

Aesthetic and Artistic Development in the Primary Program

Common Understandings

Education in the arts is concerned with the invention, expression, and examination of personal meaning. Participation in theater, drama, music, and visual art provides a unique mode of experience that stimulates creative and intuitive thought while developing aesthetic judgment and a sense of personal worth.

Children involved in the arts utilize processes of perceiving, transforming, valuing, and presenting. At the primary level, education in and through the arts represents recognition of the young child's natural disposition to make visual images, sing, dance, and take on a role, and should continue to develop and refine these forms of experience.

Primary age children need opportunities to transform sensory experience into languages not bound by words and to synthesize imagination, intellect, and emotion. The arts provide this challenge and allow the student to reflect upon the expressions of past and present cultures and to explore the ways in which these shape the future.

The primary arts program provides for a balance in the goals, disciplines, and approaches to education for primary children. Arts content for learning, and the descriptors that follow, reflect this balance among the four arts disciplines of dance, theater, music, and visual art. Each year, students should have learning experiences in all of these disciplines. Over the primary years, this balance should remain and always support the interests, abilities, and needs of the children.

In the arts, students learn most effectively through their own direct experiences, and their work will reflect significant artistic individuality. Approaches to teaching should actively encourage these artistic differences, permitting students to develop individual competency within art forms and confidence in their own abilities to express themselves.



Learning Through the Arts: Dance

Dance makes a significant contribution to the curriculum in terms of human development and expression. Every person uses motion both functionally and expressively, and every person comes equipped with the instrument for dance—the body. Expression through dance is the association of movement with qualities of feeling and with structure. Dance enables a statement of what we know; sense, feel, or value to be created in the form of body movement.

Dance is:

- An individual process of exploring, expressing, and externalizing aesthetic experience
- A powerful means of communication through movement
- An expression of tradition and culture

These characteristics of dance can serve to organize dance experiences for primary children into a framework which examines:

- Representing—doing dance
- Creating—dance making; and
- Appreciating-critical and sensitive response to dance and creative movement

The Child in Dance

By the time children come to school they have already learned spontaneously an enormous amount about movement, through observation, exploration, and play. Just as very young children absorb language from their environment, so do they also dance naturally in expressing their feelings and responses to their world. Movement skills are, therefore, already well-developed by the time a child enters school, and it becomes the task of the teacher to provide opportunities for this development to continue.

Physical Development

The kind and nature of movement experiences which primary children require are determined by physical characteristics.

- Large muscles are better developed than small muscles and hand-eye coordination is becoming refined. Since development of motor control proceeds from gross to fine and from general to specific abilities, movement activities should emphasize the whole body, avoiding intricate movement sequences.
- The heart has developed less rapidly than the other systems of the body, and children of this age may become fatigued. In a class that has a high level of activity, children require frequent rest periods interspersed with the activity.
- Children will begin to favor one side of their body due to the development of “handedness.” Care should be given to encourage movement on the side that is not favored.

- There are no major physiological differences between boys and girls at this age. They all enjoy and need lots of rhythmic activity and learn well through the medium of dance.

Cognitive Development

Children of early elementary age are beginning to represent symbolic objects and events and their relationships. Motor activity and active exploration of the environment are vital to this process of symbolic representation.

Attention spans tend to be short and will determine the amount of high focus concentration young children can sustain within each dance lesson. Alternating instruction with child activity can maximize the amount of focused time available to the teacher.

Egocentricity is characteristic of children at this age—dance work will tend to reflect their own spatial perspective, rather than ordering all objects and peers into a common perspective. Moving a class of children through gymnasium or classroom space, therefore, requires special attention to safety and respect for the movement space of others.

Psycho-Social Development

Children in the primary age range need a great deal of encouragement and support from their teachers in order to take risks and try new experiences. They seek approval from adults to confirm their participation in a new activity and to reinforce their learning of a new skill or concept.

Students will enjoy relating to their peers and working with them in a group situation, as they are developing comfort with social interaction and the demands of group participation.

Imaginative play is very well developed in children of this age, and they are eager to involve themselves in imagined situations, creative challenges, and role-play.



Dance Movement Skills

Body	Dynamics	Space	Relationships
<i>What the body does</i>	<i>How the body moves</i>	<i>Where the body goes</i>	<i>With whom the body movements are done</i>
<p>Locomotor Walk Run Skip* Jump Hop Slide* Gallop Lean *Uneven rhythm</p> <p>Non-Locomotor Bend/stretch Swing/sway Rise/fall Twist/turn Strike/dodge Push/pull Stop</p> <p>Body Shape Side/narrow Twisted Rounded/angular Symmetrical/ asymmetrical</p> <p>Body Percussion Snaps Claps Stamps Slaps</p>	<p>Time Sudden/sustained Pauses Speed-fast/slow ▪ Accelerate ▪ Decelerate Rhythmic</p> <p>Energy Muscular Force ▪ Strong/light Weight ▪ Heavy/light</p> <p>Flow Free/bound</p>	<p>Direction Forward Backward Sideways Diagonal</p> <p>Size Large Medium Small</p> <p>Level High Medium Low</p> <p>Pathways Floor and air Straight/angular Curved</p> <p>Focus Eyes Body</p>	<p>Situations Teacher/class Individuals/groups Partners/individuals Meeting/parting Action/reaction Near/far Contrasting/Matching Leading/following Mirroring Shadowing Echoing Connecting Supporting</p> <p>Formations Scattered Lines Squares Circles Groups Bunches</p>

Representing: Doing Dance

Basic Elements

There are four basic elements of dance:

- **The Body**—The instrument of dance and the vehicle for artistic expression and communication is the body.
- **Dynamics**-Variations in time, energy, and flow influence the movement and create interest and emphasis in dance.
- **Space**-In dance, real space is transformed into symbolic space. The way a dancer relates to space as well as to objects in that space helps create the meaning of dance.
- **Relationships**-The relationships between and among dancers form the basis for pattern and structure.

Kinesthetic Awareness

Children need daily experiences that will extend their own body awareness and develop their conscious perception of how the body feels in a wide range of movement activities.

In imaginative play, children’s ideas, emotions, and impressions need to be expressed through movement to build on their natural capacity and inclinations in dance. Through a variety of movement challenges, students will acquire muscle “memory” and understand how their bodies react to an array of demands.

Open and sensitive attitudes toward the body are important in the primary years in order to develop children’s relaxation and concentration on movement, naturally and successfully.



Creating: Making Dance

Imitation

Using a “follow-the-leader” approach, students can explore different movements and skill combinations demonstrated by the teacher and by one another, either simultaneously or as an echo following the observation. Through these experiences, children learn what movements and sequences are possible and how individual elements contribute to the movement.

Exploration

This aspect of dance involves the child's exploration of movement generated as a result of a challenge or question presented; for example, "Move as if the floor were a boiling river bed, and you must cross it to reach safety on the other side." Through comparison and discussion of the solutions demonstrated, students begin to learn how to make their own individual decisions in problem solving and increase their repertoire of appropriate movement responses. Reflection and discussion lead to further work and to refinement of the dance sequence.

Improvisation

This process involves the student's spontaneous response to a stimulus such as music, short stories, poems, news items, drawings, paintings, and visual patterns. Students use the skills from their imitation and exploration activities to form a knowledge and experience base for their improvisation.

Improvisation requires considerable preparation, support, and direction from the teacher in order to develop confidence and spontaneity in the student. The dance or movement problems must be clearly expressed and formulated according to the ability level of the students in order to stimulate movement that is personally satisfying to each child. In compositional work, students will need to have many imitative and exploratory experiences with each step of the process before approaching an individual or group task.

Appreciating: Critical and Sensitive Response

Critical Response

What happens in a dance class must relate immediately to the child's life. The descriptions, discussions, reflections, and analyses of movements from children's own experiences will serve as starting points for responding to dance elements, form, and content observed in their own work and in that of others. From this foundation comes the habit of inquiry in which students are always identifying and reflecting upon what is expressive in a dance work and reacting to what is perceived through discussion, writing, or verbal or visual images. A student will begin to formulate preferences in terms of form, style, and overall impression as well as the ability to explain these preferences with reference to the appropriate dance elements and how these affect the presentation as a whole.

Dance Awareness

Dance provides a medium for expression that involves movement of the total self, not merely a part or an extension of the body. Children will delight in the direct awareness and control of their own bodies. They need however to acquire an ability to think in terms of movement so that representing through this form involves creative use of the dance elements, not merely a dramatization of ideas or events. They need to develop their ideas for a dance in terms of dance elements (for example, time, force). When they become familiar with movement as a distinct and separate area of expression, not just as an adjunct for dramatic action, then they will express and communicate spontaneously and delightfully through this form.

Learning Through the Arts: Theater

Principles of Theater

Theater is about how people deal with each other. It is the symbolic representation of human interaction and, thus, encompasses those dynamics of human interaction that are natural to people: language, symbol, gesture, valuing, and negotiation. Two basic principles apply to learning in theater:

- *All people live their lives within a dramatic context.* Teaching children to recognize the nature and characteristics of this dramatic context provides them with the ability to understand and to make decisions about and during life situations.
- *Students should learn to make informed judgments about theater arts,* for example, understanding and expressing preferences in theater, film, and television.

Components of Theater

As an art form, theater is an aesthetic combination of the following elements:

- ***Tension*** defines the dynamic quality of all human relationships and is in constant flux.
 - ***Focus*** deals with our need and ability to select from the many stimuli around us.
 - ***Form*** is the medium for the expression of dramatic meaning and also a part of the dramatic meaning itself.
 - ***Symbol*** is the device we use to represent ourselves, our feelings, and our values.
- These components are dynamic and interdependent, and they exist in ever changing relationship to one another.

Theater as a Process

Theater is a process centered on the child. It involves the spontaneous dramatic play of young children and the games, characterizations, and dramatizations arising from children's imagination and experience. Children within a dramatization define their own expectations and are, therefore, free to challenge themselves, to experiment, and to grow. Success in a dramatization comes from the depth of the experience for the participants and the new understanding that emerges of an issue or of relationships.



Theater is an art form involving the presentation of dramatic literature to an audience. Theater entertains and makes a statement. A communication between audience and performers is intended in which the skills of actors, directors, designers, and technicians are focused toward an aesthetic ideal.

Children learn to interpret and represent the dynamics of human interaction through their work in dramatic play. This understanding is the foundation of knowledge about the art of theater. In

addition to the opportunity to create through drama, children in the primary program should experience a variety of appropriate, quality live theater, film, and video performances. Through participation and experiences in theater, children develop an understanding of the diversity of human relationships.

Theater as a Learning Medium

Theater is a special learning medium. While it is a discrete area of learning, it can also be an effective method of teaching concepts from other disciplines. That is, theater is simultaneously subject and method.

Working in theater naturally invites the introduction of knowledge and skills from many disciplines. The human dilemma inherent in every story stimulates a search for all aspects that can contribute meaning in context. It would be natural for a story to arise from a social studies issue and then to involve writing, singing, drawing and painting, measurement and design, team building, and decision-making. All of these skills and knowledge will be learned because they have personal meaning for each student in the context of theater. Personal, self-initiated learning is the most effective.

The Child in Theater

Learning through theater is essential at all ages. Since the nature of the theater experience alters itself to suit the age and prior experience of children, a similar starting point may be equally valid for different groups. For example, all ages are capable of designing and carrying out a puppet play. The complexity of the script and the design will vary with the development of the learner. Since the experiential context and language base of each group is different, the learning arising from the experience is also different.

Children engaged in theater will be creating their own solutions. The results are determined in process. The outcome of dramatic play is not predetermined. The objectives of the lesson are set, but the impact of the learning is realized only after reflection on the choices made in seeking the solution.

Theater releases children to move, speak, and respond more freely than many traditional classroom activities which may have implications for classroom management. In theater, as in all learning, there is a responsibility to ensure that activities are safe as well as effective. Drama activities whether exercises, role playing, or theater, should contain control to ensure maximum engaged learning time. Children should understand the theater process and the signals by which the theater will be governed.

Children need to draw personal meaning from their school experiences. Drama teaches the knowledge, skills, and attitudes that are basic and necessary for contemporary social interaction. The child-centered approach in theater creates a context that has personal significance for the student and enables all children in:

- Observation
- Comprehension
- Sense awareness
- Listening
- Self-expression
- Self-confidence
- Problem-solving
- Organization
- Criticism
- Imagination
- Trust
- Concentration
- Speech
- Movement
- Thinking in sequence

Doing and Responding to Theater

Theater is organized around the interrelated areas of appreciation and creation. Responding to theater and doing theater are both integral aspects of any theater experience at the primary level.

Theater involves the use of specific techniques and structures that can develop in variety, sophistication, and subtlety with experience. Reflection and discussion should take place as part of the experience and will often lead to a change of attitude or a different understanding. Children learn about themselves and others and have the opportunity to integrate all kinds of knowledge and experience.



Elements of Theater

The elements of theater are the specific skills that enhance children’s ability to participate and communicate their ideas and feelings. Theater elements can be developed individually or in combination. They are *observation and sense awareness, listening, imagination, trust, concentration, speech, and movement.*

Contents	Characteristics
Observation and Sense Awareness	<ul style="list-style-type: none"> ▪ Identification and use of all the senses; focus on one or more senses; observation and memory of the observation
Listening	<ul style="list-style-type: none"> ▪ Focused listening, identification of specific sounds, speech
Imagination	<ul style="list-style-type: none"> ▪ Creation of and response to personal images; acceptance of and response to more than one image
Trust	<ul style="list-style-type: none"> ▪ Identification of own strengths and weaknesses; risk taking; presentation of work to others; demonstration of leadership
Concentration	<ul style="list-style-type: none"> ▪ Focus, lack of distraction; identification of focus and of changes in this in the drama
Speech	<ul style="list-style-type: none"> ▪ Clear, appropriate speech, using variations in pitch and dynamics, formal and informal language to enhance meaning
Movement	<ul style="list-style-type: none"> ▪ Free and controlled movement; expression of meaning through appropriate movement; compares and contrasts through movement





Structures of Theater

The structures of theater assist children to gain experience of difference forms. Children should develop an awareness of the relationship between form and meaning. Active involvement is encouraged. The lesson objectives and the students' and teachers' experiences will determine which of the drama structures are appropriate. Theater structures are role, improvisation, mime, story telling, and puppets.

Contents	Characteristics
Role	<ul style="list-style-type: none"> ▪ Assuming, acceptance, and development of a role; creation of situations in role; commitment to role; contribution to the drama
Improvisation	<ul style="list-style-type: none"> ▪ Group and individual dramatic play; presentation of original ideas and solutions to problems
Mime	<ul style="list-style-type: none"> ▪ Representation of own imagined objects and acceptance of those presented by others; communication of ideas and feelings without speech
Story Telling	<ul style="list-style-type: none"> ▪ Sharing of stories and anecdotes with others; telling and dramatization of stories from written text or oral tradition
Puppets	<ul style="list-style-type: none"> ▪ Operation of a puppet; acceptance of puppet character and limitations; development of appropriate speech for the puppet

Theater Discussion

Reflection and discussion should be included in every theater experience. Oral, written, and visual responses will enable the student to explore the relationship between drama experiences and real life situations. It also provides the opportunity to reassess choices made and suggest other alternatives in many cases. Discussion of their own work and the work of others will enhance language development and give children the vocabulary to analyze and evaluate theater experiences.

Contents	Characteristics
Response	<ul style="list-style-type: none">▪ Description, interpretation, and personal response to the theater; discussion of main idea, plot, character, development; reflection on own participation and that of others; comparison of observed works from school, community, and from public media networks

Theater and People

Theater is about people and how they interact. Learning in this area is directed toward the growth in understanding that students have about human relationships and the forces acting upon these relationships.

Contents	Characteristics
Reflection	<ul style="list-style-type: none">▪ Response to individual and group presentations; consideration of many points of view; respect for interpretation of others

Learning Through the Arts: Music

Music is a language, a vehicle for oral/aural expression. The process of becoming musically articulate should begin early and be reinforced throughout the later years. Music provides a medium for communicating personal meaning; therefore, the responses to music are as varied as the children in the primary program.

The nature of the music experience in the beginning years is of vital importance to a complete and thorough understanding of what it means to communicate ideas and feelings and to respond to them through music. Music learning should encourage individual exploration of the elements of music as well as develop an understanding of the ways these have been organized by musicians and composers to communicate events, feelings, and ideas. Children should begin to think and create as musicians, expressing, perceiving, and reflecting upon music. They should be making up, comparing, and sharing songs, chants, rhythmic and melodic patterns, and sound collages. They should be exploring and responding to the elements of music—sound, silence, rhythm, and style. Sound producing instruments (including the voice) should be explored thoroughly and used to arrange musical ideas by experimenting, discussing, reflecting, and responding.



Through frequent singing of a wide variety of song material—folk songs, seasonal songs, lullabies, humorous or action songs, and songs from other lands—children will develop the ability to match tones, make melodic responses, and sing in tune. They will extend and build on their own vocal qualities and feel the pleasure of contribution to group vocal sound as their voices blend together. Participation in singing and in music making will also enhance students' overall listening skills and their ability to focus hearing. Through listening and actively responding to the work of musicians and composers, children can begin to feel what they hear and hear what they feel. This brings awareness of new qualities of sound and evokes personal responses to the music.

The Child in Music

Young children can distinguish among sounds with obvious differences (high/low, loud/soft, speech/song). They usually sing in treble voices, in the range from “F” to “F” so their song material should be pitched accordingly, allowing them to sing easily at their own comfort level. Children may not understand the difference between the singing and speaking voice unless the singing is pitched at a high enough level.

Since large muscle coordination is fairly well developed, young children can move freely to rhythms and perform body percussion which uses large movements. Musical activities that help develop small muscle control, such as fingerplays, are very appropriate and most enjoyable for children. Body percussion patterns for reinforcing the beat should be organized at first according to a top-to-

floor kind of sequence, which will be easier to start with, for example: head, shoulders, knees, toes. Where instrumental sequences or accompaniments are required in the music activity, easily controllable percussive instruments should be used at first, for example, hand drum, triangle, rhythm sticks, and sand blocks.

Most often, musical expression takes the form of a group activity such as singing, ensemble instrumental work, or a cooperative game. However, children of this age group are very egocentric and enjoy hearing their own voices, playing the instrument themselves, or working on their own composition. Therefore, students will need to build the interaction skills that group work requires.

Internalization of the beat is the basic prerequisite for rhythmic learning, and children need repeated, daily rhythmic activities. This may be practiced through a song, a fingerplay, a poem, or a repetitive story. The development of rhythm in music supports the development of rhythm in language.

Music learning is holistic. Like other subjects taught at this level, it is most meaningful when presented as an integrated whole. Isolated elements which need emphasis should be taken from a known context, without detracting from the pleasure of experiencing the song, game, or rhythm activity.

Musical experiences should be incorporated throughout the day and connected to the other curriculum areas of the primary program. The above characteristics of music can serve to organize the learning experiences for primary children into a framework which examines:

- Representing—making music
- Creating—musical composition
- Appreciating-critical and sensitive response

Representing: Making Music

Singing and Playing

These activities are fundamental to the music program since they form the basis for later musical expression. Wide experience in singing games, rhythmic chants, and songs of various kinds and cultures should be part of every school day.

Experiences in singing alone or with a group from memory or from simple notation, in unison or as a part in a round are central to the music program and crucial to the development of basic attitudes, skills, and knowledge in music. Ongoing musical experiences are desirable to sustain satisfaction and to document progress.

Keeping the beat with simple percussion instruments or through movement will develop the concept of rhythmic pulse in music and language; memory; fine motor control; and the ability to play in an ensemble.

Exploring pitch patterns on melodic instruments will enhance the child's ability to discriminate higher/lower sounds and reinforce the concept of key, including the organization of scale and tone.

Elements of Music

The fundamental elements which permit musical expression are described below:

Beat	The pulse of the music which, like a human pulse, occurs at regular intervals and organizes the time limitations.
Rhythm	The arrangement of long and short sounds and of silences results in rhythm patterns which are subdivisions of the beat.
Meter	Organization of accented and unaccented (strong and weak) beats into groups.
Pitch	Definition of sound as high, low, or somewhere in between.
Melody	A series of sounds of different or repeated pitches which are linked together. The rise and fall of the pitches by small or large degrees gives the melody its distinctive shape.
Form	The design of the music, the way the musical phrases are arranged, their repetition or contrast, gives the music its form.
Harmony	Harmony is created by the simultaneous sounding of two or more notes of a chord. Traditional harmony defines the chord structures upon which a piece of music is based.
Dynamics	Musical dynamics are the degree of loudness and softness (volume) of the sound.
Tempo	The speed at which the beat moves: a faster beat results in a quicker tempo.
Timbre	Also called tone color, the characteristic quality of a sound that distinguishes it from other sounds. Voices, instruments, and environmental sounds vary in their timbres according to shape, size, material, and way the sound is produced, for example, by striking, blowing, plucking.

Creating: Musical Composition

Most young children will improvise songs spontaneously. They enjoy playing with musical ideas, language, and sounds. Classroom musical activities can build on this natural, free exploration for creative musical growth in later years. Students can explore vocal sounds; improvise their own songs for poems or riddles; add new verses to a known nonsense or other song; sing improvised “answers” to unfinished musical “questions” sung by the teacher or other students; and create a simple, melodic ostinato for a known song.

Using classroom instruments, children can create melodic and rhythmic patterns; complete musical sentences; develop sound effects for a song, rhythm chant, story or verse; create a simple instrumental accompaniment for a known song; and compose their own musical pieces to express a mood or feeling. Using sound to create a personally satisfying musical statement compels students to make decisions about sounds and musical expressiveness and to draw conclusions about how music functions, how it is organized, and how it can represent feelings, ideas, or events. Through composing, students are able to learn about music at their own level of understanding, using the knowledge they have gained from previous imitative or exploratory experiences.

Responding: Critical and Sensitive Response

Although essentially abstract in nature, music is a powerful medium for communication and personal expression found in every culture. The ability of music to express and communicate depends on the way sounds and silences are manipulated and grouped, the way the musical elements interact with each other as well as on instrumental, vocal, and design effects.

Response to music is a very individual matter. Some children will link musical events with real ones, some will visualize an imagined context, and still others will respond on an emotional level with joy or sadness, fear or relaxation. People’s responses differ according to their past experiences, their personal context, and their level of learning in music itself. Although there will be similarities in the responses people have, music, unlike language, cannot always be translated into a specific image, event, or emotion.

As students expand their musical knowledge, they begin to develop a set of aesthetic values upon which to make musical judgments and which allow them to comprehend the expression of feeling in music and thereby heighten the pleasure they derive from it.

Learning Through the Arts: Visual Art

In the end I do not distinguish science and art except as methods...Art is the representation, science the explanation of the same reality. Read, 1974

Art is basic to individual development and must be taught effectively beginning in the early years. The Arts, Education and American Panel of the American Council for the Arts in Education issued the following statement in the late 1970's:

“This Panel supports the concept of ‘basic education,’ but maintains that the arts, properly taught, are basic to individual development since they, more than any other subject awaken all the senses—the learning pores. We endorse a curriculum which puts ‘basics’ first because the arts are basic, right at the heart of the matter. And we suggest not that reading be replaced by art but that the concept of literacy be extended beyond word skills.”

Art is a distinctive way of knowing. A child can represent knowledge, skills, and attitudes through the medium of the visual arts. Children’s art is nonverbal language. Children can communicate thoughts and feelings in art before they develop more conventional means of expressing ideas and emotions in words (Lasky & Mukerji, 1980).

Children can communicate thoughts and feelings in art before they develop more conventional means of expressing ideas and emotions in words.

Lasky & Mukerji, 1980

Every teacher has seen the power of the language of art. From the child who explores with paint in order to make sense of the medium to the child who represents a growing plant in the science center, art assists children in making meaning for themselves about the world. Making sense is the path to learning, one of the basic tasks for young children. They learn by making connections between earlier experiences and current experiences so that ideas become clearer, more focused, or more accurate.

The visual art component of the primary program reflects both current trends in art education as well as the goals of the primary program. Children enter school with previous experiences in art. By developing these attitudes, skills, and knowledge, students extend their visual ideas and respond to their world with an increasing level of conceptual and aesthetic awareness.

Students learn in art by developing and responding to images. Through the process of creating images, children can represent their ideas and feelings in visual form. This opportunity to give meaning to experiences by expressing them in a visual way provides children with a unique means of communicating what they see, think, and feel. Art is also a process of responding to images whereby children come to know and appreciate their visual form, sharing their understanding of the world around them. They express personal views; explore new ways of perceiving; investigate past, present, and future worlds; and use their imaginations to think, discover, invent, and express new ideas. As children develop and respond to images, an understanding of the elements and principles

of design emerges. Experience with a variety of materials and processes also increases children’s understanding of what they see and make.

The Child in Art

Children Learn Through Art

All areas of the child’s development are enhanced by aesthetics. Visual art connects with physical, cognitive, and social development (see chart below, Lasky & Mukerji, 1980). Incidental learning, for example, sequencing a process as one child explains it to another; and guided learning, for example, children are building a town in the block area so the teacher suggests making some buildings out of the boxes in the art area; occur as the child is engaged in active learning.

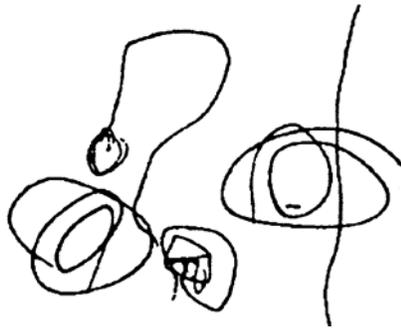
Physical/Perceptual Development	Cognitive Development	Social/Emotional Development & Development of Responsibility
<ul style="list-style-type: none"> ▪ Tactile-kinesthetic awareness ▪ Visual awareness ▪ Spatial awareness ▪ Body awareness ▪ Eye-hand coordination ▪ Laterality and directionality ▪ Shape, size, color discrimination ▪ Figure-ground orientation ▪ Part-whole discrimination ▪ Fine motor control ▪ Technical skills 	<ul style="list-style-type: none"> ▪ Clarification and elaboration of meaning ▪ Association of related information and ideas ▪ Sequencing of events ▪ Understanding of cause and effect ▪ Ability to solve problems ▪ Ability to make decisions ▪ Ability to generalize ▪ Ability to communicate ideas non-verbally 	<ul style="list-style-type: none"> ▪ Sense of identity/individuality ▪ Sense of autonomy/independence ▪ Expression of positive emotions ▪ Extension of flexibility ▪ Aesthetic growth ▪ Ability to appreciate and value others’ ideas and work ▪ Ability to share ▪ Ability to cooperate ▪ Ability to take turns (delay gratification) ▪ Ability to adapt to group needs/interests ▪ Ability to resolve interpersonal conflicts ▪ Acquisition of interests for leisure time

Stages in Art Development

By the time children arrive at school, they have had considerable experience in image making. A scribble stage can begin as early as eighteen months if the child is given the opportunity. Research has provided us with some insights regarding universal stages children go through in their image development. The activities and materials offered must be suited to the developmental age as well as to the interests and abilities of students. The following is a brief summary of normal image development stages. (Note that each of the four interrelated content areas, as outlined in the conceptual model, is involved in the earliest stages of art development.)

The Scribbling Stage

At this stage, the child realizes the excitement of making a mark. The exploration of different types of marks from straight strokes to circular lines develops, and greater mastery of control and placement is achieved as the child continues to experiment.



Random Scribbling
Age nine months to two years



Named Scribbling "Woolly Bear"
Age two

The Symbols Stage

Soon after the discovery that a mark can be made comes the realization that a drawn mark can stand for something and be named. In children's play three-dimensional objects can also become symbols.

By the age of four or five most children are drawing pictures to tell stories and to work out problems. They develop symbols for figures, faces, and objects in their environment. These schema continue to evolve as the child continues to learn from drawing and modeling experiences.

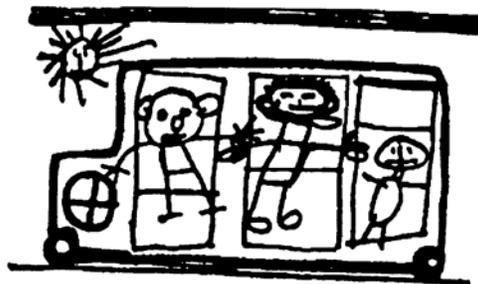
"Man in the Sun"
Age four



The Stage of Complexity

Beginning in early elementary children strive for more detail and realism in their art. They become less easily satisfied with the completeness of the composition of their drawing. The three-dimensional forms children produce also need to become more realistic to satisfy them. Symbols are replaced by attempts to represent specific object or people.

As students move through the primary years their passion for realism continues. This can lead to a sense of frustration if they are not helped to see that there are solutions to problems in art. With continued exploration and learning from experience children are able to learn to use symbolic, realistic, and imaginative solutions to visual problems.



X-Ray Drawing "People in Bus"
Age five

To help children learn to their full potential visual art experiences must challenge and extend their ability and thinking. While there is some agreement regarding the overall pattern of artistic development, each child has unique needs, interests, and capabilities. These will vary considerably and be influenced by previous experiences, knowledge, and skill in visual art, by level of maturation as well as by social and cultural background. Some children make rapid leaps forward or return to earlier forms of image making for reasons of their own.

Development does not take place automatically as a result of maturation. All children need continuing and sequential learning experiences which are appropriate to their needs, interests, and development levels. Observing changes in the images and objects created will help teachers and parents understand, share, and assist children's artistic development.



Fold-Over Drawing "My Street"
Age six

Organizing Art Experiences

One way to organize the art experiences for primary children is a framework which examines:

- Developing images
- Materials and processes
- Elements and principles of design
- Responding to art

Developing Images

Image making is a human characteristic and can become an important language—a way of recording observations, past events, feelings, and fantasies; a way of knowing. For children, image making is a natural activity, as natural as speech. They express themselves visually with anything that will make a mark on anything that will take a mark. This process starts at an early age and grows and changes as the child matures. Scribbling precedes image making in much the same way as babbling precedes speech. The same is true for three-dimensional exploration.

Image making begins with looking, experiencing, and remembering. Rich sensory experiences help students to develop observational skills and to create personal images. Through discussion, students may recall memories and images that stimulate their imagination to depict real and imaginary worlds. Through this, students realize images come from different sources and develop an awareness of an infinite variety of subject matter for art. It is the way in which ideas are translated to visual statements that is the essence of image making.

Images may range from simple marks to very complex pictures, not necessarily recognizable. Through discussion of such variety, students realize that images can be recorded in many ways and develop an openness to such variety and a sensitivity to differences. The influence of materials and processes is important in image development. Students should develop ease and self-confidence in using materials in unique and interesting ways as they create images.

The power of images to convey an emotional quality, to communicate a message, or to record an event cannot be overlooked. Students may become fluent in the use of visual terms to describe their feelings about images. Image development activities should at all times reflect the student's own ideas and feelings. Through continued exploration of the relationships among making and responding to images and by exploring the impact of materials and processes on images, growth in personal expression can occur.

Images come from different sources:

- Theme ideas from a variety of personal sources as a basis for an image such as “My Family,” “My Pet,” “My Friend,” “My Visit”
- Focused looking and recording (observations)
- Remembering events and recording memories (memory)
- Imagining an event (for example, fantasy, “What if...?”)
- Stimulation by other art (paintings, drawings)
- Stimulation by other art forms (music, theater, literature, dance)
- Stimulation by themes in other subjects

Images can be recorded in many ways including:

- Drawing
- Painting
- Print making
- Textiles



Images communicate. Children make and discuss pictures that convey a mood such as:

- Happiness
- Sadness
- Scarieness

Images can that tell a story (individually or in groups):

- Recording a festival or celebration
- Illustrating a passage from a story

Materials and Processes

A variety of materials should be made available. Students should be provided with opportunities to explore and manipulate materials and processes that are simple to understand and use. However, changes from one material or process to another should be balanced with the need to allow students to achieve some competency and a feeling of accomplishment within each. Repetition will also allow students to become more proficient in rendering images.

Art materials may be stored in the art area, but should be accessible to other areas. Materials and appropriate storage are provided, techniques and processes are explained and demonstrated so children have the opportunity to explore, experiment, and represent their feelings and ideas. Depending on the topic, the teacher may introduce related materials and techniques. Working with a variety of materials and processes in art provides a great opportunity for vocabulary development. For example, specific types of drawing such as continuous line, tone, and contour can be identified. Qualities of continuous lines such as flowing, highly detailed, sensitive, or weighted can be described. Relationships to imagery might also be noted by describing approaches such as “from memory,” “from fantasy,” or “from observation.” Such vocabulary development is essential in verbalizing responses to art.

Drawing—Draw with pencil, crayon, felt-tipped marker, chalk, pastels, and improvised tools such as sticks and swabs. Use a variety of surfaces (damp, wet, dry) and paper types (dark marks on light, light marks on dark). Make line drawings, shape drawings, contour and continuous line drawings.

Painting—Paint with a variety of brush shapes and sizes, sponges, fingers, and improvised brushes. Use a variety of surfaces (damp, wet, dry), paper and card types, and colored surfaces. Use a variety of paint methods (stain, wash, resists, tempera, dye.)

Textiles—Make paper collages, fabric collages, yarn pictures, and stitching on a plain background. Use a variety of fibers and fabrics, sorting and matching yarns and fabrics. Consider fabric construction, paper weaving, fiber weaving, knotting, and tying.

Modeling, carving, and construction—For modeling, use a variety of materials such as clay, plasticine, and baker’s clay. For carving, use materials such as soap, clay, and styrofoam. Construction materials include balsa, cardboard, styrofoam, paper, paper mache, and paper folding to make puppets, masks, dioramas, build environments, containers, stuffed paper forms, and mobiles.

Suggested Art Materials

- Crayons & chalk
- Oil pastels
- Finger paints
- Tempera blocks
- Liquid tempera
- Watercolor paints
- Fluorescent paints
- Easels or table space
- Drying rack or line
- Containers & sticks for mixing paint
- Sponges & straws
- Toothbrushes
- Swabs & cotton balls
- Empty deodorant bottles for roll-on painting
- String & fibers
- Wood
- Tissue & crepe paper
- Construction paper
- Fabrics & trim (felt, lace, ribbon)
- Gift wrap
- Felt tip pens & markers
- Buttons
- Craft sticks
- Clay & wax
- Molding dough
- Spoons & straws
- Molding hammers
- Work mats
- Objects for printing
- Brushes (thick, thin, round, bristles)
- Foods
- Feathers
- Hole punch
- Scissors
- Fasteners (glue, paste, tape, staples, clips)
- Materials from nature (shells, cones, leaves)
- Boxes & egg cartons
- Junk bits (washers, screws)



Art Safety

Classroom art materials may pose health risks. In some cases, taking precautions will be sufficient to overcome dangers; in others, substitution of materials will be required. Students and teachers should be aware of hazards as well as precautions and acceptable substitutions. Teachers should be aware some art materials can be toxic when inhaled or ingested. Children might put colored pencils in their mouths, for example, or put their fingers in their mouths after handling something toxic. Children under 12 should not use the materials in the left-hand column below. Substitute materials are shown on the right.

Hazardous Materials	Safe Substitutes
<ul style="list-style-type: none">▪ Clay in dry forms (the dry powder contains silica, which is easily inhaled and may cause silicosis)	<ul style="list-style-type: none">▪ Clay is safe in wet form only (wet clay cannot be inhaled))
<ul style="list-style-type: none">▪ Glazes or dyes that contain lead	<ul style="list-style-type: none">▪ Use poster paints instead of glazes
<ul style="list-style-type: none">▪ Solvents (e.g., turpentine, benzene, rubber cement, and its thinner)	<ul style="list-style-type: none">▪ Use water-based paints and other materials
<ul style="list-style-type: none">▪ Permanent markers that may contain asbestos fibers or lead from pigments in colored printing inks	<ul style="list-style-type: none">▪ Use only water-based markers
<ul style="list-style-type: none">▪ Some instant paper machés may contain asbestos fibers or lead from pigments in colored printing inks	<ul style="list-style-type: none">▪ Make paper maché from black and white newspaper and library or white paste
<ul style="list-style-type: none">▪ Aerosol sprays	<ul style="list-style-type: none">▪ Use brushes, water-based paints, and splatter techniques
<ul style="list-style-type: none">▪ Powdered tempera colors (their dusts may contain toxic pigments)	<ul style="list-style-type: none">▪ Use only liquid colors (the teacher can premix the pigments)
<ul style="list-style-type: none">▪ Arsenic, cadmium, chrome, mercury, lead, or manganese pigments	<ul style="list-style-type: none">▪ Adequate labeling is needed on art materials
<ul style="list-style-type: none">▪ Pastels that create dust	<ul style="list-style-type: none">▪ Use crayons or pastels that are oil-based
<ul style="list-style-type: none">▪ Lead solder and stained glass	<ul style="list-style-type: none">▪ Use colored cellophane and black pigment to simulate lead
<ul style="list-style-type: none">▪ Epoxy instant glues or other solvent-based glues	<ul style="list-style-type: none">▪ Use water-based white or library paste
<ul style="list-style-type: none">▪ Solvent-based silk screen, other printing inks	<ul style="list-style-type: none">▪ Use paper stencils and water-based ink

Elements and Principles of Design

The elements and principles of design name aspects of visual organization. They are, therefore, one way of conceptualizing and naming the properties of art. The study of the elements and principles of design should always be related to the development of imagery and/or response to art. In order to allow students to experience both the depth and variety of visual arts as a social phenomenon and human experience, the elements and principles must not be taught for their own sake or in isolation. Students would then be deprived of the opportunity of discovering alternate ways of thinking about visual art.



At the primary level, the formal teaching of the elements and principles of design should not be unduly emphasized. Through the sensitive choice of materials and topics, students can develop a growing awareness of line, shape, color, and texture in their own work, in that of others, and in the world around them.



Using the elements alone or in combination can achieve the principles of design. Students may also be guided to recognize balance, symmetry, pattern, unity, and contrast in their environment and in art. For instance, a study of shells may introduce the concepts of balance and symmetry and lead to a deepened appreciation of pattern. The elements and principles of design as organized within an image may record, communicate a message, or give an impression of a feeling. The viewer can learn to see these, interpret a meaning, and make a judgment. Such discrimination is essential when verbalizing responses to art.

Elements of Design			
Line	Shape and Form	Color and Tone	Texture
<p>Make different kinds of lines:</p> <ul style="list-style-type: none"> ▪ Straight/curved ▪ Thick/thin ▪ Long/short <p>Make families of lines that express mood and emotion. For example, anger can be expressed using the following kinds of lines:</p> <ul style="list-style-type: none"> ▪ Bold ▪ Jagged ▪ Spiky 	<p>Work with simple shapes and forms:</p> <ul style="list-style-type: none"> ▪ Circles/spheres ▪ Squares/cubes ▪ Triangle/cones <p>Make geometric and organic shapes. Combine shapes to make families of shapes.</p> <p>Work with positive and negative shapes.</p>	<p>Use primary colors (red, yellow, blue) and black and white.</p> <p>Mix and use secondary colors (orange, green, and purple) and black and white. Use light and dark colors.</p> <p>Mix and use tertiary colors (red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple). Use black and white to change value (tints and shades).</p>	<p>Work with textured surfaces such as:</p> <ul style="list-style-type: none"> ▪ Rough ▪ Smooth <p>Compare and contrast families of texture.</p> <p>Compare and contrast the textures in the natural and human-made environment.</p>

Principles of Design			
<p><i>Use elements alone or in combination to achieve the principles of:</i></p> <ul style="list-style-type: none"> ▪ Balance ▪ Contrast ▪ Emphasis ▪ Movement ▪ Pattern ▪ Unity 	<p><i>Use elements alone or in combination to achieve a mood:</i></p> <ul style="list-style-type: none"> ▪ Happiness ▪ Sadness ▪ Scariness 	<p><i>Use elements of design to create:</i></p> <ul style="list-style-type: none"> ▪ Patterns ▪ Balance ▪ Focal points ▪ Proportion 	<p><i>Organize space using:</i></p> <ul style="list-style-type: none"> ▪ Contrast of foreground and background ▪ A specific point of view (bird's eye view, bug's eye view, side-view, and upside-down view)

Responding to Art

It is essential that young children have the opportunity to respond to art as well as to be actively involved in its creation. The two areas of response and creation are so interconnected that their separation for clarification sometimes appears artificial. Making judgments about one's own work or the work of others should be a natural part of an art experience rather than tacked on as a superficial adjunct. Examples of historical and contemporary fine art and folk art can be used to motivate students in their understanding of their own work and their place within the evolution of human involvement with images. Students should be proud of their own cultural heritage and be provided with opportunities to respond to their own work and the work of their peers.

When talking about art the student is making judgments based somewhere on a continuum between fact (for example, "The picture has many blue lines") and personal opinion (for example, "I like it because it reminds me of rough waves."). This is where art analysis and commentary are useful in directing discussion. It divides viewing and talking about art into three main phases.

Children respond to art by:

1. Describing images (own, peers, and that of other artists):

- List and describe objects and symbols seen in a picture.
- Identify and describe kinds of colors, textures, lines, shapes, and sizes.
- Identify and describe methods such as: drawing and painting, print making, textiles, modeling, carving, and construction.

2. Interpreting images (own, peers, and that of other artists):

- View and discuss images that focus on a feeling or an emotion.
- Describe how an image makes one feel.
- Explain an image in one's own words.
- View and discuss images that tell a story.
- Identify specific elements and principles of design that communicate a feeling.
- Identify specific elements and principles of design that contribute to the image as a whole.
- Associate images with personal experiences.

Children stop when they are satisfied with what they have produced. To ask a child who has stopped working to add to what has been created or to evaluate the item for reworking would violate the child's integrity.

Lasky & Mukerji, 1980

3. Using descriptive and interpretative information to judge

images (own, peers, and that of other artists):

- State and explain preferences for favorite images.
- Explain why an artist's selection of materials, processes, and images is successful.
- Establish criteria for deciding which works might be included in a display, for example, best own work.

The purpose for discussing art is not to make everyone arrive at the same conclusions. The intent is to increase the sum of values and satisfaction a student derives from art. Learning to describe, interpret, and judge art helps the student to become a more involved consumer, and creator of art. In responding to their own work and to that of others, students bring together learning from developing images, the use of materials and processes, and an understanding of the elements and principles of design.

The primary response to artwork should be the child's. Adult responses to art should be directed by the three phases described above. It is important to refrain from making personal judgments about children's work or to interpret it for the child. Children must be allowed to develop their ability to reflect and value their work, free from the powerful constraints of adult opinion.



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Descriptors of Learning in Dance

Early Primary	Later Primary
Dispositions	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Participates in dance-making (for example, selects and extends personal movement to express a feeling or idea) ▪ Participates with enthusiasm in movement, shares personal dance work with others (for example, describes how dance feels, spontaneously shares and discusses personal dance work and the dance work of others) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Creates moods, expresses feelings and personal images through movement (for example, improvises and refines personal dance compositions to express ideas or solve problems) ▪ Observes and discusses dance in the school, community, and on media networks; develops personal preferences in dance work (for example, attends and reflects upon school dance performance or community recital, watches and discusses a ballet on television, selects preferred movement sequences or styles)
Skills	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Extends own natural movement by using a variety of ways to move (for example, varies body shape, uses a variety of levels, body parts, personal space) ▪ Moves in response to rhymes, verbal, and visual image (for example, “Move as if...” represents image from a poem through dance, moves in response to design elements in a picture. 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Explores a variety of ways of moving through the elements of dance: body, dynamics, space, relationships (for example, uses control, personal and general space, variation in dynamics, levels, energy) ▪ Responds to movement with verbal and visual images and metaphors (for example, writes about feeling or character expressed in a dance, makes visual pattern that follows dance form, describes movement)

Descriptors of Learning in Dance

Early Primary	Later Primary
Knowledge	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Explores body awareness through movement (for example, explores weight-bearing and balance using various body parts) ▪ Describes similarities, differences, and relationships in dance (for example, uses contrast, repetition in movement) ▪ Imitates and repeats observed movement patterns (for example, remembers earlier movements to use in later sequences, individually or in groups) ▪ Responds through movement to movement skills vocabulary (for example, represents correctly, “run backwards,” makes choices from general instruction “use a different way of moving across the room”) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Develops and extends kinesthetic awareness in movement (for example, develops an understanding of the way in which movement occurs) ▪ Explores and observes form in dance (for example, creates short dance sequences based on simple musical forms (A B A or A B)) ▪ Remembers and uses in later dance work observed dance sequences (for example, uses observed movement sequences in own compositions and ensemble work) ▪ Describes own work and that of others with appropriate terminology (for example, discusses movements which are common in everyday life, discusses own dance work and that of others)

Descriptors of Learning in Theater

Early Primary	Later Primary
Dispositions	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Participates in collaborative classroom theater (for example, works with others in theater, concentrates on the activity, responds to stimuli by creating mental image) ▪ Responds to own works and to theater performances (for example, observes performances which represent a variety of dramatic forms) ▪ Makes judgments about the theater performance (for example, expresses personal reactions) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Contributes to collaborative classroom theater (for example, accepts and responds to the images of others, uses the voice to convey mood, emotion, and meaning) ▪ Recognizes and respects the emotional and intellectual responses of others (for example, discusses aspects of the theater which lead to emotional response) ▪ Makes judgments about dramatic performances (for example, considers own responses and those of others when forming opinions)
Skills	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Assumes a role (for example, takes on a role by responding as if another person) ▪ Accepts a role (for example, listens and responds to others in role) ▪ Leads into role by building belief structures (for example, participates in discussion, imaging, pretending to build a context for role.) ▪ Discriminates between being in and out of role (for example, identifies self in relation to others, thinks about self and place within the drama.) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Maintains commitment to a role (for example, uses language and gesture to communicate appropriate thoughts and attitudes in role) ▪ Accepts and supports others in role (for example, develops situation in role by building on own ideas and on those of others) ▪ Develops an increasingly sensitive awareness of role (for example, participates in building the context for role in the drama) ▪ Changes language in role, using language appropriate to the role (for example, includes verbal style and appropriate vocabulary)

Descriptors of Learning in Theater

Early Primary	Later Primary
Knowledge	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Expresses ideas and emotions through body movement (for example, responds to story through movement, individually and in a group; develops ideas and feelings in a still picture [tableau]) ▪ Thinks about the theater (for example, thinks about own experience within the drama activity, presents own reflections in discussion or through painting and writing) ▪ Explores the interconnectedness of dance, theater, music, and visual art (for example, uses dance, music, and visual elements in drama work) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Interprets ideas and emotions through body movement and tableau (for example, expresses feelings and ideas through movement, works with others to represent ideas in series of tableau images) ▪ Reflects on feelings, ideas, and issues raised in the theater experience (for example, considers the points of view raised in the theater experience demonstrates change in thoughts and feelings) ▪ Integrates learnings from dance, music, visual art, and previous theater work (for example, uses dance, music, and visual elements to enhance meaning and enrich the theater experience)

Descriptors of Learning in Music

Early Primary	Later Primary
Dispositions	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Responds to different cultural traditions and celebrations through music (for example, uses seasonal songs, celebrates music from cultures in America) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Compares different kinds of music in the community and on public media networks (for example, selects appropriate examples to share in class, discusses local music event)
Skills	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Represents personal vocal sounds using speaking and singing voice (for example, uses high/low sounds, repeated pitch, creates interest in speech, gains awareness of own accuracy in pitch) ▪ Performs simple songs, rhythm chants, and fingerplays (for example, uses song materials to gain awareness of beat and rhythmic and melodic concepts, keeps beat using simple percussion instruments and movement) ▪ Explores differences in timbre of instruments and voices (for example, explores the differences among wood, string, metal, skin, and vocal timbres) ▪ Responds to musical phrase, tempo, dynamics through body movement (for example, observes pattern in music, beginnings and endings, differences in dynamics) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Sings in tune within a comfortable range (for example, sings in tune within the following range, with emphasis on the upper part of the range) ▪ Contributes to musical activities both individually and in groups (for example, expresses mood, tempo, timbre, dynamics, rhythm, and melody in music, uses percussion instruments, movement, and voice in combination) ▪ Uses different instruments and voice to create and perform rhythmic and melodic ostinato (for example, uses repeated rhythmic or melodic patterns to accompany known songs) ▪ Expresses musical phrases, variation in tempo and dynamics through contrast (for example, varies loud/soft or through body gestures, group/solo alternation, etc.)

Descriptors of Learning in Music

Early Primary	Later Primary
Skills	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Represents music through simple notation (for example, high/low placement on staff, beats, simple rhythm patterns, rests) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Uses appropriate music vocabulary and notation with understanding (for example, quarter note and rest, time signature, eighth note and rest, etc.)
Knowledge	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Communicates personal ideas through music (for example, represents personal ideas and images through singing and playing simple rhythmic and melodic instruments) ▪ Responds to similarities, differences, and relationships in music (for example, discusses and responds through movement to repetition in songs, different instrumental qualities, variations in mood) ▪ Recognizes that music can express different emotions and moods (for example, responds to mood contrast through movement, verbal or visual images) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Expresses images through music and sound (for example, using voice and selected classroom instruments, creates and develops own musical images) ▪ Expresses musical elements through their parallels in other art forms (for example, dramatizes musical sequence, transforms musical form as visual art design or musical contour as dance) ▪ Expresses personal preferences in music and appreciates the musical preferences of others (for example, discusses a variety of music, giving reasons for preference)

Descriptors of Learning in Visual Art

Early Primary	Later Primary
Dispositions	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Interprets own feelings about an image (for example, “It makes me feel sad.”) ▪ Responds sensitively to a variety of different art forms from own and other cultures (for example, communicates a willingness to view and discuss a variety of art work) ▪ Evaluates images by stating personal preference (for example, “I like this one the best.”) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Interprets ideas and feelings expressed by an image (for example, “It makes me feel happy because of the bright colors.”) ▪ Responds sensitively and informatively to a variety of different art forms from own and other cultures (for example, creates own image in response to a festival or celebration) ▪ Evaluates images by stating preference and giving reasons (for example, “This is best because the colors create a feeling.”)
Skills	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Creates images through use of visual symbols (for example, paints a picture of a person and a house with use of personal schema) ▪ Expresses ideas in visual form (for example, uses drawings to tell a story) ▪ Creates images inspired by self or others (e.g., constructs a sculpture on monster theme) ▪ Represents images in different ways (e.g., draws, models, paints, constructs, and uses textile and print making processes) ▪ Uses a variety of simple art making tools and materials (for example, uses brushes and paint to create patterns and pictures) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Creates images from different sources such as observation, memory, imagination (creates an observational drawing of a pet) ▪ Expresses ideas and feeling in visual form (for example, paints a picture expressing scariness) ▪ Creates image inspired by self or other art forms (for example, constructs a collage inspired by theme of a poem) ▪ Represents images in different ways with increasing skill (for example, draws, paints, models, constructs, textile and print making) ▪ Uses a variety of simple art making tools and materials appropriately (for example, cuts paper and shapes with scissors)

Descriptors of Learning in Visual Art

Early Primary	Later Primary
Skills	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Displays skill in manipulating simple materials and processes (for example, uses brushes and paint to create patterns and pictures) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Displays increasing sophistication in manipulating simple materials and processes (for example, chooses various paper types that suit image in making a collage)
Knowledge	
<p>The child:</p> <ul style="list-style-type: none"> ▪ Explores elements of design in making or responding to art (for example, names elements [lines, colors, textures, shapes] and recognizes qualities) ▪ Describes images by attending to the subject, sensory, and formal qualities—elements and principles of design and method and technique-(for example, identifies and describes textures in a weaving) 	<p>The child:</p> <ul style="list-style-type: none"> ▪ Uses and discusses different elements and principles of design (for example, describes own art in terms of color, pattern, and balance) ▪ Describes images by attending to the subject’s sensory and formal qualities—elements and principles of design, and method and technique-(for example, discusses implied textures and how they might have been made in a painting)