

# *Priority Academic Student Skills*

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## LANGUAGE ARTS

### OVERVIEW

English language arts education incorporates the teaching and learning of reading, writing, speaking, listening, and viewing. Integration of language arts occurs in multiple ways. First, curriculum, instruction, and assessment reflect the integration of listening, speaking, viewing, reading, and writing. The language arts are not perceived as individual content areas, but as one unified subject in which each of the five areas supports the others and enhances thinking and learning. Secondly, there is integration of the teaching and learning of content and process within the curriculum. The common human experiences and the ideas, conflicts, and themes embodied in literature and all oral, written, and visual texts provide a context for the teaching of the processes, skills, and strategies of listening, speaking, viewing, reading, and writing. Finally, literacy educators believe the knowledge, skills, and strategies of language arts are integrated throughout the curriculum, enabling students to solve problems and think critically and creatively in all subject areas.

Language arts is the vehicle of communication by which we live, work, share, and build ideas and understandings of the present, reflect on the past, and imagine the future. Through language arts, we learn to appreciate, integrate, and apply what is learned for real purposes in our homes, schools, communities, and workplaces.

An effective language arts program should encompass process and content—how people communicate as well as what they communicate. Process includes skills and strategies used in listening, speaking, reading, writing, and viewing. Content includes the ideas, themes, issues, problems, and conflicts found in classical and contemporary literature and other texts, such as technical manuals, periodicals, speeches, and videos. Ideas, experiences, and cultural perspectives we discover in texts help us shape our visions of the world. The insight we gain enables us to understand our cultural, linguistic, and literary heritages.

In Grades K-12, a locally developed language arts curriculum, embodying these content standards, will ensure all students are literate and can engage successfully in reading, discovering, creating, and analyzing spoken, written, electronic, and visual texts which reflect multiple perspectives and diverse communities and make connections within language arts and between language arts and other fields.

### READING/LITERATURE

The revised reading standards in the *Priority Academic Student Skills (PASS)* reflect current research-based information on effective, balanced reading practices and are organized in the following related strands:

**Print Awareness**  
**Phonological/Phonemic Awareness**  
**Phonics/Decoding**  
**Vocabulary**  
**Fluency**  
**Comprehension/Critical Literacy**

These reading skills are interrelated and must not be taught independently of one another; rather, skills need to be developed in the context of a core curriculum that applies effective reading strategies to achieve success in all academic areas.

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**PRINT AWARENESS** - is the ability to understand how print works. This includes knowing that the print on the page represents the words that can be read aloud and distinguishing between various forms and purposes of print, from personal letters and signs to storybooks and essays.

**PHONOLOGICAL/PHONEMIC AWARENESS** - is an oral prerequisite to phonics and one of the best predictors of later reading success. It is the understanding that words and syllables can be broken down into smaller units or phonemes. Research indicates that poor phonemic awareness is a major underlying cause of reading difficulty. A student's progress should be monitored throughout the kindergarten year by administering informal phonemic awareness assessments.

**PHONICS/DECODING** - instruction provides students with a consistent strategy to apply sound-symbol relationships to assist in the identification of unfamiliar words. The goal of teaching children phonics is to teach children to decode unfamiliar words easily and automatically as they read. Children must be encouraged to use this strategy on their own.

**VOCABULARY** - knowledge is essential to reading because a reader's understanding comes chiefly from his or her vocabulary base. Vocabulary development can be achieved through reading, direct instruction, and student-centered activities. A balanced vocabulary program contains all three of these strategies.

**READING FLUENCY** - research refers to two stages of reading development. The first is the "decoding stage" where the student learns how to change printed symbols into sounds. During the next stage called the "fluency stage," the student continues to work on decoding skills to the point where the child becomes "unglued" from the print. Word recognition becomes easy, and fluent reading is characterized by a lack of trouble with word identification.

Easy word recognition frees a student's attention to comprehend the text. Achieving speed and accuracy in recognizing words is reading fluency.

**COMPREHENSION/CRITICAL LITERACY** - is understanding the meaning or point of the text; it is the essence of reading. Comprehension is a complex process. As reader's mature they become more strategic in their process to construct meaning from text. Comprehension involves understanding what is read, what is meant, and what is implied. Students read for a variety of purposes, to locate information, to be informed, entertained, persuaded, and so on. Students use a wide range of strategies to help them meet their purpose. These strategies include making predictions, activating prior knowledge, skimming text for literal information, drawing inferences and conclusions, interpreting meaning, summarizing information, analyzing and evaluating text, monitoring reading, and using correction strategies.

Reading requires the coordination of cues as sources of information: sound/symbol relationships, syntax, semantics, and context. When reading, readers use three cueing systems. They derive semantic cues from the text's meaning, syntactic cues from the text's grammatical structure, and graphophonic cues from sound-letter relationships and patterns. Cueing systems are important and are constantly in motion to enable readers to construct meaning. They help readers answer questions such as: Does this make sense? Does this sound right? Does this look right?

Readers use a variety of strategies to ensure comprehension. They predict what they think the text is about to convey and confirm their prediction by checking to see if meaning is maintained. Readers monitor understanding and take action when meaning breaks down by choosing to self-correct or continue to read ahead only to return later to reconstruct meaning from previously read text.

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As a result of the work of State Superintendent Sandy Garrett's **Reader Leader** initiative and the work of the **Phonics Task force**, Oklahoma's core curriculum in reading has been revised to add more detail to reading instruction requirements for Grades 1-3. Local districts will select assessments, materials, and instructional strategies and activities to meet each student's individual reading needs. Districts should also provide current, research-based reading training for all Grade 1-3 teachers.

Research supports ensuring that all students have a minimum of ninety minutes of uninterrupted language arts instruction. In addition, students should have other opportunities to self-select reading material and read independently every day.

### **LITERATURE**

Literature is the heart of the English language arts and the touchstone for all language learning. It represents the unique human gift of composing and communicating ideas through language. All students should read a rich variety of fiction, poetry, drama, and nonfiction from different time periods and cultures, relating them to human aspirations and life experiences.

An effective English language arts program teaches students to respond to a rich variety of literature with increasing sophistication and to communicate their interpretation of what they have read, heard, and seen through various means of expression. Literature should reflect the diversity of our nation and the world, as well as the interest and abilities within each classroom. It is important to remember that no single author or piece of literature can represent an entire culture; no one situation represents all situations of a given culture. Therefore, relying solely on textbooks is limiting to both teachers and students. Many types of literature and instructional materials should be used to enable individual students to meet high standards and expectations.

In a comprehensive literature curriculum, students learn that there are many approaches to the interpretation of literature and that no one approach is “privileged.” Throughout their academic experiences, students should have opportunities to test out different theories of literary criticism and learn that a text and its influence can be viewed from more than one perspective.

### **RESEARCH AND INFORMATION**

Developing research skills are important to be able to gather, organize, and interpret information. Students should be able to locate appropriate print and nonprint information using text and technical information.

### **WRITING**

Writing, as defined by the National Council of Teachers of English (NCTE), is “the process of selecting, combining, arranging, and developing ideas in effective sentences, paragraphs, and often, longer units of discourse.” Writing requires coping with a number of variables: mode, tone, form, purpose, and audience. Mode (method of development) includes narrative, descriptive, argumentative, and expository writing. Tone (the voice of the writer) may range from very personal to quite formal. Form (the shape of the work) may include essays, poetry, letters, and research papers. Purpose (the reason for writing) indicates the writer’s intention to discover and express personal feelings and values, to conduct the business of everyday life, to acquire, retain, and communicate information, and to describe, entertain, and persuade. Audience (the intended public) consists of oneself, peers, colleagues, teachers, relatives, and others. During the process, writers must select from and combine these variables as appropriate to the writing tasks.

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Writing is also a means of learning. This process is “a valuable tool for learning for all students in all subject areas at all ages.” While writing to learn, students discover connections, describe processes, express emerging understandings, raise questions, and find answers. For example, students learn content in science or social studies through keeping a response or process journal, or a learning log.

### **THE WRITING PROCESS**

**WRITING** - should be taught as a natural and integral part of the curriculum. Instruction should encourage whole pieces of writing for real purposes and real audiences (and should include all stages of the writing process). Because writing is recursive, the stages may not occur in a linear sequence, but the writer may revert to an activity characteristic of an earlier stage. The stages of the writing process include prewriting, drafting, revising, editing, and publishing.

**PREWRITING** - is the process that helps the writer get ready to write. Students gather ideas and organize them. During this stage, the topic is generated and purpose, audience, and form are clarified. It is conceivable that the prewriting stage will take more time than any other stage in the process. Activities may include class discussion, reading, predicting, remembering, word banks, observing, thinking, student notebooks, drawing, free writing, modeling, clustering/webbing, cubing, and brainstorming.

**DRAFTING** - is putting ideas down on paper with a focus on content, and begins with notes or ideas generated during prewriting. The first draft may be kept in a journal, writer’s notebook, writing center, or on a computer disk. Students are also encouraged to explore a topic without grammatical inhibitions or over concern about spelling or punctuation. The teacher’s role is to encourage students to “get it down.”

**REVISING** - is refining of content, not mechanics. Revision (“to see again”) begins during the prewriting activity and continues through the final draft. It is best achieved in an interactive setting with the teacher or a group of peers. Writers should think again about the choices made for content and add, delete, or rearrange the material. Thus, writing becomes thinking made visible. Writers critically read their own writing and become their own reader. Since revising can be internal and unobservable, revising skills can be taught by modeling the questions asked by critical readers.

**EDITING** - is the stage in which the writing is made suitable for publication. Positive reinforcement is more effective than corrective comments to improve the quality of writing. Peer editing in writing groups helps teach and reinforce proofreading skills. Students are to locate and correct errors in punctuation, capitalization, spelling, usage, and sentence structure so that errors in conventions do not interfere with a reader’s ability to understand the message.

**PUBLISHING** - the student’s work is essential to the composing process. Publication provides an opportunity for the writer’s product to be shared with and/or evaluated by the intended audience or reader in general. An authentic audience, one with whom the students want to communicate, is necessary for effective writing. Without some type of publication, students may forget or never realize that their writing is meaningful communication.

It is important to note that not every piece that a writer begins will be carried through the entire writing process and polished for publication. However, each student should be encouraged to develop some pieces of writing thoroughly enough to be published. Publishing is an important motivator in working through the stages of the composing process. The purpose of publishing is to reinforce the idea that writing is an act of communication.

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## **SPELLING**

Spelling, writing, and reading are interrelated and coherent. Writing leads to mastery in reading; reading leads to mastery in writing. Combined instruction leads to improvement in both reading and writing.

Research indicates that as children use temporary or phonetic spelling. Phonetic spelling develops and reinforces knowledge of phonics. It is important to understand that temporary spelling is not in conflict with correct spelling. When children use temporary spelling, they are practicing their growing knowledge of phonemes. First grade children should be expected to correctly spell previously studied words and spelling patterns. Temporary spelling of common spelling patterns should progress toward more conventional spelling by the end of second grade with the students mastering the conventional spelling of increasing numbers of words.

Spelling instruction should help students understand how words are put together (word patterns). Therefore, extensive reading and writing help students become good spellers.

## **HANDWRITING/PENMANSHIP**

Young children need an awareness of print to communicate effectively. Handwriting/penmanship is that method for forming letters that comprise a writing system, as well as, how to express thoughts in the written word. Through writing, children form a muscular and visual memory of the letters and words; and, therefore can recognize them. Students must be aware of the importance of legibility to facilitate communication of the intended message. Elements of legible handwriting include letter formation, size and proportion of letters, spacing, slant, alignment of letters on the baseline, and uniform steadiness and thickness of line. Writing should reinforce the fact that language has meaning. It gives students an opportunity to develop personal voice and style upon which they can reflect.

## **ORAL LANGUAGE/LISTENING/SPEAKING**

There is clearly a need for schools to spend more time teaching speaking and listening. More than 75 percent of all communication is devoted to the oral communication process. People in the workplace devote one-third of all working time carrying on face-to-face talk, and corporate managers spend about 60 percent of their time in communicating orally in meetings or on the telephone. Moreover, even with sophisticated electronic communication devices, oral language is still the main way of passing culture from one generation to another. Even with this demonstrated need for effective oral communication, almost two-thirds of young people have difficulty explaining how to get to a local grocery store in directions that can be understood.

Although the “school” emphasis on reading and writing may create the impression that oral language skills are not as important, this is not the case. Oral language is now, and is even more likely to be in the future, the primary means of acquiring and transmitting information.

Fortunately, students begin to learn oral language skills naturally. They listen to the sounds of adults and other children and internalize language patterns quite early in order to communicate orally themselves. However, not all children come to school with equal opportunities to develop language skills. Children who have experienced positive feedback to their efforts to use language, and have had opportunities to hear language used in a variety of social contexts, are better prepared to use oral language as a foundation for their reading and writing development.

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Since some children have limited opportunities for oral language in their home environments and since oral language development continues through at least age twelve, all children can improve their oral language ability with instruction and guidance. It is essential that oral language instruction begin in kindergarten and continue throughout school.

### **VISUAL LITERACY**


Visual literacy (both viewing and representing) refers to the ability to comprehend, evaluate, and compose visual messages. Visually literate persons are able to read visual messages, compose visual language statements, and translate from visual to verbal and vice versa. Students learn attitudes, behaviors, and questions to ask which enable them to think abstractly and analytically.

Viewing is an ongoing lifetime activity that extends knowledge and experiences and provides enjoyment and pleasure. Therefore, learners will need to become engaged in a variety of viewing experiences, both in comprehending and composing. The media for visual communication may include: field trips, graphic displays, models, photographs, pictures, transparencies, picture books, newspapers, filmstrips, videotapes, labels, posters, advertisements, cartoons, carvings, paintings, memos, plays, dances, television, charts, maps, diagrams, graphic aids in oral presentations, signs, logos, creative movement, and computers.

It is an important goal of education for learners to be able to critique and use the dominant media of today. Visual literacy is essential for survival as consumers and citizens in our technologically intensive world.

#### **NOTE:**

Asterisks (\*) have been used to identify standards and objectives that must be assessed by the local school district. All other skills may be assessed by the Oklahoma School Testing Program (OSTP).

Book icons () identify Information Literacy skills. Students are best served when these are taught in collaboration and cooperation between the classroom teacher and the library media specialist.

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### Grade 1

**Reading/Literature:** The student will apply a wide range of strategies to comprehend, interpret, evaluate, appreciate, and respond to a variety of texts.

**Standard 1: Print Awareness - The student will develop and demonstrate knowledge of print awareness.**

1. Read from left to right, top to bottom.
2. Match spoken word to print.
3. Recognize the difference among letters, words, and sentences.

**Standard 2: Phonological/Phonemic Awareness – The student will develop and demonstrate knowledge of phonological/phonemic awareness.**

1. Create and state groups of rhyming words.  
Example: bat/cat/sat/mat
2. Count syllables in a word.
3. Identify onsets and rimes.  
Example: at in bat
4. Segment and blend the phonemes of one-syllable words.  
Example: bat = /b/ /a/ /t/
5. Isolate phonemes within words by identifying the beginning, middle, and ending sounds in one-syllable words.  
Example: the beginning sound of dog is /d/  
the middle sound in can is /a/
6. Add or delete a phoneme change to a word  
Example: /b/ + at = bat, cat - /k/ = at

**Standard 3: Phonics/Decoding – The student will apply sound-symbol relationships to decode unknown words.**

1. Phonetic Analysis - Apply phonics knowledge to decode one-syllable words.
  - a. Use short and long vowel patterns.  
Example: CVC = mad, hid, cut  
Example: CVCV (final e) = made, hide, cute  
Example: CV<sup>1</sup> = he, me, so

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- b. Use r-controlled vowel patterns  
Example: er = “r” in fern, ir = “r” in bird, and ur = “r” in turn
  - c. Use blends, digraphs, and diphthongs.  
Example: Blends – fl, tr, sl, sm, sn, bl, gr, and str  
Example: Digraphs – sh, th, wh  
Example: Diphthongs – oi, oy, ou, ow
2. Structural Analysis - Apply knowledge of structural analysis to decode words using strategies such as inflectional endings, contractions and compound words, and possessives.  
Example: inflectional endings – adding -s, -es, -ing, or -ed to a word  
Example: compound words – cup + cake = cupcake  
Example: contraction – can + not = can’t

**Standard 4: Vocabulary – The student will develop and expand knowledge of words and word meanings to increase vocabulary.**

- 1. Increase personal vocabulary by listening and reading a variety of literature.
- 2. Discuss unfamiliar oral and/or written vocabulary after listening to or reading texts.
- 3. Use new vocabulary and language in own speech and writing.
- 4. Classify categories of words.  
Example: Tell which of the following are fruits and which are vegetables: bananas, oranges, apples, carrots, and peas.

**Standard 5: Fluency – The student will identify words rapidly so that attention is directed at the meaning of the text.**

- 1. Read regularly in independent-level text (text in which no more than 1 in 20 words is difficult for the reader), effortlessly, and with expression.
- 2. Read regularly in instructional-level text (text in which no more than 1 in 10 words is difficult for the reader; a "typical" first grader reads approximately 60 words per minute).
- 3. Students will engage in repeated readings of the same text to increase fluency.
- 4. Recognize 100-200 high frequency and/or common irregularly spelled words in text. (e.g., have, to, was, where, said).
- 5. Use punctuation cues (e.g., periods, commas, question marks) in text as a guide to understand meaning.


**Standard 6: Comprehension/Critical Literacy – The student will interact with the words and concepts in a text to construct an appropriate meaning.**

- 1. Literal Understanding
  - a. Read and comprehend both fiction and nonfiction that is appropriately designed for the second half of first grade.

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- b. Use prereading strategies such as previewing, using prior knowledge, predicting, and establishing a purpose for reading.  
Example: Prior to reading the book *Verdi* by Janell Cannon, have students preview the book by looking at the cover, identifying the main character and telling what they know about snakes (what they do, where they live . . .). Make predictions by doing a picture walk to discuss some of the early actions in the story.
  - c. Respond to questions designed to aid general comprehension.
- 2. Inferences and Interpretations - Make simple inferences based on what is stated in text.
  - 3. Summary and Generalization
    - a. Retell or act out stories and events using beginning, middle, and ending.
    - b. Respond to who, what, when, where, why, and how questions and discuss the main idea of what is read.
    - c. Draw and discuss visual images based on text information.
  - 4. Analysis and Evaluation
    - a. Identify simple cause and effect relationships.
    - b. Mark favorite passages.
  - 5. Monitoring and Correction Strategies - Apply a basic use of semantics, syntax, and graphophonic cues (e.g., semantics - Does it make sense? syntax - Does it sound right? graphophonic - Does it look right?).

**Standard 7: Literature - The student will read to construct meaning and respond to a wide variety of literary forms.** 

- 1. Literary Genres – The student will demonstrate knowledge of and appreciation of the various forms (genres) of literature.
  - a. Discriminate between fiction and nonfiction.
  - b. Recognize elements of different cultures in multicultural tales.
- 2. Literary Elements – The student will demonstrate knowledge of literary elements and techniques and how they affect the development of a literary work.
  - a. Describe the roles of authors and illustrators in telling a story or presenting information.
  - b. Identify and describe the plot, setting, and character(s) in a story.

**Standard 8: Research and Information - The student will conduct research and organize information.** 

- 1. Accessing Information: Select the best source for a given purpose.

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- a. Alphabetize words to the first letter.
  - b. Read and follow simple written directions.
  - c. Recognize author, illustrator, title page, and table of contents (when applicable) as identifying items of information about a book.
  - d. Access information from simple charts, maps, graphs, and calendars.
2. Interpreting Information: Analyze and evaluate information from a variety of sources and generate questions about topics of personal interest and find books to gather information.

**Writing/Grammar/Usage and Mechanics: The student will express ideas effectively in written modes for a variety of purposes and audiences.**

**Standard 1: Writing Process - The student will use the writing process to write coherently.**

1. Participate in prewriting activities such as brainstorming, discussion, webbing, or story starters.
2. Write first drafts.
3. Be introduced to proofreading and editing.
4. Publish and share writing with various audiences, such as peers or adults.

**Standard 2: Modes and Forms of Writing - The student will communicate through a variety of written forms and for various purposes and to a specific audience or person.**

1. Develop stories that describe, explain, or tell about familiar objects, people, places, events, or experiences.
2. Write “thank you” notes, friendly letters, and invitations.
3. Make journal entries.
4. Create simple poems.
5. Write brief descriptions of a real object, person, place, or event using some details.

**Standard 3: Grammar/Usage and Mechanics - The student will demonstrate appropriate practices in writing by applying Standard English conventions to the revising and editing stages of writing.**

1. Grammar/Usage: Students are beginning to recognize and use appropriate nouns, verbs, and adjectives in their writing.
  - a. Singular and plural nouns
  - b. Singular possessive pronouns

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- c. Present and past tense verbs
  - d. Contractions
  - e. Adjectives.
2. **Mechanics:** Students are expected to demonstrate appropriate language mechanics in writing.  
Example: Capitalize the first word of a sentence, names of people, places, major holidays, days of the week, months of the year, and the pronoun “I”.
  3. **Punctuation:** Students are expected to demonstrate appropriate punctuation in writing.  
Example: Correctly use periods, exclamation points, and question marks at the end of sentences.
  4. **Sentence Structure:** The student will demonstrate appropriate sentence structure in writing.  
Example: Write in complete sentences using a noun and verb in each sentence.
  5. **Spelling:** Students are expected to demonstrate appropriate application of spelling knowledge to the revising and editing stages of writing.
    - a. Spell correctly three- and four-letter words, and grade-level-appropriate sight words.
    - b. Use a picture dictionary to gain information.
  6. **Handwriting:** Students are expected to demonstrate appropriate handwriting in the writing process.  
Example: Print legibly and space letters, words, and sentences appropriately, using left to right progression moving from the top to the bottom of the page.

**Oral Language/Listening and Speaking: The student will demonstrate thinking skills in listening and speaking.**

**Standard 1: Listening – The student will listen for information and for pleasure.**

1. Listen attentively and ask questions for clarification and understanding.
2. Give, restate, and follow simple two-step directions.

**Standard 2: Speaking – The student will express ideas and opinions in a group or individual situations.**

1. Stay on topic when speaking.
2. Use descriptive words when speaking about people, places, things and events.
3. Recite poems, rhymes, songs and stories.

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4. Retell stories using basic story grammar and relating the sequence of story events by answering who, what, when, where, why, and how questions.
5. Relate an important life event or personal experience in a simple sequence.
6. Provide descriptions with careful attention to sensory detail.
7. Use visual aids such as pictures and objects to present oral information.

**Standard 3: Group Interaction - The student will use effective communication strategies in pair and small group context.**

1. Show respect and consideration for others in verbal and physical communications.
2. Make contributions in group discussions.

**Visual Literacy: The student will interpret, evaluate, and compose visual messages.**

**Standard 1: Interpret Meaning – The student will interpret and evaluate the various ways visual image-makers including graphic artists, illustrators, and news photographers represent meaning.** 

1. Respond to visual messages by distinguishing between fiction and nonfiction in stories, videos, and television programs.
2. Respond through talk, movement, music, art, drama and writing in ways that reflect understanding of a variety of stories and poems.

**Standard 2: Evaluate Media - The student will evaluate visual and electronic media such as film as compared with printed messages.** Example: Make connections between illustrations and print.

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## GLOSSARY

**affix** - an element added to the base, stem, or root of a word to form a fresh word or stem. Principal kinds of affix are prefixes and suffixes. The prefix un- is an affix which added to balanced, makes unbalanced. The suffix -ed is an affix which, added to wish makes wished.

**alliteration** - a device commonly used in poetry and occasionally in prose: the repetition of an initial sound in two or more words of a phrase, line of poetry, or sentence (e.g., “Our souls have sight of that immortal sea.”).

**analogies** - comparisons of the similar aspects of two different things.

**antonym** - words which have opposite meanings (e.g., hot and cold).

**archetype** - a descriptive detail, plot pattern, character type, or theme that recurs in many different cultures. One such archetype that appears in Shakespeare’s Macbeth is the battle between the forces of good and the forces of evil.

**autobiography** - the biography of a person written by oneself.

**balanced reading program** - dual emphasis, stress on both skill and application of skills. A balanced reading program includes instruction in word identification skills as well as instruction in reading comprehension strategies. A balanced reading program includes reading to whole groups of students, guided reading activities with groups of students, shared reading, and independent reading by individual students.

**base word** - a word to which a prefix or suffix may be added to form a new word (e.g., go + ing = going).

**biography** - story about the achievements of others; helps students see history as the lives and events of real people and to appreciate the contribution of all cultures; subjects include explorers; political heroes and heroines; and achievers in literature, science, sports, the arts, and other disciplines; effectiveness depends on accuracy, authenticity, and an appealing narrative style.

**CVC** - consonant/vowel/consonant

**choral reading** - group reading aloud (e.g., choral reading may be used with a group to develop oral fluency or to make a presentation to an audience).

**cinquain** - poetic form; structure may follow a 2-4-6-8-2 syllable pattern or may follow a simpler form using words per line in a 1-2-3-4-1 pattern.

**compound word** - a word made by putting two or more words together (e.g., cowboy).

**consonant blend** - the joining of the sounds represented by two or more letters with minimal change in those sounds; consists of two or more consonants sounded together in such a way that each is heard (e.g., bl, gr, sp)

**consonant digraph** - consists of two consonants that together represent one sound (e.g., sh, ch, th, wh).

**consonants** - the remaining letters of the alphabet and usually include w and y; single sound made by a partial or complete obstruction of air.

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**context clue** - the information from the immediate textual setting that helps identify a word or word group.

**contraction** - a short way to write two words as one by writing the two words together, leaving out one or more letters and replacing the missing letters with an apostrophe (e.g., cannot = can't).

**convention** - accepted practice in written language.

**cooperative learning** - activities in which students work together in groups to achieve a common goal.

**critical thinking** - logical, reflective thinking that is focused on deciding what to believe or do. It may include analyzing arguments, seeing other points of view, and/or reaching conclusions.

**cubing** - a method for discovering ideas about a topic by using six strategies (in any order) to investigate it: describe it, compare it, associate it, analyze it, apply it, and argue for or against it.

**cues/cueing system** - Sources of information used by readers to construct meaning. The language cueing system includes the graphophonic system — the relationship between oral and written language (phonics); the syntactic system — the relationship among linguistic units such as prefixes, suffixes, words, phrases, and clauses (grammar); and the semantic system — the meaning system of language.

**decode** - to analyze spoken or graphic symbols of a familiar language to ascertain their intended meaning.

**descriptive writing** - One of four chief composition modes. Writing which paints a picture of a person, place, thing, or idea using vivid details.

**dialect** - a social or regional variety of a particular language with phonological, grammatical, and lexical patterns that distinguish it from other varieties.

**diamante** - poetic form; structure follows a diamond shape of seven lines as follows: one noun, two adjectives, three participles, four related nouns, or a phrase of four words, three participles, two adjectives, and one noun.

**diphthong** - a vowel sound produced when the tongue moves from one vowel sound toward another vowel in the same syllable; two vowel sounds that come together so fast they are considered one syllable (e.g., ou, ow, oi/oy).

**directionality** - the ability to perceive spatial orientation accurately (left to right).

**epic literature** - long narratives detail the adventures of a single heroic figure; the center of action revolves around the relationship between the heroic figure and the gods; the main character symbolizes the ideal characteristics of greatness; many were originally written as poetry or songs; language is lyrical, stately, and rich with images.

**essays** - documentary records on diverse topics such as slavery, life in the 12th century England, or songs of the American Revolution; content is based upon or adapted from an original document in diary, letter, or essay form.

**etymology** - the study of the origins of words; an account of the history of a particular word.

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**evaluative** - questioning that requires the reader to use experiential background knowledge in conjunction with information explicitly stated in the text (e.g., reading beyond the line).

**expository** - a reading or writing selection which explains, defines, and interprets. It covers all compositions which do not primarily describe an object, tell a story, or maintain a position (e.g., content-area textbooks, magazine articles, editorials, essays).

**fables** - tales concern human conduct with moralistic overtones; animals exhibit human qualities and behaviors.

**fairytale** - a folktale about real-life problems usually with imaginary characters and magical events.

**fantasy** - characters or settings depart from what is realistic; the author makes the impossible believable; characters include humanized animals, good and evil stereotypes, heroes and heroines with magical powers.

**fiction** - plots are simple, fast-paced and predictable; characters and their actions appeal to young children; illustrations contribute to story line; rhyme and repetition encourage reading aloud; story and language appeal to sense of humor through word play, nonsense, surprise, and exaggeration; illustrations encourage participation through naming, pointing, and seeking.

**figurative language** - writing or speech not meant to be taken literally. Writers use figurative language to express ideas in vivid or imaginative ways (e.g., “the apple of my eye,” “forever chasing rainbows”).

**flashback** - the technique of disrupting the chronology of a narrative by shifting to an earlier time in order to introduce information.

**fluency** - freedom from word-identification problems that might hinder comprehension in silent reading or the expression of ideas in oral reading; automaticity, the ability to produce words or larger language units in a limited time interval.

**folktales** - time and place are generic (e.g., “Once upon a time in a faraway castle . . .”); stories are not intended to be accepted as true; plots use predictable motifs (e.g., ogres, magic, supernatural helpers, quests); story line is frequently a series of recurring actions; characters are one-dimensional.

**foreshadowing** - the technique of giving clues to coming events in a narrative.

**genre** - a category used to classify literary and other works, usually by form, technique, or content. The novel, the short story, and the lyric poems are all genres.

**grapheme** - a written or printed representation of a phoneme (e.g., b for /b/ and oy for /oi/ in boy)

**graphophonic cues** - the relationship between graphemes and the phonemes they represent. These symbol-sound-association skills can be used as an aid in recognizing a word that is not firmly fixed in sight vocabulary, especially if used in conjunction with other cues (e.g., determining the sound of the initial letter or two and the use of context may be all that is needed to recognize a word).

**high frequency words** - a word that appears many more times than most other words in spoken or written language (e.g., the, of, said, for).

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**historical fiction** - stories are grounded in history but not restricted by it; the historical setting is an authentic and integral part of the story; characters' actions, dialogue, beliefs, and values are true to the historical period.

**homographs** - words which are spelled alike but have different sounds and meanings (e.g., bow and arrow vs. bow of a ship).

**homonyms** - words which sound the same but have different spellings and meanings (e.g., bear, bare).

**hyperbole** - obvious and deliberate exaggeration; an extravagant statement; a figure of speech not intended to be taken literally. Hyperboles are often used for dramatic or comic effect. Example: "He died a thousand deaths." "The discussion lasted an eternity."

**idiom** - an expression that does not mean what it literally says (e.g., to have the upper hand has nothing to do with the hands).

**imagery** - the use of language to create vivid pictures in the reader's mind.

**independent reading level** - the readability or grade level of material that is easy for a student to read with few word-identification problems and high comprehension.

**inferential** - a reasoned assumption about meaning that is not explicitly stated (e.g., reading between the lines).

**instructional reading level** - the reading ability or grade level of material that is challenging, but not frustrating for the student to read successfully with normal classroom instruction and support.

irony - a figure of speech of which the literal meaning of the word is the opposite of its intended meaning (e.g., I could care less); a literary technique for implying, through plot or character, that the actual situation is quite different from that presented.

**journal** - a less private form of diary. It is more readily shared, allows more flexibility, and is more adaptable as a teaching tool. It is especially useful when used to elicit responses to reading, issues, and events under study.

**legends** - plots record deeds of past heroes; stories are presented as true; stories are usually secular and associated with wars and victories.

**literal** - information directly from the text (e.g., on the line).

**main idea** - the gist of a passage; central thought.

**medial** - coming in the middle of a word.

**metaphor** - a figure of speech in which a comparison is implied by analogy but is not stated.

**mode of writing** - any of the major types of writing (e.g., argumentation, description, exposition, narration).

**mood** - the emotional state of mind expressed by an author or artist in his or her work; the emotional atmosphere produced by an artistic work.

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**mystery** - tightly woven plots have elements of suspense, danger, or intrigue; plots are fast-paced and frequently involve foreshadowing or flashback.

**myths** - stories are seen as true in the represented society; plots are usually associated with theology or ritual; accounts frequently explain natural phenomena.

**narrative** - a reading or writing selection which tells a story (e.g., fables, fairy tales, legends, tall tales, short stories, novels).

**neologism** - a new word or phrase, or a new meaning of, for an established word. Neologism also applies to new doctrines, such as a fresh new interpretation of the Bible or of some other work of literature.

**nonfiction** - information is factual and may be presented by detailed descriptions or examples; organization follows a logical pattern and may include textual aids.

**onomatopoeia** - the formation and use of words that suggest by their sounds the object or idea being named (e.g., bow wow, bang, buzz, crackle, clatter, hiss, murmur, sizzle, twitter, zoom).

**onset** - all of the sounds in a word that come before the first vowel.

**pacing** - setting one's own reading rate by using a pattern appropriate for the reading task.

**personification** - metaphorical figure of speech in which animals, ideas, and things are represented as having human qualities.

**phoneme** - a minimal sound unit of speech that distinguishes one word from another (e.g., lace, lake).

**phonemic awareness** - ability to manipulate, detect, and change sounds in spoken language (precedes phonics instruction).

**phonics** - a way of teaching reading and spelling that stresses symbol sound relationships; the ability to associate letters and letter combinations with sound and blending them into syllables and words.

**point-of-view** - the way in which an author reveals a perspective/viewpoint, as in characters, events, and ideas in telling a story.

**predictable text** - books with dramatic cumulative repetitions and dependable schemes of rhyme and language that help children anticipate and thereby decode the printed page (e.g., Brown Bear, Brown Bear).

**prediction strategy** - a person's use of knowledge about language and the context in which it occurs to anticipate what is coming in writing or speech.

**prefix** - a syllable or group of syllables attached to the beginning of a word, or root, to change its meaning (e.g., reprint, unpack, dislike).

**prior knowledge** - knowing that stems from previous experience. Note: prior knowledge is a key component of schema theories of reading and comprehension.

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**propaganda** - an extreme form of written or spoken persuasion intended to influence the reader, though sometimes subtly, and usually by one-sided rather than objective argument (e.g., advertising propaganda to sell a product).

**Readers Theatre** - a performance of literature, as a story, play, poetry read aloud expressively by one or more persons, rather than acted.

**r-controlled vowels** - the modified sound of a vowel immediately preceding /r/ in the same syllable, e.g., care, never, sir, or.

**recursive process** - moving back and forth through a text in either reading or writing, as new ideas are developed or problems encountered. In reading a text, recursive processes might include rereading earlier portions in light of later ones, looking ahead to see what topics are addressed or how a narrative ends, and skimming through text to search for particular ideas or events before continuing a linear reading. In creating a written composition, recursive processes include moving back and forth among the planning, drafting, and revising phases of writing.

**representing** - the presentation aspect of viewing. It is nonverbal depiction of communication.

**rime** - the part of a syllable that contains the vowel and all that follows it (e.g., the rime of bag is -ag; of swim, -im).

**root word** - a word with no prefix or suffix added; may also be referred to as a base word.

**Rule of Thumb** - a method students can use to make their reading selections. Students select a book, open it to any page, and read. One finger is raised for each unknown word. If they encounter more than five words that they cannot pronounce, probably it is a good idea to select another book.

**schwa** - A mark showing an absence of a vowel sound. The neutral vowel sound of most unstressed syllables in English, e.g., sound of a in ago or e in agent. This is the symbol, (, for this sound.

**science fiction** - relies on hypothesized scientific advancements and raises questions about the future of humanity; can be a useful vehicle for examining issues related to human survival in an uncertain future.

**semantic cues** - semantic cues involving word-meaning knowledge and a general sense of the test's meaning.

**sight word** - any word recognized by memory only.

**silent e** - an e that makes no sound that is usually found in the final position of an English root word.

**simile** - a combination of two things that are unlike, usually using the words like or as (e.g., soft as a kitten).

**soft c and g rule** - when c or g is followed by e, i, or y, it is usually soft.

**structural analysis** - the process of using knowledge of root words, endings, and affixes to decode words.

**subvocalize** - reading to oneself.

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**suffix** - a syllable or group of syllables attached to the end of a word, or root, to change its meaning (e.g., s, ed, ing).

**Sustained Silent Reading/Drop Everything and Read** - child reads self-selected literature 10-30 minutes daily. A brief pair discussion, approximately 2 minutes, follows SSR/DEAR.

**syllabication** - the division of words into syllables.

**syllable** - a minimal unit of sequential speech sounds made up of a vowel sound or a vowel consonant combination and always contains a vowel sound.

**symbolism** - use of one thing to suggest something else, specifically the use of symbols to represent ideas in concrete ways; the implied meaning of a literary work.

**synonyms** - words which have the same meaning.

**syntactic cues** - syntactic cues involve implicit knowledge of word order and the functions of words. Only certain word sequences are allowable in English, and only certain kinds of words fit into particular slots in our sentence patterns (e.g., the baseball player            the ball. The missing word must be a verb).

**tall tales** - a story about an impossible or exaggerated happening related in a realistic, matter-of-fact, and often humorous way (e.g., Paul Bunyan).

**theme** - a topic of discussion in writing. A major idea broad enough to cover the entire scope of a literary work of art. A theme can be a noun or phrase (e.g., friendship, justice).

**transitional spelling** - the result of an attempt to spell a word whose spelling is not already known, based on a writer's knowledge of the spelling system and how it works.

**VC** - vowel/consonant

**vowel digraph** - two vowels pronounced in such a way that the letters together stand for one sound (e.g. /a/ in sleigh).

**vowels** - a, e, i, o, u and sometimes y and w; made without any air obstruction.

**webbing** - instructional activities, particularly graphic ones, that are designed to show the relationship among ideas or topics in text or to plan for writing: cognitive mapping.

**writer's workshop** - instructional time that includes mini-lessons, peer/teacher conferences, process writing, sharing time, author's chair, sustained silent reading, and small teaching groups.

**writing folders** - a folder or notebook that contains writing generated during the various stages of the writing process.

**y as a vowel rule** - if y is the only vowel sound at the end of a one-syllable word, y has the sound of long i; if y is the only vowel at the end of a word of more than one syllable, y has a sound almost like long e.

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## OVERVIEW

### MATHEMATICS

#### Grades 1 - 5

Developmentally appropriate mathematics curriculum for Grades 1 - 5 must encourage the exploration of a wide variety of mathematical ideas and promote in-depth levels of understanding by focusing on the key concepts and processes. Programs should fit the needs of the learner. Student success depends largely on the quality of the foundation that is established during the first years of school. The mathematics curriculum for Grades 1 - 5 must:

Help children develop conceptual understanding of number, space, and situational problems by designing explorations and investigations that make use of everyday objects and specially designed materials (e.g., base-10 blocks).

Actively involve children in doing mathematics with extensive and thoughtful use of manipulatives (concrete materials) in an environment that encourages children to develop, discuss, test, and apply ideas.

Develop newly introduced mathematics concepts by beginning instruction with concrete experiences, progressing to pictorial representations and culminating with abstract symbols.

Require appropriate reasoning and problem-solving experiences from the outset, instilling in students a sense of confidence in their ability to think and communicate mathematically, to detect patterns, and to analyze data.

Emphasize the power of mathematics in helping children understand and interpret their world and solve problems that occur in it.

Include a broad range of content by incorporating an informal approach to measurement, geometry, data analysis, and patterns (algebra). This helps students see the usefulness of mathematics and establishes a foundation for further study.

Provide appropriate and ongoing use of technology by enabling children to explore number ideas and patterns, to focus on problem-solving processes, and to investigate realistic applications. Calculators do not replace the need for students to be fluent with basic facts, have efficient computation strategies, be able to compute mentally, and do paper-and-pencil computation.

#### **NOTE:**

Asterisks (\*) have been used to identify standards and objectives that must be assessed by the local school district. All other skills may be assessed by the Oklahoma School Testing Program (OSTP).

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## **MATHEMATICS PROCESS STANDARDS**

### **Grades 1-5**

The National Council of Teachers of Mathematics (NCTM) has identified five process standards: Problem Solving, Communication, Reasoning and Proof, Connections, and Representation. Using these processes students are actively involved in deepening mathematical understandings which lead to increasingly sophisticated abilities required to meet mathematical challenges. Following is an outline of the five process standards and associated objectives.

**NOTE:** When examples are given there is a progression in levels of difficulty from basic to more complex skills.

#### **Process Standard 1: Problem Solving**

1. Use problem-solving approaches (e.g., act out situations, represent problems with drawings and lists, use concrete, pictorial, graphical, oral, written, and/or algebraic models, understand a problem, devise a plan, carry out the plan, look back).
2. Formulate problems from everyday and mathematical situations (e.g., how many forks are needed?, how many students are absent?, how can we share/divide these cookies?, how many different ways can we find to compare these fractions?).
3. Develop, test, and apply strategies to solve a variety of routine and nonroutine problems (e.g., look for patterns, make a table, make a problem simpler, process of elimination, trial and error).
4. Verify and interpret results with respect to the original problem (e.g., students explain verbally why an answer makes sense, explain in a written format why an answer makes sense, verify the validity of each step taken to obtain a final result).
5. Distinguish between necessary and irrelevant information in solving problems (e.g., play games and discuss “best” clues, write riddles with sufficient information, identify unnecessary information in written story problems).

#### **Process Standard 2: Communication**

1. Express mathematical ideas coherently and clearly to peers, teachers, and others (e.g., with verbal ideas, models or manipulatives, pictures, or symbols).
2. Extend mathematical knowledge by considering the thinking and strategies of others (e.g., agree or disagree, rephrase another student’s explanation, analyze another student’s explanation).
3. Relate manipulatives, pictures, diagrams, and symbols to mathematical ideas.
4. Represent, discuss, write, and read mathematical ideas and concepts. Start by relating everyday language to mathematical language and symbols and progress toward the use of appropriate terminology (e.g., “add more” becomes “plus”, “repeated addition” becomes “multiplication”, “fair share” becomes “divide”, “balance the equation” becomes “solve the equation”).

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### **Process Standard 3: Reasoning**

1. Explain mathematical situations using patterns and relationships (e.g., identify patterns in situations, represent patterns in a variety of ways, extend patterns to connect with more general cases).
2. Demonstrate thinking processes using a variety of age-appropriate materials and reasoning processes (e.g., manipulatives, models, known facts, properties and relationships, inductive [specific to general], deductive [general to specific], spatial, proportional, logical reasoning [“and” “or” “not”] and recursive reasoning).
3. Make predictions and draw conclusions about mathematical ideas and concepts. Predictions become conjectures and conclusions become more logical as students mature mathematically.

### **Process Standard 4: Connections**

1. Relate various concrete and pictorial models of concepts and procedures to one another (e.g., use two colors of cubes to represent addition facts for the number 5, relate patterns on a hundreds chart to multiples, use base-10 blocks to represent decimals).
2. Link concepts to procedures and eventually to symbolic notation (e.g., represent actions like snap, clap, clap with symbols A B B, demonstrate  $3 \cdot 4$  with a geometric array, divide a candy bar into 3 equal pieces that represent one piece as  $\frac{1}{3}$ ).
3. Recognize relationships among different topics within mathematics (e.g., the length of an object can be represented by a number, multiplication facts can be modeled with geometric arrays,  $\frac{1}{2}$  can be written as .5 and 50%).
4. Use mathematical strategies to solve problems that relate to other curriculum areas and the real world (e.g., use a timeline to sequence events, use symmetry in art work, explore fractions in quilt designs and to describe pizza slices).

### **Process Standard 5: Representation**

1. Create and use a variety of representations appropriately and with flexibility to organize, record, and communicate mathematical ideas (e.g., dramatizations, manipulatives, drawings, diagrams, tables, graphs, symbolic representations).
2. Use representations to model and interpret physical, social, and mathematical situations (e.g., counters, pictures, tally marks, number sentences, geometric models; translate between diagrams, tables, charts, graphs).

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## MATHEMATICS CONTENT STANDARDS

### Grade 1

The following concepts and skills are required by all students completing first grade. The **Major Concepts** should be taught in depth using a variety of methods and applications so that all students have accessibility to and an understanding of these concepts. **Maintenance Concepts** have been taught previously and are a necessary foundation for success in mathematics at this level.

#### MAJOR CONCEPTS

**Patterns – With Concrete Objects**  
**Number Sense - Counting to 100**  
**Number Operations and Computation –**  
**Addition & Subtraction Facts through 10**  
**Geometry and Measurement -**  
**Congruent Shapes,**  
**Time, Money, Calendar**  
**Data Analysis - Concrete, Picture Graphs**

#### MAINTENANCE CONCEPTS

Patterns – Repeating, Sorting  
Number Sense – Counting to 10  
  
Geometry and Spatial Sense -  
Shapes  
Measurement - Comparisons  
Data Analysis - Concrete Graphs

#### **First Grade Suggested Materials Kit:**

snap cubes, keys, fabric, macaroni, buttons, pattern blocks, children’s books, counters, beans, base-10 blocks, dominoes, calculators, geoboards, tangrams, attribute blocks, straws, containers, balance scales, rulers, coins, clocks, graph mats, painted beans or two-color counters, fraction circles, fraction squares

**Standard 1: Patterns - The student will use a variety of problem-solving approaches to model, describe and extend patterns.**

1. Describe, extend and create a variety of patterns using concrete objects (e.g., sort a bag of objects by attributes and orally communicate the pattern for each grouping).
2. Describe and extend number patterns in a variety of situations (e.g., addition charts, skip counting, calendars).

**Standard 2: Number Sense - The student will read, write and model numbers and number relationships to 100.**

- \*1. Use concrete models of tens and ones to develop the concept of place value.
2. Compare and Order Objects
  - a. Compare objects by size and quantity (e.g., more than, less than, equal to).
  - b. Use ordinal numbers first through tenth to order objects.
3. Read and write numerals to 100.
4. Count as many as 100 objects by ones, twos, fives, and tens.

**Note:** Asterisks (\*) have been used to identify standards and objectives that must be assessed by the local school district. All other skills may be assessed by the Oklahoma School Testing Program (OSTP).

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- \*5. Investigate concepts of fractional parts (e.g., halves, thirds, fourths).

**Standard 3: Number Operations and Computation - The student will use models to construct addition and subtraction facts with whole numbers through 10.**

1. Develop and apply the concepts of addition and subtraction.
  - \*a. Use models to construct addition and subtraction facts through 10 (e.g., counters, cubes).
  - b. Perform addition by joining sets of objects and subtraction by separating and by comparing sets of objects.
  - c. Demonstrate fluency with basic addition and subtraction facts through 10.
  - \*d. Recognize and apply the commutative and identity properties of addition using models and manipulatives to develop computational skills (e.g.,  $2 + 4 = 4 + 2$ ,  $3 + 0 = 3$ ).
2. Write addition and subtraction number sentences for problem-solving situations.
3. Acquire strategies for making computations (e.g., use estimation, number sense to judge reasonableness, counting on).

**Standard 4: Geometry and Measurement - The student will use geometric properties and relationships to recognize and describe shapes and use measurement skills to tell time, identify money and develop calendar concepts.**

1. Geometric Properties and Relationships
  - a. Sort and identify congruent shapes.
  - b. Identify two-dimensional geometric shapes and objects in everyday situations (e.g., the face of a round clock is a circle, a desktop is a rectangle).
  - c. Use language to describe relationships of objects in space (e.g., above, below, behind, between).
2. Measurement
  - a. Tell time on digital and analog clocks to the hour and half-hour.
  - b. Identify and name the value of pennies, dimes, nickels, and quarters.
  - c. Use the calendar to develop the concepts of days, weeks, and months.

**Standard 5: Data Analysis - The student will demonstrate an understanding of data collection and display.**

1. Organize, describe, and display data using concrete objects, pictures, grids, and numbers.
2. Formulate and solve problems that involve collecting and analyzing data common to children's lives (e.g., color of shoes, numbers of pets, favorite foods).

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## GLOSSARY

**addend** - in the addition problem  $3 + 2 + 6 = 11$ , the addends are 3, 2, and 6.

**algorithm** - step-by-step procedure for solving a problem.

**analog time** - time displayed on a timepiece having hour and minute hands.

**array** - (rectangular) an orderly arrangement of objects into a rectangular configuration (e.g., take six tiles and arrange two long and three wide to form a rectangle).

**attribute** - characteristics (e.g., size, shape, color, weight).

**combinations** - a selection of objects without regard to order.

**complementary angles** - two angles whose measure have a sum of 90 degrees.

**complex numbers** - numbers of the form  $a + bi$ , where  $a$  and  $b$  are real numbers and  $i$  equals the square root of  $-1$ .

**composite numbers** - any positive integer exactly divisible by one or more positive integers other than itself and 1.

**congruent** - geometric figures having exactly the same size and shape.

**conic sections** - circles, parabolas, ellipses, and hyperbolas which can all be represented by passing a plane through a hollow double cone.

**conjecture** - a statement believed to be true but not proved.

**cosine** - in a right triangle, the cosine of an acute angle is the ratio of the length of the leg adjacent to the angle to the length of the hypotenuse.

**dependent events** - events that influence each other. If one of the events occurs, it changes the probability of the other event.

**domain of a relation** - the set of all the first elements or x-coordinates of a relation.

**exponential function** - an exponential function with base  $b$  is defined by  $y = b^x$ , where  $b > 0$  and  $b$  is not equal to 1.

**expression** - a mathematical phrase that can include operations, numerals and variables. In algebraic terms:  $2m + 3x$ ; in numeric terms:  $2.4 - 1.37$ .

**Fibonacci sequence** - the sequence of numbers, 1, 1, 2, 3, 5, 8, 13, 21, . . . where each number, except the first two, is the sum of the two preceding numbers.

**function** - a relation in which each element of the domain is paired with exactly one element of the range.

**function machine** - an input/output box (often made with milk cartons, boxes, or drawn on the board) to show one number entering and a different number exiting. Students guess the rule that produced the second number (e.g., enter 3, exit 5, rule: add 2).

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**histogram** - a bar graph of a frequency distribution.

**imaginary number** - any complex number,  $a + bi$ , for which  $a = 0$  and  $b$  does not  $= 0$ .

**independent events** - events that do not influence one another. Each event occurs without changing the probability of the other event.

**integers** - . . . -2, -1, 0, 1, 2, . . .

**intercepts (x & y)** - the x (y)-coordinate of the point where a graph intercepts the x (y)- axis.

**inverse operations** - operations that undo each other (e.g., addition and subtraction are inverse operations; multiplication and division are inverse operations).

**irrational numbers** - nonterminating, nonrepeating decimals (e.g., square root of 2, pi).

**logarithmic functions** - logarithmic function with base  $b$  is the inverse of the exponential function, and is defined by  $x = \log_b y$  ( $y > 0$ ,  $b > 0$ ,  $b$  not equal to 1).

**manipulatives** - concrete materials (e.g., buttons, beans, egg and milk cartons, counters, attribute and pattern blocks, interlocking cubes, base-10 blocks, geometric models, geoboards, fractions pieces, rulers, balances, spinners, dot paper) to use in mathematical calculations.

**mean** - in a set of  $n$  numbers, the sum of the numbers divided by  $n$ .

**median** - the middle number in the set, or the mean of the two middle numbers, when the numbers are arranged in order from least to greatest.

**mode** - a number in a set of data that occurs most often.

**multiple** - a number that is the product of a given integer and another integer (e.g., 6 and 9 are multiples of 3).

**natural numbers** - (counting numbers) 1, 2, 3, 4, . . .

**nonstandard measurement** - a measurement determined by the use of nonstandard units like hands, paper clips, beans, cotton balls, etc.

**number sense** - involves the understanding of number size (relative magnitude), number representations, number operations, referents for quantities and measurements used in everyday situations, etc.

**operation** - addition, subtraction, multiplication, division, etc.

**order of operations** - rules for evaluating an expression: work first within parentheses; then calculate all powers, from left to right; then do multiplications or divisions, from left to right; then do additions and subtractions, from left to right.

**ordinal** - a number that is used to tell order (e.g., first, fifth).

**permutation** - an arrangement of a set of objects in a particular order (the letters a, b, c have the following permutations: abc, acb, bac, bca, cab, cba).

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**prime number** - an integer greater than one whose only positive factors are 1 and itself (e.g., 2, 3, 5, 7, 11, 13 . . .).

**probability** - the study and measure of the likelihood of an event happening.

**properties of arithmetic** - for all real numbers a, b and c:

commutative property:  $a + b = b + a$  and  $a \cdot b = b \cdot a$

associative property:  $(a + b) + c = a + (b + c)$  and  $(a \cdot b) \cdot c = a \cdot (b \cdot c)$

distributive property:  $a(b + c) = (a \cdot b) + (a \cdot c)$

identity property:  $a + 0 = a$  and  $a \cdot 1 = a$

inverse property:  $a + (-a) = 0$  and  $a \cdot \frac{1}{a} = 1$

**proportion** - a statement that ratios are equal.

**quadrants** - the four regions formed by the axes in a coordinate plane.

**quadratic equation** - an equation of the form  $ax^2 + bx + c = 0$ , where a, b and c are real numbers and a is not equal to 0.

**quadratic formula** - if  $ax^2 + bx + c = 0$ , where a, b and c are real numbers and a is not equal to

0, then  $x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$ .

**range of a relation** - the set of all the second elements or y-coordinates of a relation is called the range.

**ratio** - the comparison of two quantities by division.

**rational numbers** - quotients of integers (commonly called fractions - includes both positive and negative).

**real numbers** - the set of all rational and irrational numbers.

**recursive patterns** - patterns in which each number is found from the previous number by repeating a process (e.g., Fibonacci numbers).

**relation** - a set of one or more pairs of numbers.

**relative magnitude** - the size of an object or number compared to other objects and numbers.

**scatter plot** - a dot or point graph of data.

**sequence** - a set of numbers arranged in a pattern.

**sine** - in a right triangle, the sine of an acute angle is the ratio of the length of the leg opposite the angle to the length of the hypotenuse.

**slope of a line** - the ratio of the change in y to the corresponding change in x. For any

two points  $(x_1, y_1)$  and  $(x_2, y_2)$ ,  $m = \frac{(y_2 - y_1)}{(x_2 - x_1)}$ .

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**spatial sense** - involves building and manipulating mental representations of 2- and 3-dimensional objects and ideas.

**standard deviation** - measures how much each value in the data differs from the mean of the data.

**statistics** - the study of data.

**stem-and-leaf plot** - a frequency distribution made by arranging data in the following way (e.g., student scores on a test were 96, 87, 77, 93, 85, 85, and 75 would be displayed as

```
9 | 6, 3
8 | 7, 5, 5
7 | 7, 5
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**supplementary angles** - two angles whose measures have a sum of 180 degrees.

**supposition** - (act of supposing) making a statement or assumption without proof.

**tangent** - in a right triangle, the tangent is the ratio of the length of the leg opposite the angle to the length of the leg adjacent to the angle.

**transformation** - motion of a geometric figure (rotation [turn], translation [slide], and reflection [flip]).

**whole numbers** - 0, 1, 2, 3, 4, . . .

# *Priority Academic Student Skills*

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## SCIENCE

### OVERVIEW

#### ORGANIZATION

The *Priority Academic Student Skills (PASS)* are organized by Science Process and Inquiry Standards and Content Standards which include Physical Science, Life Science, and Earth/Space Science. They are arranged by grade level at Grades 1-8, and by course subject area at the high school level. Each standard is followed by two or more objectives to accomplish each standard. Students should be provided with science experiences at each grade level from all areas of the content standards. This integrated approach will provide students with a coordinated, coherent understanding of the necessary skills and knowledge of scientifically literate citizens.

The Oklahoma State Testing Program assesses the Science *Priority Academic Student Skills (PASS)* with a 5<sup>th</sup> and 8<sup>th</sup> grade criterion-referenced test and a Biology I End-of-Instruction test. All of these state level assessments are based on the standards in this document. After the standards for each of the tested grade levels is an Oklahoma Core Curriculum Test Blueprint. The blueprints show the approximate number of items and the approximate percent of the test for each standard and objective in this document that is assessed on the state level test.

The objectives presented in the “Science Processes and Inquiry” standards are included at all grade levels, because the understandings and abilities associated with these concepts need to be developed throughout a student’s educational experience.

The content standard areas (physical, life, earth/space) are designed to facilitate conceptual development by building on the content knowledge introduced at the Kindergarten level. Because each of the content standards subsumes the knowledge and skills of the other standards, they are designed to be used as a whole. Although material can be added to the content standards, using only a portion of the standards will leave gaps in the scientific understanding expected of students.

## SCIENCE STANDARDS

### Grades 1 - 12

The science framework presented in this outline is what students should know, understand, and be able to do in the natural sciences. Students combine process and knowledge as they use scientific reasoning and critical thinking to develop their understanding of science. Inquiry builds conceptual bridges between process and scientific knowledge. Relevant use of developmentally appropriate technology facilitates the inquiry process.

The attainment of scientific literacy is the result of a sequential curriculum that is dependent on quality science teaching at each grade level beginning in prekindergarten. Quality science teaching requires direct, inquiry-oriented learning experiences that emphasize the processes of science and major science concepts. Consistent with national standards, fewer concepts in physical, life and earth/space sciences are explored while more emphasis is placed on in-depth understanding. The following standards provide a framework to achieve the above goals.

The science standards are not a scope and sequence or a district curriculum guide. They provide a framework for schools to develop an aligned science curriculum and for teachers to develop their own classroom lessons. The science standards in this document were developed


## *Priority Academic Student Skills*

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based on the *National Science Education Standards* by the National Research Council and the *Benchmarks for Scientific Literacy* by the American Association for the Advancement of Science. The United States has established a goal for all students to achieve scientific literacy. These national publications, developed by science and education experts, will enable the nation and the state of Oklahoma to meet this goal.

### **NOTE:**

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# Priority Academic Student Skills

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## SCIENCE

### Grade 1

#### Standards for Inquiry, Physical, Life, and Earth/Space Science

The *Priority Academic Student Skills (PASS)* should be taught by investigating broad concepts, and principles of major themes in Physical, Life, and Earth/Space Sciences.

## SCIENCE PROCESSES AND INQUIRY

### Grade 1


**Process Standard 1: Observe and Measure - Observing is the first action taken by the learner to acquire new information about an object, organism, or event. Opportunities for observation are developed through the use of a variety of scientific tools. Measurement allows observations to be quantified. The student will accomplish these objectives to meet this process standard.**

1. Observe and measure objects, organisms and/or events using developmentally appropriate nonstandard units of measurement (e.g., hand, paper clip, book); and Systems International (SI) units (i.e., meters, centimeters, and degrees Celsius).
2. Compare and contrast similar and/or different characteristics in a given set of simple objects, familiar organisms and/or observable events.

**Process Standard 2: Classify - Classifying establishes order. Objects, organisms, and events are classified based on similarities, differences, and interrelationships. The student will accomplish these objectives to meet this process standard.**


1. Classify a set of simple objects, familiar organisms, and/or observable events by observable properties.
2. Arrange simple objects, familiar organisms, and/or observable events in a serial order (e.g., least to greatest, tallest to shortest).

**Process Standard 3: Experiment and Inquiry - Experimenting is a method of discovering information. It requires making observations and measurements to test ideas. Inquiry can be defined as the skills necessary to carry out the process of scientific or systemic thinking. In order for inquiry to occur, students must have the opportunity to ask a question, formulate a procedure, and observe phenomena. The student will accomplish these objectives to meet this process standard.**

\*1. Ask a question about objects, organisms, or events in the environment. 

\*2. Plan and conduct a simple investigation.

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- \*3. Employ simple equipment and tools such as magnifiers, thermometers, and rulers to gather data.
4. Recognize potential hazards and practice safety procedures in all science activities.

**Process Standard 4: Interpret and Communicate - Interpreting is the process of recognizing patterns in collected data by making inferences, predictions, or conclusions. Communicating is the process of describing, recording, and reporting experimental procedures and results to others. Communication may be oral, written, or mathematical and includes organizing ideas, using appropriate vocabulary, graphs, and other visual representations. The student will accomplish these objectives to meet this process standard.**

1. Interpret pictures, simple bar graphs, and/or tables. 
2. Recognize and describe patterns, then make predictions based on patterns. 
- \*3. Communicate the results of a simple investigation using drawings, tables, graphs, and/or written and oral language. 

### **PHYSICAL SCIENCE**

#### **Grade 1**

**Standard 1: Properties of Objects and Materials - Characteristics of objects can be described using physical properties such as size, shape, color, or texture. The student will engage in investigations that integrate the process standards and lead to the discovery of the following objectives:**

1. Objects have properties that can be observed, described, and measured.
2. Using the five senses, objects can be grouped or ordered by physical properties.
3. Water can be a liquid or a solid, and can be made to go back and forth from one form to the other.

### **LIFE SCIENCE**

#### **Grade 1**

**Standard 2: Characteristics and Basic Needs of Organisms - All living things have structures that enable them to function in unique and specific ways to obtain food, reproduce, and survive. The student will engage in investigations that integrate the process standards and lead to the discovery of the following objectives:**

1. Plants and animals need to take in air, water, and food. In addition, plants need light.
2. Scientists use the five senses and tools (e.g., magnifiers and rulers) to gather information, such as size and shape about living things.

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## EARTH/SPACE SCIENCE

### Grade 1

**Standard 3: Changes of Earth and Sky - Observe natural changes of all kinds such as the movement of the sun and variable changes like the weather. The student will engage in investigations that integrate the process standards and lead to the discovery of the following objectives:**

1. The sun warms the land, air, and water.
2. Weather changes from day to day and over the seasons. Weather can be observed by measuring temperature and describing cloud formations.

# *Priority Academic Student Skills*

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## GLOSSARY

**classifying** - classifying establishes order. Objects, organisms, and events are classified based on similarities, differences, and interrelationships.

**communicating** - communicating is the process of describing, recording, and reporting experimental procedures and results to others. Communication may be oral, written, or mathematical and includes: organizing ideas, using appropriate vocabulary, graphs, other visual representations, and mathematical equations.

**experimenting** - experimenting is a method of discovering information. It requires making observations and measurements to test ideas.

**inquiry** - inquiry can be defined as the skills necessary to carry out the process of scientific or systemic thinking. In order for inquiry to occur, students must have the opportunity to ask a question, formulate a procedure, and observe phenomena.

**interpreting** - interpreting is the process of recognizing patterns in collected data by making inferences, predictions, or conclusions.

**modeling** - modeling is the active process of forming a mental or physical representation from data, patterns, or relationships to facilitate understanding and enhance prediction.

**observing and measuring** - observing is the first action taken by the learner to acquire new information about an object or event. Opportunities for observations are developed through the use of a variety of scientific tools. Measurement allows observations to be quantified.

**qualitative changes** - qualitative changes refer to any characteristics of, relating to, or involving quality or kind. Examples include texture, color, or odor.

**qualitative observations** - qualitative observations describe property such as color, texture, odor, and taste (as appropriate). Qualitative observations utilize descriptive language.

**quantitative changes** - quantitative changes can be measured by quantity or amount. Examples include mass, volume, and temperature.

**quantitative observations** - quantitative observations describe the amount of mass, weight, temperature, length, and time. Quantitative observations require the use of numbers.

**safety** - safety is an essential part of any science activity. Safety in the classroom and care of the environment are individual and group responsibilities.

**serial order** - serial order refers to the task of ordering objects from least to greatest and greatest to least.

# *Priority Academic Student Skills*

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## **SOCIAL STUDIES**

### **Overview**

Social studies is the integrated study of the social sciences and humanities to promote civic competence. Social studies draws upon such disciplines as anthropology, archaeology, economics, geography, history, law, philosophy, political science, psychology, religion, and sociology, as well as appropriate content from the humanities, mathematics, and natural sciences. The primary purpose of social studies is to help young people develop the ability to make informed and reasoned decisions for the public good as citizens of a culturally diverse, democratic society in an interdependent world.

Oklahoma schools teach social studies in Kindergarten through Grade 12. As a subject area, social studies may be difficult to define, because it is at once multidisciplinary and interdisciplinary. Social studies may be taught as a blend of history, geography, civics, economics, and government in one class, perhaps called “social studies,” or it may be taught as a series of separate discipline-based classes, such as “United States History” and “World Geography,” within a social studies department. However it is presented, social studies as a field of study incorporates many disciplines in an integrated fashion, and is designed to promote civic competence. Civic competence is the knowledge, skills, and attitudes required of students to be able to assume “the office of citizen,” as Thomas Jefferson called it.

A social studies education encourages and enables each student to acquire a core of basic knowledge, an arsenal of useful skills, and a way of thinking drawn from many academic disciplines. Thus equipped, students are prepared to become informed, contributing, and participating citizens in this democratic republic, the United States of America.

### **Core Content Areas**

A foundational curriculum concentrates on the following social studies core content/subjects: history, geography, civics, economics, and government.

**History** focuses on the written record of human experience, revealing how individuals and societies resolved their problems and disclosing the consequences of their choices. By studying the choices and decisions of the past, students can confront today’s problems and choices with a deeper awareness of their alternatives and the likely consequences. **This content area typically appears in courses and units focusing on Oklahoma history, United States history, regional histories, world history, and social studies.**

**Geography** has more to do with asking questions and solving problems than with rote memorization of isolated facts. It is the study of the earth’s surface and the processes that shape it, the relationships between people and environments, and the connections between people and places. As a discipline, geography provides the skills to help students answer questions about where things are, how they got there, and how they interact with other things -- in the past, now, and in the future. **This content area typically appears in courses and units dealing with geography, world geography, history, and social studies.**

**Civics, Economics, and Government** give students a basic understanding of civic life, politics, and government. They help students understand the workings of their political system and that of others, as well as the relationship of American politics and government to world affairs. The goal of civics and government is to develop informed, competent, and responsible citizens who are politically aware and active and committed to the fundamental values and principles of American constitutional democracy. Economics provides students with an understanding of how individuals, communities, states, and nations allocate their sometimes scarce resources. A clear

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understanding of economics enables students to comprehend the economic forces that affect them everyday and helps them to identify and evaluate the consequences of personal decisions and public policies. Students then will understand how a democratic market economy functions, which better prepares them to be producers, consumers, and citizens. **This content area typically appears in courses and units dealing with civics, political science, American government, law, economics, problems of democracy, and social studies.**

Oklahoma schools must provide strong course offerings in these core content areas. Students need a solid basis in history, geography, economics, and government to live and work in their communities today and tomorrow. The key goal of social studies is “promoting civic competence.” Together the core content areas:

4. Build an understanding of human history.
5. Build an understanding of a citizen’s role.
6. Develop a sense of the social studies disciplines and the connections across them.

### **K-12 Social Studies Themes**


Oklahoma’s social studies framework centers on a series of instructional themes. These themes, identified by the National Council for the Social Studies <http://www.socialstudies.org/standards/exec.html>, provide the platform for this framework. When teachers and curriculum leaders explore the Oklahoma K-12 Social Studies Framework themes, they discover a strong connection with the core content areas and the supporting subject areas encompassed within the social studies classroom. The themes help coordinate the social studies curriculum, encouraging connections between social studies and the subject areas.

The social studies themes strengthen curriculum and student learning by:

- b. Building connections with course content to help students develop an understanding of human history and their civic role, now and in the future.
- c. Demonstrating how each of the disciplines in social studies affects students’ lives.
- d. Providing a flow and understanding of the human story.

**Note: Some social studies terms used here appear with appropriate definitions and examples at the end of this section of *PASS*.**

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## SOCIAL STUDIES

### Grade 1

The primary focus for first grade social studies deals with features of neighborhoods and communities as they relate to the social studies core curriculum disciplines of history, geography, civics, economics, and government. Familiarity with rather than mastery of these subjects is expected at this level. Many of these topics can be integrated into the study of other core curriculum areas and can be discussed in the context of children’s literature.



**Standard 1. The student will develop and practice the process skills of social studies.** 

1. Use information located in resources such as encyclopedias, timelines, visual images, atlases, maps, globes, and computer-based technologies.
2. Use children’s literature to compare and contrast one’s own neighborhood/community to others.


**Standard 2: The student will examine neighborhoods/communities from a spatial perspective.**

1. Name, identify pictorial examples, and describe distinguishing features of the two basic areas in which people live: cities (urban) and the country (rural).
2. Place objects (e.g., on a map, on the wall, or in the classroom) and describe their locations using near/far, up/down, left/right, above/below and in front of/behind.
3. Construct individually and with other students maps with the cardinal directions (north = N, south = S, east = E, west = W) indicated, and identify locations on the map (e.g., school, playground, and classroom).
4. Locate the local neighborhood, community, the United States, bodies of water, and land masses (e.g., the four oceans and seven continents) using maps and globes.
5. Describe events and tell whether they belong in the past, present or future (e.g., place representations of events such as pictures, words, or phrases on a simple past, present, future timeline).

**Standard 3: The student will analyze the human characteristics of communities.**

1. Identify how choices in behavior and action are related to consequences and have an impact upon the student himself/herself and others.
2. Recognize and learn about patriotic traditions and activities (e.g., the reciting of the Pledge of Allegiance and the singing of the “Star-Spangled Banner”). 
3. Identify traditionally patriotic symbols associated with the United States (e.g., the flag, the bald eagle, and monuments). 

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4. Identify and write the names of the school, town/city, state, and nation.
5. Identify the events and people associated with commemorative holidays, such as Flag Day, Independence Day, Labor Day, Veterans Day, and Thanksgiving. 📖

**Standard 4: The student will examine the interaction of the environment and the people of a community.**

1. Identify the three basic needs of all people: food, clothing, shelter.
2. Recognize that people in different parts of the world eat different foods, dress differently, speak different languages, and live in different kinds of “houses” (e.g., read and discuss children’s literature that has characters and settings in other countries). 📖
3. Describe the impact of physical changes, such as seasons, on people in the neighborhood /community (e.g., how seasons affect what people eat and wear).

**Standard 5: The student will understand basic economic elements found in communities.**

1. Describe how people get their basic needs of food, clothing, and shelter (e.g., make/grow their own, trade with others for what they need, and earn money to buy the things they need).
2. Identify ways people in the neighborhood / community earn money (e.g., match pictures or simple descriptions of work people do with the names of the jobs).

# *Priority Academic Student Skills*

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## GLOSSARY

**absolute location** - the location of a point on earth's surface which can be expressed by a grid reference (i.e., latitude and longitude).

**B.C.E.** - before the Common Era; the culturally neutral equivalent of B.C. (before Christ) used extensively by world historians and social scientists.

**Bill of Rights** - first ten amendments to the Constitution which limit governmental power and outline basic rights and liberties of individuals.

**biomes** - very large ecosystems made up of specific plant and animal communities interacting with the physical environment (climate and soil). They are usually identified with the climate and climax vegetation of large areas of the earth's surface (e.g., the Equatorial and Tropical Rain Forest Biome).

**boundary** - the limit or extent within which a system exists or functions, including a social group, a state, a country, or physical feature.

**C.E.** - the Common Era; the culturally neutral equivalent of A.D. (*Anno Domini*: in the year of our Lord) used extensively by world historians and social scientists.

**checks and balances** - constitutional mechanisms that authorize each branch of government to share powers with the other branches and thereby check their activities.

**citizen** - member of a political society who owes allegiance to and is entitled to participation in and protection by and from the government.

**contour map** - a representation of some part of the earth's surface using lines along which all points are of equal elevation above or below a fixed point, usually sea level.

**culture** - learned behavior of a people, which includes their belief systems and languages, their social relationships, their institutions and organizations, and their material goods (i.e., food, clothing, buildings, tools, and machines).

**democracy** - form of government in which political control is exercised by all the people, either directly or through their elected representatives.

**demography** - the study of population statistics, changes, and trends based on various measures of fertility (adding to a population), mortality (subtracting from a population), and migration (redistribution of a population).

**desertification** - the spread of a desert condition in arid and semiarid regions resulting from a combination of climatic changes and increasing human pressures, such as overgrazing, removal of vegetation, and cultivation of marginal land.

**developing country** - an area of the world that is changing from uneven growth to more constant economic conditions, and that is generally characterized by low rates of urbanization, relatively high rates of infant mortality and illiteracy, and relatively low rates of life expectancy and energy use.

**federalism** - form of political organization in which governmental power is divided between a central government and territorial subdivisions (e.g., among the national, state, and local governments).

## *Priority Academic Student Skills*

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**geographic information system (GIS)** - a geographic database that contains information about the distribution of physical and human characteristics of places or areas. In order to test hypotheses, maps of one characterization or a combination can be produced from the database to analyze the data relationships. The GIS collects data about places on earth, stores it, and manipulates the information on command to answer questions and solve problems.

**judicial review** - doctrine that permits federal courts to declare unconstitutional acts of Congress, the executive, and the states.

**places** - locations having distinctive characteristics which give them meaning and character, and distinguish them from other locations.

**plate tectonics** - the theory that the earth's surface is composed of rigid slabs or plates. The divergence, convergence, and slipping side-by-side of the different plates is theoretically responsible for present-day configurations of continents, ocean basins, and major mountain ranges and valley systems.

**political party** - any group that seeks to elect government officials under its label.

**region** - an area with one or more common characteristics or features, which give it a measure of homogeneity and make it different from surrounding areas.

**remote sensing** - information gathering about the earth's surface from a distance (usually referring to the use of aerial photography or satellite images).

**resource** - an aspect of the physical environment that people value and use to meet a need for fuel, food, industrial product, or something else of value.

**rule of law** - principle that every member of a society, even a ruler, must obey the law.

**scale** - on maps the relationship or ratio between a linear measurement on a map and the corresponding distance on the earth's surface. For example, the scale 1:1,000,000 means one unit (mile or kilometer) on the map and represents 1,000,000 similar units on the earth's surface. Also refers to the size of places or regions being studied. For example, is one looking at something at a local scale, regional scale, national scale, or globally?

**separation of powers** - division of governmental power among several institutions that must cooperate in decision making.

**site** - the specific place where something is located, including its physical setting (e.g., on a flood plain).

**situation** - the general location of something in relation to other places or features of a larger region (e.g., in the center of a group of cities).

**sovereignty** - ultimate, supreme power in a state which, in the United States, rests with the people.

**thematic map** - a map representing a specific spatial distribution, theme, or topic (e.g., population density, cattle production, or climates of the world).

# 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.

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## VISUAL ART

### Grade 1

**Standard 1: Language of Visual Art - The student will identify visual art terms (e.g., collage, design, original, portrait, paint, subject).**

1. Use appropriate art vocabulary.
2. Name elements of art; line, color, form, shape, texture, value and space.
3. Name the principles of design; rhythm, balance, contrast, movement, center of interest (emphasis) and repetition.
4. Use the elements of art and principals of design.

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

1. Understand art reflects a culture. (📖)
2. Identify connections between visual art and other art disciplines.
3. Identify specific works of art produced by artists in different. (📖)

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

1. Experiment in color mixing with various media.
2. Use a variety of subjects, basic media and techniques in making original art including drawing, painting, and sculpture.
3. Demonstrate beginning skills of composition using the elements of art and principles of design.
4. Use art media and tools in a safe and responsible manner.

**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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## GENERAL MUSIC

### Grade 1

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

1. Identify the elements of music:
  - a. Melody (high and low, upward and downward, leaps and repeats)
  - b. Rhythm (strong and weak beats, meter in 2/4, long and short sounds)
  - c. Harmony (sing with instruments, without instruments, play ostinato pattern on rhythm or melody instruments as an accompaniment)
  - d. Form (introduction, repetition/contrast, solo/chorus, verse/refrain)
  - e. Tone Color (classroom percussion instruments, sounds from nature, machines, or the environment, orchestra instruments from each family of instruments - trumpet, clarinet, violin, tympani)
  - f. Pitch (high and low)
  - g. Tempo (fast and slow, getting faster or slower)
  - h. Dynamics (loud and soft, getting louder or softer)
2. Recognize basic rhythm patterns by using rhythm syllables (quarter note, eighth note, half note patterns).
3. Recognize basic features of familiar and unfamiliar songs:
  - a. Dynamics - loud and soft
  - b. Tempo - fast and slow
  - c. Styles - action songs, chants, rhymes, singing games

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

1. Recognize music from our country, work songs, holiday songs and music from different countries. (📖)
2. Sing and perform music from a variety of folk, ethnic, classical and contemporary songs.
3. Identify music and instruments from different cultures. (📖)

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

1. Participate in music through singing and/or playing instruments.
2. Match pitches, sing in tune and use appropriate tone and expression.
3. Respond to the beat or rhythm in music by clapping, walking, running, skipping, galloping, hopping, playing classroom instruments, or chanting.
4. Play simple rhythmic patterns using sounds and silences on classroom percussion instruments to accompany songs and rhythm activities.
5. Play simple pitch patterns (tones) on instruments, such as bells or xylophones.
6. While listening to a musical piece, use directional hand movements to follow the melodic contour (sound or progression of single tones).
7. Respond to unfinished short melodic patterns using voice or classroom instruments.

**Standard 4: Music Appreciation - The student will learn to appreciate music and expand 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.
2. Demonstrate respect for music performed by the student and by other students and professional performers.
3. Discuss likes and dislikes of music of different styles.

# *Priority Academic Student Skills*

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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 an 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.

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