

# Young Patronesses of the Opera

Opera Funtimes Presents

## TOSCA STUDY GUIDE



A children's opera by Giacomo Puccini



## Young Patronesses of the Opera Presents:

### Tosca to the Core: Meeting your benchmarks with the *Opera Funtime*

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Presented at the YPO Teachers' Workshop for Miami-Dade County in 2013  
as a teachers' resource to go with using YPO's Opera Funtime booklets.

*This is a teacher's guide with suggested classroom discussions and activities (including KWL) using the Opera Funtime booklets created by Young Patronesses of the Opera (YPO). Opera Funtimes can be found on their website at: [www.ypo-miami.org/opera-funtime](http://www.ypo-miami.org/opera-funtime). More study guides and booklets are available on their website.*

You can also contact YPO to purchase printed versions ([www.ypo-miami.org/contact](http://www.ypo-miami.org/contact))

#### I. Start with sharing basic information with the students.

##### a. Who is Giacomo Puccini?



Giacomo Puccini, (1858-1924), Italian composer, whose operas blend intense emotion and theatricality with tender lyricism, colorful orchestration, and a rich vocal line. Puccini was born Dec. 22, 1858, in Lucca, the descendant of a long line of local church musicians. In 1880 he wrote a mass, *Messa di Gloria*, that encouraged his great-uncle to help underwrite his musical education. After studying (1880-83) music at the Milan Conservatory, Puccini wrote his first opera, *Le Villi* (1884); this brought him a commission to write a second, *Edgar* (1889), and a lifelong connection with Ricordi, a major music publisher. His third opera, *Manon Lescaut* (1893), was hailed as the work of a genius.

*La Bohème* (1896), although containing some of the most popular arias in the repertoire today, displeased the audience at its Turin premiere, even with Arturo Toscanini conducting. Subsequent productions, however, won the composer worldwide acclaim. Puccini's other operas include *Tosca* (1900), a standard repertory piece; *Madama Butterfly* (1904), which drew hisses at La Scala in Milan on opening night but scored a success after Puccini revised it; *The Girl of the Golden West* (1910), an opera on an American theme; the high-spirited *La Rondine* (1917); and *Il Trittico*, a trilogy of one-act operas comprising *Il Tabarro*, *Suor Angelica*, and the comic *Gianni*

Schicchi (1918). Puccini was working on Turandot when he died, Nov. 29, 1924, in Brussels. The opera, his most exotic, was completed by Franco Alfano (1876-1954) and had its premiere in 1926. Although his work lacks the grandeur of Giuseppe Verdi's, many consider him second only to Verdi among Italian composers who lived after Gioacchino Rossini.

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[More INFO @ Discovery Education:](#)

Famous Composers: Giacomo Puccini 1858-19487.

There are separate video clips that are between two and six minutes long.

There is one continuous video that is approximately 35 minutes.

**b. What were they wearing?**

Early fashions in 1800



**c. What? No Drive-thru? What were they eating in 1800?**

*(google it and discuss)*

**d. What was happening in the America in 1800?**

Examples:

- The United States capital is moved from Philadelphia to Washington, D.C.
- First use of the White House in Washington, D.C.
- United States Presidential Election in tie vote between Jefferson and Aaron Burr
- Invention of the Modern Day Battery
- Library of Congress opened
- There were 16 states. Delaware, Pennsylvania, New Jersey, Connecticut, Georgia, Massachusetts, Maryland, South Carolina, New Hampshire, Virginia, New York, North Carolina, Rhode Island, Vermont, Kentucky, and Tennessee.

**Discovery Education:** The United States in 1800. Playing Time: 2 minutes

**e. What was happening in Europe in 1800**

Ex: Napoleon Marches Into Austria

**II. What is this story about?**

**Synopsis** (Graciously provided by the *San Francisco Opera*) is below. The Opera Funtime has a poem that gives a general overview of the storyline. **The students can read it out loud.** (Click on “Tosca” on this page: <https://www.ypo-miami.org/opera-funtime>) And you can fill in the story with some info from the full synopsis.

**ACT I**

Cesare Angelotti, a political prisoner, has just escaped from the jail at Castel Sant'Angelo. He seeks refuge in the Attavanti chapel of the church of Sant'Andrea della Valle and hides at the approach of the Sacristan who is soon followed by the painter Mario Cavaradossi. The Sacristan recites the Angelus while Cavaradossi climbs the scaffold and begins to work on his painting, pausing to admit that his portrait of Mary Magdalene was first inspired not only by an unknown lady who came to pray to the Virgin, but also by his beloved Floria Tosca, a famous opera singer. The scandalized Sacristan leaves. Angelotti comes out of hiding and asks for Cavaradossi's assistance. The painter, thrusting a lunch basket into his hands, urges Angelotti back into the chapel as the voice of Tosca is heard. He hides as Cavaradossi admits Tosca into the church. She demands to know why she was kept waiting, and suspects Cavaradossi of talking to another woman. He reassures her of his love, and the pair agrees to meet that evening at Cavaradossi's villa. With Tosca gone, Angelotti reappears and Cavaradossi vows to save him. A cannon shot is heard announcing that the prisoner's escape has been discovered. Cavaradossi leaves with the pursued man in order to hide him at his villa. The Sacristan returns and gathers choristers around him, telling them they must rehearse for a special performance of a cantata that evening celebrating a defeat of Napoleon; Tosca will be the soloist. At that moment, the Roman chief of police, Baron Scarpia, arrives searching for Angelotti. His men find the Attavanti chapel open, but all that remains is a fan with the family crest on it and the empty lunch basket. The Sacristan expresses amazement, as earlier he had noticed that the painter had not touched his meal. Scarpia puts two and two together and realizes that Cavaradossi had aided Angelotti's escape. Suddenly Tosca returns and Scarpia uses the fan to convince her that Cavaradossi has fled with another woman, thus awakening jealousy in her. He hopes Tosca will then lead him to Cavaradossi and thus to Angelotti. He orders his spies to follow her as she leaves the church, then joins in the Te Deum, swearing he will capture not only the painter, but Tosca as well.

**ACT II**

Scarpia is dining alone in his quarters in the Farnese Palace, anticipating the pleasure of bending Tosca to his will. His henchman Spoletta appears and reports that Tosca has led Scarpia's spies to a remote villa, and though Angelotti was not to be found, they arrested Cavaradossi. The painter is brought in as Tosca's voice is heard from the concert in the courtyard below. Scarpia summons Tosca and she is shocked to see Cavaradossi who quietly warns her to reveal nothing about Angelotti. Scarpia tries to get the location of Angelotti's hiding place from her, but she insists that she knows nothing. As Cavaradossi is tortured in the next room, she reveals the secret and asks Scarpia for Cavaradossi's freedom in return. Scarpia has Cavaradossi brought back in. Delirious from torture, Cavaradossi hears Scarpia order his men to the villa, curses Tosca, and cries defiance at the tyranny of Scarpia and the foreign oppressors he represents. Word arrives that the earlier report of Napoleon's defeat at Marengo was incorrect. Instead, Napoleon was the victor. Cavaradossi cries out with joy and is dragged from the room to prison. Tosca pleads for her lover's life, and Scarpia offers her an exchange: if she will give herself to him, he will give Cavaradossi back to her. In despair she pleads for mercy, protesting that she has never done anything to deserve being faced with such a terrible choice, but realizes she must agree to the bargain. Scarpia tells Tosca there must be a mock execution and circuitously orders Spoletta to make preparations for a real one. At Tosca's request, he then writes a safe-conduct pass for her and Cavaradossi and prepares to claim his prize. She grabs a knife from the table and stabs him, then takes the pass and goes to find Cavaradossi.

**ACT III**

On the terrace of Castel Sant'Angelo, outside the prison, the voice of a shepherd is heard at dawn while one by one the bells of Rome strike the hour. Cavaradossi is brought in for his execution, which is an hour away. He bribes the jailer

with a gold ring for permission to write a farewell letter to Tosca. Left alone, he recalls pleasant memories of times they spent together. She suddenly hurries in, explaining that there is to be a mock execution in which he is to pretend to die. She also tells him about Scarpia's murder and of the safe-conduct pass that will get them out of Rome before the murder is discovered. He can hardly believe the news and looks in wonder at the delicate hands that did so much to save him. The lovers ecstatically plan for the future but are interrupted by the arrival of the soldiers. As the firing squad advances and takes aim, Tosca urges Cavaradossi to fall convincingly. The soldiers fire and Cavaradossi falls. Tosca bids him to wait until they are gone and then asks him to rise and come away with her. She hurries to Cavaradossi and is horrified to discover that the execution was real after all. Distant shouts announce that Scarpia's murder was discovered. As Spoletta, Sciarrone, and the soldiers rush in to seize Tosca, she climbs to the fortress parapet and leaps to her death.

## ACTIVITIES

<b>Subject:</b> Music	<b>Grade(s):</b>	
<b>Quarter and Timeframe:</b> Quarter II, approx 3 weeks.	<b>Unit:</b> Expressive Elements	
<p><b>Learning Goals:</b> The student will understand how word choice sets the author's tone</p> <p><b>Essential Questions/ Understandings:</b></p> <ol style="list-style-type: none"> <li>1. How does the composer use music to create the mood of mystery?</li> <li>2. How can I use the language of music to express myself in a performance?</li> </ol>	<p><b>Sunshine State Standards/Benchmarks</b></p> <p><b>LA.6.2.1.2</b> The student will locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, conflict/resolution, and theme in a variety of fiction.</p> <p><b>LA.7-8.2.1.2</b> The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.</p> <p>-----</p> <p>-----</p> <p><b>LA.6.2.1.7</b> The student will locate and analyze an author's use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice sets the author's tone and advances the work's theme.</p> <p><b>LA.7-8.2.1.7</b> The student will locate and analyze an author's use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice is used to appeal to the reader's senses and emotions, providing evidence from text to support the analysis.</p>	<p><b>Focus Skills</b></p> <ul style="list-style-type: none"> <li>● Plot Development</li> <li>● Setting</li> <li>● Character Development</li> <li>● Character Point of View</li> <li>● Theme</li> <li>● Conflict (e.g., internal or external)</li> <li>● Resolution</li> </ul> <p>-----</p> <p>-----</p> <ul style="list-style-type: none"> <li>● <b>Descriptive Language</b> (e.g., tone, mood, irony, imagery, alliteration, onomatopoeia)</li> <li>● <b>Figurative Language</b> (e.g., hyperbole, symbolism, simile, metaphor, personification)</li> </ul>

Vocabulary	Resources	Activities	Assessment	Integration to other areas
<p><b>Pages 2-3</b>  Composer  Opera  Librettists  Trio  Governed / government  Foreign  Plotting  Political  Intrigue  Revolution  Imprisoned  Discontent.</p> <p><b>Pages 4-5</b>  Prima Donna  Political prisoner</p> <p><b>Pages 6-8</b>  Refuge  Statue  Bundle  Disguise  Trace  Charm  Torture  Parapet</p>	<p>Opera Funtime</p> <p>Discovery  Education</p> <p><i>See attachments</i></p>	<p>-Introduction to opera components</p> <p>-Introduction to voice parts</p> <p>-Introduction to the orchestra</p> <p>-Discuss composers use of expressive markings to set tone</p> <p>-Students associate high/low tones to determine characters emotions</p>	<p>-Identify the characters</p> <p>-Demonstrate awareness of the story</p> <p>-Identify expressive marks in the music</p>	<p>Math:  Note / rest values</p> <p>LA:  vocabulary</p> <p>Reading:  Research skills and resources</p> <p>Science:  The science of sound</p> <p>Social Studies:  U.S. History  European History  Composer History</p>

<http://www.corestandards.org/ELA-Literacy>

<http://www.fldoe.org/schools/pdf/CommonCoreELAJuly2010.pdf>

### Essential Questions

- How do the arts shape, as well as reflect, a culture?

### Not Essential Questions

- What common artistic symbols were used by the Incas and the Mayans?

### Essential Questions in the Arts

- What can artworks tell us about a culture or society?
- What influences creative expression?
- To what extent do artists have a responsibility to their audiences?
- Do audiences have any responsibility to artists?
- What's the difference between a thoughtful and a thoughtless critique?
- If practice makes perfect, what makes perfect practice?

### **Understandings**

- Dance is a language of shape, space, timing, and energy that can communicate ideas and feelings.

### **Essential Questions**

- How can motion express emotion?

### **Overarching Essential Questions**

- How do authors use story elements to establish mood?

### **Topical Essential Questions**

- How does John Updike use setting to establish a mood?

## STRATEGIES AND ACTIVITIES TO USE WITH STUDENTS IN THE CLASSROOM

### *CRISS STRATEGIES IN THE BAND ROOM*

By Ruth Lemley

As band directors, we may limit our class time to rehearsal only. In preparation for a concert or competition, we may find it most prudent to spend our entire class time practicing music.

Think about why you became interested in music. Was it because you could play all major and minor scales on your instrument? Was it because you could play a piece of music with correct rhythms, notes, dynamics, intonation, phrasing, and nuances? Or was it because music touched your soul? Music can mean much more to us if we know and understand why it was written, who wrote it, and the story behind it.

If your students are like mine, you may share my frustration -- I sometimes feel like I have to do a juggling act to grab their attention. I have found, however, that when students, on their own, find the history and story inside music, they take more interest in what they are doing. The CRISS strategies are designed for students to become independent, active participants of their own learning, rather than the passive listeners I sometimes created.

Music transcends notes on the page. It reflects the human condition. When students understand the “where, when, how, and why”, they can internalize the music and see how it is a reflection of humanity.

It means more to them than just notes on a page. Students have ownership of the music and of what they are learning.

How do we convey this deeper meaning to our students? Some directors just stand on their podiums and lecture to the kids. But, wouldn't it be better if we had the students actively involved? Why not let the kids do the teaching? That's what CRISS is all about, and that's why I love using the strategies in my band room.

I decided to write this article after listening to many band directors say they had no idea how to use CRISS. At Meadowlawn Middle School in St. Petersburg, Florida, where I teach, all teachers (including the band director) are expected to use CRISS strategies in their classrooms and note the applications in their lesson plans.

In this article, I hope to help band directors (and others), who have had the CRISS training, successfully implement the strategies. **Below, I have listed some of my favorite strategies, along with a short description of how I have used them. Since I teach at a middle school, most of the strategy applications relate to that level. Use your creativity to adapt them to your situation. I hope this information helps!**

#### **A. PATTERN PUZZLES Phrasing**

Using a simple, non-copyrighted melody that is 16 measures long:

1. Make several copies of the music (enough so that each group in #2 below can have a copy), cut each copy into four 4-measure segments, mix up the order of the four segments, then either clip the four pieces together or put them in an envelope -- this is the pattern puzzle.



2. Divide the class into groups of three to five students and give each group one pattern puzzle.
3. Allow each group to decide the arrangement of the melody
4. Have each group share (or play) their arrangement and explain why they arranged the measures as they did.
5. An alternative to this can be to use more than one melody.

#### **B. THINK-PAIR-SHARE & KWL**

I use this technique in preparation for our Spring Concert.

1. Begin by mentioning a piece of music or a composer that you will be studying for your next performance. For example, *Star Spangled Banner* or John Philip Sousa. We study the *Star Spangled Banner* and John Philip Sousa in Beginning Band, so this works well with my advanced groups.
2. Students write down what they already know (**K**) or remember about the topic. (*Think*)
3. Divide the class in to pairs or small groups for discussions on what they remember or know. (*Pair*)
4. Conclude with a class discussion, (*Share*) during which the students generate questions about the topic (**W**)
5. Follow up with a trip to the media center to find the answers to their questions.
6. For the performance, have a student give oral “program notes” to the audience before each selection the band plays (**L**).

#### **C. COOPERATIVE TEAMS**

Older students teach younger students music—the school fight song, Alma Mater, cadence, National Anthem, etc. You probably already do this!

#### **D. AUTHENTIC QUESTIONS**

1. Students look at a piece of music.
2. Each student develops one question about an aspect of the music that he/she does not understand.
3. The teacher provides the students with resources for finding the answers.  
*Example:* One of my students asks, “What does *maestoso* mean?” I provide that student with a music book or method book which I know contains the answer.
4. All students share their questions and answers.

## **K-W-L**

This strategy is great for sight-reading a piece of music. (See *Diagram 1*.)

1. Write K-W-L on the board or overhead projector, then ask the students what they know about the piece of music. Write their responses verbatim on the board under “K”.
2. Ask students what they want to know (or, what they don’t know). Write their responses verbatim under “W”. Give students a method to find their answers—dictionary, music book, etc. I have found that this method of sight-reading engages the students so much that they are very interested in knowing the answers to what is under “W”. I once modeled sight-reading a piece of music for Beginning Band, and they listened to me for almost 20 minutes as I talked about what I wanted to know, researched questions, and transferred the answers to the “L” column. Any day I have a student without an instrument, I have him/her transfer our KWL to poster paper and hang it on the wall. The next day we review the poster as a preliminary exercise to playing the piece again.  
(Plus, the poster looks great when an administrator walks into your room!)

## **Diagram 1**

3

*“We have to know books  
well enough ourselves....”*  
*“We have to learn to read aloud  
in practiced, theatrical voices  
that bring the books alive for  
our students.”*

## **FREE-RESPONSE ENTRIES**

Provide students with notebook paper in their music folders. At the end of a rehearsal (or during, when not playing), have the students freely respond on their paper about the rehearsal. They can write about the music, behavior, pace, anything they choose that would be considered constructive criticism. You should write with them.

I have found that my students work better when they hear constructive criticism from each other instead of just from me. They have ownership of the rehearsal, instead of being passive recipients of instruction. I ask students if I may read their entries to the class. I read them verbatim, including grammatical errors and jargon. A lot of students like this because it’s like writing a note to the entire class. One note: Make sure the maturity level of the class is high enough for this to work. For middle school, this may only work with an advanced class.

## **CONCEPT OF DEFINITION MAP**

This is an easy one. Just insert a musical term.

## **SEMANTIC FEATURE ANALYSIS**

I use the SFA to teach students appropriate behavior at performances.

## **DRAWINGS**

Have students write the concept or music term so that it illustrates the meaning.

## **VENN DIAGRAMS**

Use the Venn to compare/contrast lives of composers, styles of music, performances of bands, students in class at the beginning of the year (as an introduction to each other), etc.

## **DYNAMICS**

How loud or  
soft you play  
fortissimo,  
forte  
Full ensemble level  
Balanced  
mezzo  
forte,  
mezzo  
piano  
piano,  
pianissimo

**What is it?**

**What is it like?**

**What are some examples?**

**Concept of Definition Map**

**Diagram 2**

*(Note: This map was created using Inspiration® Software.)*

**Diagram 3**

## **QUESTION ANSWER RELATIONSHIPS (QARs)**

Since “Reading” appears twice in Meadowlawn’s School Improvement Plan, all teachers (including band directors) are expected to use reading in the classroom and to indicate in their lesson plans how it is used. I use reading assignments for Beginning Band lessons, for emergency lesson plans, and for make-up work (How else is a student going to make up a rehearsal?).

For Black History Month, my students read some selections from the book *Great African Americans in*

*Music* by Pat Rediger. After I modeled some QAR questions from one selection, I had the students work in pairs to come up with their own questions about Ray Charles. Here are some sample questions developed by my students.

*Right There:* “What happened to George (Ray’s brother)?” The answer is found in one sentence.

*Think and Search:* “How did Ray’s mother treat him when he went blind?” The answer to this question is found in several sentences.

*Author and You:* “Why was music so important to Ray?” The author gives clues to this question, but the reader has to draw his or her own conclusions from the author’s information.

*On My Own:* “How would your life be different if you were blind?” “How would you learn music?”

The answers are not in the reading and the students would have to use prior knowledge to respond.

I have my students develop QARs from video lessons, after listening to a performance, or from other reading assignments. I recommend the following books:

Great African Americans in Music by Pat Rediger, Crabtree Publishing company, 1996. ISBN 0-86505-800-8.

Duke Ellington: Composer and Band Leader by Kent Smith, Melrose Square Publishing Company, 1992. ISBN 0-87067-586-9.

Marsalis on Music by Wynton Marsalis, W. W. Norton, 1995. ISBN 0-393-03881-5.

The History of Rock and Roll by David Shirley, Franklin Watts, 1997. ISBN 0-531-11332-9.

A Young Person's Guide to Music by Neil Ardley with music by Poul Ruders, DK Publishing, 1995. ISBN 0-7894-0313-7.

I hope I have inspired you to try a few CRISS strategies with your students. I guarantee you will have success and that your students will reach a new level of understanding. Good Luck!!!

*About the Author: When Ruth Lemley wrote this article, she was teaching music at Meadowlawn Middle School in St. Petersburg, Florida. She taught at Meadowlawn for six years. Currently, she is teaching private music lessons, and she shares with us that she continues to use the CRISS strategies with her music students.*

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## INTRODUCTION TO FINE ARTS DEPTH OF KNOWLEDGE MANUAL

One of the requirements of *No Child Left Behind* is that states develop high quality standards and rigorous tests to assess those standards. Officials at the Missouri Department of Elementary and Secondary Education chose to use an alignment method developed by Norman Webb called Depth of Knowledge (DOK) to determine whether or not our standards are being accurately and rigorously assessed by the MAP and End-Of-Course exams. Items on these tests are used to measure student mastery of the Grade Level Expectations (GLEs) in each assessed content area. Thus, each GLE can be assigned a DOK level, which defines the level of complexity necessary to adequately demonstrate the knowledge or skill described in the GLE.

The Depth of Knowledge indicators are broken down into four levels. All of these levels define stratified categories of cognitive processing – in other words, how students think.

- At DOK 1, students are able to give rote responses to questions because they have memorized the answer. For example, listing the birth and death dates of composers or

choreographers or identifying famous works of art simply entails drawing upon known information. This level is summarized as **RECALL**.

- At DOK 2, students most often compare and contrast information, categorize items, make connections, and demonstrate conceptual knowledge. This level is summarized as **CONCEPT or SKILL**.
- At DOK 3, students begin to make decisions about ways to solve problems. No longer is a rote response satisfactory. Students should come up with creative solutions that draw upon previous knowledge and require application of learning in a new context. This level is summarized as **STRATEGIC THINKING**.
- At DOK 4, students analyze the results of experiments, draw upon multiple sources to formulate creative solutions, and investigate unique and challenging problems that require complex understanding. This level is summarized as **EXTENDED THINKING**.

It was not Webb's intent to assess the level of skill development that is so critical to arts learning. In fact, Webb categorizes any skill as DOK 2, irrespective of the difficulty of the task. Much of what students of the arts do can be adequately addressed by DOK. For example, when students write a research paper on art history or on the life of a composer the level of complexity can be easily ascertained. However, applying DOK levels becomes tricky when a student is performing a complex dance, singing an intricate solo, performing and integrating the multiple facets of acting, or creating original artwork. These types of performance events are at the core of arts learning, and any reduction in opportunities to engage in these critical activities diminishes the value of the arts for student learning.

It is clear how to apply DOK levels to written work, even in the arts. Our challenge in the arts is to identify activities and behaviors that appropriately demonstrate higher levels of thinking through performance or production of fine art. For example, music students can demonstrate understanding of the concept of rhythm by either (1) writing the counting under a rhythmic pattern, or (2) accurately performing that rhythm. The first task clearly requires an understanding of the concept of rhythm, but the second goes a step further by demanding performance of that rhythm, a skill that necessitates decoding of the rhythmic pattern combined with technical knowledge and the physical response related to either singing or instrumental performance. Both methods communicate understanding of the concept, but the second values the actual performance, and is in fact a better indicator of mastery. In theatre, students can write a comprehensive study of a play as a completely valid measure of understanding (DOK 4). But if the intent is to utilize higher order thinking skills, draw upon multiple resources over time, and come up with a new and creative solution to understanding the underlying themes and messages of the work, would not an inspired performance of a monologue from the play also give the artist-performer a valid vehicle for demonstrating understanding? The goal is to value the performance or production of art as a meaningful indicator of deep understanding and thinking.

The aim of encouraging students to engage in higher levels of cognitive processing can be accomplished in many ways. There is no better way to "spark" higher order thinking than through the arts. Rather than reducing the time students spend in the arts, schools should embrace the arts as a way to nurture creative problem-solving skills that are so critical to success in today's workplace.

On the pages that follow, teachers, administrators, parents and students can learn ways to use dance, visual art, music and theatre to demonstrate complex reasoning in the classroom through the performance or production of fine art.

**FINE ARTS DOK COMMITTEE**

Steve Williams, Chair	Fine Arts Consultant Missouri Department of Elementary & Secondary Education
Cheryl Venet, Visual Art	Rockwood School District
Aurelia Hartenberger, Music	Lindbergh School District
Debbie Corbin, Theatre	Branson School District
Marla Drewel-Lynch, Dance	Kirkwood School District
Paul Morales, Music	Lee's Summit School District
Sharyn Hyatt-Wade, Visual Art	Columbia School District
Ed Hanson, Music	Columbia School District (ret.)
Jennifer Forest-James, Theatre	Parkway School District
Ken Franke, Theatre	Hazelwood School District
Rheba Vetter, Dance	Northwest Missouri State University
Linda Lange, Visual Art	Francis Howell School District

### Depth of Knowledge Chart

<b>LEVEL 4</b>		<b>Extended Thinking</b>
Design	Connect	Prove
Synthesize	Analyze	Create
Critique	Apply	Concepts
<b>LEVEL 3</b>		<b>Strategic Thinking</b>
Assess	Cite Evidence	Compare
Construct	Investigate	Hypothesize
Critique	Differentiate	Apprise
Formulate	Revise	
Draw Conclusions		
Explain Phenomena in Terms of Concepts		
Use Concepts to Solve Non-Routine Problems		
Develop a Logical Argument		
<b>LEVEL 2</b>		<b>Skill/Concept</b>

Categorize	Cause/Effect	Collect and Display
Classify	Compare	Construct
Distinguish	Summarize	Predict
Estimate	Graph Identify	Patterns
Infer	Interpret	Make Observations
Modify	Organize	Relate
Separate	Show	Use Context Clues

**LEVEL 1**

**Recall**

Arrange	Calculate	Measure	Memorize
Name	Recall	Quote	Recite
Recognize	Repeat	Report	State
Tabulate	Tell	Use	Match
Define	Draw	Identify	
Illustrate	Label	List	
Who, What, When, Where, Why			

KWL Chart

K What we <u>know</u>	W What we <u>want</u> to find out	L What we <u>learned</u>

--	--	--

Story Map / Division of Language Arts/Reading

**Story Pyramid**

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

**Key**



1. Name the main character
2. Two words describing the main character
3. Three words describing setting
4. Four words stating the problem
5. Five words describing one event
6. Six words describing second event
7. Seven words describing third event
8. Eight words stating solution

Story Map / Division of Language Arts/Reading

### **The Bare-Bones Story Map**

Use the following chart to tell about the story.

Somebody	Wanted	But	So
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<p>Character:</p> <p>Setting:</p>	<p>Goal:</p>	<p>Problem:</p>	<p>Solution:</p>
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**Summary:** Use the information from the chart to write a summary of the story.

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Story Map / Division of Language Arts/Reading

<b>Story Map</b>
<b>Directions:</b> Complete the story map below.
<b>Title of Story:</b> _____
<b>Author:</b> _____
<b>Characters:</b>

\_\_\_\_\_ who \_\_\_\_\_

\_\_\_\_\_ who \_\_\_\_\_

\_\_\_\_\_ who \_\_\_\_\_

\_\_\_\_\_ who \_\_\_\_\_

**Setting:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Problem:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Solution:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: \_\_\_\_\_

## Appendix

YouTube:

The Overture

<http://www.youtube.com/watch?v=2iiyUh9c1Bc>

Mia Gelosa – Duet by Cavaradossi and Tosca

<http://www.youtube.com/watch?v=kslEhyn5T9w>

Vissi D'Arte

[http://www.youtube.com/watch?v=\\_OIExoUb8jk](http://www.youtube.com/watch?v=_OIExoUb8jk)

E Lucevan Le Stelle

<http://www.youtube.com/watch?v=f6urNGBR95w>