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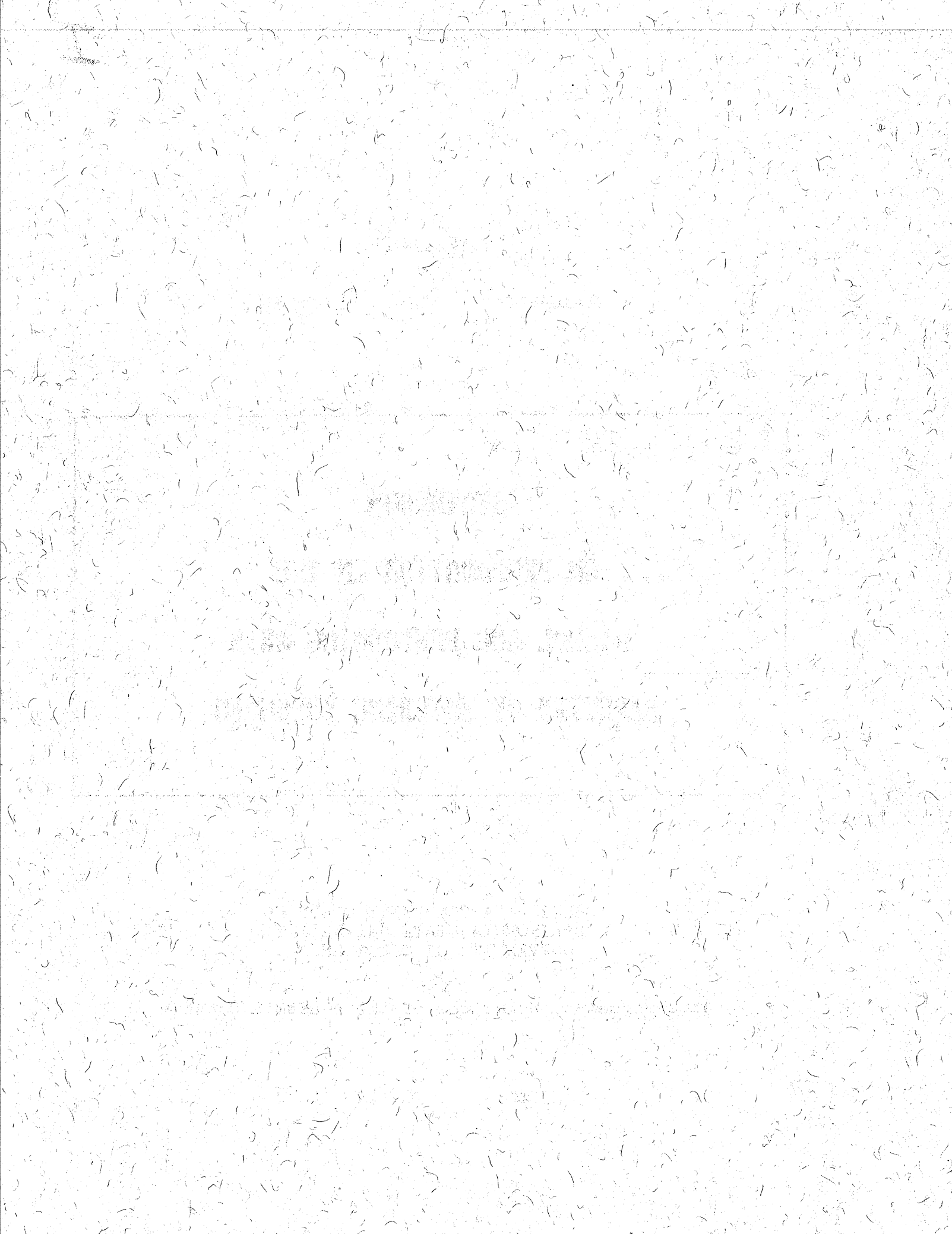
DRAFT

AUGUST 10, 1988

**STATEMENT  
ON PREPARATION IN THE  
VISUAL AND PERFORMING ARTS  
EXPECTED OF ENTERING FRESHMEN**

CALIFORNIA COMMUNITY COLLEGES  
CALIFORNIA STATE UNIVERSITY  
UNIVERSITY OF CALIFORNIA

Intersegmental Committee of the Academic Senates



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THE SPECIAL COMMITTEE ON THE  
STATEMENT ON PREPARATION  
IN THE  
VISUAL AND PERFORMING ARTS  
EXPECTED OF ENTERING FRESHMEN

August 10, 1988

TO : Intersegmental Committee of the Academic Senates

FROM: The Special Committee on the Statement on Preparation  
in Visual and Performing Arts Expected of Entering  
Freshmen

SUBJECT: Draft Statement

Our committee has completed initial deliberations on high school preparation in the visual and performing arts for college-bound students, and submits its draft for your consideration. We urge the Intersegmental Committee to support this Statement, making it accessible to its primary audiences through wide distribution and staff development. Students preparing for college, their parents, high-school teachers, counselors, administrators, and college faculty should acquire a clear understanding of the expectations regarding the preparation in the Visual and Performing Arts needed for all students entering college.

As a result of extensive meetings with teachers and administrators at all levels throughout the state, we realized that the level of preparation in the arts varies dramatically in California schools. In view of this, we agreed that it is imperative for all students entering college to have a general education in each of the Visual and Performing Arts -- Dance, Drama/Theatre, Music, and Visual Arts -- and in addition, a substantive education in a least one of these disciplines. We further agreed that this education can only happen when the curriculum and instruction is well-planned and sequential, and is based on the four Components of arts education as stated in the Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve.<sup>1</sup>

In the Executive Summary, we make seven recommendations. We recognize that these recommendations will take time and resources to implement. However, we decided not to let problems of implementation govern us, mindful of the Charge from the Intersegmental Committee that these statements are not intended "for immediate implementation but rather to act as catalysts and to direct long-term changes that improve the curriculum." Our recommendations and other observations in this Statement are made in this spirit. We believe that the changes

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1. Sacramento: California State Department of Education, 1982; hereafter referred to as the Framework.

resulting from implementation of our recommendations are necessary to the proper education of all students entering college and are vital to achieving quality high-school programs in the arts.

The Committee has been fortunate to have received comments, suggestions, and clarifications from a number of persons who attended our meetings and through presentations of the various stages of our draft materials to professional organizations in the four arts disciplines. We will credit each of these in the Appendix.

We hope that this document will serve as a catalyst and will direct long-term changes and improvements in the Visual and Performing Arts curricula in all high schools in California and subsequently improvements at the college level. We look forward to your response.

SPECIAL COMMITTEE ON THE STATEMENT ON PREPARATION IN  
THE VISUAL AND PERFORMING ARTS  
EXPECTED OF ENTERING FRESHMEN

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## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### EXECUTIVE SUMMARY

The arts are an essential part of the human experience. ... We recommend that all students study the arts to discover how human beings use non-verbal symbols and communicate not only with words but through music, dance, and the visual arts. ... We conclude that the arts not only give expression to the profound urgings of the human spirit, they also validate our feelings in a world that deadens feeling. Now, more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts. These skills are no longer desirable. They are essential if we are to survive together with civility and joy.<sup>1</sup>

The Intersegmental Committee of the Academic Senates, a voluntary committee composed of leaders from the faculty Senates of the California Community Colleges, the California State University, and the University of California with representation from the California State Department of Education and appropriate articulation agencies, appointed a committee to prepare a STATEMENT ON THE PREPARATION IN THE VISUAL AND PERFORMING ARTS EXPECTED OF ENTERING FRESHMEN. The Intersegmental Committee has approved, or has in progress, similar statements for English, science, mathematics, history-social science, foreign languages, and the humanities. The statements, upon approval by all segments

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1. Ernest L. Boyer, High School, A Report on Secondary Education in America (New York: McGraw Hill, 1977)

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### EXECUTIVE SUMMARY

involved, are published by the State Department of Education, and distributed to all districts, schools, and institutions of higher education in California for implementation.

The various statements give students and educators at all educational levels clear and agreed-upon student experiences, knowledge and skills to be developed by students in each basic academic subject prior to entering college. Faculty and students will have an agreed-upon standard of "what students are expected to know and be able to do" prior to their first-year as college students. School administrators in concert with their faculty are expected to use these statements in addressing the curricular needs of their college-bound students; and accrediting agencies can use these statements in their periodic reviews.

The "Charge to the Special Committee," dated October 7, 1986, included three questions to be resolved by the Committee prior to developing the Statement. These questions address:

1. The role of performance in the understanding of the arts;
2. The difference between the preparation needed by arts majors and that of other students entering college;
3. The disjunctures that may exist between the kind of preparation in the arts provided in secondary schools and the preparation expected by colleges and universities.

With regard to question No. 1, the role of performance in the understanding of the arts, the Committee believes that while

# PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

## EXECUTIVE SUMMARY

all arts instruction should involve components of arts education identified in the Framework<sup>2</sup> -- aesthetic perception, creative expression, arts heritage, and aesthetic valuing -- of these, creative expression or performance is fundamental. Without it, there would be no arts to discuss, no arts to critique, or any works of art to value in terms of cultural heritage. Effective pre-college arts education should provide students with opportunities to create, execute, and refine works or performances. This involves doing, exploring, experimenting, taking chances, or making mistakes. These "action" experiences in production/performance should offer students the chance to develop and improve the following skills:

- A. The ability to use techniques, media, tools, and processes characteristic of an art form;
- B. The ability to create one's own work or carry out a fresh performance of an existing score or text or choreography;
- C. The ability to draw on basic aesthetic concepts when creating or performing works;
- D. The ability to develop a concept or feeling by being attentive to oneself and one's world.<sup>3</sup>

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2. Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve (Sacramento: California State Department of Education, 1982); hereafter referred to as the Framework.

3. Academic Preparation in the Arts, "Teaching for Transition from High School to College" (New York: College Board Publications, 1985), p. 21-22; hereafter referred to as Academic Preparation.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### EXECUTIVE SUMMARY

present time, children's access to continuous and sequential artistic training in the arts varies widely during their elementary and Middle School years. To be ready for serious high-school work in the arts, students must have prior preparation as in the other five basic academic subjects. High-school teachers in the visual and performing arts, unlike their colleagues in the other basic academic subjects who have student-achievement-level information from various grade levels, cannot assume that all their entering students have formal knowledge of the arts. This is similar to the problem the college teacher has in determining the knowledge and skill competency of high-school students entering college. To address the former concern, the Committee supports the position stated in Academic Preparation<sup>4</sup> that preparation for high school in each of the visual and performing arts include the following:

- A. The ability to express meaning in various materials and symbol systems;
- B. A beginning understanding of both the literal and non-literal nature of the arts.
- C. A beginning appreciation of pattern and structure;
- D. The ability to appraise and improve one's own work;
- E. An understanding that the arts depend on individuals' going beyond formulas or imitations and that invention, humor, fantasy, and experiment are essential in the visual and performing arts.

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4. Ibid., pp.17-19.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### EXECUTIVE SUMMARY

In its response to the second question, the difference between the preparation needed by arts majors and that of other students entering college, the Committee perceives more commonalities than differences. Arts instruction must be intensive and carefully designed or else students will grow neither in ability, knowledge, skill or imagination nor recognize an interest or talent which might lead to further studies in the arts. Exactly like foreign language, mathematics, or language arts, artistic competency cannot be acquired without knowledge and training. Similarly, just as the thorough understanding of a science requires the laboratory experience or field work, so fully understanding any of the arts must involve the experience of hands-on participation in an arts discipline. In the discipline-area expectations statements later in this document, we discuss the competencies and expectations in terms of what is appropriate for all students irrespective of those who intend to major in an arts discipline in college. Inevitably, as advanced calculus courses are available for mathematically-gifted students, so there must be corresponding advanced courses in the arts for those with special interests.

Question number three involves disjunctures that may exist between the preparation provided in secondary schools and that expected by colleges and universities. Unfortunately, at the

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### EXECUTIVE SUMMARY

Our responses to the Intersegmental Committee's questions as well as this Statement of Preparation are aligned with the philosophy, components, goals, and objectives of the Framework. They are aligned also with the Model Curriculum Standards in Visual and Performing Arts Grades Nine Through Twelve.<sup>5</sup> Supporting materials from the College Board's Academic Preparation in the Arts also are included.

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5. Sacramento: California State Department of Education, 1985; hereafter referred to as Model Curricular Standards.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### RECOMMENDATIONS

During its work, the Committee developed the following seven recommendations to ensure substantive preparation in the Visual and Performing Arts. Implementation of these recommendations requires a commitment by students, teachers, administrators, parents, and the community to the visual and performing arts. Adequate resources dedicated specifically to education in the arts at all levels are essential. In summary, there must be an enhanced recognition of, and commitment to, the value of an education in the arts for all students entering college.

The Committee recommends:

- #1 THAT THE VISUAL AND PERFORMING ARTS PORTION OF THE NATIONAL STANDARD AS STATED IN ACADEMIC PREPARATION REGARDING BASIC ACADEMIC SUBJECTS BE IMPLEMENTED FULLY

The College Board, in its 1983 document, Academic Preparation for College: What Students Need to Know and Be Able to Do, identifies the visual and performing arts as one of the six basic academic subjects. (The other subjects are English, Mathematics, Science, Social Studies, and Foreign Languages.) We recommend that high schools treat the visual and performing arts as basic academic subjects, according them the same consideration as the other basic academic disciplines. This will ensure that all students entering college will be prepared in the arts.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### RECOMMENDATIONS

Resources necessary to achieve the same consideration include but are not limited to qualified teachers and arts specialists, appropriate time, adequate space, and necessary materials and equipment. In a broader sense, these resources include appropriate class size and involvement of a wide range of artists, professional organizations, community resources such as museums and symphonies, and community members. Both for reasons of articulation and quality, it is essential that college and university faculty become involved with all aspects of the K-12 educational program, especially serving as resources for staff development.

The Committee recommends:

- #2 THAT HIGH-SCHOOL STUDENTS HAVE A FOUNDATION IN ALL THE ARTS PRIOR TO HIGH SCHOOL IN ORDER TO GAIN THE REQUIRED LEVEL OF COMPETENCY FOR ENTRANCE INTO COLLEGE

Students gain a strong foundation and empathy for the arts through a well-planned, articulated, and sequential instructional program in each of the arts disciplines. To implement this recommendation, school districts should review their kindergarten through grade eight curriculum, staffing, and resources, to ensure that their students are receiving quality arts instruction.

PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS  
RECOMMENDATIONS

The Committee recommends:

- #3 THAT ONE YEAR OF STUDY AT THE HIGH-SCHOOL LEVEL IN ONE OF THE VISUAL AND PERFORMING ARTS AS STIPULATED IN SB 813 BE REQUIRED OF ALL STUDENTS ENTERING COLLEGE

To implement this recommendation, the present requirement of one year of visual and performing arts or one year of foreign language would be modified at the district level. Neither broad survey courses including all of the visual and performing arts nor a split-year course divided between two arts is recommended. Currently the California State University requires a one year course in one of the visual or performing arts; the University of California accepts one year in the visual or performing arts in their elective category.

The Committee recommends:

- #4 THAT THE ARTS CURRICULUM AT EVERY GRADE, K-12, ADHERE TO CURRENT GUIDELINES BY INCLUDING THE FOUR COMPONENTS OF ARTS EDUCATION AS IDENTIFIED IN THE STATE FRAMEWORK

The curriculum for any experience in the arts should give equal emphasis to creative expression, aesthetic perception, arts heritage, and aesthetic valuing so that students can meet with success in their college courses.

PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

RECOMMENDATIONS

The Committee recommends:

- #5 THAT STUDENT COMPETENCY AND EXPERIENCE IN THE VISUAL AND PERFORMING ARTS BE VERIFIED AT THE COLLEGE LEVEL, AS IT IS IN THE OTHER BASIC ACADEMIC SUBJECTS.

This verification by the college can be achieved in several ways: through audition, performance, score on an Advanced Placement examination, portfolio, or college-developed assessment instrument.

The Committee recommends:

- #6 THAT COLLEGE, UNIVERSITY, AND K-12 VISUAL AND PERFORMING ARTS TEACHERS CONTINUE TO WORK TOGETHER, ESPECIALLY AT THE LOCAL LEVEL, TO REVIEW THE CONTENT OF THE TOTAL CURRICULUM IN THE VISUAL AND PERFORMING ARTS AND TO GUIDE INSTRUCTION

Faculty teaching at all levels of instruction must recognize and act upon their collegial responsibilities to one another. We hope that our statement will be distributed widely and teachers at all levels of instruction will be provided with ample opportunity to participate in conferences and workshops that will address the curriculum in the Visual and Performing Arts at all levels.

PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS  
RECOMMENDATIONS

The Committee recommends:

- #7 THAT THE INTERSEGMENTAL COMMITTEE FOUND AND RECOMMEND FUNDING FROM THE INTERSEGMENTAL COORDINATING COUNCIL AND OTHER APPROPRIATE SOURCES FOR A CALIFORNIA VISUAL AND PERFORMING ARTS PROJECT TO REFINE AND ASSIST IN THE IMPLEMENTATION OF THESE RECOMMENDATIONS AND THE COURSE-CONTENT EXPECTANCIES AND THE COMPETENCIES CONTAINED IN THIS DOCUMENT.

Responsibilities envisioned for a California Visual and Performing Arts Project would focus on fostering continued interaction among K-12 and higher-education faculty -- perhaps partly through regional meetings -- centered on the Visual and Performing Arts curriculum. Additional responsibilities would be to discuss the recommendations in this Statement, to strengthen curriculum and instruction, and to develop assessment procedures and instruments.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### INTRODUCTION

This Preparation Statement for students entering higher education at the California Community College, California State University, or the University of California is presented for the purpose of identifying the necessity for, and level of, academic preparation in the visual and performing arts to achieve a higher degree of success and a broader degree of understanding and student accomplishment in all areas of higher education. Attainment of this preparation, as we have stated earlier in this document, cannot be achieved merely by participation in one single year-long course at the high-school level. It reflects the content, knowledge, and skills learned as a result of a well-planned, comprehensive, sequential and articulated visual and performing arts curriculum beginning in kindergarten.

Breadth and experiences in each of the visual and performing arts are essential to function in a multi-cultural world. A minimal level in each of these arts must be incorporated into the K-8 curriculum; this serves as an essential foundation for high school study. A higher level of competency and experiences in one or more arts disciplines -- dance, drama/theatre, music, or visual arts -- is expected of all first-year college students, no matter what field of study they might wish to pursue. This statement stems from our belief that the arts are essential in

# PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

## INTRODUCTION

providing students with unique combinations of intellectual, critical, creative, and emotional experiences in both verbal and non-verbal forms.

Specific competencies or expectations assist in the verification of preparation for higher education in each discipline. This document lists competencies/expectations for each visual and performing art discipline. The section for each discipline is organized in a similar manner and includes:

- \* an introductory narrative statement;
- \* the four components for arts education, boxed separately, with objectives for the component which may be considered as competencies for evaluation or experiences for verification with recommendations for their examination;
- \* for each component, specific activities, tasks, or skills which measure competency, expectations, or experiences for verification with recommendations for their evaluation.

In addition to these competencies/expectations, we recommend that administrators, curriculum planners, and teachers review the documents listed in the Appendix which should be used as resources for course planning and verification of student competency in the Visual and Performing Arts.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

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### DANCE

Dance, according to Havelock Ellis, is one of two primary and essential arts. "The art of dancing stands at the source of all the arts that express themselves first in the human person."<sup>6</sup>

It is appropriate to state in this introduction the conclusion to chapter two on dance from the Visual and Performing Arts Framework:

Inherent in the individual's learning in dance is a belief that the body is a matrix of experience -- a center for immediate and direct exploration of medium and materials. The body allows a feeling -- thinking integration in human experience and becomes a non-verbal, experiential channel to feed academic achievement.

Students, through participation in a rich and varied dance curriculum throughout their school years, gain in knowledge of the elemental nature, structures, processes, and principles of dance. In addition, experience in both the discipline and creativity of communication through a non-verbal medium leads to a balanced development of the whole person. Dance is more than physical movement. It is aesthetic. It is knowing, feeling, and expressing the revelation of self and of life.<sup>7</sup>

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6. Havelock Ellis, The Dance of Life (New York: Modern Library, 1932), p. 34.

7. Framework, p. 35. Note: Pages 9 through 35 are concerned with dance.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

The College Board publication, Academic Preparation in the Arts, states:

When the prospective college students' preparation is in dance, it involves the following knowledge and skills.

- + The ability to identify and describe -- using the appropriate vocabulary -- dances of various cultures and historical periods.
- + The ability to analyze various techniques, styles, and choreographic forms.
- + The ability to evaluate a dance performance.
- + To know how to express themselves through dancing or choreography.

Teachers of dance have special challenges in designing their courses, challenges not encountered in any of the other art forms. Chief among these is the fact that dance requires a high degree of physical strength, coordination, and body knowledge. Without proper training and drill, students can do physical damage to their bodies. Safety is an important issue. . . .

A second challenge for the teacher of dance is that the art form is in many ways ephemeral and difficult to study except in actual dancing. . . .

Finally, the dance teacher is tempted to concentrate exclusively on physical preparation, as dance demands so much of the body. In many schools, dance is a part of the physical education program. This arrangement increases the risk that a student will not receive balanced instruction covering the theoretical, analytic, and historical aspects of dance.®

The Dance portion of this document presents:

Concepts and materials to be used in evaluation for competencies through:

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8. Academic Preparation, p. 39.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

1. Performance
2. Written or oral Theory
3. Written or oral Historical knowledge when applicable
4. Written or oral Aesthetic valuing
5. Validation checklists, auditions, student works

Some methods for aiding in evaluation.

[The written evaluation of a student's performance (which may be a checklist) should be included with the student's records. If a checklist is used, additional comments are requested.]

### COMPONENT ONE

#### AESTHETIC PERCEPTION

##### MULTISENSORY INTEGRATION

The following are the selected objectives from the dance component of the Framework which the student is expected to know and be able to do:

1. Respond in movement to sensory stimuli; e.g., sight, sound, touch.
2. Demonstrate motor efficiency and control and expand movement vocabulary through dance technique.
3. Illustrate by oral, written, and performance means the use of movement vocabulary on the elements of dance fundamentals, integrating the body with space, time, and energy concepts.

##### EVALUATION OF COMPETENCIES

The validation of experiences, i.e., actual performance before an audience, may be provided in the form of a checklist, video recording, printed program, review, and/or photographs.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

#### A. Perform improvisations: Solo and group.

Based upon:

(Emotional values are inherent but not necessarily obvious in the following.)

1. Perceptual modes: sight, sound, tactile, and kinesthetic.
2. Space
3. Time
4. Energy
5. Qualitative movement: e.g. swinging (free), ballistic, sustained (contained), gravity-influenced.
6. Locomotion - basics and combinations from any style of dance: e.g. walk (step), run, leap, jump, hop, two feet to one (sissone), one foot to two (assemble'), skip, gallop, slide..

Suggestions for aiding in evaluation through assessment of technical clarity of performance:

- a. Attention to detail
  - b. Effective & proper mechanical use of the body.
  - c. Sense of involvement and concentration of effort in the presentation.
  - d. Expression and communication in presentation.
- #### B. Demonstrate motor efficiency, control, and movement vocabulary through dance technique.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

1. Perform dance preparations (warm-ups) which require the performer to execute movement while seated, at the barre, and free standing.
2. Perform dance movement which demonstrates: strength, flexibility, agility, endurance, alignment and balance.
3. Perform a combination (appropriate to the style of dance - e.g., modern, jazz, ballet, folk, ethnic, ballroom, tap, etc.) utilizing traveling, non-traveling, air movement and floor work.
4. Perform dance movements which exhibit gross and refined motor coordination.
5. Perform and define (written and/or orally) the following language terms used in dance including but not limited to: arabesque, attitude, ascend/descend, asymmetrical/symmetrical, centrifugal/centripetal force, contract/release, extension/flexion, foot placements (positions of the feet), hinge, horizontal/vertical, isolations, lateral, opposition/same side, over/under curve, peripheral, plié/relevé, turn.
6. Written examinations might include:
  - a. Definitions of any of the above suggested words.
  - b. Definitions of the following words suggested but not limited to: accent, axial movement, beat/pulse, choreography, stage directions, distortion, floor plan, kinesthetic, levels, ligaments/

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

tendons, phrase, sequential, technique, tempo, time signature, uses of space, i.e., filled or not filled.

- c. The use (consumption) of foods as a means for aiding the development of strength, flexibility, agility, endurance, and positive attitude.
- d. Their (the student's) version of how they would prepare the body with basic warmup to do more demanding movement i.e., dance.
- e. The basic names of large muscle groups of arms, legs, torso, and feet.

### DANCE

#### COMPONENT TWO

#### CREATIVE EXPRESSION

The following are the selected objectives from the dance component of the Framework which the student is expected to know and be able to do:

1. Demonstrate through movement that dance is a form of communication and that the variety of movement comes from the uniqueness of each individual's expression.
2. Show original movement motifs, phrases, and dance compositions to others in class and in performance.

#### EVALUATION OF COMPETENCIES

Validation of experiences, i.e., actual performance before an audience, may be provided in the form of a checklist, video recording, printed program, review, and/or photographs.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

#### A. Perform choreographed pieces: solo, group

##### Suggestions for aiding in evaluation:

1. Assessment of technical skill: body alignment, strength, flexibility, agility, endurance.
- 2.. Assessment of Body Movement Potential: by using physiological principles and consideration of natural coordinations.
3. Assessment of use of space: directions, group, designs, levels, range, relationships with others and/or objects.
- 4.. Assessment of use of various structural devices in the use of time such as: simple and complex rhythms, simple and complex meters, phrasing, musical forms, non-traditional and/or non-musical forms.
- 5.. Assessment of elements of form: balance, sequence, harmony, transition, climax, sense of unity.
- 6.. Assessment of demonstrations to express feelings, perceptions, and images through dance movement: improvisation, problem solving techniques, innovative thinking, abstract imagery, self evaluation, qualities of movement as reflected through the use of effort/energy, space/shape, and time.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

#### DANCE

### COMPONENT THREE HERITAGE

#### HISTORICAL AND CULTURAL

The following are the selected objectives from the dance component of the Framework which the student is expected to know and be able to do:

1. Articulate the historical roles of dance in relation to social, ritual, and performance contexts.
2. Demonstrate similarities and differences of dance forms from cultural and historical perspectives.
3. Identify influences of dance in contemporary culture upon the social, ritual, and performance contexts. These may be accomplished by oral, written and/or performance means.

#### EVALUATION OF COMPETENCIES

Validation of experiences, i.e., competencies demonstrated through performance may be provided in the form of a checklist video recording, printed program, review, and/or photographs.

A. Perform: some dances of various cultures, and some dance phrases of various styles/types.

B. Written:

1. Select two dances each from different cultures and describe their similarities and differences.

Information about the environment of each culture, the similarities and differences, and the philosophy of the culture can aid in understanding and discussion of these dances.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

2. Write what you know about why people have always danced.
3. Write what you know of a selected period or person in dance.

PLEASE NOTE THAT THIS LIST SHOULD NOT BE CONSIDERED EXHAUSTIVE, BUT SHOULD BE USED ONLY AS A GUIDELINE

Alvin Ailey, Balanchine, Ballet, Balinese, Ballet Russe de Monte Carlo, Ballroom, Maurice Bejart, "Billy the Kid," "The Cage," "Cakewalk," Catherine de Medici, Merce Cunningham, Dalcroze Eurythmics, Alexandra Danilova, Agnes de Mille, Denishawn, Serge Diaghilev, Isadora Duncan, Katherine Dunham, Ethnic Dance, Garth Fagin, Michael Fokine, Folk Dance, Bob Fosse, Martha Graham, Lucille Grahn, Carlotta Grisi, Erick Hawkins, Hanya Holm, Louis Horst, Lester Horton, Doris Humphrey, Jazz Dance, Robert Joffrey, Rudolf von Laban, Bella Lewitzky, Eugene Loring, Murray Louis, Arthur Mitchell, Modern Dance, "The Moor's Pavanne," Musical Theatre Dance, Daniel Nagrin, Vaslov Nijinsky, Alwin Nikolais, Jean Georges Noverre, "Oklahoma," Anna Pavlova, Pearl Primus, Jerome Robbins, Ruth St. Dennis, Uday Shankar, Mia Slavenska, Marie Taglioni, Helen Tamiris, Tap Dance, Twyla Tharp, Charles Weidman, Mary Wigman.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

4. Write about dance (for example) as:
  - a. A health-giving involvement: injury prevention, healing aspects that are promoted by creativity, and general physical health.
  - b. A profession/career: e.g. performer, choreographer, teacher, technical designer/costumer, lighting designer, critic, dance notator, arts administrator, and director.
  - c. An avocation
  - d. Recreation

### DANCE

#### COMPONENT FOUR

#### AESTHETIC VALUING

#### ENJOYMENT - OBSERVATION - RECOGNITION - COMMENT

[Enjoyment of movement. Observation of movement. Recognition of movement. Comment and discussion.]

The following are the selected objectives from the dance component of the Framework which the student is expected to know and be able to do:

1. Demonstrate skills of constructive criticism and make judgments about the aesthetic quality of dance works as they relate to communication and to expression of self, others, and life.
2. Perceive, describe, and compare dance works with respect to their own aesthetic meanings, movement qualities, and the processes used in their creation.
3. Relate the basic elements of dance to the aesthetic qualities of other areas of study.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

#### EVALUATION OF COMPETENCIES

In the following, Components One, Two, and Three of the Framework are identified as the contents of this component, AESTHETIC VALUING.

#### A. Aesthetic Perception [Dance Component One]

1. An appropriate choice of a written and oral presentation concerned with:

The aesthetic value in the use of the body as an instrument of dance expression through the development of the individual's own: body awareness, motor efficiency, kinesthetic sensitivity through movement, exploration/improvisation, growth in skills/techniques, sensory experiences in all perceptual modes, enjoyment and others as applicable.

2. An appropriate choice of oral or written presentation of:

The individual's Aesthetic perceptions, valuing and comments of a work (dance) of others experienced through observation or performance in a dance based upon:

- a. Comparison of movement materials
- b. Differences in individual ways of moving
- c. The uniqueness of ones self and others

#### B. Creative Expression: [Dance Component Two]

1. An appropriate choice of written and oral presentation

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

concerned with the Aesthetic valuing of the creative expression in dance performance, composition/ choreography:

- a. Through the development of the individual's own:
  - + Problem-solving techniques
  - + Inventive thinking as a process for eliciting imagery, perception, feelings, ideas, originality, individual style, clarity.
  - + Plan for making (choreographing) a dance. i.e., organization and manipulation of dance movement, materials of time, space, shape, energy and design factors -- variety etc. etc. into coherent motifs, phrases, sections in the forming of a completed dance (solo or group).
  - + The success (or sense of) in the creative process.
  - + The enjoyment in:
    - + The ability to interpret a dance meaning via performance
    - + Performing with clarity
2. An appropriate choice of written and oral observation, recognition, comment on the dances of others in concert or studio performance based upon:

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

- a. Comparisons and contrasts: differences -- similarities -- uniquenesses -- in styles, movement, and form.
  - b. Originality and individualness.
  - c. Communication of the dance idea -- e.g.
    - + Transformation of abstract imagery into a viable dance movement.
    - + Clarity of expression
  - d. The use of a traditional or non-traditional dance form.
  - e. The use of costuming, lighting, and accompaniment as examples of production aspects.
- C. Dance Heritage: [Dance Component Three]
1. Written. Suggested, but not limited to:
    - a. Describe your preferences for (some) dances of various cultures.
    - b. Write about the human needs and reasons concerning why people have always danced and the values placed upon dance.
    - c. Write what you know about the multi-cultural heritage influence of dance and how this knowledge influences your aesthetic values (acceptance, observations, and involvement with dance).

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DANCE

#### OTHER AREAS OF STUDY

It is important to relate to the qualities and aesthetics of the other arts as well as other subject matter when studying the art of dance.

It is suggested that reference be made to the published Framework and Academic Preparation, and to the statements on drama/theatre, music, and the visual arts in this document as guides for developing an appropriate mode for "relating" the other arts to the art of dance.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

Use this space for appropriate illustration

### DRAMA/THEATRE

The drama/theatre is a performing art that uses at once all of mankind's tools of communication and expression. The basic elements of drama/theatre are embraced in creating communication between artists and audience through performance on a formal stage, in an open space, on film, on radio, or on television. The script, the play, is an author's written outline for a performance to be presented before an audience. Drama/theatre occurs when artist and audience are joined. Theatre is the end product of coordinated, well-focused, artistic expressions from numerous artists. Each facet of drama/theatre is a unique art yet all are totally interdependent. Each artist must understand the work of the other artists in order to merge their efforts into a whole theatrical experience and performance. The

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

drama/theatre emphasizes the use of the intellect, creative thinking, individual and group problem solving, and the ability to perceive and interact successfully with others.

As stated in Academic Preparation, "the arts engage individuals in hard work."<sup>9</sup> This active engagement must hone certain specialized skills, develop aesthetic values, and lead to the acquisition of specific knowledge which can be tested and measured. It must train students to apprehend the qualitative dimension of life, to understand themselves, and to free their imaginations.

The secondary school drama program is made up of components, goals, and objectives outlined in the Framework: Component One: Aesthetic Perception -- Multisensory Integration; Component Two: Creative Expression; Component Three: Drama/Theatre Heritage -- Historical and Cultural; and Component Four: Aesthetic Valuing. All four Components must be concurrently active in the final realization of drama/theatre. Secondary school drama/theatre programs following this process can be expected to prepare students adequately for their entrance into higher education.

It is suggested that reference be made to the published Framework and Academic Preparation, and to the statements on dance, music, and the visual arts in this document as guides for developing an appropriate mode for "relating" the other arts to the art of drama/theatre.

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9. Academic Preparation, p. 14.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

#### DRAMA/THEATRE

#### COMPONENT ONE

#### AESTHETIC PERCEPTION

#### MULTISENSORY INTEGRATION

The following are the selected objectives from the drama/theatre component of the Framework which the student is expected to know and be able to do:

1. Demonstrate an understanding of dramatic elements, actions, and characterizations.
2. Demonstrate the use of emotional and sensory awareness, space, and movement in dramatic action and characterization..
3. To demonstrate the use of verbal and non-verbal forms of communication to express ideas and feelings.

#### EVALUATION OF COMPETENCIES

- A. Dramatic elements, actions and characterizations.
  1. Create a written scene or perform a given scene which reflects an appreciation for and an understanding of the characters' response to sensory and emotional stimuli.
  2. Write a critique of a performance experience analyzing dramatic actions, and responses to sensory and emotional stimuli.
- B. Perform-respond to the environment through sensory and emotional awareness.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

1. Use sensory experiences to develop a characterization demonstrating the emotional and physical response to sensory stimuli.
- C. Use emotional memory to create a physical response for a character to an emotional/psychological condition.
3. Through improvisation, create a character based on an observation.
  4. Through a structured scene, create a character and demonstrate an understanding of sensory and emotional awareness and response to stimuli.
- D. Use of movement to externalize ideas, objectives, and feelings.
1. Demonstrate the use of space and movement to create relationships between characters; feelings and attitudes; and theatrical effects.
  2. Demonstrate the use of space and movement by an actor to accomplish a specific objective within an improvisation or structured scene.
  3. Demonstrate the use of simple stage directions in movement patterns.
- E. Use of verbal and non-verbal expression.
1. Create or act in a scene in which a variety of verbal and non-verbal speech is used to express feeling and meaning.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

2. Perform a scene or monologue in which a variety of vocal techniques are employed in expressing feeling and meaning.

### DRAMA/THEATRE

#### COMPONENT TWO

#### CREATIVE EXPRESSION

The following are the selected objectives from the drama/theatre component of the Framework which the student is expected to know and be able to do in the specific area of the drama/theatre art studied:

1. Demonstrate the use of plot and characterization as a means for creative expression in dramatic form.
2. Demonstrate specific skills in at least one of the creative areas of drama/theatre.
3. Demonstrate an awareness of the collaborative nature of theatre and the many skills needed to prepare a finished production.
4. Demonstrate actual participation in the presentation of a drama/theatre performance before an audience.

#### EVALUATION OF EXPERIENCES

Validation of experiences, i.e., participation in an actual performance before an audience, may be provided in the form of a checklist, video recording, printed program, renderings, photographs, production notes, prompt book, script, or other appropriate evidence.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

#### EVALUATION OF COMPETENCIES

- A. Demonstrate understanding of characterization and plot.
  - 1. Write an analysis of a play or plays identifying the elements of plot, sequential relationships, story, events, imagery, theme, style, genre, and intent.
  - 2. Analyze a play or plays identifying the elements of exposition, rising action, dramatic action, character objectives, crisis, climax, and resolution.
  - 3. Create a short play or scene utilizing the elements of characterization and plot.
  
- B. Demonstrate understanding of basic acting skills
  - 1. Learn the meaning and use of terms consistent with acting training (e.g. beats, objectives, motivation, conflict, internal monologue, etc.).
  - 2. Be able to discuss various styles of acting and the historical significance of these styles. (i.e., method, technique, realistic, naturalistic, non-realistic, classical, etc.).
  - 3. Have a working knowledge of human voice and the elements of articulation as applied to acting techniques. (i.e., vocal tract, voice production, vowel formation, consonant formation, and breath control).
  - 4. Have a working knowledge of exercise and warm-up techniques to increase body awareness, control, and

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

preparation of the vocal instrument to prevent physical and vocal abuse.

5. Deliver a standard audition piece consisting of a monologue and a two-person scene from different styles or historical periods.
- C. Prepare a written analysis of the problems anticipated in executing one of the specific creative areas for an assigned play, i.e., acting, designing, directing, ect.).
- D. Participate in one or more of the creative areas as a member of the collaborative team that produces a finished production.

Examples are:

1. Playwright
2. Performer -- as actor, dancer, singer, musician.
3. Director
4. Stage Manager
5. Designer -- Scenery design, costume design, lighting design, properties design, sound design, make-up design
6. Technician -- Grip, deck manager, wardrobe person, make-up artist, lighting or sound technician, etc. etc.
7. Producer/manager - poster design, promotion, budget

Specific areas and suggested validations:

1. Playwright - Script
2. Performer - photos, programs, reviews, rehearsal notes

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

3. Director - Production book, including research, bibliography, and concept statement, program, photos, reviews.
4. Stage manager - prompt book
5. Designer - sketches, renderings, photos, programs, reviews, blueprints, plots, schedules, audio and video tapes
6. Technicians - cue sheets, reports, budgets, programs
7. Producer/manager - printed programs, posters, box office statements, financial statements, budgets

### DRAMA/THEATRE

#### COMPONENT THREE

#### HERITAGE

##### HISTORICAL AND CULTURAL

The following are the selected objectives from the drama/theatre component of the Framework which the student is expected to know and be able to do:

1. Demonstrate a knowledge of and appreciation for the student's cultural heritage in drama/theatre.
2. Demonstrate an awareness and understanding of the world's many cultural heritages in drama/theatre.
3. Demonstrate a knowledge of the importance of theatre and its contributions to the diversified cultures of the world.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

#### EVALUATION OF COMPETENCIES

- A. Reading and study of plays from a cultural and historical perspective.
1. Know the historical and social context of the play and identify the images and intent of the playwright.
  2. Be able to conduct primary and secondary research on the script utilizing the library and other sources.
  3. Be able to break down the script and analyze one of these creative facets:
    - a. The script as a plan for performance, with the following components -- exposition, character, dramatic action, conflict, and resolution.
    - b. Directorial concepts consistent with the script.
    - c. The psychological characteristics, relationships, and objectives of the characters.
    - d. Design and technical requirements.
  4. Be able to evaluate social, psychological, and cultural influences on the script.
  5. Gain knowledge of the major historical periods and cultures of the world and the dramatic works of those periods and cultures, and relate the characteristics of these dramatic works to the historical events and social structure of the time in which they were written.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

- B. Evaluate the social, psychological, and cultural effects of the various drama/theatre media on self and society.
1. Understand the effect of dramatic realism in shaping personal and societal values.
  2. Understand the role of drama/theatre in defining and examining social issues.
  3. Demonstrate the understanding through a written essay comparing two or more works, or through a performance, or through one of the other creative elements of drama/theatre.

### DRAMA/THEATRE

#### COMPONENT FOUR

#### AESTHETIC VALUING

The following are the selected objectives from the drama/theatre component of the Framework which the student is expected to know and be able to do:

1. Demonstrate the ability to evaluate and make aesthetic judgments about the experience of seeing drama/theatre after having experienced live theatre of the highest caliber.
2. Demonstrate the ability to make aesthetic judgments based on reading plays, viewing tapes, and participating in theatrical production.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

#### EVALUATION OF COMPETENCIES

- A. The student will have attended live theatre of the highest caliber available and participated in discussion of the aesthetic experience with a teacher or other competent leader.  
Evaluation can be made on the results of a submitted written, critical essay on the student's playgoing experience.
- B. The student will have read plays, listened to recordings, and/or viewed video tapes of several plays and will be able to write a critical analysis and make aesthetic judgments based on those experiences.
- C. Develop a knowledge and appreciation for drama/theatre heritage.
1. Vocabulary - Comedy, tragedy, opera, musical theatre, protagonist, realism, naturalism, etc.
  2. Literature - Classic Greeks, Shakespeare, modern authors.
  3. Media - Stage, film, television, radio drama, performance art.
- D. Develop a system of aesthetic valuing.  
e.g., write an evaluation of a film, play or television production, recognize that there are artistic components of script, acting, visual elements, sound, direction; use comparative criteria, attend live performances.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### DRAMA/THEATRE

#### OTHER AREAS OF STUDY

It is important to relate the art of Drama/Theatre to the qualities and aesthetics of the other arts as well as other subject matter in recognizing the integrated nature of this art.

It is suggested that referencxe be made to the published Framework and Academic Preparation, and to the statements on Dance, Drama/Theatre, Music, and theVisual Arts in this document as guides for developing an appropriate mode for "relating" the other arts to the art of Drama/Theatre.

#### Majors

Students planning to major in drama/theatre either as a foundation for their liberal arts education or in preparation for a career in the arts should regard the expectations and competencies as minimal standards to be met by all students. Many colleges will have higher expectations for theatre majors.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

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### MUSIC

Music, an art in time, possesses both conceptual and auditory properties; it permeates every human society; it is frequently allied with words, as in song, and physical movement, as in dance. Historically, it has reflected and influenced human emotion while being featured in the allied arts of drama and ritual.

Music, like the visual arts, drama/theatre, and dance, challenges and extends human experience. It provides means of expression that go beyond ordinary speaking and writing. It offers a unique record of diverse cultures and how these cultures have developed over time. It provides distinctive ways of understanding human beings and nature. Music is of value to an individual to the extent that he or she can participate in it through performance or active and involved listening. Because

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

music is an art form that utilizes elements of expression unlike those found in language or in other art forms, involvement requires that the participant develop certain musical skills.

If the preparation of college entrants is in music, they will need the following knowledge and skills.<sup>10</sup>

- The ability to identify and describe -- using the appropriate vocabulary -- various musical forms from different historical periods.
- The ability to listen perceptively to music, distinguishing such elements as pitch, rhythm, timbre, and dynamics.
- The ability to read music.
- The ability to evaluate a musical work or performance.
- The ability to know how to express themselves by playing an instrument, singing in a group or individually, or composing music.

This level of preparation is appropriate to the generally-educated student. However, the student who has taken additional high-school courses in music will have developed certain specialized competencies to a higher degree. For

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10. Academic Preparation. p. 35.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

example, the student who also has played or sung for several semesters in a performing group should be able to perform the standard literature for his/her instrument or voice and should be able to play or sing alone or with others with a markedly higher level of skill than the student who has not had this experience. Likewise, the student who plans to major in music at the college level will have taken both a variety of, and advanced courses in music during these years.

The following material, derived from the Framework, presents competencies and expectations in music; it also suggests evaluative procedures for each of the components. These competencies and expectations are based on the four components of arts education -- aesthetic perception, creative expression, historical knowledge, and aesthetic valuing -- as enunciated in the Framework document. This level of preparation reflects the desired educational outcomes resulting from completion of one year of high-school study in music. Even though all material may not be taught and learned equally in depth, we expect all students fulfilling the high-school requirement in music to have a common core of knowledge in each of the components.

It is suggested that reference be made to the published Framework and Academic Preparation, and to the statements on dance, drama/theatre, and the visual arts in this document as guides for developing an appropriate mode for "relating" the other arts to the art of music.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

#### MUSIC

#### COMPONENT ONE

#### AESTHETIC PERCEPTION

##### AWAKENING OF THE SENSES

The following are the selected objectives from the music component of the Framework which the student is expected to know and be able to do:

1. Demonstrate an understanding of how sound is generated and modified.
2. Demonstrate an understanding of the elements of music.
3. Demonstrate an understanding of the structure (form and design) in music.
4. Demonstrate understandings which will lead to the effective use of written notation.

##### EVALUATION OF COMPETENCIES

Each of the objectives of Music Component One of the Framework may be evaluated separately; however, music as an art form utilizes many elements to create the whole. It is the responsibility of the performer, professional or student, to bring together, much like the artist with a palette and paint brush, all the elements into balance to create a musically-pleasing performance. The performance of a piece of music reflects a student's knowledge of music through demonstrated manipulation of the various intricate musical elements along with the appropriate interpretation. The essential elements of music include, but are not limited to, the

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

use of dynamics, timbre, tempo, texture, pitch, rhythm, the use of harmony, and finally all of the above coalesced into an historical and cultural style and an aesthetic structure. We believe that a performance in which each of these elements is utilized provides the most effective and appropriate mechanism by which to evaluate the student's command of musical skills and knowledge. However, because some students may not have had the opportunity to develop their performance skills sufficiently, a separate track is provided which focuses more on aural and compositional skills development.

- A. Performing emphasis (vocal or instrumental, including electronic media). Students with a performance emphasis shall meet a minimum of two of the three items listed below:
1. Each student will perform a minimum of one solo from the standard repertoire appropriate to the level of the student in High School. The solo may be performed at a school recital, an outside-of-school recital, or a California-Music-Educators Association (CMEA) sponsored Solo and Ensemble Festival.
  2. Each student will perform in public or at a Festival as part of a small ensemble.
  3. Each student will perform in public or at a Festival as part of a large performing group (e.g., Choir, Band, Orchestra).

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

#### Evaluation of Competency

The evaluation must be by a professional musician or music faculty using an evaluation form which contains elements such as tone quality, technique, musicality, intonation, and phrasing (i.e., such as are found on Music Educators' National Conference (MENC) Festival Adjudication forms used by the CMEA).

#### B. Listening/Composition emphasis

Students with Listening/Composition emphasis shall meet a minimum of two of the items listed below:

1. Given a series of 15 sounds, live or recorded, be able to identify what instrument, voice type, or other method was used to produce the sound.
2. Given a number of musical examples (played live or on cassette), be able to identify the ethnic character of each (e.g., the difference in character between Chinese and Spanish music.)
3. Given a series of musical selections (played live or on cassette), be able to identify the simple form, style, and texture of each.
4. Demonstrate the ability to play a simple melody on an instrument (e.g., woodwind, brass, percussion, string), or a simple melody and chords on a keyboard or guitar.

#### Evaluation of Competency

Professional judgment of music faculty through aural and written evaluation.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

#### MUSIC

#### COMPONENT TWO

#### CREATIVE EXPRESSION

#### MUSICAL SKILLS DEVELOPMENT

The following are the selected objectives from the music component of the Framework which the student is expected to know and be able to do:

1. Demonstrate developed listening skills.
2. Demonstrate ability to accurately read music.
3. Students should have experienced both solo and ensemble performance including improvised and written music.
4. Demonstrate ability to express themselves by playing an instrument, or singing in a group or individually, or composing music.

#### EVALUATION OF EXPERIENCES

Validation of experiences, i.e., performance, may be provided in the form of a checklist, printed program, review, or other appropriate evidence.

- A. Hear and identify the following musical characteristics:
- (A majority of the examples given here under sections A and B were extracted from eighth-grade-level competency expectations in the 1971 Music Framework. Many elementary school systems worldwide have such competencies in place. In Japan, for example, all sixth-graders read music and play at least one instrument. Indeed, in American music one

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

hundred years ago, 70% of all elementary school children read music.)

1. A variety of scales such as major, minor, pentatonic, and chromatic.
2. Simple, duple, and triple meters.
3. Polyphony (two or more melodies heard at the same time)
4. Syncopation and ostinati rhythms.
5. Alterations of tempo and/or dynamics.
6. Metric groupings and rhythms from various cultures (e.g., waltz, march, tango, ragtime, minuet).
7. Passages in a melody that move by scale or by arpeggio.
8. Phrases and patterns that are repeated in sequence.
9. Major and minor chords (triads in root position).
10. Basic melodic intervals: perfect, major and minor.
11. Complex patterns of rhythm and metric groupings, including compound and irregular meters.
12. Basic forms: e.g., Theme and variations, two-part, three-part, rondo.

#### Evaluation of Competencies

Evaluation is based on a listening examination given to the student, either via taped examples or live performance. The student should be able to pass at least at a "C" level to indicate competency (as determined by a music faculty).

B. Read and notate accurately:

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

1. Intervals (perfect, major and minor) and simple melodic patterns.
2. Basic time signatures.
3. Note values and rests commonly used including dotted rhythms and triplets.
4. Chords and chord inversions (triads and sevenths).
5. Tempo indications (particularly in the Italian, such as Adagio, Andante, Allegro, Presto).
6. Other basic signs and symbols: e.g., accidentals, repeat markings, clef signs and accents and other articulation markings.

#### Evaluation of Competencies

Students may either perform (sing or play) or compose a piece appropriate to the level of repertoire expected by Music Faculty after one year of high-school study; in doing so they must correctly translate the musical symbol system. In addition, a composition may be analyzed by the student in such a way as to indicate a reading knowledge of those notational items listed above.

Sample: Identify the intervals in "A" below. Identify the meter and the key signature of "B" (degree and quality); name the tune and notate as much more of it as you can.

The image shows a handwritten musical staff with two systems. The first system, labeled 'A', contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second system, labeled 'B', contains a treble clef, a key signature of one flat (Bb), and a 3/4 time signature, followed by the notes: G4, A4, B4, C5, B4, A4, G4.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

- C. Perform music, either vocally or instrumentally. Students' performance ability should include:
1. All of the musical characteristics in A/ 1-12 and B, 1-6 (see above).
  2. Improvisational techniques.
  3. Clear tone and good blend in groups.
  4. Expressive feeling.
  5. Solo and ensemble examples.
  6. Appropriate level of repertoire (e.g., by the end of one year, high-school piano students should be at the level of simple Bach Minuets and should be able to improvise simple tonic-dominant-subdominant accompaniments to folk tunes).
  7. Ability to perform a variety of works from various historical styles in an appropriate manner (e.g., correct "interpretation").
  8. Perform several examples of music (solo or ensemble) from diverse popular or folk-music styles.

#### Evaluation of Competency

For evaluation this is the one area that must be judged by those in the field. (There is no "objective" test appropriate to this goal, and the word "subjective" is not applicable). The required audition, however, may be evaluated by a high-school or

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

college music faculty, or via adjudicators at the many state-wide and regional high-school music festivals; alternatively, perhaps the State of California may decide to fund a group of professional musicians to judge music "levels" such as has existed for many decades in Great Britain. In any case, auditions may be by tape, live performance, or by some form of agreed-to check-off procedure which states to the colleges that a student has been professionally judged to have met the musical performance competency requirement.)

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

### COMPONENT, THREE

### HERITAGE

#### HISTORICAL AND CULTURAL

The following are the selected objectives from the music component of the Framework which the student is expected to know and be able to do.

1. Identify and become familiar with the extent of their own musical heritage.
2. Identify some of the expressive elements in the music of different cultures and ethnic groups.
3. Describe some of the social and historical situations which influenced the composition, style, selection, and performance of the music.
4. Demonstrate an awareness and understanding of the styles, idioms, performance media, and purposes of musics that are part of our multicultural heritage.

(NOTE: a number of items in Components 1-2 are appropriate to Components 3-4. They will not be reiterated here because they already have been stated earlier.)

#### EVALUATION OF EXPERIENCES

Validation of experiences, i.e., performance, may be provided from a checklist, or other appropriate method. The following outline, which suggests an appropriate organizational structure, focuses on two western art music eras and American Popular Musics. Similar outlines should be developed for other western art music, non-western art music, and other musical styles. It should not be considered exhaustive but rather

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

suggestive, and thus should be used only as a guideline to establish an appropriate curriculum content focusing on the works of the suggested composers and the forms, styles, techniques, and terms associated with those works.

### EVALUATION OF COMPETENCIES

A. Identify and discuss in oral or written form:

1. Identify and discuss composers, forms, styles, works, techniques, and terms from at least two historical periods, for example:

a. Classic period (ca. 1730-1810)

(1) Composers and their works: Gluck, W.A.

Mozart, F. J. Haydn, Beethoven, Dussek,

C. P. E. Bach, J. C. Bach, J. M. Monn,

Stamitz, Pergolesi.

(2) Forms, styles, techniques, and terms: solo concerto, piano sonata, rondo, concerto form, exposition, attacca, string quartet, symphonie concertante, terminal development, coda, "number" opera, "Alberti" bass.

b. Romanticism (1820-1900)

(1) Composers and their works: Weber, Berlioz,

Chopin, Schumann, Liszt, Wagner, Brahms,

Mahler, Strauss, Bruckner, Mendelssohn,

Wolf, Debussy.

(2) Forms, styles, techniques, and terms: idée

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

fixe, song without words, "characterized" piece, cavatina/cabaletta, cadenza, stretta, song cycle, strophic form, chord streams, through-composed form, leitmotif, symphonic poem.

#### c. American Popular Musics: Gospel, Blues, and Jazz (1850-1950)

(1) Performers, Composers and works: Scott Joplin, Jelly Roll Morton, Art Tatum, W.C. Handy, Louis Armstrong, Ma Rainey, Bessie Smith, Count Basie, Duke Ellington, Fats Domino, "Leadbelly" (Huddie Ledbetter), Clifton Chenier, Chuck Berry, Mahalia Jackson, King Oliver, Coleman Hawkins, Benny Goodman, Billie Holiday, Ornette Coleman, Stan Kenton, Gil Evans, Bill Evans, John Coltrane, Charlie Parker.

(2) Forms, styles, techniques, and terms: hollers, "blues" form, "blues 7th," jug band, "walking" bass, stride piano, boogie-woogie, zydeco, cakewalk, minstrelsy, bop, swing, "cool" jazz.

2. Compare and contrast the style and/or structure of a musical work from a Western and a Non-Western culture (e.g., Wagnerian music drama to a Noh drama).

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

3. Identify and discuss the use of various musical elements, media, and techniques in works from divergent cultures and/or time periods (e.g., Beethoven's Symphony # 5 to Mahler's Symphony # 8).
4. Identify and discuss historical and contemporary styles in American music by musicians from various ethnic backgrounds; explain how musical works from these historical and contemporary styles reflect developments in our culture.
5. Compare and contrast how the distinctive sounds of popular and folk music are determined by their performance media.
6. Discuss and compare at least five prominent performers (historical or contemporary) of art, folk, and popular music.

### Evaluation of Competencies

Professional evaluation of music faculty through aural or written evaluation.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

#### COMPONENT FOUR

#### AESTHETIC VALUING

#### ANALYSIS, INTERPRETATION, & JUDGMENT

The following are the selected objectives from the music component of the Framework which the student is expected to know and be able to do.

1. Demonstrate an understanding of the value and role of music in the lives of individuals and cultures.
2. Demonstrate an understanding of how the purpose and function of music in a particular situation has influenced composition, selection, and performance.
3. Demonstrate an understanding of the ways in which the elements of music have been combined to produce characteristic styles and forms.
4. Provide a sound basis of musical experience which can be used in making intelligent judgments of musical value.

#### EVALUATION OF COMPETENCIES

##### A. Performance (aural skills)

Each student shall:

1. aurally identify a musical genre (e.g., concerto, tango, raga) from each of three cultures.
2. attend concerts of two art music and folk or popular music ensembles and comment on the music heard (see B/1 below).
3. in four diverse musical compositions, identify the musical elements in each of the works and discuss

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### MUSIC

their relative importance from the standpoints of the listener and the performer.

#### Evaluation of Competencies

Professional evaluation of music faculty through aural or written evaluation.

#### B. Written or Oral:

Each student shall:

1. Develop a set of aesthetic criteria (using, e.g., the MENC evaluation form mentioned in Component One/A/1) for evaluating various musical performances. Based on these criteria, evaluate the music from the concerts attended in A-2 above.
2. Identify four types (musical functions) of music for various occasions (e.g., dirge, march, lullaby). Discuss how various elements of music in each composition (e.g., tempo, mood, texture, melodic style) contribute to the appropriateness of the musical function of the work.

#### Evaluation of Competencies

Professional evaluation of music faculty through aural or written evaluation.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

This section is for appropriate illustration.

### VISUAL ARTS

A knowledge of the Visual Arts means the acquisition of an essential tool for successful existence, which has defined the necessity of art ever since our Paleolithic yesterday, and doubtless will do so in all our tomorrows. Today the visual arts encompass an enormous range: architecture and design, drawing and painting, graphics and print making, photography, film and video, sculpture and ceramics, plus weaving and more. Courses in the visual arts offer a unique opportunity to combine discipline with self-expression to promote development of the whole person. Along with the other arts they foster critical observation and basic academic competency. Students learn not only to create a visual statement in a non-verbal medium, but also to formulate reasoned responses to visual forms. Thoughtful evaluations of selected monuments representing the world's cultural traditions augment these abilities, adding an art-historical dimension. Such creating, formulating, and evaluating foster a critical

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

awareness of the place and value of the visual arts today as well as a tool of comprehension of the self, the greatest goal attainable in education. The visual arts link learning about art into one constructive experience so that learning through art becomes a basic preparation for success in high-school, college, and life.

The four components of the arts employed throughout this statement stress the following when applied to the visual arts. Aesthetic perception emphasizes close visual observation and its resultant oral and written response. Creative expression involves two steps, conceptual thought and its corresponding realization in one or more visual media. Historical knowledge means both the recognition and meaningful comprehension of major monuments of art history and contemporary art including examples in the media of a particular course. Aesthetic valuing embraces an ability to evaluate the appropriateness of an artwork to the visual statement it makes and to the medium in which it is expressed in a qualitative and comparative sense.

To the degree possible, what follows defines a path of progressive development. Inevitably each step subsumes the previous ones as in any cumulative process. Occasional explicit or implicit repetition is a deliberate means of student reinforcement, intended to increase the level of intellectual, intuitive, and technical articulation.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

Objectives from each of the four components in the Framework have been selected as appropriate competencies expected of entering freshmen. Evaluations of these competencies follow. Some sample test assignments are included.

It is suggested that reference be made to the published Framework and Academic Preparation, and to the statements on dance, drama/theatre, and music in this document as guides for developing an appropriate mode for "relating" the other arts to the visual arts.

### VISUAL ARTS

#### COMPONENT ONE

#### AESTHETIC PERCEPTION

##### VISUAL AND TACTILE

The following are the selected objectives from the visual arts component of the Framework which the student is expected to know and be able to do:

1. Demonstrate a high degree of perceptual sensitivity to the visual and tactile qualities in works of art, nature, events, and objects.
2. Make refined and subtle discriminations when analyzing art elements, principles of design, technical and expressive qualities within objects and events.
3. Use descriptors, analogies, and metaphors to describe interrelationships observed in works of art, nature, and objects.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

#### EVALUATION OF COMPETENCIES

1. Identify and describe the following aesthetic properties found in works of art, nature, and objects both in two- and three-dimensional form:
  - A. art elements: line, shape, color, texture, value, space.
  - B. principles of design: rhythm, contrast, emphasis, balance, unity
  - C. technique: underlying structure, use of materials, media, use of art elements and principles of design
  - D. expressive qualities: literal, symbolic and metaphoric statement, dynamic qualities, and ideas or ideals expressed

Written or oral examinations evaluate students' understanding of the art elements, principles of design, techniques and materials, and expressive qualities.

2. Analyze in oral, written, or art form:
  - A. interrelationships of the art elements, design principles, technical, and expressive qualities in two- and three-dimensional forms in works of art, nature, events, and objects.  
  
{Example: Discuss the interrelationships of the art elements and principles of design in a camellia and how those properties are interpreted in White Camellia by Georgia O'Keeffe.}
  - B. the effects of light, position, and motion in and on works of art, nature, events, and objects.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

{Example: Contrast the use of light in the works of Rembrandt, Claude Monet, and Ansel Adams.}

Evaluation is based on the instructor's assessment of the students' ability to write about, discuss, or produce an artwork reflecting a sensibility to the aesthetic qualities in works of art, nature, events and objects.

3. Describe in oral, written, or artistic form:

A. by using analogies, metaphors, and descriptors, the unique interrelationships of the art elements, design principles, and expressive qualities found in works of art, nature, and objects.

B. a variety of imaginative analogies to perceived shapes.

Evaluation is based on the instructor's assessment of students' ability to communicate imaginatively about works of art, nature, events, and objects, using analogies, metaphors, and descriptors.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

#### COMPONENT TWO CREATIVE EXPRESSION

##### ARTISTIC KNOWLEDGE AND SKILLS

The following are the selected objectives from the visual arts component of the Framework which students are expected to know and be able to do:

1. Skillfully and imaginatively manipulate and organize visual arts media to express ideas, feelings, and values.
2. Demonstrate a facility to translate personal experiences into an original artwork, recognizing the importance of personal visual expression and the expression of others.

##### EVALUATION OF EXPERIENCES

Validation of experiences, such as the creation of a work of art as an expression of ideas, may be provided in the form of slides, photographs, presentation of the work, or other appropriate evidence.

##### EVALUATION OF COMPETENCIES

1. Produce works of art:
  - A. reflecting the potential of the medium using refined artistic skills.
  - B. employing the art elements and principles of design in creative ways.
  - C. that communicate three-dimensional qualities in either a two- or three-dimensional medium.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

- D. applying knowledge of media, tools, techniques, and/or forming processes exhibiting an appropriate degree of craftsmanship.
- E. conveying a particular concept or theme in a consistent and well-developed manner.

A critique involving both the instructor and student evaluates the latter's work. Criteria include the interrelationships of the art element, principles of design, communication of expressive qualities, and technical proficiency.

2. Describe in written or oral form:

- A. the theme, concept, and/or expressive quality communicated in personal works of art.
- B. how the personal work of art relates to or departs from historical and/or contemporary styles and techniques.
- C. the use of the art elements and principles of design in creating a personal artwork.

Evaluation stems from the instructor's assessment of the student's written or oral discussion of his/her artwork in terms of the three items above.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

#### COMPONENT THREE

#### HERITAGE

#### HISTORICAL AND CULTURAL

The following are the selected objectives from the visual arts component of the Framework which the student is expected to know and be able to do:

1. Demonstrate a knowledge of a variety of recognized works of art and artists.
2. Demonstrate a knowledge of contemporary, historic, and and/or prehistoric art in terms of the way in which art reflects, records, and shapes the history of a culture.
3. Demonstrate how their own personal artwork reflects their heritage and aesthetic values, and recognize the heritage and values reflected in the work of others.

#### EVALUATION OF COMPETENCIES

1. Identify and discuss in oral or written forms:
  - A. the style of four or more major works of art from Western and non-Western cultures.
  - B. four or more artists who have achieved national, and/or international recognition.
  - C. similar themes and techniques in works of art from divergent cultures and time periods.

{Example: Compare and contrast the theme and technique of ceramics used in the Japanese tea ceremony and the blue and white ceramics in China in the Ming Period.}

- D. historical and contemporary styles in American art

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

by artists from various ethnic backgrounds.

{Example: Discuss how the work of Jacob Lawrence reflects his interest in contemporary American black society}

Evaluation is based on the instructor's assessment of student's written or oral discussion of the above topics.

2. Analyze in oral or written form:

A. several works of art with reference to the social, political and technological factors of their times.

{Example: Discuss the theme, technique, and social impact of the murals created by Diego Rivera and his contemporaries in terms of their culture and their legacy.}

B. the functions of the visual arts in the community, business and industry.

{Example: Assess the visual quality and impact made by civic art in your own community or the business use of graphic art.}

C. the creative process used by an artist to produce a work of art including purpose, theme, and choice of medium.

{Example: Report on an interview with an artist relating your concept of his or her creative process.}

3. Discuss in written or oral form:

A. student's aesthetic choices in creating a particular work of art.

B. how their work illustrates aesthetic preferences different from those of another artist/student/culture.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

Evaluation is based on the instructor's assessment of the student's written or oral discussion of the topics above.

### VISUAL ARTS

#### COMPONENT FOUR

#### AESTHETIC VALUING

##### ANALYSIS, INTERPRETATION, AND JUDGMENT

The following are the selected objectives from the visual arts component of the Framework which the student is expected to know and be able to do:

1. Demonstrate an ability to make informed aesthetic judgments using objective criteria based on analysis, interpretation and evaluation when responding to works of art, nature, events, and objects.
2. Apply these criteria in evaluating your own artwork.

#### EVALUATION OF EXPERIENCES

Validation of experiences through application of criteria to student's own work, may vary as appropriate to individual media.

#### EVALUATION OF COMPETENCIES

1. Analyze in oral or written form:
  - A. the function of aesthetic components and explain how each contributes to the greater or lesser quality of a number of works of art.

## PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

### VISUAL ARTS

{Example: Compare the use of line, color, composition, and expression of theme in George Rouault's Heads of 2 Clowns and Honore Daumier's 3rd Class Carriage. How do these qualities contribute to the greater or lesser success of each work?}

- B. how individual artists of Western and non-Western cultures express ideas and emotions by their use of art elements, design principles, and particular techniques.

{Example: What is the mood expressed in the figurative sculpture of Alberto Giacometti, and how did he treat his medium to express his message?}

- C. the aesthetic qualities of a number of artworks that are alike in subject but different in medium and/or style.

{Example: Compare the use of the art elements, principles of design, and expressive qualities in Bull by Sekkyo, Young Hare by Albrecht Durer, The Lamb by Franz Marc, Frightened Horse by Eugene Delacroix, and the Bison cave painting in Lascaux.

2. Discuss in oral or written form:

- A. using objective criteria, the aesthetic quality of a personal work of art

{Example: From the work you have completed this term, select your "masterpiece." Discuss the expressive and aesthetic qualities of this artwork in terms of the following: art elements, principles of design, medium and technique.

PREPARATION EXPECTED IN VISUAL AND PERFORMING ARTS

VISUAL ARTS

- B. the aesthetic quality of your personal artwork compared to a related work by a recognized artist.

Evaluation of items one and two is based on the instructor's assessment of student's ability to write about or discuss the topics above.





fullerton college

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Division of Biological Sciences

321 east chapman avenue, fullerton, california 92634 (714) 871-8000

September 24, 1987

Ray Geigle, Chair  
Intersegmental Committee of the Academic Senates  
Academic Senate  
California State University  
400 Golden Shore  
Suite 134  
Long Beach, CA 90802

Dear Professor Geigle:

We, the members of the Intersegmental drafting Committee for a Biology Transfer Curriculum, hereby submit the enclosed proposal for a lower-division core biology transfer curriculum. We recommend that this curriculum, together with appropriate explanatory material, be published and distributed to potential transfer students and their counselors at institutions with lower division programs as optimum preparation for transfer to most biological sciences majors at all UC and CSU campuses. We further recommend to the Academic Senates of UC and CSU that transfer students who have finished this core curriculum (and have satisfied general entry requirements) be granted equal opportunity for entry into impacted biological sciences majors at all UC and CSU campuses. Please note that we do not suggest that this core curriculum need be sufficient lower division preparation for all majors. Each faculty must retain the authority to designate additional lower division courses as essential to its major program.

In selecting the courses listed, we considered at least three criteria. First, was the course material intrinsically necessary for most or all practicing biologists. Second, was the course prerequisite for upper division courses in most biological science majors. Third, was the course required for graduation from many biological sciences majors. In addition, we considered the limitations in time and units that will be faced by potential transfer students, especially if they wish to satisfy degree requirements and general education transfer requirements. In considering the time limitations, we assumed that students would be properly prepared in high school, and they would enter a two-year program with the expectation of transferring to a biological sciences major program in two years.

Mathematical skills have intrinsic importance, and calculus is required for graduation from many majors. It is not clear that a majority of majors require one year of calculus, and it might be possible to substitute a semester of another mathematical discipline, but a full year of calculus would provide a student with improved choices among programs. General chemistry is important under all three criteria. Organic chemistry is also of intrinsic importance and needed as a course prerequisite and graduation requirement. We noted that some campuses insist on an upper division

north orange county community college district

organic chemistry sequence for their resident biological sciences majors, but we believe that lower division courses can be taught at the appropriate level, and these courses should satisfy all major requirements for transfer students. The intrinsic importance of general biology lies in its breadth of coverage of principles and basic observational facts and, perhaps more importantly, in the associations it draws between different biological disciplines. General biology is both a prerequisite for most upper division courses and graduation requirement for most biological sciences majors. Physics also has intrinsic importance for the practice of biology, and it is a graduation requirement for many majors. However, it is not a specific prerequisite for many upper division biology courses, and many biology students take the physics sequence in their junior and senior years. Thus, in recognition of the need to limit the number of lower division units, we have chosen to place physics in the "highly recommended" rather than the "required" category.

The success of this core curriculum will depend on the method of its implementation. It will require at least two new processes. One is a central method for approving specific community college, CSU, and UC courses as meeting the core curriculum. In the past this has been done by case-by-case articulation agreements. A central mechanism is implied by the core curriculum plan, if it is to have anything more than advisory value; we presume that BOARS and its CSU equivalent course committee would design and oversee this mechanism if the Senates approve the concept. Implementation also will require that a periodic statement be submitted by the various biology departments as to lower division graduation requirements in addition to the core curriculum courses. Such a list would be appended to the information provided students and counselors and would allow students wisely to choose elective courses and apply to specific programs.

We are ready to help you guide this plan through the approval process at your request.

Sincerely,

Lillian Blaschke, Chair  
Michael Bucher  
Robert Ediger  
Ken Jones  
Terrence Murphy  
Victor Rocha

lb/s  
encl.

## BIOLOGY TRANSFER CORE CURRICULUM

**DRAFT**

## REQUIRED

BIOLOGY (one to one and one-half years lecture and laboratory\*)

PRINCIPLES OF THE BIOLOGY OF THE CELL, ORGANISM, AND POPULATION

(Courses to include but not be limited to: cell structure and physiology; prokaryotic and eukaryotic genetics; plant, animal and microbial diversity, physiology and development; evolution; ecology.)

MATHEMATICS (one year beyond pre-calculus)

CALCULUS

(minimum of one-half year)

CHEMISTRY (two years\*\* lecture and laboratory\*)

GENERAL CHEMISTRY

(one year course designated for science majors)

ORGANIC CHEMISTRY

(one year course designated for science majors; course should have a prerequisite of general chemistry for science majors)

## HIGHLY RECOMMENDED

PHYSICS (one year\*\*\* lecture and laboratory\*)

GENERAL PHYSICS

(prerequisite or corequisite of calculus)

\* The laboratory portion of every course must be at least three hours per week.

\*\* There is variation within and between the university segments relative to the amount and placement (i.e., lower or upper division) of organic chemistry required of biology majors. More data and discussion are necessary on this issue.

\*\*\* Although this may be desirable, it is virtually impossible for a community college (or university) student to include physics courses in lower division and complete the lower division general education requirements before transferring and/or attaining junior status.

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9/21/88

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