

# *Priority Academic Student Skills*

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## OVERVIEW

### THE ARTS

Since 1990 The Arts have been part of core curriculum in Oklahoma. The *Priority Academic Student Skills (PASS)* in The Arts is a basic curriculum framework. Visual Art and General Music objectives are grouped into the following four standards:

#### **General Music**

Language of Music  
Music History and Culture  
Music Expression  
Music Appreciation

#### **Visual Art**

Language of Visual Art  
Visual Art History and Culture  
Visual Art Expression  
Visual Art Appreciation

Throughout the ages the arts have been used to express happiness, sorrow, love, and many other very real human emotions. The arts are often asked to express that which cannot be expressed through words. The *Priority Academic Student Skills (PASS)* suggest benchmarks in the understanding of the arts for all students. Why is it important for each student to understand the significance of the arts in a historical, cultural, or aesthetic sense? Should students be encouraged to create meaningful, interpretive, original, or creative expressions? Will meaningful arts instruction give students the confidence they need to explore and create at the very highest of educational standards? Anthropologists have found evidence of the use of art for purposes of discussion as early as 70,000 years ago. The arts that are created today will one day be our contribution to this ongoing discussion of the human experience.

“There is a vitality, a life force, an energy, a quickening, that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost.” (Martha Graham)

A balance of instructional activities will provide students with a basic understanding of their knowledge of Visual Art and General Music. A quality fine arts program can contribute greatly to the development of each student’s creative thinking and problem-solving skills. Consequently, it is necessary to teach and assess all the competencies at each grade level.

Research confirms that every individual has innate creative potential. In order for this potential to be actualized, all students should be actively engaged in the creative process. Inspiring creative and imaginative confidence in our students will enable them to address the challenges of the future.

#### **NOTE:**

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## VISUAL ART

### High School

**Standard 1: Language of Visual Art - The student will identify visual art terms (e.g., content, engraving, foreshortening, mosaic, perspective)**

1. Identify and apply knowledge of the principles of design: rhythm, balance (symmetrical, asymmetrical, radial) contrast, movement, variety, center of interest (emphasis), and repetition in personal artwork, and the artwork of others.
2. Identify and apply the elements of art: line, color, form, shape, texture, value (light and dark), and space in works of art. Discriminate between types of shape (geometric and organic), colors (primary, secondary, complementary, intermediates, neutrals, tints, tones, shades, and values), lines (characteristics, quality), textures (tactile and visual), and space (background, middleground, foreground, placement, one-, two-, and three-point perspective, overlap, negative, positive, size, color) in personal artwork, and the art work of others.
3. Describe exhibitions of original works of art seen in the school or community.
4. Differentiate between art criticism and art reviews, recognizing that criticism is positive as well as negative in its evaluation of a work of art. (📖)

**Standard 2: Visual Art History and Culture - The student will recognize the development of visual art from an historical and cultural perspective.**

1. PROFICIENT: Analyze a work of art within its cultural and historical context. (📖)  
ADVANCED: Analyze common characteristics of works of art and artifacts across time and among cultural groups to analyze and identify influences. (📖)
2. PROFICIENT: Describe the basic ideas underlying several major art movements or historical periods including: Ancient (Egyptian, Greek and Roman), Renaissance, Impressionism/Post-Impressionism and 20<sup>th</sup> Century. (📖)  
ADVANCED: Analyze issues related to chronology and discuss or debate these issues in relation to historical perspective. (📖)
3. PROFICIENT: Compare cultural and ethnic art forms throughout the world that have influenced visual art (📖)  
ADVANCED: Assign works time-periods or movements based upon style. (📖)
4. PROFICIENT: Describe the relationship between visual art and other art disciplines such as drama, music, and dance.  
ADVANCED: Synthesize the creative and analytical principles, themes, and techniques of visual art and other disciplines.
5. PROFICIENT: Identify major regional, national, and international collections of art. (📖)

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ADVANCED: Visit and critique art at local, regional, national, and international museums, and art exhibitions.

6. PROFICIENT: Identify the use of visual art in business and industry, advertising, television and film. (📖)

ADVANCED: Document and create a visual art career plan based on portfolio, and an investigation of educational possibilities.

### **Standard 3: Visual Art Expression - The student will observe, select, and utilize a variety of ideas and subject matter in creating original works of art.**

1. Create original two- and three-dimensional works of art from observation, memory and imagination using a variety of art media
2. Prepare a portfolio (collection) of the learner's original artwork.
3. Develop and apply skills and techniques using a variety of art media, and processes in making two- and three-dimensional works of art:

Ceramics      media:      clay, modeling clay, clay substitutes, glazes, paint, stains  
                  processes: pinch and pulled forms, slab, coil, incising, etc.

Drawing        media:      pencils, colored pencils, markers, chalks, crayons, oil-pastels  
                  processes: sketching, contour line, hatching, crosshatching, stippling, rendering shading

Fiber Arts     media:      cloth, yarn, ribbon, found objects, paper, and rope  
                  processes: weaving, stitchery, braiding, and basketry

Mixed Media   media:      tissue paper, photos, found objects, foil, fiber, paint, paper, magazines.  
                  processes: collage, bas-relief

Painting:      media:      tempera, watercolor, oil, and acrylic  
                  processes: wet-on-wet, wet-on-dry, wash, resist, sponge

Printmaking   media:      printing ink, styrofoam, stencil, found objects.  
                  processes: relief, silkscreen

Sculpture or Architecture   media:      paper, papier-mâché, clay, plaster, cardboard, wood, found objects, beads, sand, wire  
                  processes: carving, constructing, and assembling

4. Demonstrate safe and proper use, care, and storage of media, materials, and equipment.

### **Standard 4: Visual Art Appreciation - The student will appreciate visual art as a vehicle of human expression.**

1. Demonstrate appropriate behavior while attending a visual art exhibition in a museum or art gallery.
2. Demonstrate respect for their work and the work of others.
3. Demonstrate thoughtfulness and care in completion of artworks.

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## MUSIC

### High School

**Standard 1: Language of Music - The student will read, notate and interpret music.**

**General Music:**

1. Identify and define the meaning of symbols for pitch, rhythm, dynamics, tempo, articulation (e.g. staccato, legato, marcato, accent) and expression (phrasing) found in a musical score.
2. Analyze and discuss the use of appropriate vocabulary of musical elements.
  - a. Melody (skips, leaps and repeats, major and minor scales, modes, intervals and phrasing, melodic contour).
  - b. Rhythm (quarter notes, eighth notes, half notes, whole notes, sixteenth and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meter signatures, combined and compound meter [mix of duple and triple meter], syncopation).
  - c. Harmony (triads, major and minor chords, seventh chords, chord modulation).
  - d. Form (AB, ABA, theme and variations, prelude and fugue, rondo, sonata allegro, concerto, program symphony, 12-bar blues).
  - e. Tone color:
    - (1) Vocal ranges and registers of female voices (soprano, mezzo soprano, alto, contralto) and male voices (tenor, baritone, bass, basso profundo).
    - (2) Orchestra instrument families: strings (violin, viola, cell, bass), brass (trumpet, French horn, trombone, tuba), woodwinds (piccolo, flute, clarinet, oboe, English horn, bassoon), percussion (tympani, bass drum, snare drum, xylophone, marimba, cymbal, triangle, chimes).
  - f. Texture
    - (1) Monophonic - a single melodic line.
    - (2) Polyphonic - the simultaneous combination of different melodies and rhythms.
    - (3) Heterophonic - the same melodic line repeated in different ways.
    - (4) Homophonic - a single melodic line with chordal accompaniment.

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- g. Pitch (half steps, whole steps, major and minor scales).
  - h. Tempo (accelerando, ritardando, presto, allegro, andante, lento).
  - i. Dynamics (forte, piano, mezzo forte, mezzo piano, fortissimo, pianissimo, crescendo, decrescendo).
3. Notate simple rhythms and melodies using standard notation.

### **Choral or Instrumental Ensemble:**

4. **PROFICIENT:** Demonstrate the ability to read an instrumental or vocal score of up to four staves. Demonstrate ability to describe how the elements of music (melody, rhythm, harmony, form, tone color, texture, pitch, tempo, and dynamics) are used.
- ADVANCED:** Demonstrate the ability to read and interpret a full instrumental or vocal score including nonstandard notation symbols used by 20<sup>th</sup> century composers. Demonstrate the ability to describe how elements of music are used and explain all transpositions and clefs.
5. **PROFICIENT:** Notate rhythms and melodies in simple meters.
- ADVANCED:** Notate rhythms and melodies in compound meters.
6. **PROFICIENT:** Identify compositional devices used in choral or instrumental compositions such as key changes, cadences, and articulation.
- ADVANCED:** Identify use of compositional devices used in choral or instrumental compositions such as key changes, augmentation and diminution, motives, and imitation.
7. **PROFICIENT:** Describe the characteristic features of particular instrumental composition.
- ADVANCED:** Identify use of formal devices characteristic of a string quartet, march, tone poem, suite or symphony.

### **Standard 2: Music History and Culture - The student will recognize the development of music from an historical and cultural perspective.**

1. **PROFICIENT:** Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind the classifications.
- Example:** Upon hearing works that have been studied, name the genre (such as opera), style (such as jazz, blues) and historical background (national anthems), period in history (Baroque, Classical, Romantic, Contemporary), and culture for each, including composers.
- ADVANCED:** Compare and contrast music from a variety of genres, styles, periods, and cultures.

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Example: In a small group, prepare a class presentation comparing the Baroque, Classical, Romantic and Contemporary period orchestras including representative instrumentation, composers and style of composition, using visual and aural examples.

2. PROFICIENT: Describe origins and development of American genres such as musicals, jazz and rock music, including composers.

ADVANCED: Identify and differentiate two or more cultural sources of influence and determine the historical context that created a synthesis of influences. (📖)

### **Standard 3: Music Expression - The student will perform, imitate, compose a variety of music within specific guidelines.**

#### **Choral Ensembles:**

1. PROFICIENT: Sing with expression and accuracy, including proper technique and breath control, intonation, diction, correct pitches and rhythms, appropriate for a large and varied repertoire of vocal literature (e.g. madrigal, jazz, barbershop).

ADVANCED: Sing with expression and accuracy, including proper technique, breath control, diction and a variety of articulations appropriate for a large and varied repertoire of vocal literature.

2. PROFICIENT: Sing music written in four parts, with and without accompaniment at a moderate level of difficulty.

ADVANCED: Sing music written for a variety of voicings (first soprano, second soprano, alto, tenor, baritone, bass) with and without accompaniment (a capella) at a moderate level to professional level of difficulty.

#### **Instrumental Ensembles:**

1. PROFICIENT: Perform instrumental music accurately, and in tune, and following the conductor.

ADVANCED: Perform instrumental music accurately (pitch, rhythm, phrasing, intonation, articulation), in tune, balancing with the rest of the ensemble and responding to the conductor's cues.

2. PROFICIENT: Perform with expression and technical accuracy a large and varied repertoire of instrumental literature.

ADVANCED: Perform on an instrument with expression (phrasing and interpretation) and accuracy (varied meters and keys), including appropriate technique specific to the instrument (i.e. breathing techniques, mallet techniques and bowing techniques), using appropriate dynamics, tempo and articulations appropriate for the style of the music.

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**Standard 4: Music Appreciation - The Student will learn to appreciate music and extend their listening beyond music currently familiar to the student.**

1. Recognize and practice appropriate audience or performer behavior appropriate for the context and style of music performed. For example, symphony concert behavior includes the following guidelines:
  - a. Arrive on time.
  - b. Refrain from talking during the performance.
  - c. Do not use cameras during a performance.
  - d. Do not applaud until the conductor steps off the podium. (One does not applaud after separate movements of a composition).
  - e. Prepare for the performance by researching information about the music to be performed.
2. Demonstrate respect for music performed by the student and by other student and professional performers.
3. Use appropriate terms to explain preferences for musical works and styles.
4. Identify criteria for evaluating a musical composition, arrangement, improvisation or musical performance by comparing it to an exemplary performance or musical work.

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## MUSIC GLOSSARY

**AB form** - a musical plan that has two different parts, or sections.

**ABA form** - a musical plan that has three sections. The first and last sections are the same. The middle section is different.

**accelerando** - gradually faster.

**acoustic instruments** - traditional musical instruments that produce sound and amplify it by natural means (piano, guitar, trumpet, etc.), as opposed to instruments that produce and amplify sound electronically (synthesizers, sound modules, etc.).

**acoustics** - the science of sound generation.

**alto** - the lowest female voice.

**allegro** - a quick and lively tempo.

**andante** - a walking pace, a flowing tempo.

**articulation** - the degree to which notes are separated or connected such as staccato or legato.

**a tempo** - return to the previous tempo.

**augmentation** - a compositional device in which a melodic line is repeated in longer note values.

**aural** - relating to the sense of hearing, listening.

**ballad** - a narrative song.

**ballet** - a dance performance, often involving a narrative or plot sequence, usually accompanied by music. A ballet is characterized by conventional steps, poses, and graceful movements including leaps and spins.

**bar line** - a vertical line dividing measures on the staff.

**bass** - the lowest male singing voice.

**bass clef** - symbol placed on the five-line staff in traditional notation that tells you that the fourth line of the staff is the note F.

**beat** - the consistent pulse that occurs throughout a rhyme, song or recorded musical selection.

**body percussion** - sounds produced by the use of the body (e.g., clap, snap, slap, tap, stamp, stomp, whistle).

**bluegrass** - a type of American country music using acoustic instruments.

**blues** - a genre of African-American music often expressing suffering, hardship and longing.

**brass family** - wind instruments made out of metal with either a cup or funnel-shaped mouthpiece, such as trumpet, cornet, bugle, trombone, tuba, euphonium, and French horn.

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**cadence** - a chordal or melodic progression which occurs at the close of a phrase, section or composition which gives the feeling of a temporary or permanent ending.

**call and response** - a song style that follows a simple question and answer pattern in which a soloist leads and a group responds.

**chord** - a combination of three or more tones sounded simultaneously.

**chorus** - the repetitive part of a song that occurs between the verses; also a large group of singers.

**classroom instruments** - instruments typically used in the general music classroom, including, for example: recorder-type instruments, autoharp, mallet instruments, simple percussion, keyboard, and electronic instruments.

**clef** - symbol placed at the beginning of the staff to indicate the pitch of the notes on the staff (treble clef and bass clef).

**coda** - closing section of a composition.

**common time** - 4/4 meter.

**composer** - a person who writes music.

**composition** - the completed arrangement of music.

**concert** - a musical performance for an audience, requiring the cooperation of several musicians.

**concerto** - a piece for a soloist and orchestra.

**conductor** - director of an orchestra or chorus.

**contour** - the direction of a musical line.

**countermelody** - a vocal part which contrasts with the main melody.

**crescendo** - gradually louder.

**cue** - a signal given by the director of a performing group to begin either at the beginning of the music or after they have concluded a section at rest.

**cut time** - meter in which there are two beats in each measure and a half note receives one beat.

**dal segno, D.S. al fine** - repeat from the sign to fine (the end).

**D. C. al fine** - to the end.

**decrescendo** - gradually softer. Synonymous with diminuendo.

**diminution** - the shortening of note values.

**duet** - a composition performed by two performers.

**duration** - how long a sound lasts.

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**dynamics** - varying degrees of loud and soft (pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, sforzando).

### **elements of Music:**

- a. **melody** - a succession or pattern of musical tones or pitches.
- b. **rhythm** - the movement of music through time.
- c. **harmony** - two or more tones sounding together.
- d. **form** - the organization of musical composition.
- e. **tone color** - the quality of sound of instrument or voice.
- f. **pitch** - the highness or lowness of a particular note.
- g. **tempo** - the speed or pace of music.
- h. **dynamics** - varying degree of loud and soft.
- i. **texture** - number of sounds occurring simultaneously.

### **four sections of an Orchestra:**

**woodwind instruments** – include the flute, oboe, English horn, clarinet, bassoon, contrabassoon, and saxophone. Many of these instruments are pipes perforated by holes in their sides, which produce musical sound when the columns of air within them vibrate by blowing on a mouthpiece.

**string instruments** – include the violin, viola, cellos (or cello), and double bass. All of these have strings that produce sound when stroked with a bow or plucked.

**brass instruments** – include the French horn, trumpet, trombone, and tuba, all of which have metal instrument bodies and mouthpieces.

**percussion instruments** – musical instruments that are struck or shaken to produce a sound, and include tympani, bass drum, snare drum, cymbals, triangle, gongs, glockenspiel, xylophone and marimba.

**flat – *b*** - a symbol that lowers the pitch of a note one-half step.

**folk music** - music of a particular people, nation or region, originally transmitted orally, sometimes as a rhythmic accompaniment to manual work or to mark a specific ritual.

**form** - the organization of a musical composition according to its sections of repetition, contrast, variation or development.

**Forte - *f*** - loud (dynamic).

**fortissimo - *ff*** – very loud (dynamic).

**genre** - a category of musical composition, such as symphony, opera, string quartet, cantata, concerto, etc.

**harpsichord** - a keyboard instrument of European origin, resembling a piano and having horizontal strings plucked by leather or quill points connected to the keys.

**harmony** – two or more tones sounding together.

**instrument groupings or instrument families** – classification of instruments by the way or material by which sound is made (i.e. strings, brass, percussion, wind).

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**interval** – the difference in pitch between two tones.

**intonation** – the degree to which pitch is accurately produced in performance, by musicians in an ensemble.

**jazz** – a popular style of music characterized by strong, prominent meter, improvisation, and dotted or syncopated patterns.

**key signature** – the sharps and flats placed at the beginning of a composition or line of music denoting the scale on which the music is based.

**major scale** – a scale built on the pattern of two whole steps, one half step, three whole steps, and one half step.

**measure** – a group of beats in written music, set off by vertical lines; the notes and rests comprised between two vertical bar lines.

**melody** – a succession or pattern of musical tones or pitches. Arranging these pitches creates a specific tonal and rhythmic succession of sounds that makes each piece recognizable and expresses a musical idea or tune.

**meter** – the grouping of accented and unaccented beats in a pattern of two (ONE, two, ONE, two) or three (ONE, two, three, ONE, two, three) or combinations of two and three, which gives internal organization, consistency and flow to the music.

**meter signature** – an indication at the beginning of a musical work, usually presented in the form of a fraction, the lower of which indicates the unit of measurement and the upper number of which indicates the number of units that make up a measure (see also “time signature”).

**mezzo forte** – *mf* - medium loud.

**mezzo piano** – *mp* - medium soft.

**MIDI** – an acronym for Musical Instrument Digital Interface. The standard specifications that enable electronic instruments to communicate with one another and with computers.

**minor scale** – a scale built on the pattern of one whole step, one half step, two whole steps, one half step, and two whole steps.

**motive** - a short melodic or rhythmic pattern.

**movement** – the principal division or section of a musical composition.

**notation** – method in which music is written down, usually on a staff, indicating specific pitches and the duration of each pitch. In Western culture, this system works just like fractions (i.e., whole notes, half notes, quarter notes, eighth notes, sixteenth notes).

**note** – a musical symbol that denotes both pitch and duration.

**opera** - a theatrical performance involving a drama, the text of which is sung to the accompaniment of an orchestra.

**opera glasses** - small decorative low-powered binoculars for use by people in the audience at theatrical, operatic, or ballet performances.

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**orchestra** - group of musicians playing together on instruments. In Western music, the orchestra typically includes string, wind, brass and percussion instrument groupings.

**overture** - an extended orchestral introduction to an opera, ballet, or similar type of musical presentation.

**percussion family** - instruments that produce sounds of definite or indefinite pitch when shaken or struck including tympani, bass drum, snare drum, xylophone, marimba, cymbal, triangle, chimes.

**percussive sounds** - sounds made by striking, shaking and/or scraping.

**phrase** - a relatively short portion of a melodic line which expresses a musical idea, comparable to a line or sentence in poetry.

**phrasing** – dividing musical sentences into melodic and/or rhythmic sections, similar to the effect of punctuation in language.

**pianissimo** - very soft.

**piano** - a large musical instrument consisting of a wooden case with wires stretched inside it and a row of white and black keys.

**piano** – *p* - soft; pianissimo –*pp* – very soft (dynamic). Italian for “soft.”

**pitch** - the highness or lowness of a particular note.

**polyphony** - the simultaneous combination for different melodies and rhythms.

**prelude** - an introductory movement of a piece.

**presto** - very fast.

**prima donna** - the principal female singer in an opera.

**quartet** - a composition for four instruments or voices.

**range** - pitches from low to high which a singer or instrumentalist may perform.

**refrain** - a short section of repeated music which occurs at the end of each stanza.

**reggae** - Jamaican dance music, mixing African and Caribbean rhythms.

**repertoire** - a variety of musical pieces.

**repetition** - music that is the same, or almost the same, as music that was heard earlier

**rests** - symbols used to represent silence between notes.

**rhythm** - the term which denotes the organization of sound in time or the proportion or duration of notes. Beats per measure.

**rhythm pattern** - a group of long and short sounds.

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**ritardando** - gradually slower.

**round** - a song imitated at the same pitch by a second (or third) group of singers who begin at a designated time during the song (e.g., “Row, row, row your boat”).

**rondo** - a composition consisting of a recurring theme alternating with contrasting sections.

**scale** - an organization of pitches in ascending or descending sequence.

**score** - the written depiction of all the parts of a musical ensemble with the parts layered vertically and rhythmically aligned.

**sequence** - the repetition of a melodic ensemble with the parts layered vertically and rhythmically aligned.

**sharp** - # - A symbol which raises the pitch of a note one-half step.

**solo** - playing or singing alone. A solo performer is called a soloist.

**sonata** - an instrumental piece in several movements.

**sonata - allegro form** - a return form consisting of three sections: exposition, development, and recapitulation.

**soprano** - the highest female voice.

**soul music** - a form of rhythm and blues.

**staccato** - playing notes in a distinct, detached, separated manner. Staccato is represented by dots placed directly above or below the notehead.

**staff** - the musical ladder made up of a set of five parallel lines and four spaces on which music is written and makes it easy for you to tell how high or low a sound is. The lines are counted from the bottom up.

**staves** - the plural of staff. The five parallel lines on which music is written.

**string instrument family** - instruments with strings that produce sound when plucked, bowed, or struck including violin, viola, cello, and bass.

**string quartet** - an ensemble of four stringed instruments including two violins, a viola, and a cello, also music performed by the ensemble.

**style** - the distinctive or characteristic manner in which the elements of music are treated.

**swing era** - a period of music from 1935 to 1945.

**symphony** - a piece for a large orchestra usually in four movements (e.g., *Symphony No. 5* by Beethoven).

**syncopation** - deliberate shifting of the pattern of strong and weak beats.

**synthesizer** - a machine that produces sound electronically.

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**tempo** - The speed or pace of music. Musical tempos are expressed in Italian and include *lento* (very slow); *adagio* (slow); *moderato* (moderate); *allegro* (lively); *presto* (fast); *vivace* (very fast).

**tenor** - the highest male voice.

**texture** - the way individual parts of music are layered or the number of sounds occurring simultaneously.

**theme** - a melody that assumes importance in a composition because of its central and continued use.

**theme and variation** - A theme is an important melody that is heard and repeated several times throughout a musical composition. Variations occur when the theme is stated and then altered in successive statements. (key changes, tempo, melodic elaborations, etc.)

**timbre** - quality of sound of an instrument or voice.

**time signature** - the meter (number of beats per measure and kind of note getting one beat, i.e., 2/4 or 3/4 or 4/4 meter).

**tonality** - the key or tone center of a piece of music.

**tone poem** - programmatic work for a symphony.

**transposition** - the process of changing the key of a composition.

**treble** - high in pitch.

**treble clef** - symbol placed on the five-line staff in traditional notation indicating the pitch of the notes and locating G on the second line from the bottom.

**two-part songs** - songs written for performance by two distinct voices.

**vibrato** - a slight wavering or pulsating of tone.

**virtuoso** - a performer with brilliant, flawless technique.

**unison** - two or more parts performing the same pitches or melody simultaneously.

**waltz** - a dance in triple meter, made famous in Vienna in the late 1800s.

**woodwind instrument family** - instruments originally made of wood, in which sound is produced by the vibration of air including piccolo, flute, clarinet, oboe, English horn, saxophone, bassoon and contrabassoon.

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## Major Periods of Music in Western Culture from the Renaissance to the Present

1400-1600 – Renaissance  
1600-1750 – Baroque  
1750-1820 – Classical

1820-1900 – Romantic  
1880-1918 – Impressionism  
1900-present – Contemporary

**Renaissance** – This period is referred to as the “Golden Age of Polyphony” (*poly* – many, and *phony* – sounds), where there are two or more melodic lines sounding simultaneously. Vocal music predominated but instrumental music had increased interest as an independent style. Music was heard in church as well as the households of the aristocracy and upper classes. There was more of a tendency to use major/minor tonality rather than modality, as in the Medieval times. Noted composers of the time include Gabrielli, Monteverdi, Palestrina.

**Baroque** – Secular music predominated over sacred music and there was a certain “theatrical” spirit of elaborate design in the music, painting, and architecture. Polyphony and counterpoint from the Renaissance still predominate but homophonic texture (melody with chordal accompaniment) gains importance. New instrumental forms (solo sonata, concerto grosso, overture, etc.) and vocal forms (aria, recitative, opera, oratorio, and cantata, etc.) were developed. Noted composers of the time include Bach, Vivaldi, and Handel.

**Classical** – Referred to as the “Age of Enlightenment”; the meaning of “classicism” in music relates to the ancient Greek ideals of objectivity, emotional restraint, and a balanced clear musical form of short, regular phrases. Instrumental music surpassed vocal music in popularity. More attention was given to dynamic shading (getting gradually louder or softer). Dissonant sounds were resolved into consonant sounds. Noted composers of the time include Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Franz Joseph Haydn.

**Romantic** – During the nineteenth and early twentieth century Romantic music was expressive and exciting, and stressed the expression of feeling using of a wide dynamic range, expanded harmonies of new chords and progressions. Noted composers of the time include Johannes Brahms, Richard Wagner, Franz Schubert, Robert Schumann, and Peter Tchaikovsky.

**Impressionism** – This style was centered mostly in France. The composers developed a new musical “language” that has affected music even to the present day. Composers experimented with: new coloristic effects in instruments and the voice and in harmonies, new combinations of scales and rhythms. There were parallels to the artwork of the time in the “feeling” of lightness and exoticism in the music. Noted composers of the time include Claude Debussy, and Maurice Ravel.

**Contemporary** – There are many different musical trends occurring simultaneously, including music for film and television. Some of the broader tendencies of modernism are Neoromanticism, Expressionism, Neoclassicism, American jazz/blues, and popular music for Broadway and film. Noted composers of the time include Igor Stravinsky, Aaron Copeland, and Duke Ellington.

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## VISUAL ART GLOSSARY

**acrylic paint** - a nontoxic, water-based pigment available in tubes or jars and may be washed out of brushes.

**aesthetics** - that branch of philosophy which focuses on the nature and value of art, the nature of beauty, and provides a criteria by which works of art are analyzed and evaluated.

**architecture** - the art form of designing and planning the building of structures such as homes, churches, bridges, shopping centers, office buildings, schools, etc. Architecture is common to all cultures throughout history.

**art criticism** - the field of inquiry that describes, interprets and evaluates works of visual art, often by making comparative judgments.

**art history** - the field of inquiry into the origins of visual art in worldwide and/or specific cultures, including the social, religious, cultural, philosophical, aesthetic and technological factors which influence changes in their production over time.

**background** - part of the picture plane that seems furthest from the viewer usually in the upper portion of the image.

**ceramics** - making visual art from clay, a naturally occurring earth substance. The pottery is produced using this process and is then fired in a kiln to make it stronger.

**collage** - twentieth-century technique of making art in which various materials, such as paper, photographs, fabric, string, etc., are pasted on a flat surface.

**commercial art** - graphic art produced for purposes such as advertising and packaging.

**composition** - arrangement of objects, shapes, colors in a work of art.

**content** - message or theme the artist is trying to communicate in a particular work of art.

**contour** - outline or outside edge of shapes. Contour lines will define something in a drawing, painting, or other work of art.

**create** - the process of producing works of visual art using various materials, media and techniques, usually of an original concept or idea, and involving higher-order thinking skills.

**design** - organization, plan or arrangement of a work of art.

**drawing** - the art of representing objects, ideas, etc. on a surface using pencil, crayon, marker, pen, or other marking material to make lines or values usually on a flat surface.

**easel** - a freestanding upright support for a painter's canvas.

**elements of art (design)** - the observable components of which all works of visual art are comprised, includes: line, shape, color, texture, value (light and dark), form, and space.

**engraving** - an intaglio printmaking method in which a sharp tool called a burin is used to scratch lines into a metal plate. This technique is used to create a print.

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**expression** - a process of conveying ideas, feelings and meanings through selective use of the communicative possibilities of visual art

**folk art** - paintings and decorative objects made in a naïve style.

**foreground** - part of the picture plane that seems closest to the viewer, usually in the lower portion of the image.

**foreshortening** - a way of drawing or painting an object or person (using linear perspective) so that it seems to go back in space. Prominently used during the Renaissance.

**landscape** - a painting, drawing, photograph, or other work of art, which shows natural or outdoor scenes, such as rivers, lakes, mountains, or trees.

**loom** - machine or frame for weaving.

**materials** - the resources used in (1) the creation of works of visual art, such as canvas, clay, fabrics, fibers, film, paint, paper, wood, etc., and (2) the study of works of art, such as art reproductions, books, videocassettes, filmstrips, slides, etc.

**medium** - material used by an artist to produce a work of art. May also refer to the liquid mixed with pigment to make paint.

**media** - visual artworks are grouped according to the materials used to produce them, such as film, oils, pen and ink, pencils and watercolors, etc.

**middle ground** - area of a picture between foreground and background.

**mixed media** - creating artwork that uses more than one medium or technique in combination.

**modern art** - the latest styles of art, often associated with revolutionary ideas and styles in art, architecture, and literature. The art that developed in the early 20<sup>th</sup> century as a reaction to traditional forms.

**mosaic** - floor or wall decoration made of small pieces of stone, ceramic, shell, or glass set into plaster or cement.

**original** - artwork not copied or imitated from the work of someone else.

**paint** - pigments (color) mixed with oil or water. Pigment particles in paint stick to the surface of the support material on which the paint is applied.

**paint brush** - used to apply paint to the surface of different support materials.

**paper maché** - modeling material made of mashed newspaper and liquid paste.

**perception** - visual and sensory awareness, discrimination and integration of impressions, conditions and relationships with regard to objects, images and feelings.

**perspective** - system for giving the illusion of three-dimensional space on a two-dimensional surface.

**photographer** - person using the technique of photography to capture optical images on light sensitive surfaces.

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**picture plane** - surface of a painting or drawing.

**pottery** - ceramic container made from clay, and then fired in a kiln.

**portrait** - image of a person's face.

**primary colors** - the basic colors of red, yellow, and blue from which it is possible to mix all other colors on the color wheel.

**principles of design** - refer to the different ways the elements of design may be used in works of art in the Western European tradition, such as: balance, rhythm, center of interest, emphasis, contrast, repetition, movement, variety, and unity. Although, works from cultures that are not part of the Western European tradition may give evidence of such principles, they were not created according to these principles and should not be judged by them.

**print, printmaking** - the art process used to produce an impression from one surface to another and may be repeated one or more times to produce identical images. Several basic printing processes used in the classroom include stencil, block, and monoprint.

**process** - a complex operation involving a number of methods or techniques, such as the additive/subtractive process in sculpture, or the etching/intaglio processes in printmaking.

**rubbing** - technique of transferring textural qualities of a surface to paper by placing the paper over the surface and repeatedly rubbing over the top of the paper with crayon or pencil until the image is clearly visible on the paper.

**sculpture** - a three-dimensional work of art, which may be carved, modeled, constructed, or cast.

**secondary colors** - the three colors obtained by mixing equal parts of two primary colors: red + yellow = orange; red + blue = violet; blue + yellow = green.

**shade** - dark value of a color made by adding black to it. Opposite of a tint.

**shadow** - shaded areas in a drawing painting photograph, or other work of art. Shadows show the surface of the subject that reflects the least light, and are used to create the illusion of form. Opposite of highlight.

**still life** - a painting, drawing, photograph, or other work of art that shows an arrangement of inanimate objects.

**style** - an artist's or group of artists' characteristic way of making art or expression, often typical of a cultural group or time period.

**subject matter** - the categories for identifying the type of content in visual works of art, such as abstractions, animals, landscapes, genre (people in everyday activities), human figures, cityscapes, seascapes, etc.

**symbol** - visual image that stands for or represents something else.

**techniques** - the processes by which art materials and media are used to create/produce works of visual art, such as carving, drawing, painting, printing, etc.

**technologies** - complex equipment used in the study and creation of art, such as lathes, presses, computers, lasers and video equipment.

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**three-dimensional** - having three qualities including depth, height, and breadth, as in a sculpture, for example.

**tint** - light value of a color made by mixing the color with white.

**tools** - instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, kilns, carving tools and cameras.

**two-dimensional** - flat. Having only two qualities of height and breadth, as in a drawing or painting, for example.

**vanishing point** - in perspective, the point at which receding lines seem to converge and vanish.

**visual art**- a broad category that includes the traditional fine art, such as drawing, painting, printmaking and sculpture; communication and design art such as film, television, graphics and product design; architecture and environmental art such as urban, interior and landscape design; folk art; and works of art such as ceramics, fibers, jewelry, works in wood, paper and other materials.

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## **Major styles of visual art in Western Culture**

**Ancient Art** - Prehistoric to approximately A.D. 330 (artifacts listed are a few of the noted contributions of these ancient cultures).

**Egyptian** - including the Pyramids, Sphinx, hieroglyphics, columns and wall paintings.

**Greek** - including architecture, pottery/vase decoration and sculpture.

**Roman** - including panel paintings, portrait sculpture, and mosaics.

**Renaissance** - A revival or rebirth. An art movement during the fourteenth and fifteenth century, during which time advances in painting were made, including perspective and foreshortening. Noted artists of the time include Leonardo Da Vinci, Michelangelo and Raphael.

**Impressionism** - A style of painting started in France in the 1860s. This style of art emphasized the effect of sunlight on objects and used small dabs of paint that are blended in the viewer's eyes to imitate reflected light. Noted artists include Edgar Degas, Pierre Auguste Renoir, Mary Cassatt and Claude Monet.

**Post-Impressionism** - A French art movement that immediately followed Impressionism, in the 1880s and 1890s. Artists emphasized light, shadow, and color and added dimensions of psychological depth and emotional involvement in their art. Noted artists included Paul Cezanne, Vincent van Gogh and Paul Gauguin.

**Cubism** - A twentieth-century art movement begun in the 1900s, in which subject matter is broken up or separated into cubes and other geometric shapes. These artists rejected the use of proportion and emphasized the flatness of the painted subject and subjects are sometimes shown from several viewpoints at the same time. Noted artists include Pablo Picasso and Georges Braque.

**Abstract Art** - A twentieth-century art movement which is nonrepresentational and in which the elements and principles of design may be stressed or shapes of real objects may be simplified or distorted. Noted artists include Piet Mondrian, Wassily Kandinsky and Jackson Pollack.

**Note:** There are many other artists and styles of art and the classroom teacher or visual art specialist is encouraged to expand on those listed above.

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## **Elements of Art**

The elements and principles of art may be considered the basic language of visual art. Understanding these concepts will provide a basic art vocabulary and ideas by which works of art can begin to be analyzed. They may be the focus of individual lessons or used as the theme for creating original works of art.

**line** - The path of a moving point. A line may define the edge of a shape; repeated, it can create texture or value. It may be thick or thin, smooth or rough, short or long, light or dark.

**value** - The degree of dark or light tones or colors. A value scale shows the gradual changing of a tone from the darkest to the lightest or white. Value may be created by simple shading, hatch marks (small repeated lines in the same direction), or crosshatching.

**texture** - The surface quality or feel of an object. Texture may be actual (rough or smooth) or implied visually.

**shape** - A two-dimensional area defined by an outline or change in color. Examples of types of geometric shapes include circle, square, rectangle, triangle, or oval. Other shapes may be free-form such as natural objects (i.e., leaves, flowers, clouds) or invented free-form shapes that might be created by doodling.

**form** - A three-dimensional object with the qualities of length, width and depth. Examples of geometric forms include a cone, cube, sphere, or cylinder.

**space** - Area within, around, between, above or below objects and shapes. Space or distance may be suggested in visual art by using perspective or other strategies such as placement of objects on the picture plane, overlapping of shapes, or objects closer to the viewer are made to appear to have more vibrant color and detail than objects further away. Variation of size or value and the use of converging lines are also used to suggest space.

**color** - Hue (name of the color), value (how light a color is), and intensity (amount of brightness) produced through the reflection of light to the eye. Primary colors are the three colors from which all other colors may be made: red, yellow, and blue. Secondary colors are the result of mixing any two primary colors: orange, green, and purple.

## **Principles of Design**

**balance** - The arrangement of the elements of art in a composition. Basic types of balance are symmetrical (mirror image), asymmetrical and radial (from a center point).

**rhythm** - Regular repetition of lines, colors, shapes or pattern.

**movement** - Use of lines, shapes or colors to lead the eye of the viewer from one direction to another.

**center of interest** - The accent or important area used to attract the viewers' attention; i.e., emphasis.

**contrast** - Significant degrees of difference between lines, colors, shapes, values or textures. Pale yellow against charcoal black has a greater degree of contrast than yellow against white, for example.

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**variety** – Refers to the different elements of art used to create interest (difference).

**unity** – Sense of oneness, of things belonging together and making up a coherent whole.

**repetition** - Repeated use of an element such as color, shape or line within a work of art. Repetition creates pattern, which may be found in manufactured or natural objects.