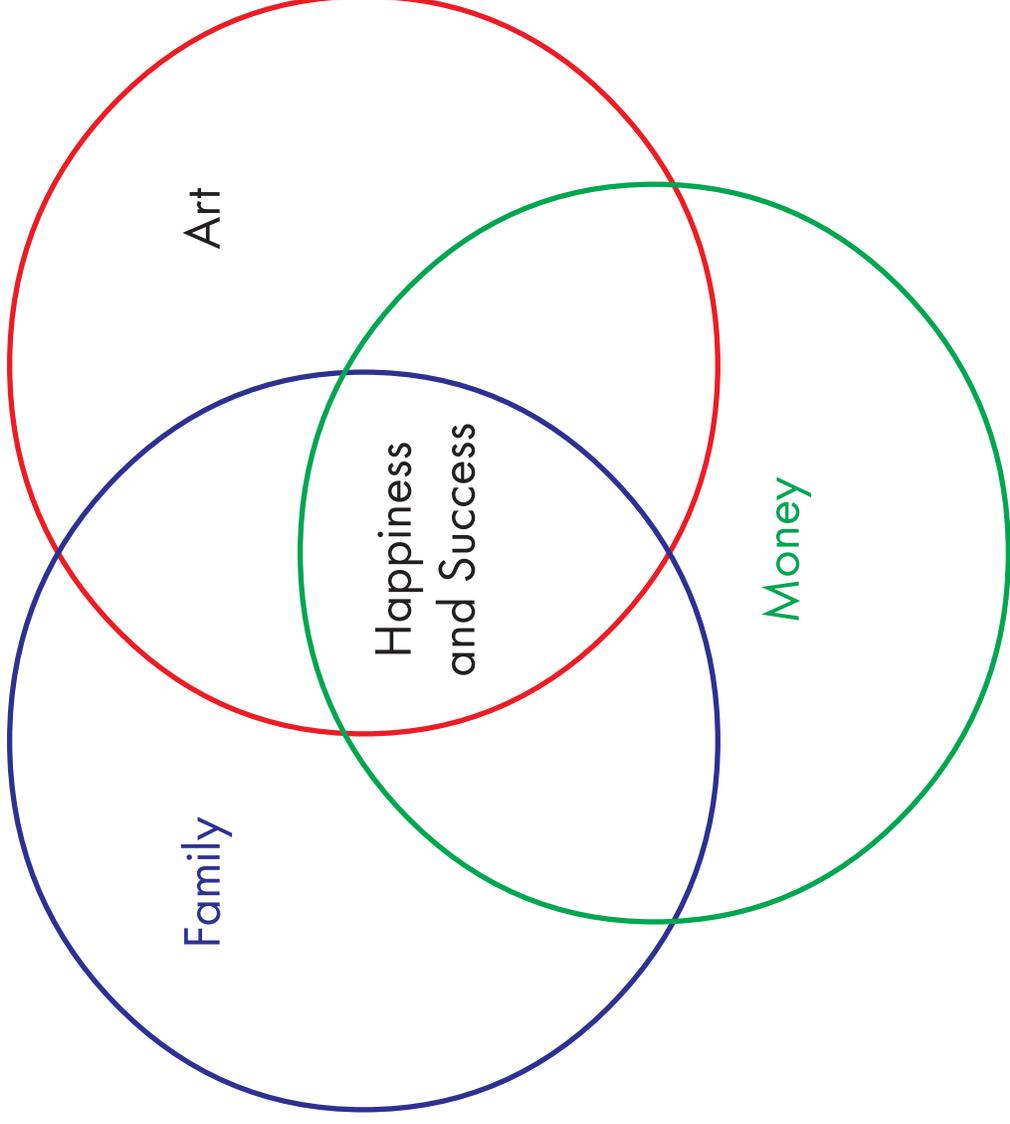
## Assessment: Chair Improvisations, Do You Like Me?, What's Happening?

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Body Language</b>	Uses gestures and body movements that are appropriate and help the audience visualize the message.	Uses gestures and body movement to enhance the message.	Uses very few gestures or body movements.	Uses no gestures or body movements.
<b>Eye Contact Between Characters</b>	Eye contact is appropriate and consistent for the character being portrayed.	Eye contact is somewhat appropriate for the character being portrayed.	Eye contact is minimally consistent with the character being portrayed.	No eye contact is apparent, or student looks at the audience.
<b>Pacing and Timing</b>	Uses good pacing that changes as different characters are portrayed.	Pacing is appropriate but changes little as different characters are portrayed.	Pacing changes little as different characters are portrayed.	Delivery is either too fast or too slow and changes little as different characters were portrayed.
<b>Poise</b>	Student is relaxed and self-confident. Makes no mistakes due to nervousness.	Student makes minor mistakes but quickly recovers from them. Displays little or no nervousness.	Student has trouble recovering from mistakes. Displays mild nervousness.	Student has trouble recovering from mistakes. Nervousness is obvious.
<b>Voice Inflection</b>	Use of inflection keeps the audience interested.	Inflection is not consistently used throughout performance.	Some inflection is used during performance.	Student uses a monotone voice.
<b>Delivery</b>	Uses a clear, loud voice with good enunciation.	Voice is clear and audible. Enunciation is understandable.	Audience members have difficulty hearing and understanding performance.	Actor mumbles and speaks too quietly to be heard.
<b>Action/Reaction</b>	Actor reacts to the vocal and body cues provided by the other actor.	Actor sometimes reacts to the vocal and body cues provided by the other actor.	Actor reacts minimally to the vocal and body cues provided by the other actor.	Actor does not react to the vocal and body cues provided by the other actor.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.teachnology.com](http://www.teachnology.com)

# Shortcuts to Happiness

What do you need to consider yourself a success?



A painter paints his pictures on canvas. But musicians paint their pictures on silence.

— Leopold Stokowski

Lesson plan developed by  
John Fohner, Lake Local  
Schools, Stark County, Ohio

### Outcome

Students will sing, improvise and compose music.

# Painting Pictures on Silence: Singer

## Synopsis of the TV program **Painting Pictures on Silence: Singer**

Professional: Marcy McGuigan, the lead actress in the Broadway tour of "42nd Street"

School Activity: Student choir members

### Curriculum Standards Addressed

The students will:

1. Read, perform or compose music repertoire using a variety of tonalities while demonstrating an understanding of the language of music.
2. Assess how musical elements are used in a work to create images or evoke emotions.
3. Interpret selected music while singing alone or in ensembles, and demonstrate accurate use of various meters and more complex rhythms.
4. Demonstrate ensemble skills (e.g. balance, intonation, rhythmic unity, phrasing) at an appropriate level of difficulty when performing as part of a group.

### Pre-viewing Activity

Divide the class up by grouping males with low-pitched voices (bass), males with higher-pitched voices (tenor), females with low voices (altos) and females with high-pitched voices (sopranos).

All groups will use the same note and repeatedly say a nonsense phrase such as ab-a-dab-a-ding-dong. Next have the students emphasize one of the syllables in the phrase.

After all groups get the idea, assign different notes to each group. You can use a pitch pipe or piano, or just hum the note for each group. The idea is for the groups to end up saying the words rhythmically on four different notes that create a harmony.

Lead a discussion about how singing is made up of the following elements:

- Rhythm: The time element in music. It measures the duration that a musical sound is made. By accentuating selected beats of a pattern, you create what is called meter within the rhythm. When a group is rhythmic, it is considered "together."
- Harmony: Two or more notes that are sung or played at the same time that create a pleasing sound. A good harmony is considered "in tune," and disharmony is considered "out of tune."
- Melody: A melody is a succession of single musical tones, usually organized in an interesting and attractive manner, and having a definite beginning and end. A good melody fits together in a pleasing manner.

### Follow-up Activity: Vocal Music

Each group will say a phrase repeatedly. You might add a little fun by having them say tongue twisters. Assign each group a set of notes to go along with their phrase. For example, use the phrase “Mary had a little lamb” and use one pitch on the first three words and a second pitch on the last two words. Make sure each group starts on a different pitch. Help them discover how using different pitches creates harmony and disharmony.

After practicing until they are happy with the rhythm and harmony they have fashioned, have volunteers improvise a melody over the four-part chorus they have created. Using our “Mary had a little lamb” example, the improviser sings the original melody of the song and then changes to a rap rhythm, or changes the notes to an entirely different melody.

### Applying New Knowledge

Hand out the assessment rubric. Assemble small groups, ensuring that each group has two basses, two tenors, two altos and two sopranos, or at least one strong person from each part. Their assignment is to create a song using the same procedure as above, i.e. pick a phrase, develop a rhythmic pattern using different notes that create a harmony and add someone to sing the melody.

### What Does It Really Take?

#### Venn Diagram: To Make a Living Exclusively by Performing — Do You Have What It Takes?

A performer needs to be capable in all three of the following areas: serious art, entertainment and commercial appeal. When you look at the Venn diagram, it is apparent that there is a rather small area in which all three realms link up. In other words, the chance to work on projects that incorporate serious art, entertainment and commercial viability is infrequent at best. Most people work on projects in one of the spheres at a time, or perhaps on projects where two of the three overlap. To be successful professionally, a performer must be capable in at least two of the three, if not all three areas. (Adapted from Dr. George McCloud, dean of the College of Arts and Sciences, Youngstown State University.)

Have your students discuss jobs that fit in only one circle and ones that overlap.

For example:

- Serious art — giving a recital
- Entertainment — performing in community theater
- Commercial viability — singing radio jingles

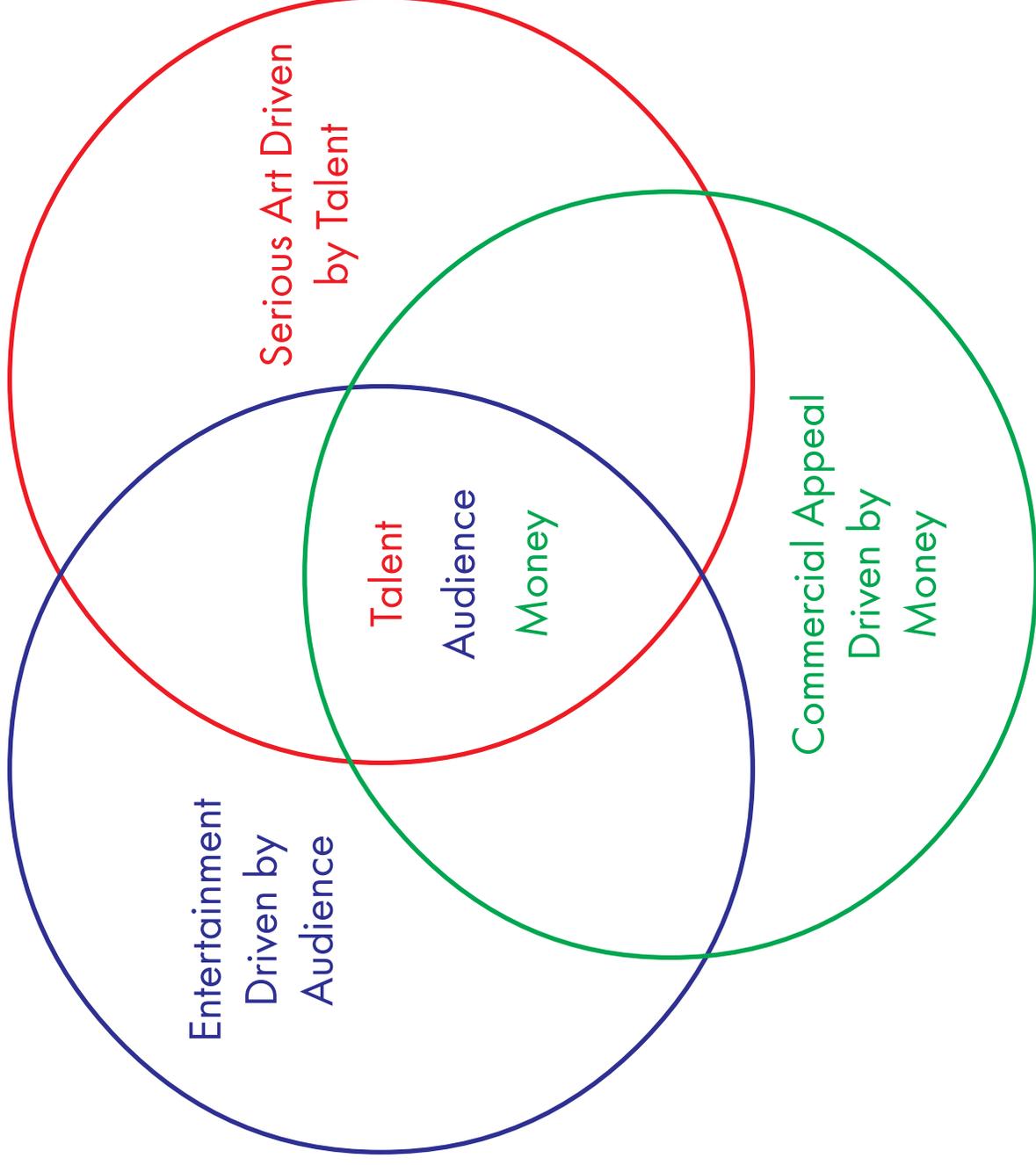
## Assessment: Vocal Music

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Rhythm</b>	Is appropriate for the words and uses repetition creatively. The members of the group stay together.	Is appropriate for the words and uses repetition creatively. The members of the group usually stay together.	Rhythms either fit the words or use the repetition creatively, but not both. The members of the group don't stay together. The rhythms neither fit the words nor use repetition creatively.	The members of the group don't stay together.
<b>Harmony</b>	The pitch is accurate and it fits the melody. The members of the group stay in tune.	The pitch is accurate and it fits the melody. The members of the group have some trouble staying in tune.	Either the pitch is inaccurate or it doesn't fit the melody. The members of the group don't stay in tune.	The pitch is inaccurate and it doesn't fit the melody. The members of the group don't stay in tune.
<b>Melody</b>	Uses a variety of tones and is melodic.	Uses a variety of tones and is melodic.	Uses some variety of tones but is not very melodic.	Is monotone and is not melodic.
<b>Collaboration With Peers</b>	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group. Does not cause problems within the group.	Often listens to, shares with and supports the efforts of others in the group. Sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.technology.com](http://www.technology.com)

# To Make a Living Exclusively by Performing

You must be capable in at least two, if not all three, areas.



What we  
play is life.

— Louis Armstrong

Lesson plan developed by  
Rich Kibler, Lake Local Schools,  
Stark County, Ohio

### Outcome

Students will play instruments and  
compose, read and notate music.

# What We Play Is Life: Musician

## Synopsis of the TV program **What We Play Is Life: Musician**

**Professional:** Steve Ostrow, a violin, trombone and guitar player who performs with symphonies, rock bands and a Klezmer band

**School Activity:** Students from a high school orchestra

### Curriculum Standards Addressed

The students will:

1. Read, perform or compose music repertoire using a variety of tonalities while demonstrating an understanding of the language of music.
2. Assess how musical elements are used in a work to create images or evoke emotions.
3. Interpret selected music while playing an instrument alone or in ensembles, and demonstrate accurate use of various meters and more complex rhythms.
4. Demonstrate ensemble skills (e.g. balance, intonation, rhythmic unity, phrasing) at an appropriate level of difficulty when performing as part of a group.

### Pre-viewing Activity

Hold a limp rubber band between your fingers and have a student pluck it. Of course, no sound will occur. The student should continue to pluck the rubber band as you stretch it out. The class should be able to hear the pitch change as the rubber band gets stretched tighter. Explain that they are hearing the vibrations.

### Discuss:

- All musical instruments are based on some type of vibration.
- A musician controls the vibration in some way to play any instrument.
- The bigger the instrument, the lower the pitch of sound that it makes.
- Changing the length of an instrument affects the pitch of sound that it makes.

### Follow-up Activity: Instrumental Music

#### Discuss:

- Composers use different instruments to make different sounds.
- The sounds created by a collection of instruments can create images for an audience.
- You may want to play excerpts from musicals such as the overture from “West Side Story” or a movement from a symphony like Copland’s “Appalachian Spring” and have students describe the images they hear in the music.

### Introducing the types of musical instruments:

#### 1. Brass Instruments

You will need a trumpet and a trombone for this demonstration. Refer back to the rubber band and explain that as it was pulled tighter the vibrations got faster, which created a higher note. Have the students purse their lips and blow out air to create a buzzing sound. Explain that their lips are doing the same thing as the rubber band did – as they make their lips tight or loose, the pitch of the sound changes.

Now show them the trumpet and trombone mouthpieces. Ask them which will create the lowest sound and why. (To use the trumpet mouthpiece your lips will be stretched much tighter, thus creating a higher note.)

Now introduce the instruments and explain that the length of the instrument also

determines how high or low the instrument plays. Use the slide on the trombone to demonstrate that the longer the path of vibrations travels within the instrument, the lower the pitch. Have the students explore the trumpet to determine if pressing a valve lengthens the route that vibrations travel through the instrument.

Write on the board that a trumpet has 12 feet of tubing, a trombone 16 feet and a tuba 22 feet. At this point the students should be able to tell you which instrument will play the lowest and highest notes.

Discuss what images come to mind when they hear this type of instrument played.

## 2. Woodwind Instruments

This demonstration uses a clarinet, a saxophone and a flute. These instruments also use vibrations to make sound. Take the flute apart and blow across the top part like you would a pop bottle. The trapped air vibrating inside the flute causes the sound you hear. Put the flute together and play notes as you close the keys. Have the students explain why the pitch gets lower as you close more keys. (It creates a longer column of air to vibrate.)

The second type of woodwind is the clarinet. Blow through the mouthpiece and ask if anyone can explain where the squawk comes from. (The reed vibrating.) Put the mouthpiece back on the instrument and play notes as you close the keys. Ask the students to explain why the pitch gets lower as you use more keys. (The longer the air column, the lower the note.) Do the same demonstration for the saxophone.

Discuss what images come to mind when they hear this type of instrument played.

## 3. Stringed Instruments

You will need a violin and a viola for this demonstration. Before you make a sound with either instrument, the students should be able to tell you which will have the lower pitch. (The viola, because it is bigger.) Compare the length of the strings and ask which will produce the highest notes. (The violin, because its strings are shorter.) You can also point out that the strings are different thicknesses and the students should be able to explain that the thicker the string, the lower the pitch it will produce. Either pluck the strings or use the bow and demonstrate how you create higher pitches by using your fingers to shorten the strings.

Discuss what images come to mind when they hear this type of instrument played.

## 4. Percussion Instruments

Anything that gives off a sound when it is struck is a percussion instrument. The size of each instrument determines how low the notes will be. It is easiest to show this with a xylophone. Show that the larger the bar, the lower the pitch when they're struck. You can also point out that the piano is a percussion instrument because it has hammers that strike the strings.

Discuss what images come to mind when they hear this type of instrument played.

## Applying New Knowledge

Hand out the assessment rubric. Each student will construct a musical instrument. For example, a shoebox and rubber bands make a stringed instrument; bottles with water in them make a multi-pitched flute; a funnel and a piece of tubing make a trumpet (by using a flexible or accordion-shaped piece of tubing, it is possible to change the pitch of the instrument); a can with a balloon stretched over the top makes a drum; and different lengths of hard wood strung on a string (similar to a wind chime) make good percussion instruments. For additional ideas, go to the *Shortcuts to Happiness* Web site at [pbs4549.org/shortcut](http://pbs4549.org/shortcut).

Students should demonstrate and describe their instruments to the class. Each student should explain what type of instrument it is, how the pitch changes and why the size of the instrument dictates whether it generates a sound with low, medium or high pitch. They should also explain what images come to mind when they hear this type of instrument. The explanation should be written out so that you may construct a class display of the instruments.

Just for fun, have the students classify the instruments by low, medium and high pitches. Have them group themselves together by pitches and start the basses playing a repeating rhythm. Add each group until your full orchestra is playing. You can have each section play different rhythms or they can all play the same one. Let them experiment and compose their own symphony.

## What Does It Really Take?

**Venn Diagram: Using All Your Talents — It Takes a Lot More Than Talent to "Make It."**

Students need to recognize and develop traits that will help them succeed in life. These are life skills that will help them if they are a performer or not. There are five terms used in this Venn diagram. Have your class come up with additional traits that will come in handy.

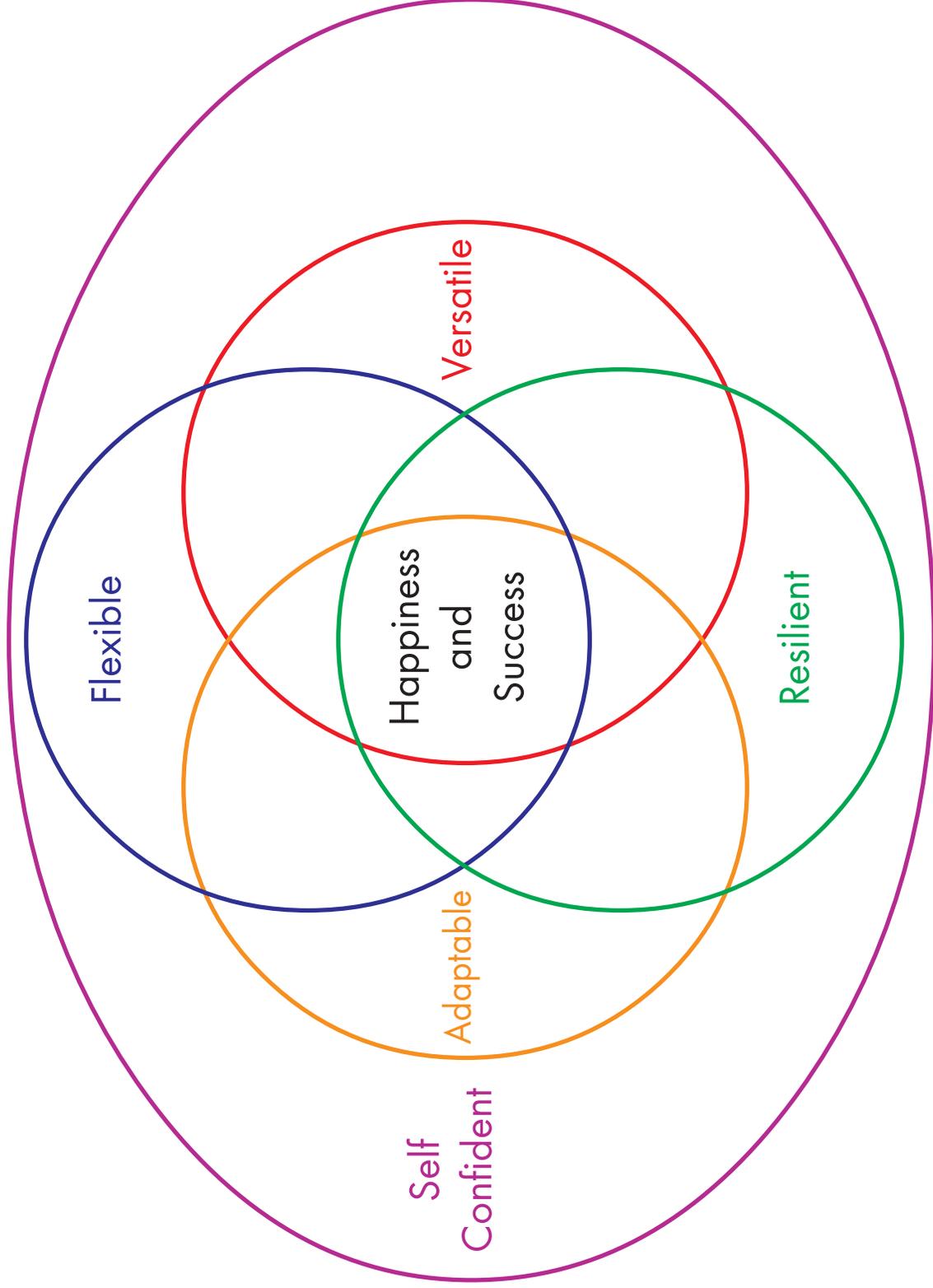
### Assessment: Homemade Instruments

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	Demonstrates content knowledge with good explanations.	Understands content, but provides inadequate explanations.	Is uncomfortable with content and provides poor explanations.	Does not grasp content and provides no explanations.
<b>Organization of Writing and Speech</b>	Presents information in a logical, interesting sequence that is easy to follow.	Presents information in a logical sequence that the audience can follow.	Does not present information in a logical sequence, so audience has difficulty following the presentation.	There is no logical sequence of information; therefore, audience cannot understand presentation.
<b>Writing</b>	Paragraph has no spelling or grammatical errors.	Paragraph has no more than two spelling and/or grammatical errors.	Paragraph has three spelling and/or grammatical errors.	Paragraph has four or more spelling and/or grammatical errors.
<b>Speech Delivery</b>	Uses a clear, loud voice and correct pronunciation.	Voice is clear and audible. Pronounces most words correctly.	Audience members have difficulty hearing presentation. Pronounces words incorrectly.	Speaks too quietly to be heard, mumbles and incorrectly pronounces words.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.teachnology.com](http://www.teachnology.com)

# Using All Your Talents

What's in your mental resumé that will help you succeed?



# Some Choose a Pen: Writer

It's all a big  
game of  
construction —  
some with a  
brush — some  
with a shovel —  
some choose  
a pen.

— Jackson Pollock

## Outcome

Students will construct  
imaginative scripts.

## Synopsis of the TV program **Some Choose a Pen: Writer**

Professional: Eileen Moushey, a playwright and TV  
scriptwriter

School Activity: Students preparing for a writing competition

## Curriculum Standards Addressed

The students will:

1. Formulate writing ideas and identify a topic appropriate to the purpose and audience.
2. Generate writing ideas through discussions with others and from printed material, and keep a list of writing ideas.
3. Use precise language, action verbs, sensory details, colorful modifiers and style as appropriate to audience and purpose and use techniques to convey a personal style and voice.
4. Determine a purpose and an audience, and plan strategies to address each of these.

## Pre-viewing Activity

Cut out comic strips from several Sunday newspapers so that each panel is separate. Next, use correction fluid to mask the punch line in the final panel of each comic strip. Write the punch lines for all the comic strips on the board. Break the class down into small groups and give each group the panels that make up one complete comic strip. Have the students figure out the order of the panels and which punch line belongs to their strip.

Following this exercise, discuss how a writer:

- Creates a situation
- Writes dialogue
- Moves the reader to a conclusion
- Sets up the punch line

## Follow-up Activity: Point of View

Activity adapted from an exercise in *Behind the Scenes*. Cary, NC, TVOntario, 1993.

Hand out the assessment rubric. The students will write a story that starts out the same, but has alternate endings. They are all given the same story starter, but work from a different perspective. Have the class work in small groups to give them an idea of how professional writing teams produce scripts. Each group should brainstorm ideas and then collaboratively write a story.

Story starter: A woman shows up at the town square every day at exactly the same time. She checks out the surroundings, picks a bench and then quietly sits and feeds the squirrels.

Each group should write from a different perspective:

Perspective #1: She's a secret agent, and it's a drop.

Perspective #2: The squirrels attack her.

Perspective #3: She has a terminal illness.

Perspective #4: She's really a man in disguise.

Perspective #5: She's the mayor.

Perspective #6: This is where her long-lost love stood her up.

Perspective #7: She's the county pest control officer.

## Applying New Knowledge

If you really want to have some fun, have your class write their story as cliffhangers and then have groups work together to write connecting paragraphs that tie the stories together. They should also write a concluding story that ties up all the loose ends.

## What Does It Really Take?

### Venn Diagram: Skills Assessment – What Talents Will You Need to “Make It?”

Every job has specialized skills. In the **Some Use A Pen: Writer** episode, Eileen Moushey says she needs a basis in grammar, an ear for dialogue and creativity to be a playwright. What other talents are needed? Students can do a skills assessment of other jobs and then do one for themselves. Have students make their own list:

- What skills do they already have?
- What job do they want?
- What skills already match?
- What skills do they need to acquire?

## Assessment: Point of View

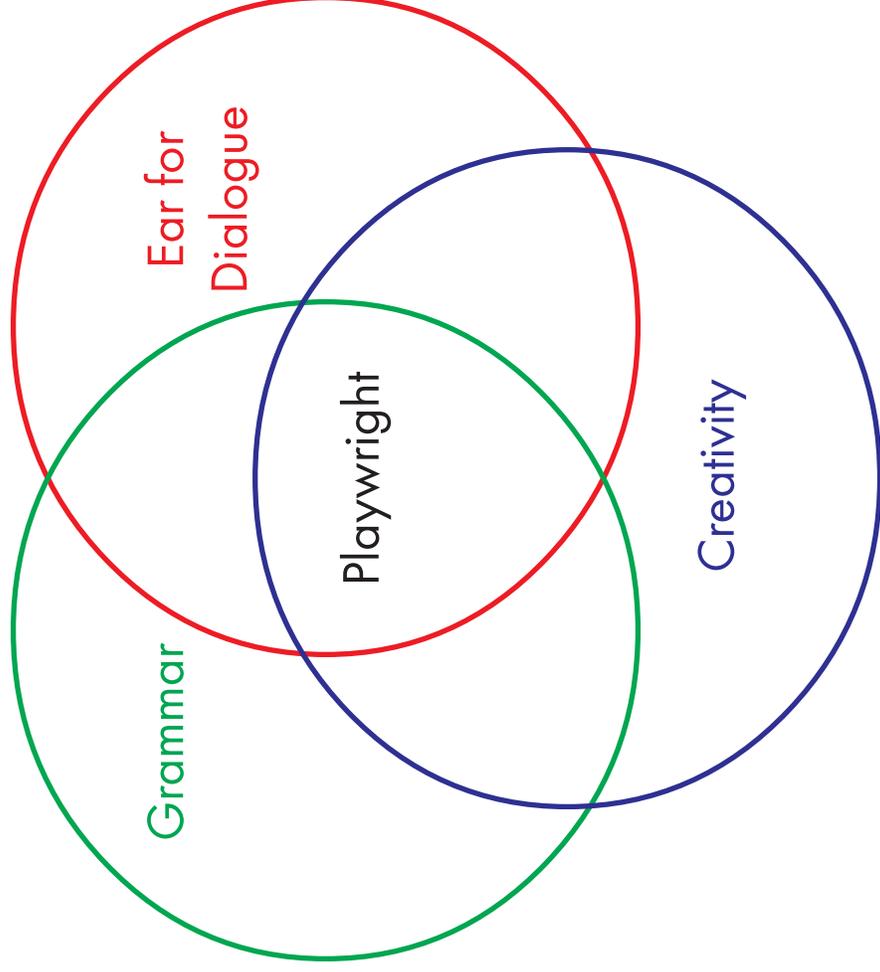
Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Storyline</b>	Storyline is interesting and uses the different perspective effectively.	Storyline is interesting but doesn't use the perspective to good effect.	Storyline doesn't hold the audience's interest and doesn't use the perspective to good effect.	Storyline doesn't use the perspective.
<b>Writing</b>	Language use is appropriate and the spelling and grammar are correct.	Language use is appropriate with one or two spelling or grammatical errors.	Language use is appropriate with three or four spelling or grammatical errors.	Language use is inappropriate or it has more than four spelling or grammatical errors.
<b>Collaboration With Peers</b>	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group. Does not cause problems within the group.	Often listens to, shares with and supports the efforts of others in the group. Sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.teachnology.com](http://www.teachnology.com)

# Skills Assessment

What talents will you need to “make it?”

- Dancer**
- Actor**
- Singer**
- Musician**
- Writer**
- Director**
- Technician**
- Comedian**
- Teacher**



A work of art is  
above all an  
adventure of  
the mind.

– Eugene Ionesco

### Outcome

Students will improvise, create, produce and perform works. They will experiment with theatrical processes, develop theatrical skills and participate in the performing arts.

# An Adventure of the Mind: Director

## Synopsis of the TV program **An Adventure of the Mind: Director**

### Professionals:

Eileen Moushey, *Mysteries by Moushey*, Kent, Ohio

Martha Franks, drama teacher, Twinsburg High School, Twinsburg, Ohio

Kerry Palucsak, Hudson Cable TV director, Hudson, Ohio

**School Activity:** Students preparing a televised morning announcements program

### Curriculum Standards Addressed

The students will:

1. Indicate the artistic techniques used in planning and performing drama or theater work.
2. Pre-block and direct peers in a scene.
3. Compare and contrast the directing and management skills needed in different media (e.g., stage, film, television, radio).

### Pre-viewing Activity

Write these two phrases on the chalkboard and then explain that they represent two styles of directing.

### Sage on the stage

- The director uses his vision to shape every aspect of the performance. For example, he or she explains the motivation to the actors and the emotions they should portray to make the character clear to the audience.

### Guide by the side

- The director gives rudimentary directions and allows the individuals he or she is working with to develop their aspect of the show. For example, he or she explains the overall motivation for a character and leaves it up to the actor to develop the emotional background and delivery to support that motivation.

## Follow-up Activity: Creating Machines

Hand out the assessment rubric. The objective is for the students to arrange themselves so that they resemble a machine. Using their bodies and voices, they do motions and make sounds. Three machines will be constructed using a different task each time. A 10-minute time limit should be set for the construction of each machine. After a discussion, the students will prepare a written job description for a director.

1. The first machine is constructed allowing everyone to make suggestions during the construction process.
2. The second machine is constructed using the ideas of only one student. All students can make comments, but one student makes the final decisions and directs the others.
3. The third machine is constructed after a brainstorming session in which all participate. During construction one student picks the best ideas from the brainstorming session and then acts as director while the other students follow his or her instructions without comment.

### Suggestions for Machines:

- Turns the light on when the sun goes down
- Creates shade on a lawn chair on a partially cloudy day (shade when the sun is out, no shade when the sun goes behind a cloud)
- Washes the chalkboard
- Opens the door when someone knocks
- Closes the door when the wind blows

### Discussion questions:

1. Which method created the best machine: with a brainstorming session or without?
2. Which was easier: with all participants being able to comment or with just the director giving directions?
3. Which was faster?
4. Does having one vision make construction easier or harder?
5. Does having the ideas generated during the brainstorming session help the process?
6. Is it easier to develop a machine if you make it up as you go along or if you have a plan beforehand?
7. Is it easier to direct if everyone contributes during the building process or if they have their say beforehand and then follow directions?

### Director or Dictator:

Based on the discussion above, is the person in charge a director or dictator?

1. Should a director include the cast and crew in developing the show?
2. Should the actor and crew expect to be consulted on every decision during production?
3. Should the director expect the cast and crew to follow directions to create his or her vision?
4. Can there be more than one vision of how a production should look?
5. Is it easier to direct a cast and crew if their ideas have been considered before decisions are made?
6. Can a director take the time to listen to all ideas during production?
7. Does the amount of time available to put a production together dictate the method of directing?

## Applying New Knowledge

Hand out the second assessment rubric. Based on the discussion, each student group should write a job description for a director and put the tasks in order of importance.

## What Does It Really Take?

### Venn Diagram: Creativity – Thinking Outside the Box

Before something can be done, it must be dreamed. Performing artists must be imaginative from the start. Actors create a background for a fictional character they are playing so they will understand the character's motivation. Directors create an image in their mind and then set out to make it happen by organizing the resources they need. Although all the words are similar, discuss how their meanings differ and how some would be better applied to certain performing arts jobs than others. Add to the list. Have your students use the list to identify the traits it takes to do a job that interests them.

## Blackline Masters

- Discussion Questions for Creating Machines
- Director or Dictator

### Assessment: Creating Machines

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Sounds and Body Movements</b>	Sounds and body movements are appropriate and help the audience visualize the illusion.	Sounds and body movements enhance the illusion.	Uses very few sounds or body movements.	Uses no sounds or body movements.
<b>Originality</b>	Demonstrates considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way.	Demonstrates some originality and inventiveness. The content and ideas are presented in an interesting way.	Demonstrates an attempt at originality and inventiveness.	Presentation shows little attempt at originality.
<b>Action/Reaction</b>	Actor reacts to the vocal and body cues provided by the other actor.	Actor sometimes reacts to the vocal and body cues provided by the other actor.	Actor reacts minimally to the vocal and body cues provided by the other actor.	Actor does not react to the vocal and body cues provided by the other actor.
<b>Collaboration with Peers</b>	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group. Does not cause problems within the group.	Often listens to, shares with and supports the efforts of others in the group. Sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.

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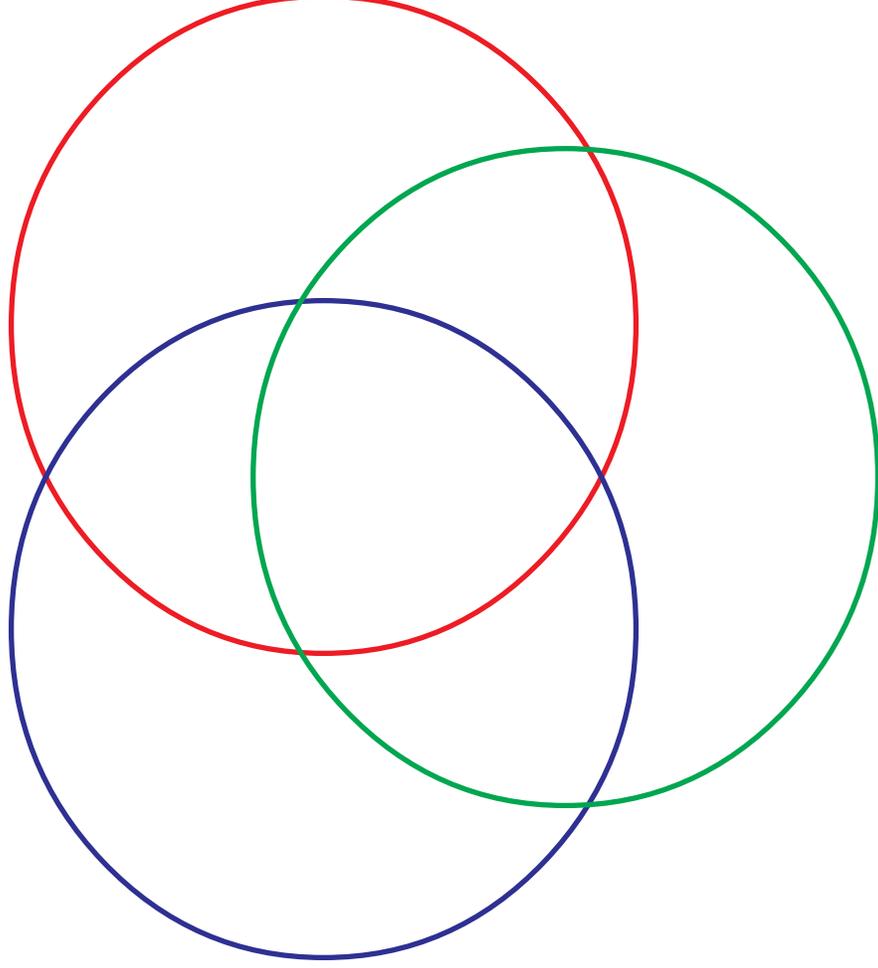
### Assessment: Job Descriptions

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Job Descriptions</b>	Defines the job using at least seven different characteristics.	Uses less than seven different characteristics to define the job.	Uses less than seven different characteristics, some of which do not define the job appropriately.	Does not describe characteristics that define the job appropriately.
<b>Order of Importance</b>	Presents information in an appropriate and logical sequence.	Presents information in an appropriate sequence.	Does not present information in a good, logical sequence.	Offers no logical sequence of information.
<b>Writing</b>	Uses appropriate language, spelling and grammar.	Uses appropriate language with one or two spelling or grammatical errors.	Uses appropriate language with three or four spelling or grammatical errors.	Uses inappropriate language or has more than four spelling or grammatical errors.
<b>Collaboration With Peers</b>	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group. Does not cause problems within the group.	Often listens to, shares with and supports the efforts of others in the group. Sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.

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# Creativity

Thinking outside the box



**Dancer**

**Actor**

**Singer**

**Musician**

**Writer**

**Director**

**Technician**

**Comedian**

**Teacher**

**Artistic**

**Imaginative**

**Enthusiastic**

**Ingenious**

**Motivated**

**Innovative**

**Productive**

**Inspired**

**Resourceful**

**Inventive**

# Discussion Questions for Creating Machines

1. Which method created the best machine: with a brainstorming session or without?
2. Which was easier: with all participants being able to comment or with just the director giving directions?
3. Which was faster?
4. Does having one vision make construction easier or harder?
5. Does having the ideas generated during the brainstorming session help the process?
6. Is it easier to develop a machine if you make it up as you go along or if you have a plan beforehand?
7. Is it easier to direct if everyone contributes during the building process or if they have their say beforehand and then follow directions?

# Director or Dictator

1. Should a director include the cast and crew in developing the show?
2. Should the actor and crew expect to be consulted on every decision during production?
3. Should the director expect the cast and crew to follow directions to create his or her vision?
4. Can there be more than one vision of how a production should look?
5. Is it easier to direct a cast and crew if their ideas have been considered before decisions are made?
6. Can a director take the time to listen to all ideas during production?
7. Does the amount of time available to put a production together dictate the method of directing?

# Meeting Place of the Arts: Theater Tech

The stage is not merely the meeting place of all the arts, but is also the return of art to life.

— Oscar Wilde

## Outcome

Students will experiment with theatrical processes, develop theatrical skills and participate in the performing arts.

## Synopsis of the TV program **Meeting Place of the Arts: Theater Tech**

Professionals: Technicians with the Broadway tour of *The Full Monty*:

Brian Shoemaker, sound engineer

Joseph Petrosino, technical director

Sabrina Mulac, assistant stage manager

Hector Dives, head carpenter

School Activity: A student preparing the set and lights for a musical production

## Curriculum Standards Addressed

The students will:

1. Evaluate theatrical works using appropriate criteria.
2. Identify the roles of collaboration between various technical professionals.
3. Explain an area of technical production in depth.
4. Select and use technical elements safely to focus attention; to establish mood, locale and time; and to support the plot.
5. Apply technical knowledge and skills to collaborate and safely create functional scenery, properties, lighting, sound, costumes and makeup.

## Pre-viewing Activity

Have your students look around the classroom and describe their surroundings. Make a list of the items that would be needed to re-create their classroom on stage or on a TV set. Explain that designers are hired to create a “look” for most performances and then people with specific technical skills create that look.

## Follow-up Activity: Lights, Set, Costumes!

Hand out the assessment rubric. In this activity the students will develop a storyline and then devise a basic plan for scenery, costumes and lighting that will help the audience understand the storyline.

Divide the class into small groups and have them look at designs in books.

Have each group select three plays and answer the following questions about the sets, costumes and lighting.

1. Compare the theatrical renditions to real-life situations: What’s different? What’s the same?
2. Are the designs:
  - Dramatic?
  - Comic?
  - Serious?

3. Are the lighting designs:

- Stark?
- Bright?
- Dim
- Soft?

4. Do the designs convey an emotion?

5. Do the designs tell a story?

6. Do colors play a role in the designs?

7. How do the designs:

- Set the mood?
- Advance the plot?
- Help the audience visualize the storyline?

8. Is the designer using stereotypes?

Have each group share its observations and create a list of answers on the chalkboard. Based on the answers, develop a list of skills that would be needed by the people who build the set, light it and create costumes (math, carpentry, color knowledge, sewing, etc.).

In small groups, have the students develop their own storyline. Each group will also decide how it will use scenery, costumes and lighting design to tell its story. The group may choose to describe its storyline in a written or visual form. Each group should share its creation with the entire class.

### Applying New Knowledge

Hold a discussion about the following: Shakespeare created the greatest plays in the English-speaking world. These plays were done without lights, set or sound amplification. In contrast, why do today's theater presentations put so much emphasis on these areas?

### What Does It Really Take?

#### Venn Diagram: Succeeding Through Team Effort — There's a Job for Everyone in the Arts

It takes more than the performers on stage to do a production. To succeed you may be on stage for one performance and produce the next. Students need to be open to all aspects of the performing arts because they may wear many hats before they find their niche. Hold a discussion about jobs that fit in each circle.

- Business team — advertising, accounting, house manager
- Backstage team — set, makeup, sound, costumes, lights, props
- Production team — writer, composer, producer, director, conductor, stage manager
- On-stage team — musician, actor, dancer
- Audience — without which, what's the point?

### Blackline Master

Lights, Set, Costumes! Set Design

## Assessment: Lights, Set, Costumes!

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	Designs set the mood, advance the plot and help the audience visualize the storyline.	Designs meet two of the three criteria.	Designs meet one of the three criteria.	Designs do not help the audience understand the storyline.
<b>Clarity and Neatness</b>	All designs are so clearly written, labeled, or drawn that someone else could use it to create the designs.	Designs are clearly written, labeled or drawn. Someone else might be able to create the designs.	Designs are difficult to read, with rough drawings and labels. It would be hard for another person to create these designs.	It is difficult to tell what goes where. It would be impossible for another person to create these designs.
<b>Originality</b>	Demonstrates considerable originality and inventiveness. The ideas are unique and interesting.	Demonstrates some originality and inventiveness. The ideas are interesting.	Demonstrates an attempt at originality and inventiveness.	Demonstrates minimal attempt at originality.
<b>Collaboration With Peers</b>	Almost always listens to, shares with and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with and supports the efforts of others in the group. Does not cause problems within the group.	Often listens to, shares with and supports the efforts of others in the group. Sometimes is not a good team member.	Rarely listens to, shares with and supports the efforts of others in the group. Often is not a good team member.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!, [www.technology.com](http://www.technology.com)

# Succeeding Through Team Effort

What talents do you have that can help everyone succeed?

**Accounting**

**Computers**

**Writing**

**Team**

**Building**

**Motivating**

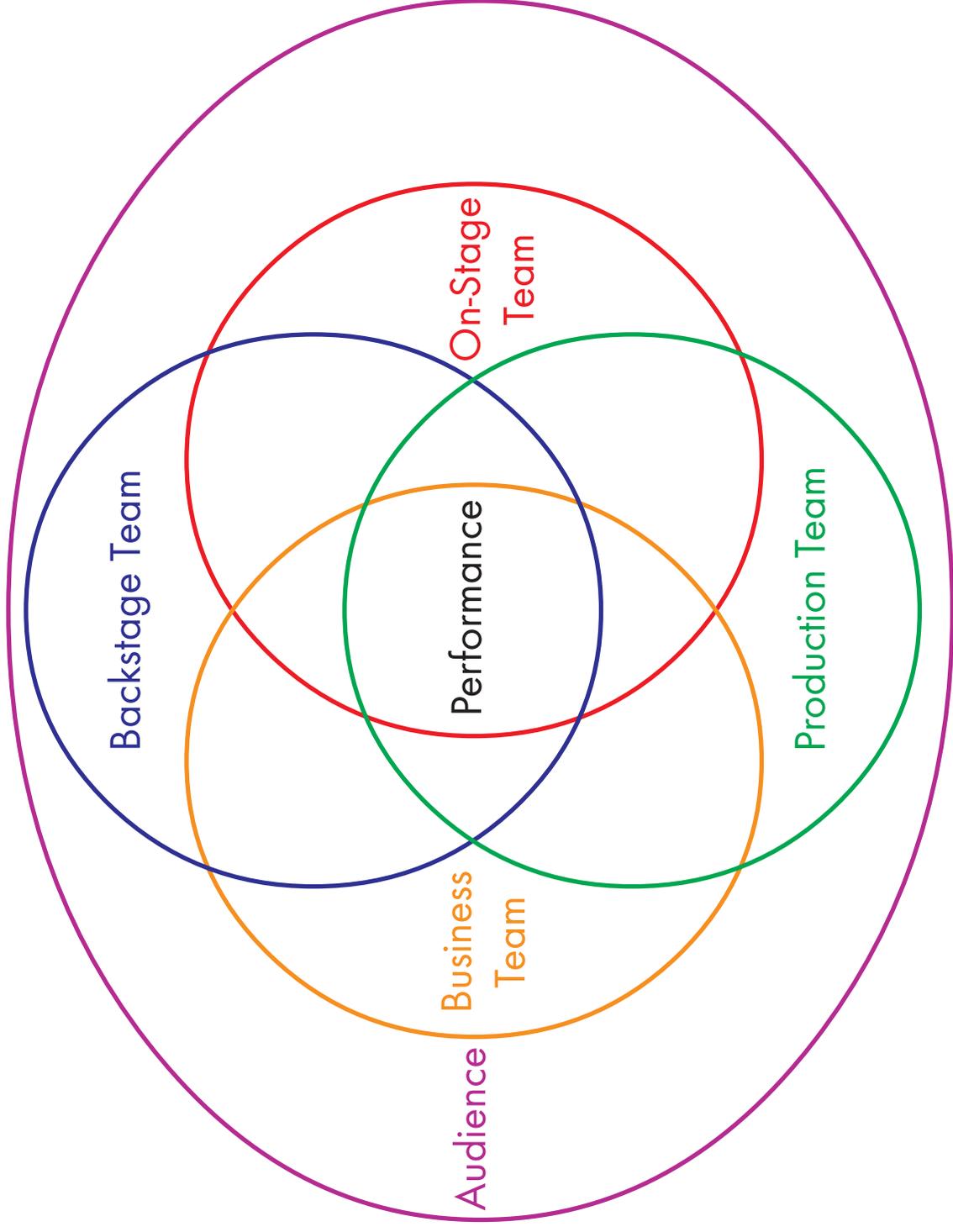
**Others**

**Encouraging**

**Others**

**Good Sense**

**of Humor**



# Set Design

Select three plays and answer the following questions about the sets, costumes and lighting:

1. Compare the theatrical renditions to real-life situations. What's different? What's the same?
2. Are the designs:
  - Dramatic?
  - Comic?
  - Serious?
3. Are the lighting designs:
  - Stark?
  - Bright?
  - Dim?
  - Soft?

## **Set Design (cont'd.)**

4. Do the designs convey an emotion?
5. Do the designs tell a story?
6. Do colors play a role in the designs?
7. How do the designs:
  - Set the mood?
  - Advance the plot?
  - Help the audience visualize the storyline?
8. Is the designer using stereotypes?

To know is  
nothing at all; to  
imagine is  
everything.

— Anatole France

### Outcome

Students will experiment with video processes, develop video skills and participate in video production.

# To Imagine Is Everything: Video Production

## Synopsis of the TV program **To Imagine Is Everything: Video Production**

Professionals: Chris Grau and Jeff Grau, owners and operators of Lake Erie Video Productions

School Activity: A student involved in video production

### Curriculum Standards Addressed

The students will:

1. Analyze the techniques used by speakers and media to influence an audience, and evaluate the effect this has on the credibility of a speaker or media message.
2. Identify types of arguments used by the speaker, such as authority and appeals to emotion.
3. Analyze the credibility of the speaker (e.g., hidden agendas, slanted or biased material) and recognize fallacies of reasoning used in presentations and media messages.
4. Identify the speaker's choice of language and delivery styles (e.g., repetition, appeal to emotion, eye contact) and explain how they contribute to meaning.
5. Deliver formal and informal descriptive presentations that convey relevant information and descriptive details.
6. Interpret types of arguments used by the speaker such as authority and appeals to the audience.

### Pre-viewing Activity

In a class discussion, emphasize that all television is a construction. A videographer and editor develop the reality that is presented on television. Watch a 30-second commercial and then discuss if it shows a true reflection of reality rather than showing one that is fabricated.

### Follow-up Activity: Analysis of a TV Commercial

All forms of the performing arts are constructions of a reality the performers and producers want us to see. This exercise helps students understand that much information aired on television is not real. Every character movement, lighting effect and camera angle is done for a reason. Students need to understand this because the media is where most people get their news and the information they use to make purchasing decisions, decide where to go on vacation and determine who is their friend and who is their enemy. It is imperative that they be given the skills to make good judgments about the information that is being presented to them. If your students are budding performers or producers, it's not too early to impart a feeling of responsibility for the ethics of their presentations.

This exercise is a follow-up to the introductory activity (Analysis of the Performing Arts on page 6), where the students compared two scenes from movies that starred the same actor. They will need the skills learned in that exercise to perform this analysis.

Pick some good commercials for your students to analyze. You may want to tape them during the Super Bowl, since they're the most polished productions on television. The students may all analyze the same commercial or, if you have enough videocassette recorders and televisions, each group can analyze a different one.

Hand out the assessment rubric. Divide the class into small groups. Each group is assigned one of the following ways to analyze its commercial.

1. How many camera shots are in the 30-second commercial and how do they help get the message across? Why are there so many edits in a 30-second commercial? Answers should range from attracting attention to denoting a change of location.
2. How many different camera angles are used in the commercial? Why are different camera angles used? Answers should range from attracting attention to using low angles on a product to make it more prominent.
3. Was the Rule of Thirds used and if it was, did it enhance the message? Answers should range from drawing the eye to important parts of the message to making it visually appealing.

Rule of Thirds:

- Place tape on the screen in a tic-tac-toe pattern (1/3 of the distance from the top, bottom and sides of the picture). View the commercial and watch if the action takes place where the lines intersect.
  - The Rule of Thirds is an artistic ideal that is used in visual arts. The human eye is drawn to points in a picture that correspond to the four intersections of the tic-tac-toe pattern. Each of these four intersections is a "point of interest." Placement of the subject at or near the intersecting points adds power to it and makes it much more noticeable. Conversely, in a scene with two people in it, the person placed outside of these points would become less important.
4. What shapes our perception of the characters and how does it help get the message across? Answers should range from vocal cues to facial cues.
  5. What else shapes our perception of the product and how does it help get the message across? Answers should range from choice of background colors to choice of music.

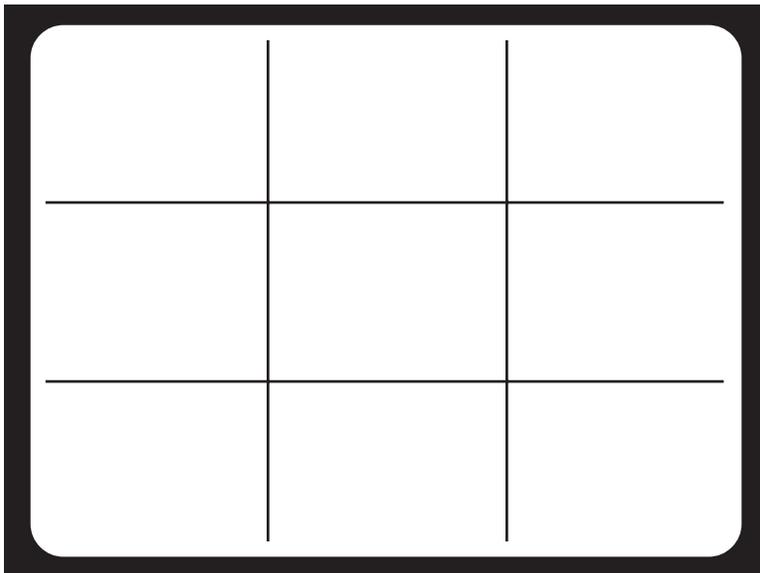
### Applying New Knowledge

Once the groups have analyzed the commercials, each student should develop a presentation based on his or her analysis. Have each student report to the rest of the class.

### Blackline Master

Analysis of a TV Commercial

### Rule of Thirds



## Assessment: Analysis of a TV Commercial

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	Demonstrates content knowledge and uses good explanations.	Understands content, but provides inadequate explanations.	Is uncomfortable with content and provides poor explanations.	Does not grasp content and provides no explanations.
<b>Organization</b>	Presents information in a logical, interesting sequence that is easy to follow.	Presents information in a logical sequence that the audience can follow.	Audience has difficulty following the presentation because the information is not in a good, logical sequence.	Audience cannot understand presentation because there is no logical sequence of information.
<b>Gestures</b>	Uses gestures that are appropriate and help the audience visualize the message.	Uses gestures that enhance the message.	Uses very few gestures.	Uses no gestures.
<b>Eye Contact</b>	Has consistent direct eye contact with the audience.	Has some direct eye contact with the audience.	Has minimal eye contact with the audience.	Has no eye contact with the audience.
<b>Introduction and Conclusion</b>	Uses opening and closing remarks that capture the attention of the audience.	Uses clear introductory and closing remarks.	Uses either an introductory or closing remark, but not both.	Uses no clear introductory or closing remarks.
<b>Pacing and Timing</b>	Uses good pacing; presentation is within allotted time limits.	Pacing is appropriate, but is not within allotted time limits.	Pacing is in bursts and is not within allotted time limits.	Delivery is either too fast or too slow and is not within allotted time limits.
<b>Poise</b>	Student is relaxed and self-confident. Makes no mistakes due to nervousness.	Student makes minor mistakes, but quickly recovers from them. Displays little or no nervousness.	Student has trouble recovering from mistakes. Displays mild nervousness.	Student has trouble recovering from mistakes. Nervousness is obvious.
<b>Inflection</b>	Use of inflection keeps the audience interested.	Inflection is not consistently used throughout speech.	Some inflection is used during speech.	Student uses a monotone voice.
<b>Delivery</b>	Student uses a clear, loud voice and correct pronunciation.	Voice is clear and audible. Student pronounces most words correctly.	Audience members have difficulty hearing presentation. Words are incorrectly pronounced.	Student mumbles, incorrectly pronounces words and speaks too quietly to be heard.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.teachnology.com](http://www.teachnology.com)

# Analysis of a TV Commercial

1. How many camera shots are in the 30-second commercial and how do they help get the message across? Why are there so many edits in a 30-second commercial?
2. How many different camera angles are used in the commercial? Why are different camera angles used?
3. Was the Rule of Thirds used and if it was, did it enhance the message?
4. What shapes our perception of the characters and how does this help get the message across?
5. What else shapes our perception of the product and how does it help get the message across?

## Follow-up Activity: Storyboarding

Activity adapted from an exercise in: *Behind the Scenes*. Cary, NC, TVOntario, 1993.

In the performing arts you must think visually. Set design, makeup, lighting, directing, editing and acting are all created with the intention of being seen. The individuals doing these activities must consider how a larger audience will perceive their art. The aptitude for thinking visually is extremely important in film and television. What the audience members see on the screen gives them visual cues that help set up a mood, advance the plot, define the characters and/or spotlight the product.

This exercise starts the process of thinking visually. Your students will create a commercial that uses words and images to sell a product. Give them a list of characters and products. It is actually more fun to cut up the list so that single words are on individual slips of paper. Then have the students do a blind draw of products and characters. They must brainstorm a way of using each of the characters in a commercial to sell the product.

### Characters:

actor	ballerina	fireman	policeman	salesman	bus driver
teacher	secretary	scientist	astronaut	doctor	band director

### Products:

toothpaste	shampoo	car	airline	computer	breakfast cereal
light bulb	snow shovel	camera	soap	ink pen	flag

## Applying New Knowledge

Hand out the assessment rubric. Using the storyboard page, have your students visualize their commercial using three characters and one product. At least five different shots should be used in their commercial. They must draw what the camera (and audience) will see and use the right-hand side of the page to write out what will be heard.

## What Does It Really Take?

### Venn Diagram: Small-Business Owner — Managing Your Life and Your Career

Performers need to see themselves as “small-business owners.” They are their prime business asset, i.e. a tool (their talent) and a commodity (their performance). They need to learn the skills that allow them to manage their time, money and prime assets. Have your students draw up a list of skills that they will need to succeed, and then list their school classes where these skills are taught. For example:

- Language arts teaches writing
- Math teaches balancing a checkbook
- Extracurricular activities teach time management
- Physical education teaches about good physical fitness
- Health teaches about nutritious eating.

## Assessment: Storyboards

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	Content is accurate and original.	Almost all content is accurate and original.	Most content is accurate and half is original.	Less than half of the content is accurate and original.
<b>Elements:</b> <ul style="list-style-type: none"> <li>• Visuals</li> <li>• Shot type</li> <li>• Script</li> </ul>	Presentation includes all required elements.	Presentation includes almost all required elements.	Presentation includes most required elements.	Presentation includes less than half of the required elements.
<b>Clarity and Neatness</b>	All elements are so clearly written, labeled or drawn that someone else could use them to create the presentation.	Elements are clearly written, labeled or drawn. Someone else might be able to create the presentation.	Elements are difficult to read, with rough drawings and labels. It may be difficult to create this presentation.	It is difficult to tell what goes where. It would be impossible for another person to create this presentation.
<b>Effectiveness</b>	Includes all material needed to create a good production.	Includes most material needed to create a good production.	Is missing more than two key elements needed to create a production.	Lacks several key elements and could not be used to create a production.
<b>Originality</b>	Demonstrates considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way.	Demonstrates some originality and inventiveness. The content and ideas are presented in an interesting way.	Demonstrates an attempt at originality and inventiveness.	Presentation shows little attempt at originality.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.teachnology.com](http://www.teachnology.com)

# Performing Arts Storyboard

## Storyboarding Directions:

1. Draw what you will see in the boxes.
2. List the type of **Shot** you are using, i.e. LS = Long shot, MS = Medium shot, CU = Close up, and ECU = Extreme close up.
3. Describe the action, i.e. **Video**: two people talking.
4. Write out what your audience will hear, i.e. **Audio**: I sure could use a drink of water.

---

**Shot:**

**Audio**

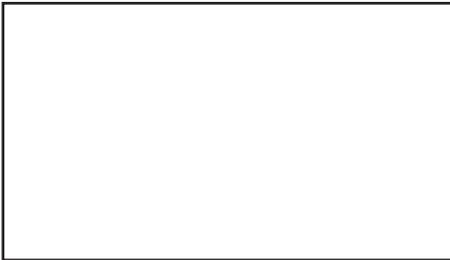


**Video:**

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**Shot:**

**Audio**



**Video:**

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**Shot:**

**Audio**



**Video:**

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**Shot:**

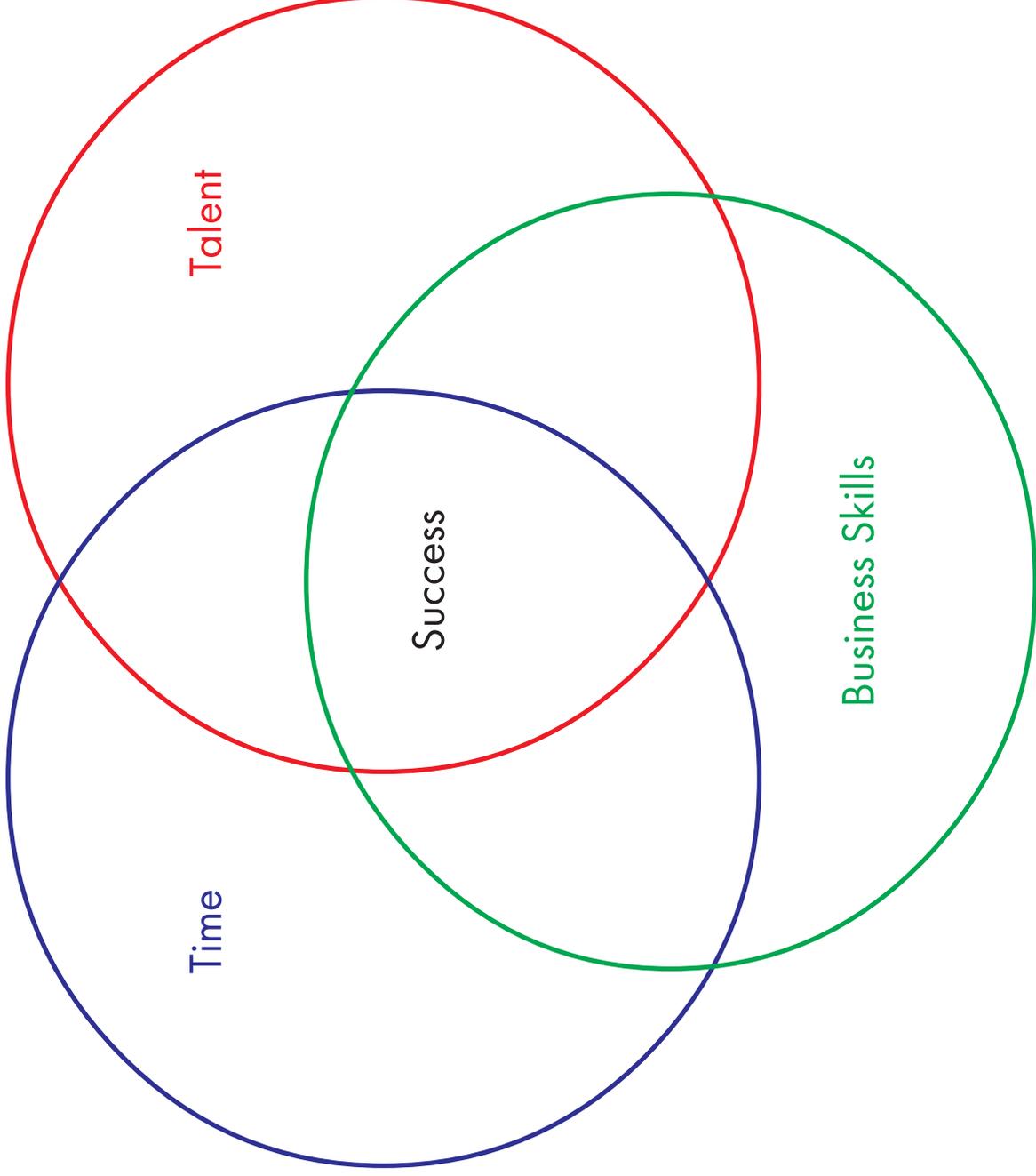
**Audio**



**Video:**

# Small-Business Owner

An artist must learn to manage his or her assets.



My father gave me these hints on speech-making: 'Be sincere, be brief, be seated.'

— James Roosevelt

### Outcome

Students will communicate effectively through speaking.

# Be Sincere, Be Brief, Be Seated: Public Speaking

## Synopsis of the TV program **Be Sincere, Be Brief, Be Seated: Public Speaking**

Professional: Robin Bach, national comedienne and motivational speaker

School Activity: Students preparing for a national forensics competition

### Curriculum Standards Addressed

The students will:

1. Demonstrate an understanding of effective speaking strategies by selecting appropriate language and adjusting presentation techniques.
2. Identify how language choice and delivery styles contribute to meaning.
3. Adjust volume, phrasing, enunciation, voice modulation and inflection to stress important ideas and impact audience response.
4. Vary language choices as appropriate to the context of the speech.
5. Deliver informational presentations that:
  - Demonstrate an understanding of the topic and present events or ideas in a logical sequence
  - Support the controlling idea or thesis with well-chosen and relevant facts, details, examples, quotations, statistics, stories and anecdotes
  - Include an effective introduction and conclusion and use a consistent organizational structure

### Pre-viewing Activity

Buy a book of suitable jokes and tear the pages out. Give each of your students a page and then divide the class into groups of four. Have each student choose a joke and then work as a group to figure out how to string all four jokes together in a conversation among themselves. Each group performs their "conversation" in front of the class.

After all the conversations are performed, hold a discussion about how humor is used in different situations, e.g. conversations, stand-up comedy, public speaking, etc.

### Follow-up Activity: Humorous Speaking

Hand out the assessment rubric. This exercise is designed to demonstrate how humor can be used to keep an audience interested while the speaker gets his or her message across. Using the cut-up joke book, give the students pages that have jokes about the same topic, e.g. advertising, driving, parents, unemployment, Thanksgiving, etc. Assign a two-minute speech about the topic. Students may use a joke in the introduction, one in the body of the speech and one in the conclusion. The rest of the speech must be a story or factual information about the subject.

### Applying New Knowledge

This lesson can be used to introduce public speaking to a class or to introduce the use of humor in speeches. The concepts of introduction, body and conclusion of a speech need to be either discussed or understood by the class.

- If this is an introduction to public speaking, encourage the students to tell something about their own life experiences as they relate to the topic.
- If this is used as an introduction to using humor in speeches, have the students research and use factual information about the subject.

### What Does It Really Take?

#### Venn Diagram: Struggling Artist – When Survival Takes Priority Over Art

Young performing artists find it especially hard to get started. We've all heard stories about stars working as waiters before being discovered. All performing artists at some point in their career have jobs just to make enough money to live on. In this Venn diagram we've labeled these types of jobs as "subsistence" and "driven by survival." When you're doing a subsistence type of job, it is hard to do your art, but you do eat. Have your students define subsistence jobs that a performer might take, make a list of skills they would need to hold these types of jobs and describe how they might acquire these skills.

For example:

- Construction – good physical shape – physical education
- Construction – knowledge of tools – set construction
- Sales – presentation skills – speech class
- Sales – outgoing personality – appearing on stage

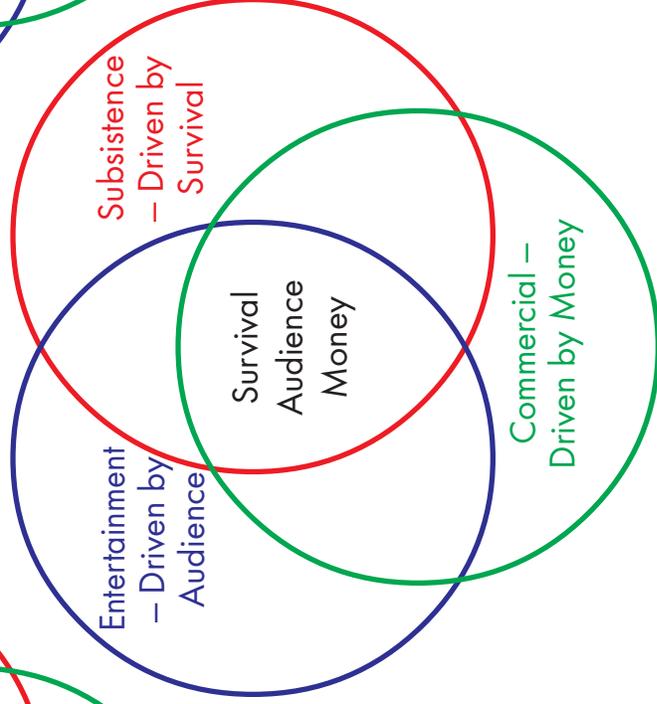
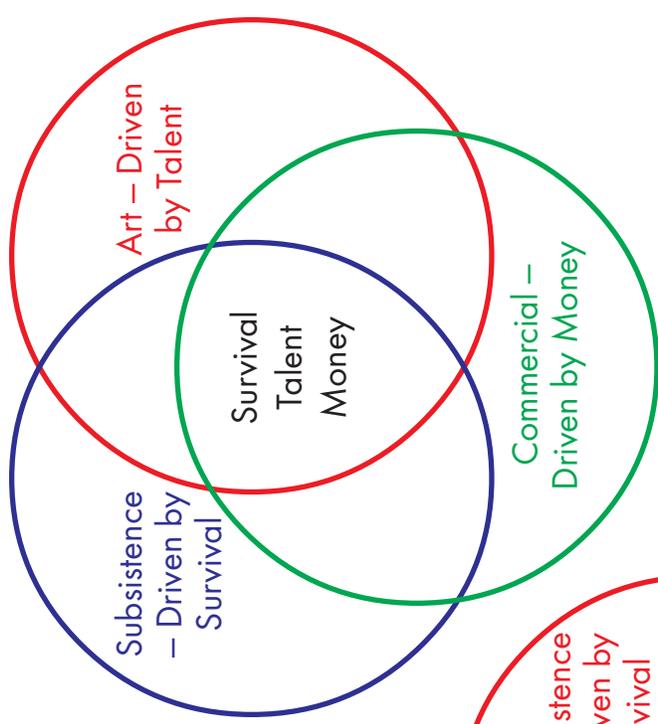
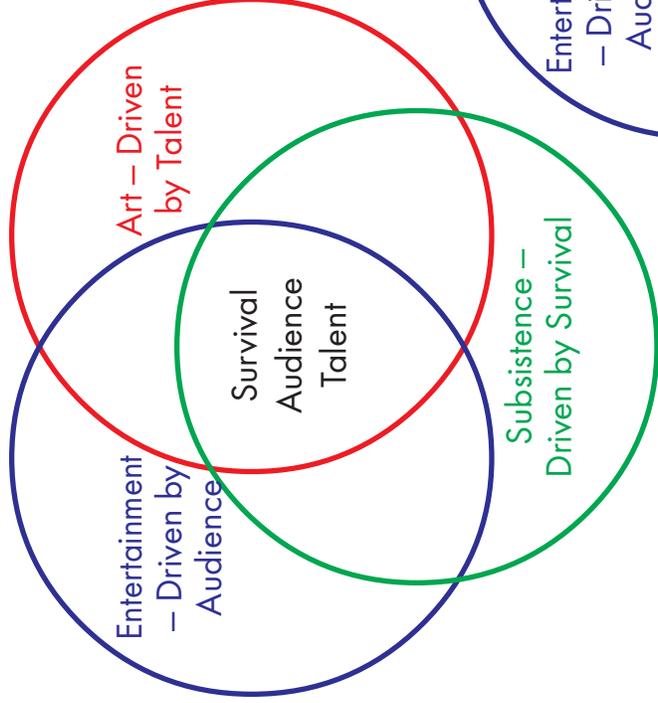
## Assessment: Humorous Speaking

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	Demonstrates content knowledge and uses good explanations.	Understands content, but provides inadequate explanations.	Is uncomfortable with content and provides poor explanations.	Does not grasp content and provides no explanations.
<b>Organization</b>	Presents information in a logical, interesting sequence that is easy to follow.	Presents information in a logical sequence that the audience can follow.	Audience has difficulty following the presentation because the information is not in a good logical sequence.	Audience cannot understand presentation because there is no logical sequence of information.
<b>Gestures</b>	Uses gestures that are appropriate and help the audience visualize the message.	Uses gestures that enhance the message.	Uses very few gestures.	Uses no gestures.
<b>Eye Contact</b>	Has consistent direct eye contact with the audience.	Has some direct eye contact with the audience.	Has minimal eye contact with the audience.	Has no eye contact with the audience.
<b>Introduction and Conclusion</b>	Uses opening and closing remarks that capture the attention of the audience.	Uses clear introductory and closing remarks.	Uses either an introductory or closing remark, but not both.	Uses no clear introductory or closing remarks.
<b>Pacing and Timing</b>	Uses good pacing, and presentation is within allotted time limits.	Pacing is appropriate, but is not within allotted time limits.	Pacing is in bursts and is not within allotted time limits.	Delivery is either too quick or too slow and is not within allotted time limits.
<b>Poise</b>	Student is relaxed and self-confident. Makes no mistakes due to nervousness.	Student makes minor mistakes, but quickly recovers from them. Displays little or no nervousness.	Student has trouble recovering from mistakes. Displays mild nervousness.	Student has trouble recovering from mistakes. Nervousness is obvious.
<b>Inflection</b>	Use of inflection keeps the audience interested.	Inflection is not consistently used throughout speech.	Some inflection is used during speech.	Uses a monotone voice.
<b>Delivery</b>	Uses a clear, loud voice and correct pronunciation.	Voice is clear and audible. Pronounces most words correctly.	Audience members have difficulty hearing presentation. Words are incorrectly pronounced.	Speaker mumbles, incorrectly pronounces words and speaks too quietly to be heard.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.teachnology.com](http://www.teachnology.com)

# Struggling Artist

**Subsistence is the priority and replaces one of the other areas.**



It is the supreme art of the teacher to awaken joy in creative expression and knowledge.

– Albert Einstein

# Awakening Joy: Performing Arts Teacher

## Synopsis of the TV program **Awakening Joy: Performing Arts Teacher**

Professional:

Martha Franks, drama teacher at Twinsburg High School, Twinsburg, Ohio

Damon Conn, orchestra teacher at Twinsburg High School, Twinsburg, Ohio

Michael Medcalf, dance educator with Cleveland Contemporary Dance Theatre and Dancing Wheels, Cleveland, Ohio

### Outcome

Students will recognize the benefits of lifelong learning in and through the performing arts

### Curriculum Standards Addressed

The students will:

1. Cite specific examples of the relationship between the performing arts and their communities.
2. Describe the established standards of performing arts professions.
3. Explain common issues, topics and problems that demonstrate the connections between performing arts areas and disciplines outside the arts.
4. Articulate career opportunities and identify experiences necessary for success.
5. Explain how the creative process is used in similar and different ways in the arts.
6. Explore and identify opportunities for lifelong involvement in the arts.

### Pre-viewing Activity

Have students interview a favorite teacher about why he or she likes to teach and what characteristics a good teacher should have. Record the attributes on the chalkboard as students report their findings. Have students add attributes to the list that they think are important.

### Follow-up Activity: Teaching as Performance Art

In this activity the students take on the role of the teacher. Each student will pick one of the professions featured in this series (or another performing arts job) and teach the rest of the class what it takes to get that job. The students should research the availability of this job, the training or education that is necessary, how much it pays, in what cities the job can be found and any other pertinent information. They can use the school's library resources or go to the *Shortcuts to Happiness* Web site, [www.pbs4549.org/shortcut](http://www.pbs4549.org/shortcut), to find this information.

The students should use the attributes listed from their interviews and observations of teachers to develop a grading rubric. Hand out the PowerPoint assessment rubric, if needed.

### Applying New Knowledge

Encourage students to address the three learning styles present in every classroom (visual, aural and kinesthetic). They shouldn't just give a speech, but should also add visuals and activities that help explain their topic. For instance, have them develop a PowerPoint presentation using visuals taken from the Web. If they want to use a physical activity to help them teach about their profession, they can use the *Shortcuts to Happiness* Web site, [www.pbs4549.org/shortcut](http://www.pbs4549.org/shortcut), to find classroom activities.

Students can find information about learning styles at [www.pbs4549.org/TSTQUEST/LSTYLES.HTM](http://www.pbs4549.org/TSTQUEST/LSTYLES.HTM).

### What Does It Really Take?

**Venn Diagram: When You Learn, Teach.  
When You Get, Give. — Maya Angelou**

#### What It Takes to Be a Performing Arts Teacher

A performing arts teacher helps students learn about performance skills. More important, he or she teaches an appreciation of the arts and many life skills.

Invite other performing arts teachers into your classroom and hold a question-and-answer session with your students using the three points below as discussion starters.

- Your art is the content you teach. It's what you love.
- Your desire to serve denotes your willingness to help students learn. It's your need to share your talents.
- Your pride in accomplishment is the feeling you get when your students pull off what they thought was impossible just six weeks ago. It's your ability to get students to stretch the boundaries of their expectations.

A desire to serve, pride in accomplishment and art are the three descriptors in the diagram, but you may have additional ideas. You may also want to use other Venn diagrams from the series, e.g. writer, musician and director, to add more attributes to the discussion.

## Assessment: Teaching as Performance Art

Use the attributes from your interviews and observations of teachers to develop an assessment rubric for your classroom presentation.

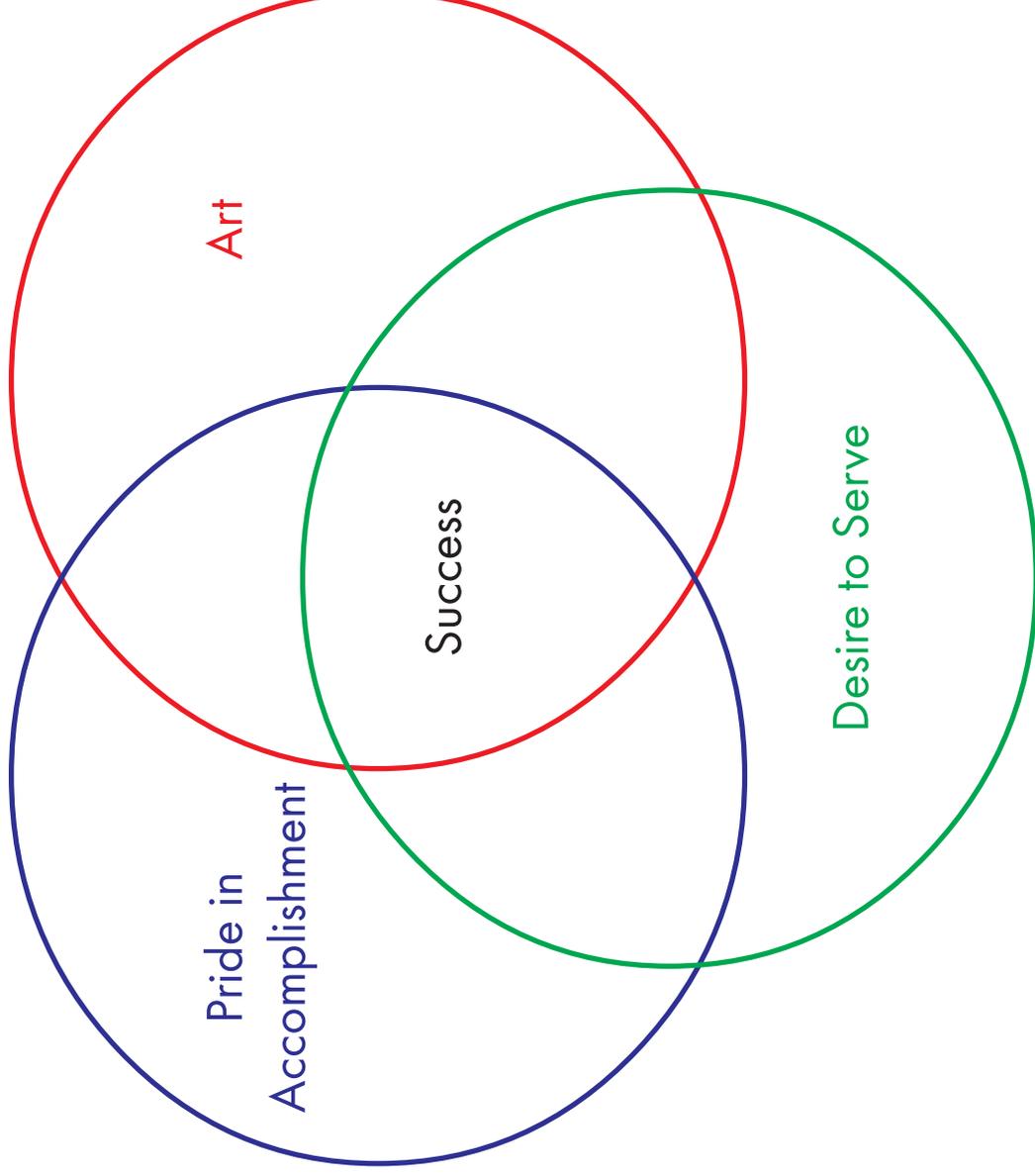
### Assessment Rubric for PowerPoint or Other Visual Parts of the Presentation

Category	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	Demonstrates content knowledge and gives good explanations.	Understands content, but provides inadequate explanations.	Uncomfortable with content and provides poor explanations.	Does not grasp content and provides no explanations.
<b>Organization</b>	Presents information in a logical, interesting sequence that is easy to follow.	Presents information in a logical sequence that the audience can follow.	Audience has difficulty following the presentation because the information is not in a good, logical sequence.	Audience cannot understand the presentation because there is no logical sequence of information.
<b>Visuals</b>	Uses visuals to reinforce screen text and presentation.	Visuals are related to text and presentation.	Occasionally uses visuals, but they rarely support text and presentation.	Uses no visuals.
<b>Mechanics</b>	Presentation has no spelling or grammatical errors.	Presentation has no more than two spelling and/or grammatical errors.	Presentation has three spelling and/or grammatical errors.	Presentation has four or more spelling errors and/or grammatical errors.
<b>Effectiveness</b>	Includes all material needed to gain a good understanding of the topic.	Includes most material needed to gain an understanding of the topic.	Is missing more than two key elements needed to gain an understanding of the topic.	Lacks several key elements and has inaccuracies.
<b>Originality</b>	Demonstrates considerable originality and inventiveness.	The content and ideas are presented in a unique and interesting way.	Demonstrates some originality and inventiveness. The content and ideas are presented in an interesting way.	Demonstrates an attempt at originality and inventiveness. Presentation shows little attempt at originality.

Rubric adapted from: TeAch-nology: The Web Portal for Educators!: [www.technology.com](http://www.technology.com)

# **When You Learn, Teach.** **When You Get, Give.** – *Maya Angelou*

- Performance
- Life skills
- Appreciation for the arts



# Appendix: Ohio Curriculum Standards Correlation

## Music Made Visible: Dance

### Fine Arts — Dance Standards

#### Benchmark: Creative Expression and Communication

- C. Create a personal work that demonstrates originality, unity, clarity of intent and a dynamic range of movement.

#### Content Standard: Connections, Relationships and Applications

- 9.1 Analyze the similarities and differences between dance and the other art forms on the basis of fundamental concepts such as elements, themes and ways of communicating meaning.
- 9.4 Identify dance career options and explain the specialized training, experience and education required for each.

#### Content Standard: Creative Expression and Communication

- 9.4 Effectively communicate a personal knowledge of the elements of dance from the perspective of a performer as well as a viewer.
- 10.1 Perform works requiring greater movement range, expression, personal interpretation and risk-taking.

## Born at the Rise of the Curtain, Die at Its Fall: Actor

### Fine Arts — Drama Standards

#### Benchmark: Connections, Relationships and Applications

- A. Synthesize knowledge of the arts through participation in the creation of a dramatic or theatrical work or experience.
- C. Engage in activities that lead to continued involvement in theater.

#### Content Standard: Creative Expression and Communication

- 9.2 Manipulate vocal qualities, posture, movement and language to express a variety of characters.
- 10.3 Deliver memorized lines or read aloud from a script with clarity, volume and vocal variety.
- 10.4 Demonstrate collaborative discipline necessary for an ensemble performance.

## Painting Pictures on Silence: Singer

### Fine Arts — Music Standards

#### Benchmark: Creative Expression and Communication

- B. Read, perform or compose music repertoire using a variety of tonalities while demonstrating an understanding of the language of music.

#### Content Standard: Valuing Music and Aesthetic Reflection

- 9.1 Assess how musical elements are used in a work to create images or evoke emotions.

#### Content Standard: Connections, Relationships and Applications

- 10.1 Interpret selected music while playing an instrument alone or in ensembles, and demonstrate accurate use of various meters and more complex rhythms.
- 10.2 Demonstrate ensemble skills (e.g. balance, intonation, rhythmic unity, phrasing) at an appropriate level of difficulty when performing as part of a group.

## What We Play Is Life: Musician

### Fine Arts — Music Standards

#### Benchmark: Creative Expression and Communication

- B. Read, perform or compose music repertoire using a variety of tonalities while demonstrating an understanding of the language of music.

#### Content Standard: Valuing Music and Aesthetic Reflection

- 9.1 Assess how musical elements are used in a work to create images or evoke emotions.

#### Content Standard: Connections, Relationships and Applications

- 10.1 Interpret selected music while playing an instrument alone or in ensembles, and demonstrate accurate use of various meters and more complex rhythms.
- 10.2 Demonstrate ensemble skills (e.g. balance, intonation, rhythmic unity, phrasing) at an appropriate level of difficulty when performing as part of a group.

## Some Choose a Pen: Writer

### Language Arts Standards

#### Benchmark: Writing Process

- A. Formulate writing ideas and identify a topic appropriate to the purpose and audience.

#### Content Standard: Writing Process

- 9.1 & 10.1 Generate writing ideas through discussions with others and from printed material, and keep a list of writing ideas.
- 9.4 & 10.4 Determine a purpose and an audience, and plan strategies to address purpose and audience.
- 9.9 & 10.9 Use precise language, action verbs, sensory details, colorful modifiers and style as appropriate to audience and purpose and use techniques to convey a personal style and voice.

## An Adventure of the Mind: Director

### Fine Arts — Drama and Theater Standards

#### Benchmark: Analyzing and Responding Standard

- B. Indicate the artistic techniques used in planning and performing drama or theater work.

#### Content Standard: Creative Expression and Communication

- 9.8 Pre-block and direct peers in a scene.
- 10.8 Compare and contrast the directing and management skills needed in different media (e.g., stage, film, television, radio).

## Meeting Place of the Arts: Theater Tech

### Fine Arts — Drama and Theater Standards

#### Benchmark: Analyzing and Responding Standard

- C. Evaluate theatrical works using appropriate criteria.

#### Content Standards: Creative Expression and Communication

- 9.5 Select and use technical elements safely to focus attention; to establish mood, locale and time; and to support the plot.
- 10.5 Explain an area of technical production in depth.
- 10.6 Identify the roles of collaboration between various technical professionals.
- 10.7 Apply technical knowledge and skills to collaborate and safely create functional scenery, properties, lighting, sound, costumes and makeup.

## To Imagine Is Everything: Video Production

### Language Arts Standards

#### Benchmark: Communication: Oral and Visual

- B. Analyze the techniques used by speakers and media to influence an audience, and evaluate the effect this has on the credibility of a speaker or media message.

#### Content Standard: Communication: Oral and Visual

- 9.2 Identify types of arguments used by the speaker, such as authority and appeals to emotion.
- 9.3 & 10.3 Analyze the credibility of the speaker (e.g., hidden agendas, slanted or biased material) and recognize fallacies of reasoning used in presentations and media messages.
- 9.4 & 10.4 Identify the speaker's choice of language and delivery styles (e.g., repetition, appeal to emotion, eye contact) and explain how they contribute to meaning.
- 9.9 & 10.9 Deliver formal and informal descriptive presentations that convey relevant information and descriptive details.
- 10.2 Interpret types of arguments used by the speaker, such as authority and appeals to emotion.

## Be Sincere, Be Brief, Be Seated: Public Speaking

### Language Arts Standards

#### Benchmark: Communication: Oral and Visual

- D. Demonstrate an understanding of effective speaking strategies by selecting appropriate language and adjusting presentation techniques.

#### Content Standard: Communication: Oral and Visual

- 9.4 & 10.4 Identify how language choice and delivery styles contribute to meaning.
- 9.6 & 10.6 Adjust volume, phrasing, enunciation, voice modulation and inflection to stress important ideas and impact audience response.
- 9.7 & 10.7 Vary language choices as appropriate to the context of the speech.
- 9.8 & 10.8 Deliver informational presentations that:
  - a. demonstrate an understanding of the topic and present events or ideas in a logical sequence;
  - b. support the controlling idea or thesis with well-chosen and relevant facts, details, examples, quotations, statistics, stories and anecdotes;
  - c. include an effective introduction and conclusion and use a consistent organizational structure.

# Awakening Joy: Performing Arts Teacher

## Fine Arts — Drama and Theater

### Benchmark: Connections, Relationships and Applications

- B. Synthesize the relationship between concepts and skills used in drama and theater with other curricular subjects.

### Content Standard: Connections, Relationships and Applications

- 9.1 Demonstrate the integration of several arts media in a presentation.
- 9.5 Describe the established standards of the theater profession.
- 10.3 Cite specific examples of the relationship between the performing arts and their communities.

## Fine Arts — Dance

### Benchmark: Connections, Relationships and Applications

- A. Explain common issues, topics and problems that demonstrate the connections between dance, other arts areas and disciplines outside the arts.

### Content Standard: Connections, Relationships and Applications

- 9.4 Identify dance career options.

## Fine Arts — Music

### Benchmark: Connections, Relationships and Applications

- A. Articulate music avocation and career opportunities found in various cultures and music settings and identify experiences necessary for success.

### Content Standard: Connections, Relationships and Applications

- 10.1 Explain how the creative process is used in similar and different ways in the arts.
- 10.6 Explore and identify opportunities for lifelong involvement in music.

# Notes

# Notes





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