

Presented:

Scorer WBF

Date 16 June 09

Total Score 5.0

Grade A-

Scoring Guide for a CBI Classroom Project #3 Educational Opere

Notes: 1) Project 3 (proposal for entire course also needs [Factor 4 "Pieces"] an overview / Table of Contents). 2) For Projects 1 & 2, presentation is not as important, so Factor 4 "slides" by one performance level. 3) Evidence of pedagogical consciousness" will vary in length with the size of the project, and will be much more extensive for a project that presents the design of an entire course. Evidence can be by reference to secondary literature or just "teacher talk" that shows consciousness of CBI concepts and their implications.

Global	Factor 1: Is It CBI?	Factor 2: Language Level Fits Activity?	Factor 3: Time Appropriate?	Factor 4: The Pieces	Factor 5: Presentation	
6	After tryout in real class goes to conference / can be used as exemplary for a later CBI class.	Is essentially equivalent to instruction in the other subject area (except for the inescapable oddities that the language level does not match the cognitive level of the other subject level, and that there are specific language targets).	Central language level is exactly right, and the activity, even as is, can fit the neighboring level above and below.	Entirety of activity is a very close fit to the declared available time, and is also, even as is, flexible in both directions.	More than just the basic set of instructor directions, student setup, support resources (realia, etc.), assessment tool, and evidence of pedagogical consciousness); all pieces of high quality.	Extremely accurate language (spelling, punctuation, syntax, paragraph structure, organization of parts, voice) AND strong visual management of the text (typography, layout).
5	Needs 1/4 hour with me, then 1 hour of revision of small-scale content.	Needs slight adjustment (ex.: one learner activity is above or below level).	Very close fit, but not flexible.	Needs a couple of adjustments that can be carried out with little help from me beyond the initial criticism.	Close to 6: errors of language are individual, not systematic. Needs a pointer or two about typography / layout.	
4	Will work adequately for its creator, but use by others would need serious support.	Entire project needs adjustment by one major ACTFL sub-level (ex: IntMid vs. IntHigh is major; IntLow vs. IntMid is minor)	Needs 50% adjustment (cut by half, stretch to twice what's there), but this requires no major rethinking.	One piece (or equivalent sub-pieces of multiple pieces) needs my earnest help (half-hour discussion) and then several hours of your attention.	One systematic exposition flaw and a couple small-scale errors. Format is plain but not confusing.	
3	Most parts will work adequately for its creator, but one major part should not be used yet.	Entire project belongs to a distinctly different level (ex: IntLow/Mid v. Advanced, LANG 103 v. LANG 203). Score 2: level is even more inappropriate (ex: Adv v. NH, LANG 301 v. LANG 101)	Much too short or much too long for the available time.	Needs an hour of my time and probably 5 hours of yours.	To become 4, presentation (this alone) needs an hour of consultation, followed by several hours of your time.	
< 3	Survey of project reveals that the organizing principle is not CBI, but something else, most likely a language lesson, and probably a pedagogically traditional / reactionary one (=hard-nosed grammar-translation approach).					

Factor 2: If you hadn't made it clear that the perky part had to be motivated already, I would have been worried.

Factor 2: One worry: What if the group activities encounter obstacles? Be prepared to get a lot of language you aren't aiming for, and less of what you were aiming for.

at-level echoes CAM rather than much less

Prof. Fischer

Project 3: Course model

9 June, 2009

Improving Spanish Proficiency through Educational Opera Presentations

Content area: Arts Administration and Community Education.

Overview: This CBI course outline proposes to improve Spanish oral, written and reading proficiency through the creation of an educational opera presentation. The presentation will be between 45 minutes to an hour and will serve to introduce a Spanish-speaking audience to music and opera as well as career possibilities in the performing arts and music education. In this CBI course, learners will assume different administrative roles as part of the recently hired staff of the Education and Community Programs department of an opera company. Although working within the Education and Community Programs department, the learners may also serve as representatives to other departments within the company. In these roles, the administrators will research, organize and execute a small scale educational opera presentation in local high schools in accordance with the National Standards for Arts Education for Music and Theatre. The project could be easily extended to accommodate other audiences. It is highly recommended that the instructor of the course ^{have} a working relationship with an opera company (preferably the local company as well as one in a Spanish-speaking country) in order to easily facilitate any necessary communication between group and company members. Through a series of individual, partnered and group activities the administrators will decide on all aspects of the presentation and the instructor will serve as the director of the Education and Community Programs department and liaison to the General Director of the partner opera company. The learners do not need to be opera singers, nor is a profound knowledge of opera required. Nevertheless, a learner with a strong background and/or interest in opera will greatly benefit from this course. Throughout this course, all administrators will be required to view several operas and complete a series of writing assignments pertaining to general themes. They will also be required to convene outside of

The organization here is too loose - you have all the content, but it needs to be in distinct sections.

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meeting hours and work closely with other group members to research, design and execute a professional and audience appropriate presentation. Therefore, group meeting hours will be treated as a time to introduce ideas, clarify concepts and make decisions as a group in the setting of professional meeting; the majority of work will be completed outside these times in accordance with a professional opera company work schedule.

Course time frame: 10 weeks (35-40 meeting hours)

Course count: 15-20

Location: A class or meeting room with access to several computers, CD players, desks, a large projection screen and white/chalk boards. Note: the department director should maintain a relationship with the local opera company in order to access other materials, if necessary.

Learner profile: Spanish-language learner with an interest in community education, the performing arts and/or arts administration. Ideally the learner will have some appreciation and/or interest in opera, but it is not required.

They'll struggle!

Target proficiency: advanced mid to advanced high, in accordance with the ACTFL scale. An advanced-low learner and below could be accommodated with careful support from the department director and limited tasks appropriate to their proficiency level. Superior learners or native speakers with knowledge of music, opera and/or community education are also welcome and can assume the identity of the assistant department director.

[Signature]

nice flexibility

Identified grammatical structures: Due to the inherent flexibility of this course, it is the job of the facilitator to anticipate and identify grammatical structures necessary to successfully complete the task. Learners will be focusing on improving their language proficiency in a professional manner, developing and maintaining appropriate register and vocabulary. Weekly outlines attempt to isolate certain types of verbs and constructions. However, it is difficult to anticipate the grammatical needs of the learners and therefore, summaries outline the required tasks on which grammar, syntax and/or pragmatics can be mapped.

not really - and your weekly outlines do list targets

Course objective: This CBI course is designed to improve the written and spoken proficiency of Spanish through individual reading, writing and speaking activities. More importantly, the course will improve Spanish proficiency through group and community-centered activities. Learners will collaborate with their peers as well as the facilitator in order to set, maintain and achieve their personal and professional goals in the target language. Learners will be required to be in regular communication with their group members and other professionals in the field of the arts. The language proficiency and satisfaction of the learner will be informally assessed at least three times during the course by the facilitator as a way to document their linguistic and professional development. However in order for this course to be successful, each learner must be encouraged to select a particular administrative position that relates to their own personal and/or professional interests, as well as assume the role of assistant to another administrative position. In this way, the learner will maintain a high level of motivation that will aid in forming profound connections with the language, their peers, their personal and/or professional interests and career possibilities in the arts and education. The facilitator will help to guide and correct Spanish grammatical structures relating to expressing and supporting: description, analysis, presentation, preference and opinion. Again, due to course flexibility, the facilitator must be willing and comfortable to adapt group sessions to fit the needs of the learners as they arise.

Operas
~~But what are the learners' level(s)?~~
 CIPA
 teacher's
 just from
 this.

Materials: Computers with internet access, word processing, excel and power point (Microsoft Office 2007 or newer (or its equivalent) is recommended). Adobe InDesign. Ready access to a printer is also recommended. Opera DVDs and/or access to youtube.com (see Supplement#: Recommended Operas). Audio recording device. Other materials pertaining to costumes, scenery and music could be beneficial due to the needs of the learners; these could be borrowed from the local opera company.

Hope you don't aim to have learners use the facilities all in the target language

Weekly Outline

Prior to week 1: Language, interests and skills assessment.

Lesson Objective: Assess learner's interests and language proficiency before the CBI course.

Resources/Materials: Supplement 1: *Reflexiones*, Assignment 1.

Each learner will be required to complete a short oral interview and writing assignment in order to assess the learner's approximate language proficiency, course interest and relevant skills. The small interview will be conducted in Spanish and recorded by the facilitator to unofficially document the language proficiency and attitudes of the learner before beginning the course (this will not be an official OPI interview). During the interview the facilitator will attempt to get to know the learner's professional and personal interests, proficiency in vocabulary relating to opera, music and education, and any other experiences that could pertain to the requirements of the course/professional field. This could be treated as a professional job interview, if desired. In addition each learner will be asked to write a page in the target language (approx. 250 words) outlining their interest in the course and what kinds of skills they would contribute to the group. This could easily be treated as a cover letter to accompany the job interview, if desired. Through these activities, the facilitator will be able to gauge the proficiency levels, interests and relevant skills of the learners in order to accommodate and develop their goals. If time is restricted, this could be done during the first group meeting time and the writing assignment could be completed before the second class meeting.

Week 1: Talking about opera: Definitions

Lesson Objective: Research and discuss themes relating to opera and the possible purposes of an educational opera presentation while developing appropriate opera vocabulary.

Language Objective: Verbs of opinion, preference; comparisons; vocabulary; adjectives

Resources/Materials: Supplement 2: Glossary of Opera Terms; Supplement 3: Suggested Operas; Opera DVDs;

Assignments: *Glosario de los términos operáticos; reflexión 2*

During the first week the administrators will be utilizing familiar grammatical forms and developing an awareness of opera while acquiring the necessary vocabulary to perform this task. As a group, the administrators will briefly establish a working definition of opera through a

series of activities, including watching short clips from different operas, and comparing the similarities and differences as a group. The department director may wish to select excerpts from operas with which the administrators will be working throughout the course in order to establish familiarity. However, a variety of excerpts are recommended to highlight the diversity of opera and challenge the observations of the administrators. Together and in small groups, the group will describe the action in the presented scenes and its observable relation with the music (ex: *¿Cómo es el tempo? ¿Es rápido o lento? ¿Triste o alegre? ¿Qué hacen los cantantes? ¿Qué relación hay entre los cantantes y el escenario? ¿Con los otros personajes?* (What is the tempo of the music? Is it fast or slow? Happy or sad? What are the singers doing? What relationship do their actions have with the scenery? Other characters?)). This week will focus on briefly examining different elements of operas as they relate to physical, psychological and thematic elements. Through the observations of the administrators, department director will facilitate a discussion of operatic conventions as they pertain to the scenes presented. Together the group will establish a list of key characteristics one should address while observing an opera. This list can be converted into a handout for the final presentation.

Week 2: Making connections: Understanding the pieces of an opera company.

Lesson Objective: Research and present different departments of an opera company in order to facilitate connections with opera companies as well as the selection of administrative positions.

Language Objective: grammatical structures demonstrating a synthesis of research; presentation; verbs of narration in the third person.

Resources/Materials: Supplement 4: Resources, white/chalk board and writing utensils, computer projection and screen.

Assignments: In pairs: research an opera company and its departments, specifically pertaining to community educational programs; *reflexión* 3.

During the second week the administrators will research and report on different opera companies in the U.S. and Spanish-speaking countries. Together, the group will decide what elements are important to examine while researching different companies. At the least, each administrator will read the introduction to the company, the educational and community programs offered, and list other departments and their duties. Some of this research can be conducted during meeting hours so the administrators can work in pairs can share their

Be really careful here. The topics
practically demand ACTFL Sup.

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immediate findings and make suggestions. The group will then decide on appropriate professional presentation etiquette. During the next group meeting the pairs will present their research to the group in a professional manner, specifically focusing on the community and educational programs offered. These presentations will lead to a larger group discussion about the strengths, weaknesses and ideas put forth by different educational programs. The group will tentatively decide what themes and elements they would like to incorporate into their own presentation. Based on this initial investigation, each administrator will research one or two departments of personal and/or professional interest and write a brief summary (*reflexión 3*). This exercise will facilitate a sense ownership over and/or interest in specific aspects of opera production, which will later aid in the selection of administrative roles.

Week 3: Select presentation themes and administrative roles

Lesson objective: Administrators will propose themes for the final presentation and select specific roles in the administrative departments.

Language objective: Verbs of preference, opinion and the syntactical constructions which support them, focusing specifically on future tenses.

Resources/Materials: White/chalk board; appropriate writing materials

Assignments: *Reflexión 4*

It is necessary that the administrators commit to a position during the third week so they can begin to research and plan their specific part of the presentation. First, the group will brainstorm different themes they may have encountered through *reflexión 2*. They will prioritize the list and debate the relevance of each theme in relation to a high school-aged student with little or no previous knowledge of opera. In another group meeting, they will outline the different positions they encountered in their research and attempt to explain what role they would play in the presentation. During this process the department director may wish to assign administrative roles to those who do not express a strong interest in one position or another, but whose interests the director may find compatible to a particular role/department. Each administrator must also serve as assistant to another administrative role congruent with their principal role. After assigning positions, each administrator must write *reflexión 4* outlining the ideas and skills they will bring to their new roles. Each administrator will also be required to contact the person who occupies one or both of their positions in the parent opera company. They will need to explain

the project and ask one to two relevant questions pertaining to the position or a career in the arts (Preferably this exercise will be completed in the target language). Copies of this *reflexión* will be shared with the person/persons occupying complementary administrative roles. The department director may wish to make these available on a readable file for all administrators to demonstrate their commitment to the project, share skills and inspire ideas amongst group members.

Week 4: Know your audience: National Standards for Arts Education

Lesson Objective: The administrators need to read and discuss the National Standards for Arts Education in Music and Theatre in order to apply them to the design and content of the final presentation.

Language Objective: Verbs and syntactical constructions of summary, analysis and opinion; clausal phrases in the present tense; hypothetical constructions in future or conditional.

Resources/Materials: The National Standards for Arts Education in Music and Theatre (available online: <http://artsedge.kennedy-center.org/teach/standards.cfm>)

Assignments: Reflexión 5

During the fourth week the administrators will read and discuss the National Standards for Arts Education and revisit different purposes for using opera as an educational platform. The administrators will meet in small groups pertaining to their roles, if applicable, and discuss the ways the different standards apply to their content area. These ideas will also be discussed with the larger group as a way to isolate standards of relevance to the project. Through these discussions and *reflexión 5*, the administrators will pinpoint the most important themes for the final presentation and continue to work together to develop a general presentation outline pertaining to their content area.

This will be slow going!

Week 5: Solidify themes of the final presentation.

Lesson Objective: Administrators will decide on more or less four themes they would like to include in the final presentation and to which departments they may pertain. These themes and their content must be appropriate for a high school audience with little or no previous knowledge of opera.

Language Objective: Verbs and syntactical constructions of synthesizing information, supporting personal opinions and the opinions of others; review vocabulary.

Resources/Materials: White/chalk board with writing utensils; word processing.

Assignments: *Reflexión 6*; Presentation outline with opera excerpt.

The group must finalize the themes of the presentation during the fifth week in order to allow each department sufficient time to develop their part. Suggested themes include: a brief history/background of opera, sociopolitical themes; musical techniques/operatic conventions, aspects of production, such as costumes and make-up. Other departments/ administrators might want to focus on opening and closing remarks, an educational handout, etc. The final presentation should include at least one interactive lesson; this activity could be developed by an administrator focusing on education. The group will determine the necessary parts of the presentation; the department director will ensure that all these requirements are filled. After determining the themes, the administrators will roughly divide into thematic groups to decide what role they will play and how it pertains to their department. Each thematic group will have to develop an outline of their presentation and find an excerpt from an opera (no longer than 7 minutes) that relates to their presentational theme, if applicable. The group in charge of publications will need to finalize the style and layout of all group handouts.

During week 5 and 6 the department director will schedule interviews with each administrator to discuss their progress, personal and/or professional satisfaction as well as address any concerns/frustrations. This interview will be recorded to unofficially document the administrator's progress in the target language.

Week 6: Set group presentation and course standards

Lesson Objective: Develop scoring guide of course and final presentation. Assess progress of course and presentation.

Language Objective: Verbs and syntactical constructions of synthesizing information, supporting personal opinions and the opinions of others.

Resources/Materials: Assessment: Scoring guide

Assignments: Develop and finalize scoring guides.

During week 6 the administrators will develop and debate the assessment guides for the final presentation, which will also be used to judge the small presentations leading up to the final one. This week will be a time for the administrators to take a step away from their positions, if necessary, and address any concerns that may have arisen over the last several weeks. The department director will be checking in with each administrator as well as the thematic groups to ensure that they are on track to meet their professional goals. During this week, the thematic groups could make arrangements to visit departments in the parent opera company, finalize presentation location and date in a school with a Spanish-speaking audience, and any other point that should be addressed before proceeding to the final stages of the presentation.

Week 7: Practice presentations

Lesson Objective: Thematic groups will present their ideas and outlines for the presentation. Administrators will discuss presentation specifics to ensure continuity.

Language Objective: Verbs and syntactical constructions of presentation, supporting personal opinions and the opinions of others; review of vocabulary.

Resources/Materials: Presentation scoring guide

Assignments: Finalize information in presentation and any materials needed

Each group will present their theme and presentation outline, including enough of the opera excerpt to communicate their point. The presentations must be professional in accordance with the standards previously set by the group. After each presentation, the group will discuss the strengths and weaknesses of the outline and make suggestions. The group will decide what excerpts will be included in the final presentation and if one excerpt could be used to illustrate several presentation themes. The group will also discuss the necessity of any other regalia. The publications department will present the style guide for all documents relating to the group; the administrative representative from the outreach section of the Education and Community Programs department must have a confirmed date and location for the final presentation.

Week 8 & 9: Focus on the final presentation

Lesson Objective: Determine the order of the presentation and finalize any publications and materials needed.

Language Objective: Grammatical forms of negotiation, opinion, recommendations.

Resources/Materials: To be determined by group

Assignments: To be determined by thematic groups

The eighth week will be dedicated to determining the order of the final presentation. The thematic groups will present their segments. Interactive activity must be submitted to the publication department. All written publications, materials needed for presentation must be finalized by the end of week 9.

Week 10: Practice presentation

During the final week the administrators will practice the presentation. During the first hour of the first group meeting, the presentation could be recorded and then reviewed and critiqued by the group during the second hour. During the second meeting session the presentation could be performed for friends, family, colleagues, allowing time for suggestions and "debriefing" by colleagues and group members.

Week 11: Final Presentation

Assignment: Reflexión 7

The administrators will execute the presentation in a local high school. Sometime during the week, the department director will conduct individual, recorded exit interviews. Each administrator will be required to write a course reflection and self-evaluation, in which they could also be asked to evaluate their fellow group members.

Assessment

Administrators will be assessed based on the following categories:

·Reflexiones	40%
·Participation	20%
·Presentations	20%
(during group meetings)	
·Final Presentation	15%
·Misc. assignments	5%
(presentation outlines, proposals)	

Scoring Guides

Note: Content and percentages of scoring guides subject to change based on input of administrators and department director.

Reflexiones and other writing assignments (proposals, outlines, activities)

	Global	Content 40%	Language Accuracy 35%	Style 25%
6	Writing is concise and professional; demonstrates awareness and knowledge of field. Could easily be converted into a publishable document.	Demonstrates a thorough awareness of content. Personal opinion or insight is supported by research.	Language is representative of ACTFL advanced-mid to advanced-high. Grammatical errors do not distract. Register is appropriate.	Document is professional. All required information is present. Additional information is relevant and insightful.
4	Provides a good foundation for further investigation and analysis. Could be converted into a publishable document with a few revisions and more research.	Fulfills the requirements of the assignment, but is limited to personal reflection and generalizations without research.	Language is representative of ACTFL intermediate levels. Grammatical errors distract from content. Register is appropriate.	Document is professional. All required information is present, but could be clarified. Additional information distracts from the content.
2	The document is incomplete, unprofessional and/or incomprehensible.	Fails to fulfill the requirements of the assignment. Does not answer questions, nor does it include evidence of research.	Language falls below ACTFL intermediate levels. Difficult to understand. Grammatical errors disrupt content. Register is inappropriate.	Document is not professional. Information and other elements are missing. Additional information is not relevant to the assignment.

register doesn't emerge until well into Superior

Presentations

To be completed by the artistic administrators.

	Global	Content 40%	Language Use 30%	Presentation 30%
6	Professional and fluid presentation. Could easily be performed to the same audience type several times without making changes to organization and content; could be easily converted to accommodate other audiences. Individual or group members would be hired for the position.			
4	Provides a good foundation for the final presentation, but lacks fluidity or professionalism. Is easily understood by group members, but could be confusing for someone unfamiliar with the topic or concept. General Director of Head of Human Resources would want to conduct more interviews or see more work samples before making a hiring decision.			
2	The presentation is unorganized and difficult to follow under most circumstances. Information is incorrect and/or presented in an unprofessional manner. The individual or group would not be compatible with the needs of the opera company.			

**Sample Lesson Plan
Week 3; meeting 1; hour 1**

Lesson Objective: In this lesson the administrators will need to select approximately four main themes for the final opera presentation. They will propose and debate the importance of themes as they pertain to high school students with little or no previous knowledge of opera.

Language objective: Verbs of preference, opinion and the syntactical constructions which support them, focusing specifically on future and subjunctive tenses; vocabulary.

Resources/Materials: White/chalk board; appropriate writing materials

Lesson Plan: 60-70 minutes

1. (15 minutes): The department director may want to begin the meeting session with a brief excerpt from an opera of his/her choice in order to stimulate discussion of the operatic conventions present. This will encourage the administrators to use the vocabulary they learned in the previous weeks. The department director should write some of the observations of the administrators on the board. Possible observations could include the use of costumes, music, lighting, scenery, acting.

not nearly enough time - I'm pretty sure about this

2. (15 minutes): The director will propose the question: *¿Cuáles son los temas o las características más importantes de una ópera?* (What are the most important themes or characteristics of an opera?) The department director will ask for specific opinions from group members and write them on the board in the correct grammatical form. At this point, a brief review of the grammatical form could be done based on the needs of the administrators. In small groups the administrators will discuss this question, using information from the list the director wrote at the beginning of the meeting, if necessary. They can also refer to *reflexiones* and/or notes taken during the first week that relate to themes and definitions of opera. Administrators will focus on orally stating and supporting their opinions in compound sentences and cohesive paragraphs. Ex: *creo que los temas sociopolíticos son los más importantes en una ópera porque revelan la relevancia de la ópera en un contexto histórico. Por eso, se puede utilizar la ópera como cualquier otra obra de arte que señale o crea un cambio social.* (I think the most important themes in an opera are sociopolitical because they reveal the relevance of opera in an historical context. For this reason, one could use opera in the same way one uses a work of art to signal or create social change.)

will read a lot of structural support

3. (25-30 minutes): In a round table format the administrators will present and support their opinions. They will be expected to react and reference to the opinions of their colleagues. This discussion will yield approximately four overlying themes.

4: (5-10 minutes): As time permit, the group can begin to suggest excerpts of opera that would clearly illustrate these themes to the audience. They will later incorporate these excerpts into the final presentation.

Sample Lesson Plan
Week 4; meeting 2; hour 1

Lesson Objective: The administrators need to read and discuss the National Standards for Arts Education in Music and Theatre in order to apply them to the design and content of the final presentation.

Language Objective: Verbs and syntactical constructions of summary, analysis and opinion; clausal phrases in the present tense; hypothetical constructions in future or conditional.

Resources/Materials: The National Standards for Arts Education in Music and Theatre (also available online: <http://artsedge.kennedy-center.org/teach/standards.cfm>)

Lesson Plan: 60-70

1. (10 minutes): In small groups or pairs, the administrators will revisit the discussion from the previous meeting section that outlined the importance and relevance of the National Standards for Arts Education.

2. (5 minutes): The department director will ask the group to summarize the discussion from the previous class, including any further insight developed through the warm-up.

Here is an instance where 15 minutes is enough
3. (15 minutes): The department director will ask several administrators to site and summarize the specific National Standards that pertain to the idea of an opera presentation. The administrators should have already researched and analyzed this theme in *reflexión 5*. This discussion will require the administrators to concisely summarize the most important concepts. They will also need to defend their reasoning behind their choices.

Very ambitious however much time you allocate

4. (15-20 minutes): The group will split up according to thematic groups or departments to discuss the relevance of specific standards to their content area; the group must decide on the two most important standards as well as defend their reasoning. (Again, they can use information researched for *reflexión 5*.)

5. (10 minutes): The groups will discuss how apply these standards to the format and content of their presentation.

6. (5-10 minutes): The groups will briefly share what standards they have chosen and why.

7. (5-10 minutes): The department director will ask the administrators to speak hypothetically about what changes this presentation could possibly bring to high school students? The information produced during this discussion will serve to segue into the topics of next meeting hour.

Supplement 1: Guía para las reflexiones
250-350 palabras

1: Escribir una introducción de sí misma: Explicar sus experiencias con la ópera y/o describir por qué es importante la música y la educación. Describir sus intereses personales y profesionales, y qué contribuye al grupo profesional.

2: Antes de ver una ópera, leer un resumen de ella. Reflexionar sobre la relación entre una ópera y la música: ¿Cuántas arias hay? ¿Dúos? ¿Tríos? ¿En qué contextos aparecen? ¿Qué función tiene el recitativo? Incluir unas líneas sobre si le gusta o no la ópera. Después, investigar sus temas históricos y sociopolíticos. Leer unos artículos o críticos sobre la ópera y reflexionar sobre la relación entre los temas y la ópera en sí. ¿Cómo son los escenarios? ¿Los vestuarios? ¿Qué hacen los cantantes para comunicar estos mensajes? ¿Qué se puede aprender de esta ópera?

3: Explicar los requisitos y las responsabilidades de uno o dos departamentos en una compañía de ópera. Reflexionar sobre sus propios intereses y por qué o no puede trabajar en este departamento.

4: Resumir las características de sus dos posiciones: la principal y la secundaria. Describir lo que quiere hacer en sus posiciones, las ideas que tiene sobre ellas y sus propias experiencias y aptitudes que soportarán las posiciones. Escribir un email a la persona que ocupa la posición en una compañía de ópera y preguntarle sobre la posición o la carrera artística. Enfocarse en los tiempos verbales del futuro y el subjuntivo cuando sea necesario.

5: Leer las "National Standards for Arts Education in Music and Theatre". Relacionar por lo menos tres estándares con los intereses de sus dos posiciones y el propósito de la presentación sobre la ópera.

6: Reflexionar sobre su progreso en el proyecto final. Describir cómo sus aptitudes relacionan con los requisitos del grupo temático.

7: Reflexionar sobre su trabajo y la presentación final. ¿En qué partes contribuye? ¿Cómo puede relacionarlas con sus intereses personales y profesionales? ¿Qué aprende durante el curso? ¿Recomendaría este curso a otra persona? ¿Por qué sí y por qué no?

This can serve as a "reality check" for your target level. ACTFL AMs cannot do the equivalent in the target language.

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Supplement 2: Glossary of Opera Terms

Act	Divisions of the opera that usually mark the completion of part of the action or story. Operas often range from one to five acts.
Acoustics	The science of sound. The quality of sound in an enclosed space.
Aria	A solo song that a character uses to express feelings or comment on the action.
Baritone	The middle male voice. Often used in the roles of kings, priests, fathers and villains.
Bass	The lowest male voice. Often used for comic roles and older men.
Bravo	Italian for "well done." Shouting "bravo!" at the end of the performance is an operatic convention.
Cabaletta	The concluding section of an extended aria or duet. Cabalettas generally have a rapid or exciting tempo.
Choreography	Greek for "dance writing," this is the planning and construction of a dance. Operas often include dance sequences.
Chorus	A group of singers usually divided into sections according to voice range (soprano, altos, tenors and bass). The opera chorus often represents the general community and serves to comment on the action or voice the thoughts, fears and suspicions of the audience.
Composer	From the Latin <i>com ponere</i> for "one who puts together," the composer is the writer of a piece of music. This term is often associated with writers of Western classical music and operas.
Conductor	The musical director of the opera who leads both the orchestra and the singers.
Contralto	The lowest female singing voice. Often used for maids, mothers, grandmothers and witches.
Cover	The replacement for a role in case of illness or emergencies, also known as "understudy."

- Critique (written)** An analysis of a performance (or book or exhibition) that is concerned with placing the work in its historical or cultural context. Critiques are generally published in scholarly journals, books or magazines.
- Director** The person responsible for the dramatic interpretation of the opera. The director plans the movement and action of the characters.
- Duet** A song for two voices of any range.
- Dynamics** The degree of loudness and softness in the music.
- Ensemble** French for "together," this is a group performing together at one time.
- Finale** Italian for "end," this refers to the ending of a segment of an act or scene, often including multiple singers.
- Grand Opera** Refers to a type of opera that combines chorus, ballet and other elements of spectacle.
- Libretto** Italian for "little book," this term refers to the text of an opera.
- Librettist** The writer of the libretto.
- Mezzo-Soprano** The middle range female voice. The mezzo-soprano often sings the secondary female role in Italian operas and the principle female role in the French operas. Among many roles, the wise woman is often sung by the mezzo-soprano.
- Musical** A staged story told by interweaving songs with music and spoken dialogue.
- Opera** A performed art form that combines a play or dramatic work with music, told almost completely through singing.
- Orchestra** The group of musicians who, lead by the conductor, accompany the singers.
- Orchestra Pit** The sunken area in front of the stage where the orchestra plays.
- Overture** From the French *ouvreture* meaning "opening." The overture is the musical introduction to the opera played by the orchestra.

Play	A staged story told through spoken dialogue.
Plot	The order of events or principal idea of the story.
Proscenium	The architectural frame of the stage. The areas hidden from the audience's view, behind the proscenium, are called the wings. Therefore, one often refers to the artist waiting to perform on stage as "waiting in the wings."
Range	The set of notes (often from highest to lowest) the human voice or musical instrument can produce.
Recitative	A sung speech that follows closely to the rhythm of spoken speech, which advances an action by providing information or signaling a dramatic change.
Repertoire	From the Latin <i>repertorium</i> meaning "to catalogue or inventory", a repertoire represents the complete list or supply of operas, dramas or musical works available for performance. This list is often grouped based on vocal range, country of origin, time period or theme.
Review (written)	A written judgment of a particular performance usually published in newspaper or magazines. A review describes the performance (or work of literature or art exhibition) and then judges its worth.
Scene	The location or setting of an opera, an act or part of an act.
Score	The written music of the opera or other musical composition.
Set	The physical decoration or scenery on stage.
Solo	Music sung by one performer.
Soprano	The highest female voice. The soprano often sings the principal female role in the Italian repertoire.
Tempo	The speed of the music.
Tenor	The highest male voice. Often used for the roles of young men and heroes.

- Tessitura** Italian for "texture," the tessitura refers to the part of the vocal range used most in by the singer or the piece of music being sung. This does not refer to the highest and lowest notes, rather the middle range.
- Trio** Three people singing together.
- Verismo** Italian for "realism," this refers to characters or plots drawn from common social situations or classes. Verismo operas do not represent fantastic or mythic characters and plots.

Los términos en español

- Acto**
- Acústica**
- Argumento**
- Aria**
- Baritono**
- Bajo**
- Bravo**
- Cabaletta**
- Coreografía**
- Coro**
- Compositor/a**
- Conjunto**
- Contralto**
- Crítica (escrita)**
- Director/a**
- Dinámica**
- Escena**
- Escenario**
- Finale**
- Foso de orquesta**
- Gran Ópera**
- Libreto**
- Libretista**
- Mezzo-soprano**
- Musical**
- Obertura**
- Obra de teatro**
- Ópera**
- Orquesta**
- Partitura**
- Proscenio**
- Realismo/verismo**
- Recitativo**
- Registro**

Repertorio	Soprano	Tenor
Reseña (escrita)	Suplente sobresaliente	Tessitura
Solista	Tempo	Trío

Supplement 3: Suggested Operas
(Only a small handful should be selected for use during the course)

- | | |
|---------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| Bizet:
<i>Carmen</i> | Puccini:
<i>La bohème</i>
<i>Madama Butterfly</i>
<i>Tosca</i>
<i>Turandot</i>
<i>Manon Lescaut</i>
<i>La fanciulla del West</i> |
| Dvořák:
<i>Rusalka</i> | Rossini:
<i>Il barbiere de Siviglia</i> |
| Donizetti:
<i>Lucia de Lammermoor</i>
<i>L'elisir d'amore</i> | Saint-Saens:
<i>Samson et Dalila:</i> |
| Giordano:
<i>Andrea Chenier</i> | Verdi:
<i>Il trovatore</i>
<i>La traviata</i>
<i>Rigoletto</i>
<i>Aida</i>
<i>Otello</i> |
| Leoncavallo:
<i>I Pagliacci</i> | |
| Mozart:
<i>Don Giovanni</i>
<i>Le nozze di Figaro</i> | |
| Offenbach:
<i>Les contes d'Hoffmann:</i> | |

Supplement 4: Sample List of Resources

Books (in Spanish):

Domingo, Plácido. *Mis primeros cuarenta años*. Barcelona: Editorial Planeta, S.A., 1983.
 Fernández-Cid, Antonio. *La ópera*. Barcelona: Editorial Planeta, S.A., 1975.
 García Gómez, Ernesto. *Voz*. Madrid: Librería Anticuaria, 1998.
 Valls Gorina, Manuel. *Diccionario de la música*. Palma: Valoración Libros, 1982.
 Various. *El mundo de la ópera*. Vol. I-VI. Madrid: Gibbon Librería. (www.IberLibro.com)

Books (in English):

Boyden, Matthew. *The Rough Guide to Opera*. Rough Guides Ltd., 2002.
 Plotkin, Fred et al. *Opera 101: A Complete Guide to Learning and Loving Opera*. Hyperion, 1994.
 Sadie, Stanley and Laura Macy, et al. *The Grove Book of Opera: Second Edition*. Oxford University Press, 1992.

Websites (in Spanish):

HispaOpera: www.weblaopera.com
 Beckmesser (ejemplos de la crítica) www.beckmesser.com
 Canto Lírico: www.cantolirico.com
 Filo Música: www.filomusica.com
 El Teatro Real de Madrid: www.teatro-real.es
 El Palacio de las Bellas Artes de México, D.F.: www.bellasartes.gob.mx
 Ópera manía: www.operamania.com

Websites (in English):

National Standards: artsedge.kennedy-center.org/teach/standards.cfm
 The Opera Critic: theoperacritic.com
 The Metropolitan Opera: www.metoperafamily.org
 The Royal Opera House- Covent Garden: www.roh.org.uk
 The Los Angeles Opera: www.losangelesopera.com
 Opera News: www.metoperafamily.org/operanews
 Musical Criticism: www.musicalcriticism.com

National Standards for Arts Education in Music and Theatre

(available online: <http://artsedge.kennedy-center.org/teach/standards.cfm>)

SUMMARY STATEMENT

This statement briefly spells out the goals of the National Standards for Arts Education and describes the context from which they have emerged. Readers are encouraged to duplicate this summary for distribution to all those who can help implement the standards.

Summary Statement: Education Reform, Standards, and the Arts

These National Standards for Arts Education are a statement of what every young American should know and be able to do in four arts disciplines -- dance, music, theatre, and the visual arts. Their scope is grades K-12, and they speak to both content and achievement.

The Reform Context. The Standards are one outcome of the education reform effort generated in the 1980s, which emerged in several states and attained nationwide visibility with the publication of *A Nation at Risk* in 1983. This national wake-up call was powerfully effective. Six national education goals were announced in 1990. Now there is a broad effort to describe, specifically, the knowledge and skills students must have in all subjects to fulfill their personal potential, to become productive and competitive workers in a global economy, and to take their places as adult citizens. With the passage of the Goals 2000: Educate America Act, the national goals are written into law, naming the arts as a core, academic subject as important to education as English, mathematics, history, civics and government, geography, science, and foreign language.

At the same time, the Act calls for education standards in these subject areas, both to encourage high achievement by our young people and to provide benchmarks to determine how well they are learning and performing. In 1992, anticipating that education standards would emerge as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities for a grant to determine what the nation's school children should know and be able to do in the arts. This document is the result of an extended process of consensus-building that drew on the broadest possible range of expertise and participation. The process involved the review of state-level arts education frameworks, standards from other nations, and consideration at a series of national forums.

The Importance of Standards. Agreement on what students should know and be able to do is essential if education is to be consistent, efficient, and effective. In this context, Standards for arts education are important for two basic reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and make use of the arts disciplines. Second, when states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional. This document says, in effect, "an education in the arts means that students should know what is spelled out here, and they should reach clear levels of attainment at these grade levels."

These Standards provide a vision of competence and educational effectiveness, but without creating a mold into which all arts programs must fit. The Standards are concerned with the results (in the form of student learning) that come from a basic education in the arts, not with how those results ought to be delivered. Those matters are for states, localities, and classroom teachers to decide. In other words, while the Standards provide educational goals and not a curriculum, they can help improve all types of arts instruction.

The Importance of Arts Education. Knowing and practicing the arts disciplines are fundamental to the healthy development of children's minds and spirits. That is why, in any civilization -- ours included -- the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion:

The arts are worth studying simply because of what they are. Their impact cannot be denied. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions through time and across cultures -- as well as acquiring the tools and knowledge to create one's own responses -- is essential not only to understanding life but to living it fully.

The arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or please. Becoming literate in the arts helps students understand and do these things better.

The arts are integral to every person's daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn -- from the design of the child's breakfast placemat, to the songs on the commuter's car radio, to the family's night-time TV drama, to the teenager's Saturday dance, to the enduring influences of the classics.

The arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action. Their continuing gift is to help us see and grasp life in new ways.

There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

The Benefits of Arts Education. Arts education benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. An education in the arts benefits society because students of the arts gain powerful tools for understanding human experiences, both past and present. They learn to respect the often very different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations where there are no standard answers. By studying the arts, students stimulate their natural creativity and learn to develop it to meet the needs of a complex and competitive society. And, as study and competence in the arts reinforce one other, the joy of learning becomes real, tangible, and powerful.

The Arts and Other Core Subjects. The Standards address competence in the arts disciplines first of all. But that competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. For example, the intellectual methods of the arts are precisely those used to transform scientific disciplines and discoveries into everyday technology.

What Must We Do? The educational success of our children depends on creating a society that is both literate and imaginative, both competent and creative. That goal depends, in turn, on providing children with tools not only for understanding that world but for contributing to it and making their own way. Without the arts to help shape students' perceptions and imaginations, our children stand every chance of growing into adulthood as culturally disabled. We must not allow that to happen.

Without question, the Standards presented here will need supporters and allies to improve how arts education is organized and delivered. They have the potential to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

But only if they are implemented.

Teachers, of course, will be the leaders in this process. In many places, more teachers with credentials in the arts, as well as better-trained teachers in general, will be needed. Site-based management teams, school boards, state education agencies, state and local arts agencies, and teacher education institutions will all have a part to play, as will local mentors, artists, local arts organizations, and members of the community. Their support is crucial for the Standards to succeed. But the primary issue is the ability to bring together and deliver a broad range of competent instruction. All else is secondary.

In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America's schools to make changes consistent with the best any of us can envision, for our children and for our society.

1. DISCOVERING WHO WE ARE

The arts have been part of us from the very beginning. Since nomadic peoples first sang and danced for their ancestors, since hunters first painted their quarry on the walls of caves, since parents first acted out the stories of heroes for their children, the arts have described, defined, and deepened human experience. All peoples, everywhere, have an abiding need for meaning--to connect time and space, experience and event, body and spirit, intellect and emotion. People create art to make these connections, to express the otherwise inexpressible. A society

and a people without the arts are unimaginable, as breathing would be without air. Such a society and people could not long survive.

The arts are one of humanity's deepest rivers of continuity. They connect each new generation to those who have gone before, equipping the newcomers in their own pursuit of the abiding questions: Who am I? What must I do? Where am I going? At the same time, the arts are often an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The arts disciplines provide their own ways of thinking, habits of mind as rich and different from each other as botany is different from philosophy. At another level, the arts are society's gift to itself, linking hope to memory, inspiring courage, enriching our celebrations, and making our tragedies bearable. The arts are also a unique source of enjoyment and delight, providing the "Aha!" of discovery when we see ourselves in a new way, grasp a deeper insight, or find our imaginations refreshed. The arts have been a preoccupation of every generation precisely because they bring us face to face with ourselves, and with what we sense lies beyond ourselves.

The arts are deeply embedded in our daily life, often so deeply or subtly that we are unaware of their presence. The office manager who has never studied painting, nor visited an art museum, may nevertheless select a living-room picture with great care. The mother who never performed in a choir still sings her infant to sleep. The teenager who is a stranger to drama is moved by a Saturday night film. A couple who would never think of taking in a ballet are nonetheless avid square dancers. The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multibillion dollar industries. We could not live without the arts--nor would we want to.

For all these reasons and a thousand more, the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization--ours included--the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts.

If our civilization is to continue to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in a vastly complex world, but to live a life rich in meaning. The vision this document holds out affirms that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any other subject, is a matter of discipline and study.

Standards identify what our children must know and be able to do. Thus, the vision embedded in these Standards insists that a mere nodding acquaintance with the arts is not enough to sustain our children's interest or involvement in them. The Standards must usher each new generation onto the pathway of engagement, which opens in turn onto a lifetime of learning and growth through the arts. It is along this pathway that our children will find their personal directions and make their singular contributions. It is along this pathway, as well, that they will discover who they are, and even more, who they can become.

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2. WHAT BENEFITS DOES AN ARTS EDUCATION PROVIDE?

These Standards are an attempt to render, in operational terms, the value and importance of the arts for the educational well-being of our young people and our country. Arts education benefits both student and society. It benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. Arts education also helps students by initiating them into a variety of ways of perceiving and thinking. Because so much of a child's education in the early years is devoted to acquiring the skills of language and mathematics, children gradually learn, unconsciously, that the "normal" way to think is linear and sequential, that the pathway to understanding moves from beginning to end, from cause to effect. In this dominant early mode, students soon learn to trust mainly those symbol systems, usually in the form of words, numbers, and abstract concepts, that separate the experiencing person from what that person experiences.

But the arts teach a different lesson. They sometimes travel along a road that moves in a direction similar to the one described above, but more often they start from a different place. The arts cultivate the direct experience of the senses; they trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal, between the strictly logical and the emotional--the better to gain an understanding of the whole. Both approaches are powerful and both are necessary; to deny students either is to disable them.

An education in the arts also benefits society because students of the arts disciplines gain powerful tools for:

understanding human experiences, both past and present; learning to adapt to and respect others' (often very different) ways of thinking, working, and expressing themselves; learning artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation (this is why we speak, for example, of the "art" of teaching or the "art" of politics); understanding the influences of the arts, for example, in their power to create and reflect cultures, in the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action; making decisions in situations where there are no standard answers; analyzing nonverbal communication and making informed judgments about cultural products and issues; and communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression.

In a world inundated with a bewildering array of messages and meanings, an arts education also helps young people explore, understand, accept, and use ambiguity and subjectivity. In art as in life, there is often no clear or "right" answer to questions that are nonetheless worth pursuing ("Should the trees in this painting be a little darker shade of green?"). At the same time, the arts bring excitement and exhilaration to the learning process. Study and competence reinforce each other; students become increasingly interested in learning, add new dimensions to what they already know, and enhance their expectations for learning even more. The joy of learning becomes real, tangible, powerful.

Perhaps most important, the arts have intrinsic value. They are worth learning for their own sake, providing benefits not available through any other means. To read Schiller's poem "Ode to Joy," for example, is to know one kind of beauty, yet to hear it sung by a great chorus as the majestic conclusion to Beethoven's Ninth Symphony is to experience beauty of an entirely different kind, an experience that for many is sublime. Because these experiences open up this transcending dimension of reality, there can be no substitute for an education in the arts, which provides bridges to things we can scarcely describe, but respond to deeply. In the simplest terms, no education is complete without them.

The arts also make a contribution to education that reaches beyond their intrinsic value. Because each arts discipline appeals to different senses and expresses itself through different media, each adds a special richness to the learning environment. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities. As students imagine, create, and reflect, they are developing both the verbal and nonverbal abilities necessary for school progress. At the same time, the intellectual demands that the arts place on students help them develop problem-solving abilities and such powerful thinking skills as analyzing, synthesizing, and evaluating. Further, numerous studies point toward a consistent and positive correlation between a substantive education in the arts and student achievement in other subjects and on standardized tests. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

○ AN EDUCATION IN THE ARTS IS FOR ALL STUDENTS

All students deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory data, the ability to perceive, interpret, understand, and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of a program of general education for all students. In particular, students with disabilities, who are often excluded from arts programs, can derive great benefit from them--and for the same reasons that studying the arts benefits students who are not disabled. As many teachers can testify, the arts can be a powerful vehicle--sometimes the best vehicle--for reaching, motivating, and teaching a given student. At the same time, there is a continuing need to make sure that all students have access to the learning resources and opportunities they need to succeed. Thus, as in any area of the curriculum, providing a sound education in the arts will depend in great measure on creating access to opportunities and resources.

In this context, the idea that an education in the arts is just for "the talented," and not for "regular students" or those with disabilities, can be a stumbling block. The argument that relegates the arts to the realm of passive experience for the majority, or that says a lack of "real talent" disqualifies most people from learning to draw, play an instrument, dance, or act, is simply wrongheaded. Clearly, students have different aptitudes and abilities in the arts, but differences are not disqualifications. An analogy may be helpful. We expect mathematical competence of all students because a knowledge of mathematics is essential to shaping and advancing our society, economy, and civilization. Yet no one ever advances the proposition that only those who are mathematically "talented" enough to earn a living as mathematicians should study long division or algebra. Neither, then, should talent be a factor in determining the place or value of the arts in an individual's basic education.

○ THE ARTS ARE IMPORTANT TO LIFE AND LEARNING

If arts education is to serve its proper function, each student must develop an understanding of such questions as these: What are the arts? How do artists work and what tools do they use? How do traditional, popular, and classical art forms influence one another? Why are the arts important to me and my society? As students seek the answers to these questions, they develop an understanding of the essence of each arts discipline, and of the knowledge and skills that enliven it. The content and the interrelatedness of the Standards, especially, go a long way toward producing such understanding. But meeting the Standards cannot--and should not--imply that every student will acquire a common set of artistic values. Ultimately, students are responsible for their own values. What the Standards can do is provide a positive and substantive framework for those who teach young people why and how the arts are valuable to them as persons and as participants in a shared culture.

The affirmations below describe the values that can inform what happens when the Standards, students, and their teachers come together. These expectations draw connections among the arts, the lives of students, and the world at large:

- The arts have both intrinsic and instrumental value; that is, they have worth in and of themselves and can also be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan, and beautify).
- The arts play a valued role in creating cultures and building civilizations. Although each arts discipline makes its unique contributions to culture, society, and the lives of individuals, their connections to each other enable the arts disciplines to produce more than any of them could produce alone.
- The arts are a way of knowing. Students grow in their ability to apprehend their world when they learn the arts. As they create dances, music, theatrical productions, and visual artworks, they learn how to express themselves and how to communicate with others.
- The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocational pursuits, or leisure.
- Lifelong participation in the arts is a valuable part of a life fully lived and should be cultivated.
- Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts, and in appreciating their interdependent nature.
- Awakening to folk arts and their influence on other arts deepens respect for one's own and for others' communities.
- Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attitudes that enhance enjoyment and ought to be developed.
- The arts are indispensable to freedom of inquiry and expression.
- Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study the arts become acquainted with many perspectives on the meaning of "value."
- The modes of thinking and methods of the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions.
- Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.
- The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.
- Each person has a responsibility for advancing civilization itself. The arts encourage taking this responsibility and provide skills and perspectives for doing so.

As students work at increasing their understanding of such promises and challenges presented by the arts, they are preparing to make their own contributions to the nation's storehouse of culture. The more students live up to

these high expectations, the more empowered our citizenry will become. Indeed, helping students to meet these Standards is among the best possible investments in the future of not only our children, but also of our country and civilization.

○ **THE DIFFERENCE STANDARDS MAKE**

Arts education standards can make a difference because, in the end, they speak powerfully to two fundamental issues that pervade all of education--quality and accountability. They help ensure that the study of the arts is disciplined and well focused, and that arts instruction has a point of reference for assessing its results. In addressing these issues, the Standards insist on the following:

- That an arts education is not a hit-or-miss effort but a sequenced and comprehensive enterprise of learning across four arts disciplines, thus ensuring that basic arts literacy is a consequence of education in the United States;
- That instruction in the arts takes a hands-on orientation (i.e., that students be continually involved in the work, practice, and study required for effective and creative engagement in all four arts disciplines);
- That students learn about the diverse cultural and historical heritages of the arts. The focus of these Standards is on the global and the universal, not the localized and the particular;
- That arts education can lead to interdisciplinary study; achieving standards involves authentic connections among and across the arts and other disciplines;
- That the transforming power of technology is a force not only in the economy but in the arts as well. The arts teach relationships between the use of essential technical means and the achievement of desired ends. The intellectual methods of the arts are precisely those used to transform scientific discovery into technology;
- That across the board and as a pedagogical focus, the development of the problem-solving and higher-order thinking skills necessary for success in life and work is taken seriously; and
- That taken together, these Standards offer, for the first time in American arts education, a foundation for educational assessment on a student-by-student basis.

These features of the Standards will advance both quality and accountability to the levels that students, schools, and taxpayers deserve. They will help our nation compete in a world where the ability to produce continuing streams of creative solutions has become the key to success.

One by-product of adopting these Standards may be as revolutionary as it is exciting. Having the Standards in place may mean that teachers and others will be able to spend less time defending and advocating arts education and more time educating children, turning them toward the enriching power, the intellectual excitement, and the joy of competence in the arts. Success in achieving these Standards will mean something else. As we look ahead, it is important to keep two things in mind. To the degree that students are successful in achieving them, the Standards will have to be raised to encourage higher expectations. At the same time, even though the substance of each of the arts disciplines will remain basically constant, the changes created by technology, new cultural trends, and educational advances will necessitate changes in the Standards as well. Among the educational changes likely to affect the structure of these Standards, for example, are those that may rearrange the school day and year, or the prospect that progression by grade level may give way to mastery as the overriding goal of education.

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3. **CONTEXT AND ISSUES**

○ **ARTS STANDARDS ARE AT THE CORE OF EDUCATION REFORM**

With the passage of the Goals 2000: Educate America Act, the arts are written into federal law. The law acknowledges that the arts are a core subject, as important to education as English, mathematics, history, civics and government, geography, science, and foreign language. Title II of the Act addresses the issue of education standards. It establishes a National Education Standards Improvement Council, which has, among its other responsibilities, the job of working with appropriate organizations to determine the criteria for certifying voluntary content standards' with three objectives in mind: (1) to ensure that the standards are internationally competitive, (2) to ensure they reflect the best knowledge about teaching and learning, and (3) to ensure they have been developed through a broad-based, open adoption process.

In 1992, in anticipation of education standards emerging as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities, for a grant to determine what the nation's school children should know and be able to do in the arts.

This document is thus the result of an extended process of consensus-building that has included a variety of efforts designed to secure the broadest possible range of expertise and reaction. The process involved the review of state-level arts education frameworks, standards from other nations, a succession of drafts by the arts education community, as well as consideration at a series of national forums where comment and testimony were received.

THE STANDARDS PROVIDE A CRUCIAL FOUNDATION

The arts have emerged from the education reform movement of the last decade as a vital partner in the continuing effort to provide our children with a world-class education. The Standards are a crucial element in that enterprise.

Almost alone in the industrialized world, the United States has no national curriculum. But national standards approach the task of education from a different angle; they speak of competencies, not a predetermined course of study. The need for standards arises, in part, from the recognition that we Americans can never know how well our schools are doing without some coherent sense of results. We recognize an obligation to provide our children with the knowledge and skills that will equip them to enter society, work productively, and make their contributions as citizens. In short, we need the clarity and conviction to say, "This is what a student should know and be able to do." At the same time, in spite of our disparateness, Americans understand that, at the core, we are one country. As the education reform movement has recognized from the beginning, we need national goals -- statements of desired results -- to provide a broad framework for state and local decision making.

But the most important contribution that standards-setting makes lies in the process itself. In setting them forth, we are inevitably forced to think through what we believe -- and why. The process refreshes and renews our interest in and commitment to education in general, and to what we believe is important in all subjects.

Standards for arts education are important for two fundamental reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts disciplines -- including the intellectual tools to make qualitative judgments about artistic products and expression. Second, when states and school districts adopt the standards, they are taking a stand for rigor, informed by a clear intent. A set of standards for arts education says, in effect, "An education in the arts means that students should know what is spelled out here, reach specified levels of attainment, and do both at defined points in their education." Put differently, arts standards provide a vision of both competence and educational effectiveness, but without creating a mold into which all arts programs must fit. Let us be clear. These Standards are concerned with which results, in the form of student learning, are characteristic of a basic education in the arts, but not with how those results ought to be delivered. The Standards do not provide a course of study, but they can help weak arts instruction and programs improve and help make good programs even better.

The arts Standards are deliberately broad statements, the better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs. These Standards also present areas of content, expectations for student experience, and levels of student achievement, but without endorsing any particular philosophy of education, specific teaching methods, or aesthetic points of view. The latter are matters for states, localities, and classroom teachers.

MUSIC (9-12)

The study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. Through singing, playing instruments, and composing, students can express themselves creatively, while a knowledge of notation and performance traditions enables them to learn new music independently throughout their lives. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences and to understand and enrich their

environment. Because music is an integral part of human history, the ability to listen with understanding is essential if students are to gain a broad cultural and historical perspective. The adult life of every student is enriched by the skills, knowledge, and habits acquired in the study of music.

Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

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

Achievement Standard, Proficient:

- Students sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory
- Students sing music written in four parts, with and without accompaniment
- Students demonstrate well-developed ensemble skills

Achievement Standard, Advanced:

- Students sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5, on a scale of 1 to 6
- Students sing music written in more than four parts
- Students sing in small ensembles with one student on a part

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

Achievement Standard, Proficient:

- Students perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6
- Students perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills
- Students perform in small ensembles with one student on a part

Achievement Standard, Advanced:

- Students perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 5, on a scale of 1 to 6

Content Standard #3: Improvising melodies, variations, and accompaniments

Achievement Standard, Proficient:

- Students improvise stylistically appropriate harmonizing parts
- Students improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys
- Students improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality

Achievement Standard, Advanced:

- Students improvise stylistically appropriate harmonizing parts in a variety of styles
- Students improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

Content Standard #4: Composing and arranging music within specified guidelines

Achievement Standard, Proficient:

- Students compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect
- Students arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music
- Students compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources

Achievement Standard, Advanced:

- Students compose music, demonstrating imagination and technical skill in applying the principles of composition

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Content Standard #5: Reading and notating music

Achievement Standard, Proficient:

Students demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used
 Students who participate in a choral or instrumental ensemble or class sight-read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6

Achievement Standard, Advanced:

Students demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs
 Students interpret nonstandard notation symbols used by some 20th-century composers
 Students who participate in a choral or instrumental ensemble or class sight-read, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6

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

Achievement Standard, Proficient:

Students analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices
 Students demonstrate extensive knowledge of the technical vocabulary of music
 Students identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

Achievement Standard, Advanced:

Students demonstrate the ability to perceive and remember music events by describing in detail significant events (e.g., fugal entrances, chromatic modulations, developmental devices) occurring in a given aural example
 Students compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style
 Students analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

Content Standard #7: Evaluating music and music performances

Achievement Standard, Proficient:

Students evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
 Students evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models

Achievement Standard, Advanced:

Students evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

Content Standard #8: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard, Proficient:

Students explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples
 Students compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures
 Students explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music (e.g., language arts: compare the ability of music and literature to

convey images, feelings, and meanings; physics: describe the physical basis of tone production in string, wind, percussion, and electronic instruments and the human voice and of the transformation and perception of sound)
Achievement Standard, Advanced:

Students compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures

Students explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts (e.g., creators: painters, composers, choreographers, playwrights; performers: instrumentalists, singers, dancers, actors; others: conductors, costumers, directors, lighting designers)

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

Achievement Standard, Proficient:

Students classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications

Students identify sources of American music genres (e.g., swing, Broadway musical, blues) trace the evolution of those genres, and cite well-known musicians associated with them

Students identify various roles (e.g., entertainer, teacher, transmitter of cultural tradition) that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements

Achievement Standard, Advanced:

Students identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context

Students identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

THEATRE (9-12)

In grades 9-12, students view and construct dramatic works as metaphorical visions of life that embrace connotative meanings, juxtaposition, ambiguity, and varied interpretations. By creating, performing, analyzing, and critiquing dramatic performances, they develop a deeper understanding of personal issues and a broader worldview that includes global issues. Since theatre in all its forms reflects and affects life, students should learn about representative dramatic texts and performances and the place of that work and those events in history. Classroom work becomes more formalized with the advanced students participating in theatre, film, television, and electronic media productions.

Content Standard #1: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history

Achievement Standard, Proficient:

Students construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience

Achievement Standard, Advanced:

Students write theatre, film, television, or electronic media scripts in a variety of traditional and new forms that include original characters with unique dialogue that motivates action

Content Standard #2: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

Achievement Standard, Proficient:

Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media

Students compare and demonstrate various classical and contemporary acting techniques and methods

Students in an ensemble, create and sustain characters that communicate with audiences

Achievement Standard, Advanced:

Students demonstrate artistic discipline to achieve an ensemble in rehearsal and performance
Students create consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions
Content Standard #3: Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions

Achievement Standard, Proficient:

Students explain the basic physical and chemical properties of the technical aspects of theatre (such as light, color, electricity, paint, and makeup)
Students analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements
Students develop designs that use visual and aural elements to convey environments that clearly support the text
Students apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes, and makeup
Students design coherent stage management, promotional, and business plans

Achievement Standard, Advanced:

Students explain how scientific and technological advances have impacted set, light, sound, and costume design and implementation for theatre, film, television, and electronic media productions
Students collaborate with directors to develop unified production concepts that convey the metaphorical nature of the drama for informal and formal theatre, film, television, or electronic media productions
Students safely construct and efficiently operate technical aspects of theatre, film, television, or electronic media productions
Students create and reliably implement production schedules, stage management plans, promotional ideas, and business and front of house procedures for informal and formal theatre, film, television, or electronic media productions
Content Standard #4: Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions

Achievement Standard, Proficient:

Students develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most interesting
Students justify selections of text, interpretation, and visual and aural artistic choices
Students effectively communicate directorial choices to a small ensemble for improvised or scripted scenes

Achievement Standard, Advanced:

Students explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, and electronic media productions
Students collaborate with designers and actors to develop aesthetically unified production concepts for informal and formal theatre, film, television, or electronic media productions
Students conduct auditions, cast actors, direct scenes, and conduct production meetings to achieve production goals
Content Standard #5: Researching by evaluating and synthesizing cultural and historical information to support artistic choices

Achievement Standard, Proficient:

Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions
Achievement Standard, Advanced:

Students research and describe appropriate historical production designs, techniques, and performances from various cultures to assist in making artistic choices for informal and formal theatre, film, television, or electronic media productions
Content Standard #6: Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms

Achievement Standard, Proficient:

- Students describe and compare the basic nature, materials, elements, and means of communicating in theatre, dramatic media, musical theatre, dance, music, and the visual arts
- Students determine how the nondramatic art forms are modified to enhance the expression of ideas and emotions in theatre
- Students illustrate the integration of several arts media in informal presentations

Achievement Standard, Advanced:

- Students compare the interpretive and expressive natures of several art forms in a specific culture or historical period
 - Students compare the unique interpretive and expressive natures and aesthetic qualities of traditional arts from various cultures and historical periods with contemporary new art forms (such as performance art)
 - Students integrate several arts and/or media in theatre, film, television, or electronic media productions
- Content Standard #7:** Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

Achievement Standard, Proficient:

- Students construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate these to current personal, national, and international issues
- Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement
- Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices
- Students constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions

Achievement Standard, Advanced:

- Students construct personal meanings from nontraditional dramatic performances
 - Students analyze, compare, and evaluate differing critiques of the same dramatic texts and performances
 - Students critique several dramatic works in terms of other aesthetic philosophies (such as the underlying ethos of Greek drama, French classicism with its unities of time and place, Shakespeare and romantic forms, India classical drama, Japanese kabuki, and others)
 - Students analyze and evaluate critical comments about personal dramatic work explaining which points are most appropriate to inform further development of the work
- Content Standard #8:** Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present

Achievement Standard, Proficient:

- Students compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts
- Students identify and compare the lives, works, and influence of representative theatre artists in various cultures and historical periods
- Students identify cultural and historical sources of American theatre and musical theatre
- Students analyze the effect of their own cultural experiences on their dramatic work

Achievement Standard, Advanced:

- Students analyze the social and aesthetic impact of underrepresented theatre and film artists
- Students analyze the relationships among cultural values, freedom of artistic expression, ethics, and artistic choices in various cultures and historical periods
- Students analyze the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods and explain influences on contemporary theatre, film, television, and electronic media productions