

ALABAMA COURSE OF STUDY

ARTS EDUCATION

Arts Literacy – Inspiring and Engaging Lifelong Learners.



PREFACE

The *Alabama Course of Study: Arts Education* provides the framework for the K-12 arts education program in Alabama's public schools. Content standards are provided for five arts disciplines—dance, media arts, music, theatre, and visual arts. These standards are minimum and required (*Code of Alabama*, 1975, §16-35-4). They are fundamental and specific but not exhaustive. In developing local curriculum, school systems may include additional content standards to reflect local philosophies and add implementation guidelines, resources, and activities that, by design, are not contained in this document.

The 2016-2017 Arts Education State Course of Study Committee and Task Force made extensive use of the *National Core Arts Standards*. In addition, Committee members and the Task Force attended state, regional, and national arts education conferences; read articles in professional journals and other publications; reviewed similar arts education curriculum documents from other states; listened to and read statements from interested individuals and groups throughout the state; used each member's academic and experiential knowledge; and discussed issues among themselves and with colleagues. Finally, the Committee reached consensus and developed what members believe to be the best Grades K-12 arts education curriculum for students in Alabama's public schools.

ALABAMA COURSE OF STUDY: ARTS EDUCATION

GENERAL INTRODUCTION

The arts are among humanity’s most ancient cultural achievements. Innate and essential elements of our human nature, the arts shape and extend our ability to think about, manipulate, and symbolize our world. As creative languages, the arts sharpen and extend the ability to express, understand, and absorb feelings and ideas. Among the many building blocks of civilization, the arts create, embody, and reveal symbolic structures, ideas, emotions, and expressions that are only available through their specialized forms. Study of the arts provides students with opportunities to deepen their understanding of the world and their place in it. Through arts literacy, they create worlds of their own; and, as they interact with those worlds, they engage in lifelong learning that inspires and augments their own humanity.

The *Alabama Course of Study: Arts Education* identifies the components of the Grades K-12 arts education program in Alabama. With the goal of **Arts Literacy**, this document provides content standards for five arts disciplines—**Dance, Media Arts, Music, Theatre, and Visual Arts**. The current set of arts standards emerge from the Artistic Processes: 1) Create, 2) Perform/Present/Produce, 3) Respond, and 4) Connect. Each artistic process branches into anchor standards, each illuminated by an essential question and enduring understanding. The content standards within each anchor standard describe student learning in each of the specific arts disciplines. Collectively, the design reflects a cohesive and vertically/horizontally aligned system that allows for common progressions across the disciplines and specificity within each discipline, therefore establishing the appropriate level of breadth and depth required for college and career readiness. The standards within *The Alabama Course of Study: Arts Education* in each grade are intended to guide certified arts specialists, classroom teachers, and collaborating community partners as they develop curricula appropriate for their particular students and their own school’s range of resources and facilities.

Implementation of the *Alabama Course of Study: Arts Education* encourages attainment of the goal of achieving arts literacy for all Alabama students. Recognizing the wide variation among schools, along with the diverse content standards within each of the arts disciplines, this course of study includes anchor standards that allow for a variety of arts experiences at all levels. For Alabama students realizing literacy in the arts, high-quality, rigorous arts experiences lead to productive graduates possessing skills in communication, collaboration, creative reasoning, and critical thinking.

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ALABAMA'S K-12 ARTS EDUCATION CURRICULUM

CONCEPTUAL FRAMEWORK

Arts Literacy --- represented by the frame of the pinwheel—is the goal of Alabama’s K—12 Arts Education program in providing high-quality arts education to inspire and engage lifelong learning for all Alabama students. Arts literacy is the knowledge, understanding, and skills required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. Individuals achieving literacy in the arts easily connect knowledge, skills, and processes to other subjects, settings, and contexts. Further, the essential creative practices of imagination, investigation, construction, and reflection, which are fundamental in the arts but equally important across all academic subjects, are cognitive processes by which students can achieve excellence.

While each of the arts disciplines has its own unique set of knowledge, skills, and processes, the arts share common characteristics that make arts education powerful preparation for college, career, and a fulfilling life—succinctly summarized by the image of a single pinwheel. The center of the pinwheel represents Alabama’s contribution to the global community. Each of the arts disciplines, with its own sail of the pinwheel, are powered by the energy of four artistic processes 1) Create, 2) Perform/Produce/Present, 3) Respond, and 4) Connect. When in motion they blend together and form one art, complementing each other. However, when still, each arts discipline stands alone: strong and vivid. All work together to create 21st century citizens who are capable of creative production and critical thinking through artistic literacy.

The eleven anchor standards were designed to provide consistency among all the arts disciplines and drive instruction for all grade levels. Represented on the graphic as the wind that fills each of the arts sails, the artistic process **Create** includes the anchor standards to a) generate and conceptualize, b) organize and develop, and c) refine and complete artistic ideas and work. The artistic process **Perform/Produce/Present** includes the anchor standards to a) select, analyze, and interpret artistic work, b) develop and refine artistic techniques and works, and c) convey meaning through the presentation of artistic work. The artistic process **Respond** includes the anchor standards to a) perceive and analyze, b) interpret intent and meaning, and c) apply criteria to evaluate artistic work. The artistic process **Connect** includes the anchor standards to a) synthesize and relate knowledge and personal experiences to make art, and b) relate artistic ideas and works with societal, cultural, and historical contexts to deepen understanding. Each anchor standard is accompanied by essential questions and enduring understandings specific to each discipline.

With a focus on processes, enduring understandings, and essential questions (Appendix), these arts standards represent a new and innovative approach to arts education that will inspire and engage students, teachers, parents, and decision-makers now and in the future with emphasis on the whole student.

POSITION STATEMENTS

Arts in Education

The languages of the arts are universal and elemental parts of the human experience. Arts education is an essential component of a well-rounded education for every Alabama student. Through participation in a high-quality, comprehensive arts education program, students engage in a variety of activities that address multiple learning styles, cultivate multiple intelligences, develop higher-order thinking skills, and build confidence to pursue lifelong learning.

Safety and Adequacy

The arts require specialized facilities and class size limits for the activities and equipment involved in the safe production and presentation of works of art. Arts facilities must comply with local and state building codes and safety requirements; must be accessible to all students, including those with special needs; and must provide adequate space for the learning and teaching of the arts. At the most basic level, musical rehearsal and performance spaces should be designed with sensitivity to acoustics and soundproofing; dancers must have appropriate flooring for safety and responsiveness; actors in theatrical productions must have preparation areas for rehearsal, costuming, set construction, and storage; technical theatre students must have adequate rigging to support hands-on career practice of stage mechanics (lighting, sound, rigging, etc.); media artists must have access to industry-standard equipment and software, safety equipment, and adequate space for student work; and art studios must include production and storage spaces for equipment, supplies, and works in progress, including electrical, water source, and custodial services. Access to the specialized equipment essential to the production of works of art should also be part of each arts education facility.

Technology

Technology is an integral part of the arts education classroom, enhancing the curriculum and providing avenues for creative self-expression. Technology continues to develop at a rapid pace, and the arts are strong stakeholders as both teachers and students use advancing technological tools that interest, engage, and motivate students to explore the arts. Access to technology varies throughout the state; therefore, standards in this document are not dependent on a particular technology, but may be met through available local resources. However, access to current technology is recommended if students are to have opportunities for achieving arts literacy, the goal of the arts education program.

Emerging technologies make available an ever-widening selection of products to use in the classroom. Industry-standard equipment and resources should be made available for teachers and students for research, assessment, and instruction. Instruction that incorporates multiple ways to obtain information and enhance creative expression effectively prepares Alabama's students to achieve excellence. Technology itself is a medium for creative expression which leads to innovation in artistic processes and products, thus putting Alabama students at the forefront in college and career readiness.

Assessment

While a few aspects of the arts can be adequately measured by traditional paper and pencil tests, most require open-ended instruments such as performance-based assessments. Assessment should incorporate a broad range of performance tasks, including adjudicated competitions, performances and exhibits, portfolios, written responses, interviews, and observations. These assessments provide for demonstration of student learning and also furnish valuable feedback to students, parents, teachers, administrators, and policy-makers regarding student achievement and information useful for program growth and development. The value of the arts for individualization and differentiation of student learning cannot be measured through standardization.

Accessibility and Equity

The arts offer powerful opportunities for reaching, motivating, and teaching all students. Therefore, local school systems are strongly encouraged to make the arts accessible to all students in all grades. Regardless of background, talent, or ability, all students deserve access to an education in, and an understanding of, the arts. While comprehensive arts education programs benefit all students, they are particularly helpful to those who have difficulty learning in the traditional classroom. Arts education programs provide all students with opportunities to develop visual, verbal, and fine motor skills, regardless of their level of ability, and to mine their talents to be college and career ready.

Culture

An understanding of the arts enables students to reach across social boundaries and gain insight into the values of other cultures, which is a valuable asset in the global society of the twenty-first century. The cultural diversity of Alabama's population necessitates the learning and celebrating of many cultural traditions. Classroom experiences in the arts, therefore, should include opportunities for students to study a variety of cultures and become familiar with their artistic expressions to increase their understanding of various cultural groups. Cultural insights are broadened when students have opportunities to view exhibits in museums and art galleries; to attend dance, musical, theatrical, and media performances; and to work with artists, musicians, and performers who are invited to their schools.

Curriculum and Program Development

The arts education curriculum should be balanced, rigorous, and sequential, and should include all five arts disciplines—dance, media, music, theatre, and visual arts. Each local school system should adopt a local arts education curriculum guide that addresses the minimum required content contained within the 2017 *Alabama Course of Study: Arts Education*. Local systems may add other standards or courses that address local needs and interests.

Some schools or school systems offer arts courses only in Grades 9-12, while others may offer progressive levels of instruction prior to high school. School systems selecting the latter type of scheduling may develop additional high school courses that provide further arts education options for students in those grades, and systems may also expand the content and rigor of most advanced levels in

any of the arts disciplines. All school systems should provide adequate supplies, materials, and equipment that support arts education courses to ensure that quality outcomes are achieved and students are college and career ready.

Professional Development

Content standards in this course of study demand highly trained and qualified classroom teachers and certified arts specialists to design, develop, and deliver effective instruction in the arts. Reasoning skills required for mastering the rigor contained in these standards can most successfully be modeled for Alabama's students by teachers who have developed a strong pedagogical foundation in their college programs. Local school systems should provide support and encouragement for arts education teachers to continue their professional development by becoming active members in local, state, and national arts organizations as well as serving as mentors to those new to the profession. Alabama students deserve outstanding, certified arts educators who are well-trained, highly qualified, and who continue their professional growth throughout their careers.

Role of the Audience

Although not all students will choose to pursue professional careers in the arts, many will choose to remain lifelong participants, advocates, and learners in the arts. One role that every student should play is that of appreciative, responsive audience member. This responsibility has lifelong value to the learner as well as to the performer and the community at large. Learning appropriate audience behavior is an integral component of all of the arts education areas. Positive audience qualities are part of the overall goal of *Arts Literacy--Inspiring and Engaging Lifelong Learners*.

DIRECTIONS FOR INTERPRETING THE MINIMUM

1. **CONTENT STANDARDS** are statements that define what students should know and be able to do at the conclusion of a course or grade. Content standards in this document contain minimum required content. The order in which standards are listed within a course or grade is not intended to convey a sequence for instruction. Each content standard completes the phrase “*Students can.*”

Students can:

Demonstrate selected musical ideas for a simple improvisation or composition to express intent
And describe connection to a specific purpose and context.

(Music, Grade 3—Content Standard 3)

2. **Subtitles** denote content that is related to the standards and required for instruction. Subtitled content is listed under a standard and identifies additional minimum required content.

Students can:

Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work.

- a. Describe the effectiveness of expressive and meaningful communication in selected works of art.
- b. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected work of art.

(Visual Arts, High School, Novice—Content Standard 12)

3. **EXAMPLES** clarify certain components of content standards or bullets. They are illustrative but not exhaustive.

Students can:

Identify, describe, and differentiate how message and meaning are created by components in media arts productions.

(Media Arts, Grade 5—Content Standard 11)

DANCE

Grades K-2

Overview

Students in K-2 are natural movers who thrive on movement activities that react to outside stimuli, such as music, sound, images, and ideas. When provided adequate structure, students freely play with movement choices, learning to create, perform, respond to and connect with dance at a foundational level. Their love for repetition allows them to coordinate gross motor skills essential to dance, such as skipping, walking, galloping, and jumping. Movement games and improvisations help them identify body parts and perform simple dance elements. Although reasonably flexible physically, these students are just beginning to establish growth patterns which is reason for considerable care in designing skill building exercises. The primary focus at this level is developing creativity rather than building technical skills.

Standards are written in broad concepts, beginning with the four artistic processes: creating, performing, responding, and connecting. Each artistic process includes process standards (see appendix) and their process components. Within the process standards there are twenty-one performance standards. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson can address many standards at the same time. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them and relating them to other ideas, experiences, contexts and meanings.

Kindergarten

Students can:

Creating

Explore

1. Differentiate between basic locomotor and non-locomotor.

Examples: running, twisting, skipping, falling

2. React to stimuli by creating movement that changes at least one of the elements of dance.

Plan

3. Perform an improvisational dance that has a beginning, middle, and end.

4. Illustrate an idea, feeling, or image through improvised movement.

Revise

5. Use suggestions from peers or instructors to change movement through structured improvisational activities.

6. Illustrate a dance movement by drawing a picture or using a symbol.

Performing

Express

7. Demonstrate movement and stillness using the basic elements of space, including line, shape, levels, and size.

Examples: Join with others to make a circle, then work with others to change it to a square.
Create a curved shape on a low level.

8. Demonstrate tempo changes with movements that match music or sound stimuli.

9. Identify and apply different qualities to movements

Example: heavy/light, smooth/sharp, sustained/sudden

Embody

10. Demonstrate body patterning movements and body shapes.

Example: same side and cross-body locomotor and non-locomotor movements

11. Move safely in general space and start/stop on cue during activities, group formations and creative explorations while maintaining personal space.

12. Move body parts in relation to other body parts and repeat/recall movements upon request.

Present

13. Dance for and with others in designated space.

14. Select a prop to use as part of dance.

Responding

Analyze

15. Identify a movement that repeats in a dance.
16. Recall and respond to observed or performed dance movements.

Interpret

17. Observe movement and describe it using simple dance terminology.

Critique

18. Select and demonstrate a movement in a dance and explain why it was chosen.
Example: Select a movement and explain what the movement may mean.

Connecting

Synthesize

19. Identify an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.
20. Express something of interest within a work of art (visual, music, theatre, etc.) through movement.
Example: Ask questions for discussion concerning the artwork.

Relate

21. Identify the elements of dance in movement.
Example: Describe the levels created by peers in an improvisation or dance phrase.

Grade 1

Students can:

Creating

Explore

1. Respond with movement to a variety of prompts.

Examples: music/sound, artwork, tactile

2. Experiment with changing a movement utilizing the elements of dance.

Plan

3. Describe movement choices within a dance that creates a beginning, middle, and end.

4. Select movements that express an idea or emotion, or follow a musical phrase.

Revise

5. Respond to feedback from an improvisation or dance phrase using multiple movement choices.

6. Record several different types of movements by drawing a picture or using a symbol

Example: jump, turn, slide, bend, reach

Performing

Express

7. Create movement and stillness using changing elements of space.

Example: Change body shapes, levels, and facings.

Move in straight, curved, and zigzag pathways.

Move with others to form straight lines and circles.

8. Demonstrate the element of time by moving to quick, moderate, or slow music or sound.

Example: Recognize steady beat and move to varying tempi of steady beat.

9. Identify and demonstrate movement qualities.

Example: bouncy, floppy, melting, growing

Embody

10. Demonstrate a range of locomotor and non-locomotor movement concentrating on direction.

Example: Skipping in a circle, hopping on a diagonal

11. Identify and explore personal space and general space within movement.

12. Modify movements through spatial arrangements.

Example: Modify an existing formation by utilizing more dance space.

Example: Modify an existing dance phrase to utilize the space differently.

Present

13. Perform a dance for others in a space where audience and performers occupy different areas.

Example: Perform a dance in theatre-in-the-round format.

Example: Perform a dance in a non-traditional setting such as a football field.

14. Utilize a variety of props to enhance the dance.

Responding

Analyze

15. Identify a movement or movement phrase that repeats to make a pattern within a dance.

16. Observe and describe dance movements from a specific genre or culture.

Interpret

17. Use dance terminology to describe an observed movement and explain how the movement captures a specific idea.

Critique

18. Select and demonstrate several movements in a dance and explain why they were chosen.

Connecting

Synthesize

19. Identify the movements in a dance that communicate an experience and relate the movements to a familiar experience.

20. Identify ideas for dance movements that demonstrate the big ideas of an illustrated story.

Relate

21. Observe and perform a cultural dance that utilizes multiple elements of dance.

Grade 2

Students can:

Creating

Explore

1. Respond to movement with a variety of prompts and suggest additional sources for movement ideas.
2. Connect a variety of moments while manipulating the elements of dance through locomotor and non-locomotor movements.

Plan

3. Create a dance phrase with a beginning, a middle that has a main idea, and a distinct ending.
4. Select movements that express an idea or emotion or follow a musical phrase and explain reasons for movement choices.

Revise

5. Create short memorized dance phrases using material discovered through guided feedback.
6. Record movement levels from several different types of movement by drawing a picture or using a symbol.
Example: high, middle, low

Performing

Express

7. Demonstrate clear directional movement that changes body shape, facings, or pathway in space.
Examples: Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.
Differentiate between circling and turning as two separate ways of continuous directional change.
8. Demonstrate movement on the accented beat in duple and triple meter.
Examples: waltz, triplet, walking, marching
9. Select specific adverbs and adjectives and apply them to movements.
Example: bouncy leap, floppy fall

Embody

10. Demonstrate a range of locomotor and non-locomotor movements that require moving through space using a variety of pathways.
Example: zigzag, curved pathway
11. Demonstrate safe movement in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.
12. Self-adjust and modify movements with an awareness of personal space and general space.

Present

13. Perform a dance for and with others in a space where audience and performers occupy different areas.
14. Utilize limited production elements.
Example: multimedia equipment, scenery, costumes, lighting

Responding

Analyze

15. Recognize dance movements that develop a pattern.
16. Observe or perform dance movements from a specific genre or culture and describe or demonstrate the movements.

Interpret

17. Use context cues from movement to identify meaning and intent in a dance, using simple dance terminology.

Critique

18. Select and demonstrate several movements in a dance and explain why the movements work.

Connecting

Synthesize

19. Describe a dance that expresses personal meaning and explain how certain movements express this personal meaning.
20. Respond with movements to an inquiry-based set of questions based on an observed dance work.
Example: Can you show with movement the emotions the dancers portrayed in a specific dance piece.

Relate

21. Observe and perform a cultural dance and relate the movement to the people or environment from which the dance was created and performed.

Grades 3-5

Dance Overview

Students in Grades 3-5 are transitioning to independent thought, enjoying the ability to form their own solutions to movement problems. Playing with movement through improvisations becomes increasingly sophisticated with a better understanding of the elements of dance and how they communicate. Students continue and enjoy skill-building, and may become competitive in a class situation. Care needs to be taken to guide healthy relationships by leading activities that require cooperation, collaboration, and positive interactions. Before the body changes of adolescence begin, younger students in this cluster need to be informed of the specific nutritional issues and challenges that are often related to dancers. Older students in this cluster begin to grow erratically, requiring skill-building to be modified for the individual student. Specifically, exercises that stress knees (such as grand plies, jumps, and kneeling sequences) should be limited. Although students are beginning to enjoy creating their own dance sequences, building skills and developing creativity should be the focus at this level, rather than the quality of a finished product.

Grade 3

Students can:

Creating

Explore

1. Improvise movements with a variety of self-identified prompts.
Example: music/sound, text, objects, images, notation, observed dance experiences
2. Select and demonstrate a movement solution for a given movement problem.
Example: Find a way to travel across the floor only on a low level.

Plan

3. Recognize choreographic devices to create simple movement patterns .
Examples: retrograde, scramble/deconstruct, transposition
4. Create a dance phrase that communicates an idea or feeling and discuss the effect of the movement choices.

Revise

5. Support choices for revisions based on feedback to improve a short dance study.
6. Illustrate directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.

Performing

Express

7. Perform movement sequences in and through space with intention and focus, demonstrating shapes with positive and negative space.
8. Perform improvised movements with or against tempos and rhythms in music or sound.
9. Change the degree of energy used in movement to heighten the effect of intent.
Example: Add force to a leap to communicate anger.

Embody

10. Replicate body shapes, movements, qualities, and movement patterns in a dance sequence with awareness of body alignment.
11. Change levels, directions, and pathway designs safely in a dance phrase while coordinating with a partner or other dancers.
12. Apply constructive feedback to improve dance skills in a learned group dance.

Present

13. Use stage directions to identify main areas of a performance space.
Examples: Travel from down stage right to upstage left.
Example: (add diagram of stage – previous Arts, p. 20)

14. Expand the impact of dance by adding production elements.

Examples: costumes, props, music, scenery, lighting or media for a dance performed for an audience in a designated specific performance space.

Responding

Analyze

15. Identify patterns of movement that enhance movement phrasing.

Example Identify recurring movements in Swan Lake.

16. Compare and contrast a variety of dance genres.

Interpret

17. Identify specific context cues from movement that relate to the main idea of the dance using basic dance terminology.

Critique

18. Use basic dance terminology to identify the qualities of movement observed or performed in a specific genre, style, or cultural movement practice.

Connecting

Synthesize

19. Compare the relationships expressed in a dance to other relationships.

Example: near/far, over/under, around/through, friends/enemies

20. Present research about a key aspect of a dance in oral, written, or movement form.

Relate

21. Explain how movements in a dance from a culture, society, or community communicate its characteristics and values.

Example: Explain how the hand movement in Hawaiian dance create meaning.

Grade 4

Students can:

Creating

Explore

1. Identify ideas for choreography generated from a variety of prompts and source materials.
Example: music/sound, text, objects, images, notation, observed dance, experiences
2. Find a solution to a movement problem by manipulating the elements of dance.
Example: Perform a dance phrase using three different levels.
Example: Perform a dance phrase that alters the timing of the movement.

Plan

3. Expand movement possibilities by utilizing choreographic devices.
Examples: Create a trio from a solo by performing movements in a three part canon.
4. Create a dance study that expresses and communicates a main idea and discuss the reasons for the movement choices.

Revise

5. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study.
6. Illustrate the relationship between two or more dancers in a dance phrase by drawing a picture using.
Examples: Draw a formation or pathway of dancers using symbols.

Performing

Express

7. Make static and dynamic shapes with positive and negative space.
Examples: Performing elevated shapes by jumping in a tucked positions vs. jumping in a jumping jack formation
Example: Create a sculpture by filling in the negative space created by a partner
8. Recognize and respond to tempo changes as they occur in dance and
Examples: Use a variety of percussive instruments and sounds to respond to even and uneven rhythms.
9. Analyze and describe the qualities of movement and phrases created by the use of energy and dynamic changes.

Embody

10. Demonstrate fundamental dance skills and movement qualities when replicating and recalling directed patterns and sequences of movements.
Examples: alignment, coordination, balance, core support, kinesthetic awareness
11. Explain effective ways to extend movement range, increase body strength, and develop endurance.
12. Coordinate performance timing with other dancers by utilizing cues from each other and responding to production elements.
Examples: enter stage after eight counts of music, wait until lights go up for bow

Present

13. Plan how to establish a formal performance space from an informal setting.
Examples: gym, studio, park
14. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance.
Example: View a dance under different lighting and select the most effective lighting design.

Responding

Analyze

15. Identify patterns of movement that create style or intent in dance works.
Example: View the roof top dance in Mary Poppins and discuss how the repeated movements create style.
16. Explain how dance styles differ within a genre or within a cultural movement practice.
Example: Compare the different modern dance techniques such as Martha Graham and Isadora Duncan.
Example: Explain the differences between Eastern African dance and Western African dance.

Interpret

17. Explain how specific context cues from movement relate to the main idea of the dance, using basic dance terminology.

Critique

18. Explain why movement choices from dances of specific genres, styles, or cultures are appropriate in a specific dance.
Example: Explain why facial expressions are essential in Indian Classical dance.

Connecting

Synthesize

19. Relate the main idea or content in a dance to other experiences and explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.
20. Select key aspects about a topic and choreograph movements that communicate the information.
Example: Research the water cycle using multiple sources of references and create movement that models the phases.

Relate

21. Explain how and why a dance originates from a culture, society, historical period, or community.

Grade 5

Students can:

Creating

Explore

1. Develop content for choreography using ideas generated from a variety of prompts.
Example: spoken word, text, poetry, images, nature
2. Create a solution to multiple movement problems to develop content for choreography by using the elements of dance.
Example: Create a dance with a beginning, middle, and end that includes zig zag pathways and changes energy.

Plan

3. Expand choreographic possibilities by utilizing multiple choreographic devices.
4. Select a codified movement vocabulary or preferred dance style to develop a dance study to communicate a main idea.
Example: Utilize ballet movement to create a story.

Revise

5. Explain artistic choices and refinement made through feedback to develop the artistic intent of a short dance study.
6. Illustrate changes in a dance sequence through media technology, written symbols, or words.
Example: Student records changes in choreography in dance journal.

Performing

Express

7. Integrate static and dynamic shapes with floor and air pathways into dance phrase.
8. Perform movement phrases that show the ability to respond to changes in time generated from various rhythms.
Example: rhythms from internal and external sources
9. Explore bound and free-flowing movement motivated from both central initiation (torso) and peripheral initiation (distal) while analyzing the relationship between initiation and energy.

Embody

10. Demonstrate a series of dance phrases using fundamental dance skills.
Examples: step touch, pivot turn, three-step turn, clap
11. Practice safe body use during technical exercises and dance phrases.
12. Develop performance goals through collaboration with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships in order to improve performance qualities.

Present

13. Modify a dance for an alternate performance venue by altering space and movement.
Example: Perform a dance in two different locations, such as an auditorium and outdoor venue.
14. Manipulate a variety of production elements to heighten the artistic intent and audience experience.
Example: Incorporate a fog machine, strobe light, and a backlit cyclorama to enhance an eerie dance.

Responding

Analyze

15. Describe and demonstrate recurring patterns of movement and their relationship in a dance.
Example: Perform a dance phrase exemplifying a mother rocking her baby multiple times in a dance to communicate a nurturing environment.
16. Compare and contrast the qualities of style used in a dance from one's own cultural practice to another style used from a different cultural movement practice.

Interpret

17. Explain how the movements in a dance communicate the main idea of a dance using basic dance terminology.

Critique

18. Define qualities of dance that make a dance artistic and meaningful and relate them to the elements of dance in genres, styles or cultural movement practices.

Connecting

Synthesize

19. Compare emotions and ideas evoked by two dances with contrasting themes and describe how the themes and movements relate to points of view and experiences.
Examples: *America* from *West Side Story* and *Singing in the Rain* from *Singing in the Rain*
20. Compare research on how other art forms have expressed a topic or concept, and how the topic or concept might be expressed through dance.
Example: Examine Van Gogh's *Starry Night* to create a dance piece.

Relate

21. Describe how the movement qualities of a dance from a specific genre, style, or culture reflect the ideas and perspectives from which the dance originated
Example: Classical Ballet has regal movement qualities because of its beginnings in the royal courts.

Dance Grades 6-8

Dance Overview

Students in Grades 6-8 are highly sensitive and experience erratic emotional changes. Because of their increasing capacity for abstract, complex thought, having a risk-free environment in which to explore is critical. Dance compositions may be evaluated and revised through the use of feedback from teacher and peers, as long as the discourse is guided in a way that does not damage self-esteem. If students are engaged with relevant dance activities that focus on contrasting emotional content, they will create surprisingly sophisticated solutions to movement problems that guide them toward a strong understanding of artistic intent. Changing bodies and contradictory emotional states require a focus on scientifically safe movement principles and healthy nutritional behaviors.

Grade 6

Students can:

Creating

Explore

1. Compare a variety of prompts and make selections to expand movement vocabulary and artistic expression.
2. Identify and practice various movement vocabularies to transfer ideas into choreography.
Examples: fall and recover, pop and lock, contract and release

Plan

3. Develop a dance study that supports artistic intent through exploration of choreographic devices and explain the goal or purpose of the dance.
Example: Use inversion to create a dance about opposition.
4. Identify artistic criteria to choreograph a dance study that communicates personal or cultural meaning and evaluate why some movements are more effective than others.

Revise

5. Use collaboratively-developed artistic criteria to revise dance compositions, and explain reasons for revisions and how choices were made related to artistic intent.
6. Illustrate a dance sequence through two different mediums, including writing, symbols, or a form of media technology.

Performing

Express

7. Refine partner and ensemble skills in spatial design and the ability to judge distance.
Example: Establish diverse pathways, levels, and patterns in space.
Example: Convert inward focus to outward focus for projecting out to far space.
8. Perform combinations of sudden and sustained timing as it relates to both the time and dynamic of a phrase or dance work, and use accented and unaccented beats in $\frac{3}{4}$ and $\frac{4}{4}$ meter.
9. Use personal strength for initiation and dynamic expression while distinguishing between bound and free-flowing movement.

Embody

10. Demonstrate technical dance skills to change direction, levels, body facing, pathways, elevation and landings, extensions of limbs, and movement transitions.
11. Apply basic anatomical knowledge and spatial awareness to prepare for warm-ups and dancing.

12. Solve movement problems within a dance collaboratively by testing options and identifying what works and does not work.

Present

13. Use performance etiquette to recognize performance needs, adapt movement to performance areas, and accept notes from choreographer, making post performance corrections as needed.
14. Use production terminology to compare and contrast possible production elements that would intensify and heighten artistic intent of the work, and explain reasons for the decisions.

Responding

Analyze

15. Determine meaning or artistic intent from the patterns of movement in a dance work.
Example: rippling arms in Alvin Ailey's *Wade in the Water*
16. Use genre specific terminology to explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices.

Interpret

17. Explain how the artistic expression of a dance communicates the intent through elements of dance, technique, and context.

Critique

18. Compare artistic intent, content, and context from dances to examine the characteristics of genre, style, or cultural movement practices.

Connecting

Synthesize

19. Describe differences and similarities of movement qualities observed in a specific genre.
20. Use a variety of resources to research a social topic of great interest and use the information to create a dance study that expresses a specific point of view on the topic.

Example: Inappropriate use of social media, bullying, outcast, friendships, self-esteem, body shaming, philanthropy.

Relate

21. Demonstrate how the movement qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.
Example: Research a Native American ritual dance.

Grade 7

Students can:

Creating

Explore

1. Develop choreography using a variety of prompts through relating similar or contrasting ideas
Examples: music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events
2. Demonstrate various codified movement vocabularies to express an artistic intent in choreography and explain the choices made using genre-specific dance terminology.
Example: Utilize Imgrad Bartenieff's six body patterns: breath, head-tail, cross lateral, core distal, upper lower, and body half.

Plan

3. Create a dance study with a clear artistic intent using a variety of choreographic devices, and state the reasons for movement and device choices.
4. Develop artistic criteria to choreograph a dance study that communicates personal or cultural meaning and justify how the artistic criteria serve to communicate the meaning of the dance.

Revise

5. Apply feedback and self-reflection to revise a dance and explain how the changes clarify artistic intent.
6. Research a recognized system used to document a dance sequence by using words, symbols, or media technologies.
Examples: Labanotation, Classical Ballet Terminology

Performing

Express

7. Incorporate body design from different dance genres and styles by strengthening knowledge of movement vocabulary of floor and air pattern designs.
Example: Grande Allegro
8. Use timing, accents and variations within a phrase to vary the durational approach in dance phrasing by adding interest kinesthetically, rhythmically, or visually.
9. Use the dance element energy to describe specific movements from a variety of genres or styles, and determine what dancers must do to perform them clearly.
Examples: sustained/percussive, bound/free

Embody

10. Identify healthful practices and sound nutrition in dance activities and everyday life, and identify how personal choices enhance performance.

11. Interpret knowledge of human anatomy to understand physical developmental stages in technical skills.
Example: functional alignment, coordination, balance, core support, kinesthetics, clarity of movement, weight shifts, flexibility/range of motion.
12. Develop group performance expectations through observations and analyses by collaborating with peers to practice and refine dances.
Example: View live and recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations.

Present

13. Maintain journal documenting changes and adaptations to movements in performance areas and apply feedback and corrections to future performances.
14. Use production terminology to explain how production elements would be handled differently in unique dance performance settings and venues.

Responding

Analyze

15. Compare and contrast recurring patterns of movement and their relationships in dance piece.
Example: Compare the minimalism used by Laura Dean's *Infinity* in relation to Petipa's entrance of the Shades in *La Bayadere*.
16. Use genre specific terminology to compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices.

Interpret

17. Explain how the artistic expression of various dances is achieved through the elements of dance, use of body, dance technique, and context.

Critique

18. Develop artistic criteria to critique a dance by discussing the characteristics and artistic intent from a genre, style, or cultural movement practice.
Example: Collaborate to create a rubric to identify the elements of dance used to create intent.

Connecting

Synthesize

19. Compare and contrast the movement characteristics and qualities found in a variety of dance genres to one's own movement characteristics and qualities.
20. Research a historical dance genre or style and use knowledge gained to create a dance study that evokes the genre or style, then share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style.

Relate

21. Compare and contrast dances performed in various cultures, and formulate possible reasons why similarities and differences developed in relation to the perspective of each social group.

Grade 8

Students can:

Creating

Explore

1. Make selections from a variety of prompts to expand movement vocabulary and artistic expression.
Examples: music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events
2. Select personal movement preferences to express an artistic intent in choreography and justify the choices made using genre-specific dance terminology.

Plan

3. Collaborate to select and apply a variety of choreographic devices to choreograph an original dance study and document the process.
4. Apply artistic criteria to clarify or intensify artistic intent to a choreographed dance that communicates personal or cultural meaning.
Example: Use a rubric or checklist to modify and improve a dance.

Revise

5. Apply feedback and self-reflection to revise a collaboratively choreographed dance and explain how the changes clarify artistic intent.
6. Experiment with and apply a variety of recognized systems to document a section of a dance by using words, symbols, or media technologies.
Examples: Labanotation, Bartenieff, Classical Ballet vocabulary

Performing

Express

7. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment, using kinetic sense during complex floor and air patterns.
8. Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases.
Examples: Perform dance phrases of different lengths that use various timing within the same section.
Example: Use different tempos in different body parts at the same time.
Examples: Inhale on the descent of the plie and exhale on the rise.
9. Apply energy and dynamics to enhance technique and engage audiences.

Embody

10. Utilize technical dance skills to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.

Examples: body alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion

11. Evaluate personal healthful practices in dance activities and everyday life, including nutrition and injury prevention.

Example: Discuss nutritional choices made in relation to energy efficiency, the effects experienced, and methods for making improvements.

12. Identify personal performance and practice goals and document improvement over time.

Example: Create a rehearsal schedule, journal, video portfolio, or timeline.

Present

13. Demonstrate and document leadership qualities when preparing for a performance.

Examples: commitment, dependability, and responsibility

14. Collaboratively design and execute production elements that will intensify and heighten the artistic intent of a dance performed on stage, in a different venue, or for a different audience.

Responding

Analyze

15. Describe and demonstrate recurring patterns of movement and their relationship in dance in the context of artistic intent.

16. Use genre-specific dance terminology to explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent.

Example: Sustain the developpe in an adagio to extend the classical line.

Interpret

17. Observe a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, and context, and provide evidence to support your interpretation using genre-specific dance terminology.

Example: Observe Fix Me Jesus from Alvin Ailey's *Revelations* and discuss how the lyrics, movement, and setting impact the intent of choreography.

Critique

18. Determine the effectiveness of choreography by evaluating artistic criteria.

Examples: considering content, context, genre, style, or cultural movement practice.

Connecting

Synthesize

19. Explain how personal experience and perspective impact interpretation of choreography.

20. Research two contrasting topics and create a dance study exploring the contrasting ideas.

Example: Research environments involving communities in contrast to environments of isolation. Create movement phrases that express findings.

Relate

21. Analyze and discuss how similarities and differences from a variety of dances from cultures, societies, historical periods or communities reveal the ideas and perspectives of the people.
Example: Compare and contrast the development of Western Classical Ballet to Eastern Classical Indian dance.

Grades 9-12

Dance Overview

High school students possess the physical and intellectual maturity to significantly impact performance quality through muscle conditioning and mind-body principles. With increased capacity for critical thinking, they are also able to synthesize dance elements to create artistic intent, both as performers and as choreographers. As they advance in movement styles and techniques, they develop the ability to include nuances in performance that enhance quality and meaning. Their ability to internalize motivation allows them to embody a choreographer's intent. Their desire to take responsibility contributes to the success of ensemble work and supports production elements required for full stage works. High school students should be given a great deal of autonomy to make both group and individual choices as they create, perform, respond, and connect in dance. High school dance students should be offered opportunities to explore careers in dance through the designing of portfolios, attending auditions, preparing school applications, and going to job interviews.

Three proficiency levels are designated in high school dance.

Proficient – A novice dancer who has little to no dance knowledge prior to this course.

Accomplished – An intermediate dancer who has completed the proficient level standards.

Advanced – An advanced dancer who has completed the proficient and accomplished level standards

Dance

High School Proficient

Students can:

Creating

Explore

1. Experiment using a variety of prompts as inspiration to create an improvisation, movement study, or choreographed dance, and explain the relationships between the prompts and movement choices.
Example: Current events, Sculptures, Nature, Recognized works of arts
2. Identify personal movement preferences, strengths, and weaknesses in order to build self-awareness as a choreographer.
Example: Choreograph a solo or small ensemble to explore personal movement preferences.

Plan

3. Apply choreographic devices and dance structures to the design of choreography in order to clarify artistic intent, while working independently and collaboratively with others.
Example: Select two choreographic devices used within a selected choreographic structure to create a dance.
4. Write an artistic statement that explains how and why an original composition was choreographed, including a discussion of the use of dance elements, choreographic devices, and dance structures.
Example: Collect statements from an accomplished choreographer such as: Merce Cunningham about his choreography to develop an artistic statements appropriate for the choreographer.

Revise

5. Manipulate dance elements, choreographic devices, and dance structures in an original dance, incorporating feedback from others to clarify artistic intent.
6. Compare and contrast recognized systems to document a dance using writing, symbols, or media technology.
Examples: Identify a way to document a dance by experimenting with different methods of documentation.

Performing

Express

7. Perform a broad range of spatial elements with clarity of design and intent.
8. Demonstrate musicality in performed movement through the use of kinesthetic phrasing as appropriate to choreography and artistic intent.
Example: Use breath phrasing to execute a work by Martha Graham.

Example: Reflect syncopation and accents from a musical jazz composition by performing isolated bursts of energy juxtaposed with lyrical full-body movement.

9. Demonstrate a broad range of energy and dynamics in isolated and full-body movements to clarify artistic intent while performing.

Embody

10. Utilize correct alignment while performing technical dance skills to improve efficiency, safety, and clarity of movement in choreography.
Example: Avoid pronation while executing jumps to prevent ankle sprains.
11. Research and develop a plan for healthful practices in dance activities and everyday life, including nutrition and injury prevention.
Example: Chart or document a plan and how it supports personal performance goals.
12. Implement a rehearsal plan through collaboration with peers using a variety of strategies to analyze and evaluate the performance goal.
Examples: performance goals, video documentation, journaling, peer feedback

Present

13. Apply rules of performance etiquette during class/ rehearsal and document strengths and weaknesses to enhance the performance process.
14. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would enhance the artistic intent of the dances.

Responding

Analyze

15. Relate recurring patterns of movement to their relationship in dance in the context of artistic intent.
16. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent.

Interpret

17. Compare and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression.

Critique

18. Compare and contrast two or more dances using evaluative criteria to critique artistic expression

Connecting

Synthesize

19. Explain how the perspectives expressed by a choreographer may impact one's own interpretation
20. Research a question or problem that can be addressed through movement and apply information gathered by creating a group dance that answers the question posed.

Relate

21. Explain how the habits, ideas, and perspectives from cultures, societies, historical periods, or communities impact the artistic elements in their dance.

Dance

High School Accomplished

Students can:

Creating

Explore

1. Synthesize ideas from a variety of prompts to create choreography using codified and original movement.
2. Develop personal movement preferences while choreographing within a variety of movement styles and genres.

Plan

3. Analyze and explain how the implementation of choreographic devices and specific dance structures in the design of an original dance composition impact artistic intent.
4. Develop an artistic statement that explains how and why an original composition was choreographed, reflecting on personal, cultural, and artistic perspective.

Revise

5. Create multiple revisions to an original dance, based on self-reflection and feedback from others.
6. Develop a strategy to document choreography for a specific need.
Example: Use a recording device to video a performance at least three times from three different stage perspectives in order to evaluate the accuracy and quality of that performance.
Example: Incorporate Bartenieff symbols to document the use of breath in choreography in order to evaluate the use of breath.

Performing

Express

7. Create and maintain a sense of spatial design in a dance while performing alone and with others, by accurately and intentionally replicating the choreography.
Example: Establish unity among dancers by performing with a common focus.
8. Experiment with unpredictable tempi and rhythms within choreographic parameters to enhance performance quality and artistic intent.
Example: Within the required timing of a classical ballet adagio, experiment with the tempo by speeding up and slowing down the movement (*rubato*) to enhance the kinesthetic phrasing of the performance.
9. Use intentional variations in energy and dynamics to clarify movement phrasing.
Example: Vary the energy throughout the movement phrase.
Example: Experiment with different energies at the initiation or ending of the movement phrase and in transitions.

Embody

10. Apply kinesthetic awareness of other dancers within a group while executing complex spatial, rhythmic, and dynamic sequences.
11. Implement a plan that applies principles of anatomy, nutrition, body conditioning, and injury prevention to a range of technical dance skills for achieving fluency of movement.
Example: Identify the muscles required for initiation for a grande battement.
Example: Explore and explain the metabolism rates between different food groups.
12. Plan and execute collaborative and independent rehearsal processes with attention to technique and artistry informed by personal performance goals.

Present

13. Model and document leadership qualities during the performance and rehearsal process while evaluating methods and strategies to enhance performance, using dance and production terminology.
Examples: Accept notes post-performance from choreographer and apply corrections to future performances.
14. Produce a dance concert on a stage or in an alternative performance venue and plan the productions elements that fulfill the artistic intent of the dance performance.

Responding

Analyze

15. Analyze choreography and provide examples of recurring patterns of movement and relationships that create structure and generate meaning in a dance.
Example: Show motif development as a tool for creating structure of theme and variation.
Example: Show how ABA may indicate a cycle of life.
16. Analyze and compare the use of elements of dance within a dance and the relationships in a variety of genres, styles, or cultural movement practices, using genre-specific terminology.

Interpret

17. Interpret various dances and discuss the choreographic intent and artistic expression, explaining how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support of intent, using genre-specific dance terminology.
Example:

Critique

18. Critique the artistic expression of a dance through the use of collaboratively-developed evaluative criteria.

Connecting

Synthesize

19. Evaluate a dance that is related to content learned in other subjects and research its context, synthesizing information learned and sharing new ideas about its impact on one's perspective.
Example: Use a knowledge of physics to explain the effects of light used in Pilobolus's *Shadowland*.

20. Investigate a topic and collaboratively create a dance while transferring the learning from this project to other learning situations.
Example: Create a movement model of the DNA molecule to discover the development of cancer.

Relate

21. Analyze how cultural dance movement characteristics, techniques and artistic criteria relate to the ideas and perspectives of the people from which the dances originate and explain how this analysis expands one's dance literacy.
Example: Research the Troika explain how the movements relate to the life of the Russian people who developed it.

Dance

High School Advanced

Students can:

Creating

Explore

1. Explore, discover, and establish a personal voice to communicate intent in choreography.
2. Experiment beyond personal movement preferences and strengths while choreographing to expand personal movement vocabulary.

Plan

3. Demonstrate fluency and personal voice utilizing choreographic devices and structures while justifying choices, and explain how they are used to intensify artistic intent.
4. Finalize an artistic statement that communicates how and why personal, cultural, and artistic perspectives influence your choreographic process.

Revise

5. Determine a personal preference for a final revision of an original dance by using a process of reviewing, evaluating, revising, and refining choreography, after considering self-reflection and feedback from others.
6. Create a portfolio that includes comprehensive documentation of original choreography and personal performance, including one or more systems and/or technologies that record movement and choreography.

Performing

Express

7. Manipulate, adapt and adjust to spatial differences between performers while executing air and floor pathways so that the intended spatial design in the choreography is preserved.
8. Demonstrate a sophisticated understanding of time and phrasing in choreography by performing complex meters, tempi and rhythms with, without, and against music or sound accompaniment.
 - Example: Maintain the quality and metric phrasing of a waltz while performing to music that is written and performed as a march.
 - Example: Shift the accents within a seven-count phrase to establish the appearance of a polyrhythmic structure that mixes meter within that phrase (i.e. $3/4 + 4/4$; $2/4 + 2/4 + 3/4$; and $5/4 + 2/4$)

9. Employ both extreme and subtle differences in energy and dynamics to express complex ideas, qualities, emotions, and relationships that clarify artistic intent.

Embody

10. Perform with kinesthetic awareness during complex solo or ensemble work while maintaining proper technique in a specific genre, and self-evaluate performance.
11. Modify personal practice based on findings from research on principles of anatomy, nutrition, body conditioning, and injury prevention in order to achieve fluency of movement.
Example: Research a chronic injury and implement a conditioning program to alleviate the condition.
12. Implement a range of rehearsal strategies to initiate, plan, and direct rehearsals that obtain the technical skills and artistic expression necessary to achieve performance excellence.

Present

13. Collect evidence that supports personal excellence in leadership qualities and advanced performance skills from multiple individuals with professional perspectives to be included in a professional portfolio indicating college and career readiness.
Example: Collect references. Create curriculum vitae or resume.
14. Design and organize production elements for dance concerts to be performed in a variety of venues by changing production elements for each venue as necessary to clarify artistic intent.

Responding

Analyze

15. Explain how structure and meaning in choreography are developed through intentional movement and relationships in a variety of dance genres and styles.
16. Differentiate the way dance communicates aesthetics and cultural values within a variety of genres, styles, or culture movement practices, using specific dance terminology.
Example: Present the evolution of the costume design through a period of time in any specific genre.

Interpret

17. Analyze and interpret dance elements, movement principles, and context of choreography across a variety of genres, styles, or cultural movement practices in order to interpret meaning and artistic expression.

Critique

18. Support the validity of multiple perspectives in a dance critique, using personal preferences, peer perspectives, and an understanding of societal and cultural values as justification.
Example: Create a graph of multiple opinions about choreographic choices and explain how each may have value for considering revisions.
Maintain a journal of collected opinions from multiple sources concerning your choreographic choices.

Connecting

Synthesize

19. Revise choreography over time by using a sustained practice of analysis of dance elements, personal preferences, content, context, and feedback to influence changes that show evidence of personal growth.
20. Create a capstone project that is influenced by research and explores a variety of techniques, new perspectives, or dance careers to impact original work.

Relate

21. Expand personal dance literacy by developing an understanding of how movement characteristics, techniques, and artistic criteria are influenced by the peoples from which dance originates.

Media Arts

Overview

Media Arts, a new and upcoming discipline in Fine Arts, incorporates the concepts of art aesthetics and modern technology in creating media art products. This Course of Study provides a structure for teachers to use in developing curricula to guide students to discover and develop their creative imaginations. The students develop a creative process to produce meaningful media art products, using technology tools to convey and share the content. The program provides students with a system to respond to media arts products with understanding, interpretation, and appreciation, connecting with the larger community and cultural experiences. The Media Arts Discipline provides opportunities for these discoveries through four broad processes: **Creating, Producing, Responding** and **Connecting**. Each of these processes further offers **Enduring Understanding** and **Essential Questions** that relate to each of the standards developed within these processes.

There is an understanding that media arts ideas, works, and processes are formed by the imagination, fueled by experiences both within and outside the arts, and developed by a creative process. The process of **Creating** defines ways the student generates and conceptualizes artistic ideas and work, and provides guidance for development and construction of those ideas and concepts. The creative process involves planning, organizing, and modeling the structure to achieve a desired end product. This constructed media product is refined and completed using aesthetic components and principles to create a product with purpose and meaning.

The process of **Producing** introduces the student to selecting, analyzing, and interpreting artistic work for presentation. Various forms and contexts can be explored to construct a unified artwork. Producing will allow the student to develop and refine artistic techniques technological tools, and skills to problem-solve within and through media arts productions. , use of The act of presenting and distributing media arts products shares the meaning and purpose of the content in various contexts. Sharing media artworks with the larger community will provide growth for both the community and the artist.

The process of **Responding** guides students to perceive, interpret, and evaluate media artworks by identifying qualities and characteristics that convey intent and purpose. The resulting criteria can be applied to evaluate the critical components of experiencing, appreciating, and producing media artworks.

The last process, **Connecting**, allows the synthesis of personal knowledge and experience in the making of art, which brings meaning to cultural, societal, and historical experiences. Students are further asked to relate media arts to various contexts, purposes, and values to inform and deepen the media artist's understanding and work.

Please refer to the Appendix Chart for Media Arts to view a diagram of these relationships.

Arts Literacy: Inspiring and Engaging Lifelong Learners

Media Arts

K-2

Overview

Media Arts for Grades K-2 is exploratory in nature, providing multi-sensory and collaborative opportunities for students to gain success through activities that are enjoyable as well as educational. Students use their inquisitive nature, eagerness to learn, and love for repetition to engage with structured, meaningful activities geared toward creating, performing, responding to, and connecting with production processes, knowledge, and skills. Content standards in Grades K-2 provide a foundation for future media arts instruction and for responsible enjoyment of media arts productions. The study of these skills and concepts culminates in second grade with students displaying such skills as capturing and assembling content for a unified media arts product.

Media Arts

Kindergarten

Kindergarten students are naturally creative and inquisitive. The students are beginning to share and cooperate together. The students are learning to follow directions in a school setting which is safe and appropriate for free play environments promoting cognitive, affective, sensory and motor skills development.

Kindergarten students are introduced to the foundational elements of imaginative creative play, social and personal reactions and integration of art forms in producing media arts projects. Students are encouraged to relate media artworks in everyday life and activities.

Students can:

Creating

Conceive

1. Explore and share ideas for media arts products, utilizing play and experimentation.

Develop

2. Use ideas to develop plans and/or models for media arts productions
 - a. Imagine the elements to create a media arts production related to current storytelling.
Example: Use a recording device such as a phone or tablet to capture students performing a story such as “The Three Little Pigs.”

Construct

3. Construct and capture media arts content for expression and meaning in media arts productions.
4. Modify the content, form, or presentation of media artworks and share results.
Example: Modify a familiar commercial students may see broadcasted.

Producing

Integrate

5. Combine arts forms and media content, such as dance and video, to form media arts products.

Practice

6. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating, in creating media arts productions.
7. Identify and demonstrate creative skills, such as performing, within media arts productions.
8. Discover, practice, and share how media arts creation tools work.
Example: Teach a parent how to make a simple video from available technology.

Present

9. Identify and share roles and contexts in presenting media arts productions.
10. Identify and share reactions to the presentation of media arts productions.

Responding

Perceive

11. Recognize and share components and messages in media arts productions.
12. Recognize and share how a variety of media arts productions create different experiences.

Interpret

13. Share observations regarding a variety of media arts productions.

Evaluate

14. Share appealing qualities and possible changes in media arts productions.

Connecting

Synthesize

15. Use personal experiences and choices in making media arts productions.
16. Share memorable experiences of media arts productions.

Relate

17. Share ideas in relating media art productions and everyday life, such as daily activities.
18. Interact safely and appropriately with media arts tools and environments.

Media Arts

Grade 1

First grade students develop skills in listening, sharing and cooperating as a community of learners. The students continue to follow directions in a school setting which is safe and appropriate for free creative environments promoting cognitive, affective, sensory and motor skills development.

First grade students are introduced to the use of foundational elements of imaginative creative play, social and personal interactions and integration of art forms in producing media arts projects. Students become independent thinkers and lifelong creative problem solvers.

In the first grade the students continue to learn about the elements of art and principles of design as they relate to the media arts. The students develop skills for describing and explaining media products.

Students will:

Creating

Conceive

1. Generate many ideas to form plans and models for media arts productions, with guidance.

Develop

2. Express and present ideas for media arts products through sketching and modeling.

Construct

3. Create, capture, and assemble media arts content for media arts productions, identifying basic principles.
 - a. Use pattern and repetition.
Example: Photograph repeating patterns such as utility poles, picket fences, or windows in a building.
4. Practice and identify the effects of modifying the content, form, or presentation in order to refine and finish media artworks.

Producing

Integrate

5. Combine varied academic and arts content to form media arts products.
Example: Record a story with illustrated or moving pictures, using a phone or tablet.

Practice

6. Describe and demonstrate various artistic skills and roles, such as technical steps, planning, and collaborating, in media arts productions.
7. Describe and demonstrate basic creative skills, such as varying techniques, within media arts productions.

8. Experiment with and share different ways to use tools and techniques to construct media arts productions.

Present

9. Discuss presentation conditions and perform a task in presenting media arts productions, with guidance.
10. Discuss personal experience of the presentation of media arts productions, with guidance.

Responding

Perceive

11. Identify components and messages in media arts productions.
12. Identify how a variety of media arts productions create different experiences, with guidance.

Interpret

13. Identify the meanings of a variety of media arts productions, with guidance.

Evaluate

14. Identify the effective parts of and possible changes to media arts productions, considering viewers.

Connecting

Synthesize

15. Use personal experiences, interests and models in creating media arts productions.
16. Share meaningful experiences of media arts productions.

Relate

17. Discuss and describe media art productions in everyday life, such as popular media and connections with family and friends.
18. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.

Media Arts

Grade 2

Second grade students enjoy learning about cultures, times and places beyond their immediate environment and how that relates to media arts. Activities involving new media, artists and examples of their work provide opportunities for students to consider multiple solutions to media related challenges.

Through a meaningful and active learning environment, second graders are provided opportunities for exploration and discovery. Cognitive, affective, sensory and motor skills continue to develop.

Through exploration of ideas and justification of solutions, the second grade students continue to learn about the elements of art and principles of design, expanding on prior knowledge as they relate to the media arts. The students develop skills for describing and explaining media products at a more advanced level.

Students will:

Creating

Conceive

1. Identify multiple concepts for media arts products through productive thinking, improvisation, and collaboration.

Develop

2. Choose from several ideas to create plans and models for media arts productions.

Construct

3. Construct and assemble content for unified media arts productions, identifying and applying basic principles.
 - a. Use positioning and attention.
Example: Video using The Rule of Thirds in positioning of images.
4. Test and describe artistic expressions in altering, refining, and completing media artworks.
Example: Compare the movie's *Antz* and *A Bug's Life* colorization and how that affects the audience.

Producing

Integrate

5. Practice combining varied academic, arts, and media content into unified media arts products.
Example: Students record narration to an animated science project.

Practice

6. Collaborate through various identified artistic, design, technical, and career skills, such as tool use and effective communication, in media arts productions.
7. Demonstrate use of experimentation skills within and through media arts productions.
 - a. Use playful practice and trial and error.
Example: Improvise new endings to a story and record them for review and critique.
8. Explore and demonstrate identified methods to use tools to capture and construct media arts productions.

Present

9. Identify and describe presentation conditions and perform task(s) in presenting media arts productions.
10. Identify and describe the experience and share results of presenting media arts productions.

Responding

Perceive

11. Identify and describe the components and messages in media arts productions.
12. Identify and describe how a variety of media arts productions create different experiences.
 - a. Compare and contrast multiple media arts productions created from different points of view.
Example: Students are divided into groups and given the same story. The students interpret the story and discuss differences in the interpretations.

Interpret

13. Determine the purposes and meanings of media arts productions, considering their context.

Evaluate

Discuss the effectiveness of and improvements for media arts productions, considering their context.

Connecting

Synthesize

14. Use personal experiences, interests, information and models in creating media arts productions.
15. Discuss experiences of media arts productions, describing their meaning and purpose.

Relate

16. Discuss how media art productions and ideas relate to everyday and cultural life, such as media messages and media environments.
17. Interact appropriately with media arts tools and environments, practicing safety, rules and fairness.
18. Interact appropriately with media arts tools and environments and apply safety, rules, and fairness.

Media Arts 3-5 Overview

Media Arts for Grades 3-5 continues to be exploratory in nature, providing multi-sensory and collaborative opportunities for students to gain success through activities that are enjoyable as well as educational. Students are developing from a dependent to independent learning process. Thinking and understanding of abstract concepts are becoming self-guided, offering multiple perspectives of the world community.

Content standards in Grades 3-5 continue emphasis on production processes for future independent media arts instruction and for responsible construction of media arts productions. The study of these skills and concepts culminates in fifth grade with students displaying such skills as conveying meaning and determined purposed in media arts productions.

Media Arts

Grade 3

Third grade students are primarily concrete learners, acquiring their knowledge through visual stimulation and hands-on experiences. Students are making connections between their personal lives and various cultures, times and places.

The students begin to collaborate and work together as a community to develop new ideas based on prior knowledge and experiences. The students develop skills in brainstorming, critical thinking, and ownership of their own learning. The students learn more complex design principles and artistic concepts to construct a quality media experience through storyboarding.

The students will explore how to construct a quality media arts experience.

Students can:

Creating

Conceive

1. Develop multiple ideas for a media arts product, utilizing a variety of tools, methods and/or materials.

Develop

2. Form, share, and test the ideas, plans, and models to plan for media arts productions.

Construct

3. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles.
 - a. Use movement and force.
Example: Using available technology, record students using pantomime movement of climbing a rope and falling in slow motion.
4. Practice and analyze how the basic principles alter effect and purpose in refining and completing media artworks.
Example: Change horizon line in digital photographs to affect perspective.

Producing

Integrate

5. Practice combining varied academic, arts, and media forms and content, such as animation, music and dance, into unified media arts products.

Practice

6. Collaborate in a variety of artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and planning with a planning in media arts productions.

7. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.
 - a. Use brainstorming, critical thinking, role playing, and discussion
Example: Suggest three different endings to a story.
8. Exhibit standard use of tools and techniques while constructing media arts productions.
 - a. Use storyboarding, scripting, musical selections, and movement.
Example: Draw comic strips in sequential order of the story from beginning to end.

Present

9. Identify and describe the presentation conditions and take on roles and processes in presenting or distributing media arts productions.
10. Identify, describe, and share the results of a media arts experience to improve the total production.

Responding

Perceive

11. Identify and describe how messages are created by components in media arts productions.
12. Identify and describe how various forms, methods, and styles in media arts productions manage audience experience.

Interpret

13. Determine the purposes and meanings of media arts productions while describing their context.

Evaluate

14. Identify basic criteria for and evaluate media arts productions, considering possible improvements and contexts.

Connecting

Synthesize

15. Use personal and external resources to create media arts productions.
 - a. Focus on interests, information, and models
Example: Bring action figures from home to create stop motion video.
16. Identify and show how media arts productions form meanings, situations and/or culture.
 - a. View examples of popular commercial advertising and programming.
Example: Create their own commercial to advertise a product they use.

Relate

17. Identify how ideas from media art productions relate to everyday cultural life and influence values and online behavior.

18. Examine and interact appropriately with media arts tools and environments, applying safety, rules, and fairness.

Media Arts

Grade 4

Fourth grade students are more expressive as they respond to life experiences through artistic challenges. These students are intrigued with the more abstract modes of solving problems. The classroom environment promotes self-directed learning through independent and group projects. New experiences in creative methods expand artistic skills, such as design thinking and modeling. Ownership and the strong desire of success helps to develop leadership skills and roles in the production process.

Students will acquire skills and techniques to be creative and innovative in the improvement of media artworks. Media arts products will provide opportunities for students to explore alternative solutions for self-expression.

Students can:

Creating

Conceive

1. Conceptualize original media arts products, utilizing a variety of creative methods.
 - a. Use brainstorming and modeling.
Example: Draw a design of a multi-purpose tool and create it out of foam or cardboard.

Develop

2. Consider the artistic goals and the presentation while collaboratively discussing, testing, and assembling ideas, plans, and models for media arts productions.

Construct

3. Arrange varied content and components to convey purpose and meaning in different media arts productions, applying associated artistic principles.
 - a. Use artistic concepts of balance and contrast
Example: Recreate a short scene depicting Hansel and Gretel running through the forest, with some students representing static trees and others performing the moving characters. Balance is created by composition of figures in the frame and contrast is shown by static and moving characters.
4. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.
 - a. Use elements of design to communicate through metaphor.
Example: Photograph shadows of repetitive lines to represent imprisonment.

Producing

Integrate

5. Demonstrate how a variety of academics, arts, and media forms (content and media) may be mixed or coordinated into media arts products.
Example: Record and perform a narrated dance.

Practice

6. Collaborate to practice fundamental artistic, design, technical, and career skills in media arts productions.
 - a. Utilize formal technique, equipment usage, production, and effective communication
Example: Divide students into groups focusing on cinematography (recording performance), acting, effects (lighting, sound, and scenery), and editing of a final product.
7. Practice design thinking in addressing problems within and through media arts productions.
8. Demonstrate use of tools and techniques in standard and novel ways while constructing media arts productions.

Present

9. Explain the presentation conditions and fulfill a role and processes in presenting or distributing media arts productions.
10. Explain results of and improvements for presenting media arts productions.

Responding

Perceive

11. Identify, describe, and explain how messages are created by components in media arts productions.
12. Identify, describe, and explain how various forms, methods, and styles in media arts productions manage audience experience.

Interpret

13. Determine and explain reactions and interpretations to a variety of media arts productions, considering both purpose and context.

Evaluate

14. Identify and apply basic criteria for evaluating and improving production processes and media arts productions, considering context.

Connecting

Synthesize

15. Examine and use personal and external resources to create media arts productions.
 - a. Involve interests, research, and cultural understanding
Example: Create paper bag puppets to tell a story based on a topic of character education, such as bullying.
16. Examine and show how media arts productions create meanings, situations, and/or cultural experiences.
Example: Create their own online space using a vlog.

Relate

17. Explain verbally and/or in media art productions how media art productions and ideas relate to everyday and cultural life, such as fantasy and reality and technology use.
18. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness.

Media Arts Grade 5

The fifth grade student cements the prior skills they have gained. Fifth grade is about helping students to process, refine and develop their skills, taking all they have learned to the next level. It is a time of emotional and social growth, developing a more sophisticated sense of independence, critical thinking, and community.

Through connections of historical and cultural events, the student develops a greater perspective of how media affects the world around them. As students develop intellectually and investigate critically, they develop respect and appreciation of various viewpoints of the audience.

Students can:

Creating

Conceive

1. Present original ideas and innovations for media arts products, utilizing personal experiences and/or the work of others.

Develop

2. Collaboratively develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.

Construct

3. Design and combine components to express purpose and meaning in a variety of media arts productions, utilizing sets of associated principles.
 - a. Use emphasis and exaggeration.
Example: Photograph the transition of a portrait, using caricature to change facial features demonstrating emphasis and exaggeration.
4. Determine how elements and components can be modified for clear communication and intentional effects, then revise media artworks to improve clarity and purpose.

Producing

Integrate

5. Create media artworks through the integration of multiple contents and forms.
Example: Create video using storyboarding, site locations, filming, and background music to promote "Read Across America."

Practice

6. Collaborate to practice artistic, design, technical, and career skills in media arts productions.
 - a. Utilize formal technique, production, and effective communication.
Example: Divide into groups to develop components needed to produce a newscast.

7. Practice fundamental creative and design processes in addressing problems within and through media arts productions.
 - a. Expand conventions.
Example: Produce an audio recording (drama) where the hero is an anti-hero. Vocal inflections and sound effects can be used to help establish concepts of the anti-hero.
8. Examine how tools and techniques could be used in standard and experimental ways in constructing media arts productions.
Example: Use font styles and/or words in video titles to construct images to communicate a point of view.

Present

9. Compare qualities and purposes of presentation formats, then fulfill a role in presentation and/or distribution of media arts productions.
10. Compare results of and improvements for presenting media arts productions.

Responding

Perceive

11. Identify, describe, and differentiate how message and meaning are created by components in media arts productions.
Example: Change musical underscoring to affect the message.
12. Identify, describe, and differentiate how various forms, methods, and styles in media arts productions manage audience experience.

Interpret

13. Determine and compare personal and group interpretations of a variety of media arts productions, considering their intention and context.

Evaluate

14. Consider context to determine and apply criteria for evaluating production processes and media arts productions, implementing constructive feedback.

Connecting

Synthesize

15. Access and use internal and external resources to create media arts productions.
Example: Using community interests, content knowledge, and personal experiences, create a presentation to advocate for the school soccer team.
16. Examine and show how media arts productions create meanings, situations and cultural experiences.
Example: Create a presentation on a new exhibit at an art museum.

Relate

17. Research and show how media art productions and ideas relate to personal, social and community life.
 - a. Focus on commercial and information purposes, history, and ethics
Example: Create a video to explore the myths of the Native Americans.
18. Examine, discuss, and interact appropriately with media arts tools and environments, considering ethics, rules and media literacy.

Media Arts Grades 6-8 Overview

Active learning in middle grades media arts involves a multisensory and collaborative approach to media arts instruction. While the foundation for media arts literacy begins in the lower elementary grades, students in grades 6-8 increase the depth and rigor of their knowledge and skills within the artistic processes of creating, producing, responding, and connecting through media arts experiences. The study of these skills and concepts culminates in eighth grade with students displaying such abilities as ethically integrating content and stylistic conventions in media arts productions.

Media Arts Grade 6

The sixth grade is a transitional period for students. Physical and emotional growth, and use of prior skills demonstrates an ability to engage in complex, abstract and independent thoughts. The students are still developing proficiency in technical and artistic skills. Self-confidence along with refining motor skills continue to grow.

The sixth grade standards focus on how people relate to and interpret media arts. The use of prototypes, point of view, and career skills are emphasized as part of the media arts process.

Students can:

Creating

Conceive

1. Generate variations of goals and solutions for media arts products, utilizing chosen creative processes.

Example: Rewrite commercials to reflect truth in advertising.

Develop

2. Collaboratively organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.

Construct

3. Experiment with multiple approaches to produce content and components for specific purpose and meaning in media arts productions, utilizing a range of associated principles.
 - a. Modify point of view and/or perspective.

Example: Record a scene about a bully on the playground. The points of view can reflect the bully, the victim, and the observer.

4. Assess how elements and components can be altered for specific effects and audience, then refine media artworks to reflect purpose and audience.

Producing

Integrate

5. Justify how integrating diverse contents and forms can support a central idea in a media artwork.

Example: Create a video and an audio commercial, changing the dialogue in format to determine the most effective communication.

Practice

6. Develop a variety of artistic, design, technical, and career skills through collaboration to create media arts productions.

- a. Utilize invention, formal technique, production, self-initiative, and problem-solving.
Example: Participate in an invention convention where they pitch an invention idea to help society.

7. Develop a variety of creative and design processes in developing solutions within and through media arts productions.
 - a. Consider teaching and testing constraints
Example: Create video and/or audio presentations comparing legal and ethical content.
8. Demonstrate adaptability, using tools and techniques in standard and experimental ways in constructing media arts productions.

Present

9. Fulfill various tasks and defined processes in the presentation and/or distribution of media arts productions, utilizing various presentation formats.
Example: Explore various methods of release for name brand product advertising.
10. Analyze results of and improvements for presenting media arts productions.

Responding

Perceive

11. Identify, describe and analyze how message and meaning are created by components in media arts productions.
12. Identify, describe and analyze how various forms, methods, and styles in media arts productions manage audience experience.

Interpret

13. Analyze the intent of a variety of media arts productions, using teacher-provided criteria.

Evaluate

14. Determine and apply specific criteria to evaluate production processes and various media artworks, considering context and practicing constructive feedback.

Connecting

Synthesize

15. Access, evaluate, and use internal and external resources to evaluate media arts productions.
Example: Compare different commercial content for products.
16. Explain and show how media arts productions form new meanings, situations, and cultural experiences.
Example: Explore cause and effect of the media coverage of the space race of 1960's on fashion, culture, and technology.

Relate

17. Research and show how media art productions and ideas relate to personal life and social, community and cultural situations.
Example: Watch videos of Kennedy's and Obama's inaugural addresses to compare elements of the media arts production.

18. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics and media literacy.

Media Arts

Grade 7

The seventh grade student is analytical and introspective. Self-reflection and self-expression become outlets for developing media arts productions. Varying levels of maturity and diverse learning styles are expressed through various family structures and social and emotional environments. The seventh grade student needs concrete experiences to provide direction and skill development. This is the time where creativity and abstract thinking needs to be encouraged.

The students are guided and encouraged to make informed judgments about quality and improvement of media artworks.

Students can:

Creating

Conceive

1. Produce various ideas and solutions for media arts products, applying chosen creative processes.
 - a. Use concept modeling and prototyping.
Example: Create a conceptual drawing and input into a computer to use a 3D printer to create a game character.

Develop

2. Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.

Construct

3. Coordinate production processes to combine content and components for specific purpose and meaning in media arts productions, demonstrating understanding of associated principles.
 - a. Utilize narrative structure and composition.
Example: Write, perform, direct, and produce a short film.
4. Independently improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.
Example: Take clips of 3D animated film and change colors and position of characters to change audience response.

Producing

Integrate

5. Apply concepts of diverse content and varied forms into unified media arts productions that convey consistent narratives.
Example: Create a storyboard for an interactive video game.

Practice

6. Display an increasing set of artistic, design, technical, and career skills through creative problem-solving, organizing, and collaboration to produce media artworks.

7. Display an increasing set of creative and design abilities through exploratory processes in developing solutions within and through media arts productions.
8. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media arts productions.

Present

9. Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of media arts productions.
10. Evaluate the results of and improvements for presenting media arts productions, considering impacts on personal growth.

Responding

Perceive

11. Describe, compare, and analyze the qualities of and relationships between the components in media arts productions.
12. Describe, compare, and analyze how various forms, methods, and styles in media arts productions interact with personal preferences in influencing audience experience.

Interpret

13. Analyze the intent and meaning of a variety of media arts productions, using self-developed criteria.

Evaluate

14. Develop and apply criteria to evaluate production processes and various media arts productions, considering context and practicing constructive feedback.

Connecting

Synthesize

15. Access, evaluate, and use internal and external resources through experiences, interests, research, and exemplary works to influence the creation of media arts productions.
16. Explain and demonstrate how media arts productions form new meanings and knowledge, situations and cultural experiences.
Example: Create documentaries and infomercials in different formats.

Relate

17. Research and demonstrate how media art productions and ideas relate to various situations, purposes, and values through community, careers, and social media.
18. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy and social media.

Media Arts

Grade 8

The eighth grade student is preparing for high school, strengthening skills learned in earlier years and learning new complex skills. The students are eager to explore and experiment with new media and processes. The students communicate independent thoughts and explain the process orally and in writing. They are encouraged to use their imaginations to help build confidence and abilities.

The student learns to construct meaning from producing media artworks. Investigation of media artworks leads to informed and deeper understanding across disciplines and community.

Students can:

Creating

Conceive

1. Generate various ideas, goals, and solutions for original media arts products, applying focused creative processes through divergent thinking and experimentation.

Develop

2. Collaboratively structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.

Construct

3. Implement production processes to integrate content and stylistic conventions for determined meaning in media arts productions, demonstrating understanding of associated principles.
 - a. Utilize theme and unity.
Example: Construct a podcast script for a specific holiday, unifying current and past events.
4. Modify and refine media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and setting.

Producing

Integrate

5. Apply concepts from across content areas and varied arts forms to create a single media arts production.

Example: Collect images to communicate the theme or idea of a song.

Practice

6. Demonstrate a defined range of artistic, design, technical, and career skills, such as strategizing and cooperative communication, to construct media arts productions collaboratively.

7. Demonstrate a defined range of creative and design abilities through divergent solutions and bending conventions to develop new solutions for identified problems within and through media arts productions.
8. Demonstrate adaptability using tools, techniques, and content in standard and experimental ways to communicate intent in media arts productions.

Present

9. Design the presentation and distribution of media arts productions through multiple formats and/or contexts.
10. Evaluate the results of and implement improvements for presenting media arts productions considering impacts on personal growth and external effects,

Responding

Perceive

11. Compare, contrast, and analyze the qualities of and relationships between the components and style in media arts productions.
12. Compare, contrast, and analyze how various forms, methods, and styles in media arts productions manage audience experience and create intention.

Interpret

13. Analyze the intent and meanings of a variety of media arts productions, focusing on intentions, forms, and various contexts.

Evaluate

14. Evaluate with learner-developed criteria the production processes and various media arts productions, considering context and artistic goals.

Connecting

Synthesize

15. Access, evaluate, and use internal and external resources through cultural and societal knowledge, research, and exemplary works, to influence the creation of media arts productions.
16. Explain and demonstrate how media arts productions expand meaning and knowledge and create cultural experiences through local and global events.

Relate

17. Demonstrate and explain how media art productions and ideas relate to various contexts, purposes and values, such as democracy, environment, and connecting people and places.
18. Analyze and responsibly interact with media arts tools, environments, legal and technological contexts, considering ethics, media literacy, social media, and virtual worlds.

Media Arts

Grades 9-12

Overview

Active learning in high school media arts involves a multi-discipline and collaborative approach to media arts instruction. While the foundation for media arts literacy begins in the lower elementary grades, students in Grades 9-12 continue to increase the depth and rigor of their knowledge and skills within the artistic processes of independently creating, performing, responding, and connecting media arts experiences. The study of these skills and concepts culminates in twelfth grade with students displaying such abilities as refining aesthetic choices with purposeful intent to ethically convey meaning through media artworks collections.

Media Arts

High School Proficient

Students at the Proficient level have developed foundational technical and expressive skills, allowing a unique understanding of media arts as an art form. They have skills necessary to solve problems and prepare purposeful media products for presentation. Students make appropriate choices with proper guidance. Students often are prepared for active engagement in their community. They understand media arts to be an important form of personal realization and wellbeing, and make connections between the media, history, culture and other learning.

Students can:

Creating

Conceive

1. Use identified creative processes to formulate multiple ideas, develop artistic goals and problem-solve in the media arts artistic process.

Develop

2. Collaboratively apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.

Construct

3. Demonstrate understanding of associated principles, by consolidating production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions.

Example: Use emphasis and tone.

4. Modify and refine media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.

Producing

Integrate

5. Integrate varied art forms, media arts forms, and diverse content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design and brand engagement.

Practice

6. Demonstrate progression in artistic, design, technical, and career skills, as a result of selecting and fulfilling specified roles in the production of a variety of media arts productions.
7. Develop and refine a determined range of creative and design abilities, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.

8. Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent in the production of media arts productions.

Present

9. Design the presentation and distribution of a variety of media arts productions, considering combinations of artworks, formats, and audiences.
10. Evaluate and implement improvements in presenting media arts productions, considering personal and local impacts, such as the benefits for self and others.

Responding

Perceive

11. Analyze the qualities of and relationships among the components, style, and preferences communicated by media artists.
12. Analyze how a variety of media arts productions manage audience experience and create intention through multimodal perception.

Interpret

13. Analyze the intent, meanings, and reception of a variety of media arts productions, focusing on personal and cultural contexts.

Evaluate

14. Evaluate production processes and media arts productions at decisive stages, using identified criteria and considering context and artistic goals.

Connecting

Synthesize

15. Access, evaluate and integrate personal and external resources, such as experiences, interests and cultural experiences, to inform the creation of original media arts productions.
16. Explain and demonstrate the use of media arts productions to expand meaning and knowledge and create cultural experiences, such as learning and sharing through online environments.

Relate

17. Demonstrate and explain how media art productions and ideas relate to various contexts, purposes, and values, such as social trends, power, equality and personal/cultural identity.
18. Critically evaluate and effectively interact with legal, technological, systemic and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds and digital identity.

Media Arts

High School Accomplished

Students at the Accomplished level are able to identify or solve media arts problems based on their interests or for a particular purpose with minimal guidance. The students are able to conduct research to form artistic decisions. They create and refine media arts products, performances, or presentations that demonstrate technical proficiency, personal communication and expression. They use the art form for personal expression and demonstrate the necessary skills for participation in arts activity beyond the school environment.

Students can:

Creating

Conceive

1. Strategically use varied methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media arts creation processes.

Develop

2. Collaboratively apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.

Construct

3. Consolidate production processes to demonstrate deliberate choices in organizing and connecting content and stylistic conventions in media arts production, demonstrating understanding of associated principles.

Example: Utilize continuity and juxtaposition.

4. Refine and elaborate aesthetic elements and technical components to intentionally form relevant expressions in media artworks for specific contexts, intentions, and audiences.

Producing

Integrate

5. Connect varied art forms, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity.

Example: Create transmedia productions by using a single thematic storyline in at least three different media projects such as but not limited to a blog, video, and radio.

Practice

6. Demonstrate effective command of artistic, design, technical and career skills in managing and producing media arts productions.
7. Demonstrate effective ability in creative and design abilities, such as resisting closure and responsive use of failure, to address sophisticated challenges within and through media arts productions.

8. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.

Present

9. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts.
Example: Create a collection of media projects to present to mass audiences in both physical and virtual channels, such as school exhibition and YouTube /Vimeo.
10. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts such as changes that occurred for people, or to a situation.

Responding

Perceive

11. Analyze and synthesize the qualities and relationships of the components in a variety of media arts productions, and give feedback on how they impact audience.
12. Analyze how a broad range of media arts productions manage audience experience and create intention and persuasion through multimodal perception.

Interpret

13. Analyze the intent, meanings, and influence of a variety of media arts productions, based on personal, societal, historical, and cultural contexts.

Evaluate

14. Form and apply defensible evaluations in the constructive and systematic critique of production processes for media arts productions.

Connecting

Synthesize

15. Synthesize internal and external resources to enhance the creation of persuasive media arts productions, such as cultural connections, introspection, research and exemplary works.
16. Explain and demonstrate the use of media arts productions to synthesize new meaning and knowledge to reflect and to form cultural experiences.
Example: Demonstrate new connections between universal themes and ideas, local and global networks, and personal influence through a personal multimedia portfolio.

Relate

17. Examine in-depth and demonstrate the relationships of media arts ideas and works to various contexts, purposes and values, such as markets, systems, propaganda, and truth.

18. Critically investigate and ethically interact with legal, technological, systemic and vocational contexts of media arts, considering ethics, media literacy, digital identity and artist/audience interactivity.

Media Arts

High School Advanced

Students at the Advanced level independently identify challenging media arts problems based on their interests or for specific purpose, and bring creativity and insight to finding artistic solutions. The students are fluent in at least one art form as an effective avenue for personal communication. They demonstrate a higher level of technical proficiency characteristic of honors or college level work. The students express their personal strengths and apply strategies to overcome personal challenges as media arts designers. They are capable of taking a leadership role in arts activity within and beyond the school environment.

Students can:

Creating

Conceive

1. Collaborate to form original ideas, solutions, and innovations in media arts creation processes using multiple methods, and justify artistic choices.

Develop

2. Collaboratively integrate a sophisticated personal vision and complete production process in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering constraints of goals, time, resources, and personal limitations.

Construct

3. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles.

Example: Through hybridization, create a multimedia one-act performance utilizing digital projection in addition to tradition theatrical scenery.

4. Intentionally and consistently refine and elaborate elements and components to form relevant expressions in media artworks, directed at specific contexts, purposes, and audiences.

Producing

Integrate

5. Synthesize polymorphic art forms, media arts forms and academic content into unified media arts productions that retain artistic fidelity across platforms, such as transdisciplinary productions.

Practice

6. Employ mastered artistic, design, technical, and career skills in managing and producing media artworks.
7. Competently employ creative and innovative design in formulating lines of inquiry and solutions to address complex challenges within and through media arts productions.

8. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.

Present

9. Curate, design, and promote the presentation and distribution of media artworks through a variety of contexts, such as markets and venues, for intentional impacts.
10. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts.
Example: After receiving peer and teacher feedback, incorporate new understandings into an existing multi-media project.

Responding

Perceive

11. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media arts productions.
12. Survey an exemplary range of media arts productions, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

Interpret

13. Analyze the intent, meanings, and impacts of diverse media arts productions, considering complex factors of context and bias.

Evaluate

14. Independently develop rigorous evaluations of and strategically seek feedback for production processes and media arts productions, considering complex goals and factors.

Connecting

Synthesize

15. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media arts productions.
16. Demonstrate and expound on the use of media arts productions to consummate new meaning, knowledge and relevant cultural experiences.

Relate

17. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes and values, through relevant and impactful media art productions.
18. Critically investigate and strategically interact with legal, technological, systemic and vocational contexts of media arts.

GRADES K-12

Music

Overview

Music and all of the arts provide an important foundation for the creative, innovative, and intellectual capital which prepares all students for college and careers. Therefore we must provide all students with a well-rounded education which includes music, regardless of musical or artistic aptitude. By doing so, we are fulfilling the needs of our young citizens and laying the foundation for the success of our students and schools, which will in turn lead to the success of our state and nation. The Alabama Course of Study for Music is designed to meet the learning needs of all students and the instructional needs of all educators. Its overarching goal is music literacy.

Music literacy consists of the knowledge, understanding, and skills required to participate authentically in the discipline of music. Musically literate individuals can independently carry out the artistic processes of creating, performing, responding, and connecting. The Course of Study standards reflect these four processes, which are the cognitive and physical actions by which musical learning and music-making are realized. Musicians have used these processes for generations, connecting through music to self and society.

The standards cultivate a student's ability to carry out the processes of creating, performing, responding, and connecting. Steps for each process are outlined by eleven anchor standards, which are parallel across arts disciplines and grade levels. Two or three anchor standards support each process, and each anchor standard has a corresponding Enduring Understanding and Essential Question.

Enduring Understandings (EUs) are big, meaningful ideas inspired by engagement in a variety of active musical experiences. EUs synthesize what students should come to understand as a result of studying a particular content area. They articulate what students should value about the content area over the course of their lifetimes. EUs enable students to make connections to other disciplines beyond music. Essential Questions (EQs) aim to stimulate thought, to provoke inquiry, and to spark more questions. An EQ cannot be answered in a brief sentence; EQs use higher order thinking skills and guide students to uncover the EUs. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

The standards translate the Enduring Understandings, Essential Questions, and process components into specific, measurable learning goals. In general music, K-8, standards are organized by grade level, taking into consideration the students' increasing levels of maturity and intellectual growth. In higher grades, proficiency levels are indicated. Five levels (novice, intermediate, proficient, accomplished, and advanced) are presented for traditional and emerging ensembles and harmonizing instruments. Three levels (proficient, accomplished, and advanced) are presented for composition and theory and technology.

CONNECTING

The skill of connecting is relating artistic ideas and work to personal meaning and external context. Because connecting is a part of all music-making, it is embedded within the standards at every grade and proficiency level. While teaching the artistic processes of Creating, Performing, and Responding, teachers should actively encourage students to seek personal and cultural connections within their own interests and experiences, in wider historical and social contexts, and among content areas within and beyond the arts.

1. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
2. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

General Music

The overarching goal of the course of study for general music is music literacy. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The foundation for music literacy begins in kindergarten. By Grades 3, 4, and 5, students begin to apply music reading skills. In Grades 6-8, students will enhance and refine skills learned in K-5 to prepare them for the lifelong enjoyment of music.

General Music

Kindergarten

Most children enter kindergarten with a repertoire of songs they may have learned from family members or from childcare or preschool experiences. These songs are the basis from which music educators begin, moving the student from the familiar to new learning experiences in the area of music. Through the four artistic processes, students will experience, with guidance, the following six concepts of music: rhythm (steady beat, long/short, one sound/two sounds/silence), melody (high/low, upward/downward, *so/mi*), form (echo, same/different), tone color (speaking, singing, shouting, whispering voices), texture and harmony (one sound/more than one sound, accompaniment/no accompaniment, thick/thin), and expression (loud/soft, fast/slow, march/lullaby). These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Explore and experience music concepts (including beat and melodic contour) with guidance.
Example: Explore musical sources freely, using found sounds, electronic sounds, or sounds from voice or instruments found in classroom, remembering to use both sound and silence.

2. Generate musical ideas (including movements or motives) with guidance.
Example: Improvise rhythmic and melodic variations on given simple melodies.

Plan and Make

3. Demonstrate and choose favorite musical ideas with guidance.
4. Organize personal musical ideas using iconic notation and/or recording technology with guidance.

Evaluate and Refine

5. Apply personal, peer, and teacher feedback in refining personal musical ideas with guidance.

Present

6. Demonstrate a final version of personal musical ideas to peers, with guidance.

PERFORMING

Select

7. Demonstrate and state personal interest in varied musical selections with guidance.

Analyze

8. Explore and demonstrate awareness of music contrasts (including high/low, loud/soft, same/different) in a variety of music selected for performance with guidance.

Interpret

9. Demonstrate awareness of expressive qualities (including voice quality, dynamics, and tempo) that support the creators' expressive intent with guidance.

Example: Interpret a story through vocal exploration, dynamics, and tempo.

Rehearse, Evaluate, and Refine

10. Apply personal, teacher, and peer feedback to refine performances with guidance.

11. Use suggested strategies in rehearsal to improve the expressive qualities of music with guidance.

Present

12. Perform music with expression with guidance.

13. Perform appropriately for the audience.

RESPONDING

Select

14. List personal interests and experiences and demonstrate why they prefer some music selections over others, with guidance.

Analyze

15. Demonstrate how a specific music concept (including beat or melodic direction) is used in music with guidance.

Example: Respond with purposeful movement to the steady beat of a piece of music.

Interpret

16. Demonstrate awareness of expressive qualities (including dynamics and tempo) that reflect creators'/performers' expressive intent with guidance.

Example: Use body percussion to reflect dynamics in a piece of music.

Evaluate

17. Apply personal and expressive preferences in the evaluation of music with guidance.

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

General Music

Grade 1

In first grade, students' listening skills are more refined, as is their ability to be expressive through singing. Fine motor skills are becoming more developed, and cognitive skills increase through active learning experiences. Throughout the four artistic processes, students will experience, with limited guidance, the following six concepts of music: rhythm (beat/rhythm, quarter note, paired eighth note, quarter rest, 4/4, 2/4, 3/4 format time signatures and musical symbols), melody (step/skip/repeated pitches, *so/mi/la*), form (AB, ABA), tone color (shakers, scrapers, woods, metals, skins, pitched percussion), texture and harmony (*bordun*), and expression (*legato*, *staccato*). These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Create musical ideas (including answering a musical question) for a specific purpose with limited guidance.
2. Generate musical ideas in multiple tonalities (including major and minor) and meters (including duple and triple) with limited guidance.

Plan and make

3. Demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent with limited guidance.
4. Use iconic or standard notation and/or recording technology to document and organize personal musical ideas with limited guidance.

Evaluate and Refine

5. Discuss and apply personal, peer, and teacher feedback to refine personal musical ideas with limited guidance.

Present

6. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience with limited guidance.

PERFORMING

Select

7. Demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections with limited guidance.

Analyze

8. Demonstrate knowledge of music concepts (including beat and melodic contour) in music from a variety of cultures selected for performance with limited guidance.
9. Read and perform rhythmic patterns using iconic or standard notation when analyzing selected music.

Interpret

10. Demonstrate and describe music's expressive qualities (including dynamics and tempo).

Rehearse, Evaluate, and Refine

11. Apply personal, teacher, and peer feedback to refine performances with limited guidance.

12. Use suggested strategies in rehearsal to address interpretive challenges of music with limited guidance.

Present

13. Perform music for a specific purpose with expression with limited guidance.

14. Perform appropriately for the audience and purpose with limited guidance.

RESPONDING

Select

15. Identify and demonstrate how personal interests and experiences influence musical selection for specific purposes with limited guidance.

Analyze

16. Demonstrate and identify how specific music concepts (including beat or pitch) are used in various styles of music for a purpose with limited guidance.

Example: Move in response to repeated phrases music and justify choices made.

Interpret

17. Demonstrate and identify expressive qualities (including dynamics and tempo) that reflect creators'/performers' expressive intent with limited guidance.

Evaluate

18. Apply personal and expressive preferences in the evaluation of music for specific purposes with limited guidance.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

General Music

Grade 2

Second-grade students are beginning to exhibit more independence in their thought processes and are able to understand more complex concepts. They exhibit independence in using acquired knowledge to form opinions and personal choices. However, they continue to need teacher guidance and monitoring.

In the music classroom, second-grade students are refining their musical skills by accomplishing increasingly rigorous standards. Throughout the four artistic processes, students will experience the following six concepts of music: rhythm (eighth note, eighth rest, half note, half rest, whole note, whole rest), melody (*do/re/mi/so/la*), form (AAB, AABA, rondo), tone color (strings, woodwinds, brass), texture and harmony (*ostinato*), and expression (*piano, forte, crescendo, decrescendo*). These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
2. Generate musical patterns and ideas within the context of a given tonality (including major and minor) and meter (including duple and triple).

Plan and Make

3. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
4. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

Evaluate and Refine

5. Interpret and apply personal, peer, and teacher feedback to revise personal music.

Present

6. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

PERFORMING

Select

7. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Analyze

8. Demonstrate knowledge of music concepts (including tonality and meter) in music from a variety of cultures selected for performance.

Example: Respond with purposeful movement to reflect the tonality of a piece of music.

9. Read and perform rhythmic and melodic patterns using iconic or standard notation when analyzing selected music.

Interpret

10. Demonstrate understanding of expressive qualities (including dynamics and tempo) and how creators use them to convey expressive intent.

Rehearse, Evaluate, and Refine

11. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
Example: Assess a peer performance using a predetermined rubric.
12. Rehearse, identify, and apply strategies to address interpretive, performance, and technical challenges of music.

Present

13. Perform music for a specific purpose with expression and technical accuracy.
14. Perform appropriately for the audience and purpose.

RESPONDING

Select

15. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

Analyze

16. Describe how specific music concepts are used to support a specific purpose in music.
Example: Compare and contrast typical responses to a lullaby and a march.

Interpret

17. Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.
Example: Without prompting, play instruments to reflect dynamics in a piece of music.

Evaluate

18. Apply personal and expressive preferences in the evaluation of music for specific purposes.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page ____.

General Music

Grade 3

In third grade, students are active, curious, and eager to learn. They need greater independence as they progress in cognitive, social, emotional, and physical development. Students remain primarily concrete learners, acquiring knowledge through multi-sensory and hands-on experiences. The learning environment of the third-grade music classroom is one that reflects the energy and enthusiasm of its students. Students work together as a community of learners in an atmosphere in which their ideas and contributions are valued. This environment promotes self-confidence, and is one in which students are more receptive to suggestions for improvement. Throughout the four artistic processes, students will experience the following six concepts of music: rhythm (syncopation, dotted half note, dotted half rest, sixteenth notes format as musical symbols), melody (octave, low *la*, low *so*), form, tone color, texture and harmony (partner songs, canons), and expression (*pp*, *mp*, *mf*, *ff*, *allegro*, *adagio*). These concepts will be experienced through the following skills: performing (singing and playing instruments), reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Improvise rhythmic and melodic ideas and describe connection to specific purpose and context (including personal and social).
Example: Explore instrumental/vocal timbres to create a sound carpet to accompany the story, "The Three Little Pigs."
2. Generate musical ideas (including rhythms and melodies) within a given tonality and/or meter.
Example: Perform rhythmic accompaniments using pitched instruments or body percussion.

Plan and Make

3. Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.
4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Evaluate and Refine

5. Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.

Present

6. Present the final version of personally-created music to others and describe its expressive intent.

PERFORMING

Select

7. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

Analyze

8. Demonstrate understanding of the structure in music selected for performance.
9. Read and perform rhythmic patterns and melodic phrases using iconic and standard notation when analyzing selected music.
10. Describe how context (including personal and social) can inform a performance.

Interpret

11. Demonstrate and describe how intent is conveyed through expressive qualities (including dynamics and tempo).
Example: Experiment with dynamics and articulation and discuss how they change the impact of a piece.

Rehearse, Evaluate, and Refine

12. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
Example: Assess an ensemble performance using a predetermined rubric.
13. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

Present

14. Perform music with expression and technical accuracy.
15. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

RESPONDING

Select

16. Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

Analyze

17. Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (including personal and social).

Interpret

18. Demonstrate and describe how the expressive qualities (including dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
Example: Sing music with expressive qualities and intent.

Evaluate

19. Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.
Example: Write a review of a live musical performance.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

General Music

Grade 4

Students in Grade 4 are becoming more expressive. They are developing socially and emotionally and often look to their peers for social acceptance. Fourth-grade students are intrigued with the varied sounds they make with their voices and find opportunities to use their speaking and singing voices with proper pitch, phrasing, pace, modulation, and gestures. To nurture this interest, the classroom environment promotes the active engagement of students in their own learning through independent and group projects.

Throughout the four artistic processes, students will experience the following six concepts of music: rhythm, melody (*ti, fa*), form (phrase markings, theme and variations), tone color (ensembles), texture and harmony (counter melody, I-V), and expression. These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (social and cultural).
Example: Use a variety of found, pitched, and rhythmic instruments to orchestrate primary components of a story.
2. Generate musical ideas (including rhythms, melodies, and simple accompaniment patterns) within related tonalities (including major and minor) and meters.
Example: Notate simple rhythms and melodies within a specified meter and tonality.

Plan and Make

3. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent and explain the connection to purpose and context.
4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

Evaluate and Refine

5. Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvement over time.

Present

6. Present the final version of personally created music to others and explain its expressive intent.

PERFORMING

Select

7. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

Analyze

8. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

Example: Perform music in the jazz style and identify syncopated rhythms.

9. Read and perform using iconic and/or standard notation when analyzing selected music.
10. Explain how context (such as social and cultural) informs a performance.

Interpret

11. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (including dynamics, tempo, and timbre).

Example: Experiment with instrumentation to explore the impact on a known piece.

Rehearse, Evaluate, and Refine

12. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
13. Rehearse to refine technical accuracy and expressive qualities and address performance challenges.

Present

14. Perform music, alone or with others, with expression and technical accuracy and appropriate interpretation.
15. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

RESPONDING

Select

16. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Analyze

17. Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (including social and cultural).

Interpret

19. Demonstrate and explain how expressive qualities (including dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.

Example: Sing music with expressive qualities and summarize expressive intent.

18. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.
- Example: Write a detailed review of a live musical performance.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

General Music

Grade 5

Students in Grade 5 are experiencing rapid emotional and social development. As they become more aware of their surroundings, their interest in the expanded environment begins to emerge. Students need guidance to recognize relationships between music and other disciplines as they develop a more sophisticated sense of music, using it to reflect their feelings and emotions. The fifth-grade music classroom provides a positive learning environment that encourages students to participate in classroom activities. Throughout the four artistic processes, students will experience the following six concepts of music: rhythm (paired eighth/2 sixteenths, paired 2 sixteenths/eighth, dotted quarter notes and rests, dotted eighth notes and rests, 5/4, 6/8 format as musical symbols), melody (low *ti*, whole and half steps), form, tone color, texture and harmony (major/minor, three-part round, I-IV-V), and expression (slurs/ties). These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (including social, cultural, and historical).
Example: Improvise using culture-appropriate instruments to create a sound carpet for a Native American folk tale.
2. Generate musical ideas (including rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

Plan and Make

3. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

Evaluate and Refine

5. Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.

Present

6. Present to others the final version of personal created music that demonstrates craftsmanship, and explain its connection to expressive intent.

PERFORMING

Select

7. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their own and others' technical skill.

Analyze

8. Demonstrate understanding of the structure and the elements of music (including rhythm, pitch, form, and harmony) in music selected for performance.

Example: Compose music in the jazz style and include syncopated rhythms.

9. Read and perform using standard notation when analyzing selected music.

Interpret

10. Explain how context (including social, cultural, and historical) informs performances.

11. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (including dynamics, tempo, timbre, articulation, and style).

Rehearse, Evaluate, and Refine

12. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.

13. Rehearse to refine technical accuracy and expressive qualities in order to address challenges and show improvement over time.

Present

14. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

15. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

RESPONDING

Select

16. Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Analyze

17. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (including social, cultural, and historical).

Interpret

18. Demonstrate and explain how the expressive qualities (including dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

Evaluate

19. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Example: Write a detailed review of a live musical performance including specific musical elements.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

General Music

Grade 6

The middle grades mark the beginning of the transition from childhood to adulthood. It is a time of rapid physical growth and emotional change. Relationships with peers become more important as students become less dependent on parents. They begin to think more abstractly, and their thoughts and actions are often characterized by contradictions. Middle school students may have short attention spans, but they are able to focus on a topic of interest for an extended period. They exhibit high energy levels and an air of confidence, but also need a secure working and learning environment that facilitates acceptance by peers. The concepts and skills addressed in sixth grade will allow students to refine musical skills gained in Grades K-5 and prepare for further study. Using feedback and criteria set by the teacher, students will engage in meaningful and purposeful music-making within the four artistic processes. In doing so, students will experience the following concepts of music: rhythm, melody, form, tone color, texture and harmony, and expression. These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.
2. Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.

Plan and Make

3. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two chord harmonic musical ideas.
4. Evaluate their own work, applying teacher-provided criteria, such as application of selected elements of music and use of sound sources.

Evaluate and Refine

5. Describe the rationale for making revisions to music based on evaluation criteria and feedback from their teacher.

Present

6. Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.

PERFORMING

Select

7. Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context and explain why each selection was chosen.

Analyze

8. Explain how understanding the structure and the elements of music are used in music selected for performance.
9. Read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics when analyzing selected music.
10. Identify how cultural and historical contexts inform performances.

Interpret

11. Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation, style, and phrasing) convey intent.

Rehearse, Evaluate, and Refine

12. Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse and refine music and determine when a piece is ready to perform.

Present

13. Perform music with technical accuracy to convey the creator's intent.
14. Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.

RESPONDING

Select

15. Select music to listen to and explain the connections to specific interests or experiences for a specific purpose.

Analyze

16. Describe how the elements of music and expressive qualities relate to the structure of the pieces.
17. Identify the context of music from a variety of genres, cultures, and historical periods.

Interpret

18. Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

Evaluate

19. Apply teacher-provided criteria to evaluate musical works or performances.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

General Music

Grade 7

The concepts and skills addressed in seventh grade will allow students to refine existing musical skills while preparing for more advanced study. Through collaboration with the teacher, students will engage in meaningful and purposeful music-making within the four artistic processes. In doing so, students will experience the following concepts of music: rhythm, melody, form, tone color, texture and harmony, style, and expression. These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
2. Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.

Plan and Make

3. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.
4. Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.

Evaluate and Refine

5. Describe the rationale for making revisions to music based on evaluation criteria and feedback from others (including teachers and peers).

Present

6. Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety and conveying expressive intent.

PERFORMING

Select

7. Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.

Analyze

8. Explain and demonstrate the structure of contrasting pieces of music selected for performance, including how elements of music are used.

9. Read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form when analyzing selected music.
10. Identify how cultural and historical contexts inform performances and result in different musical interpretations.

Interpret

11. Perform contrasting pieces of music, demonstrating their interpretations of how the elements of music and expressive qualities (including dynamics, tempo, timbre, articulation, style, and phrasing) convey intent.

Rehearse, Evaluate, and Refine

12. Identify and apply collaboratively-developed criteria (including demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse and refine music and determine when it is ready to perform.

Present

13. Perform the music with technical accuracy and stylistic expression to convey the creator's intent.
14. Demonstrate performance decorum (including stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.

RESPONDING

Select

15. Select contrasting music to listen to, and compare the connections to specific interests or experiences for a specific purpose.

Analyze

16. Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
17. Identify and compare the context of music from a variety of genres, cultures, and historical periods.

Interpret

18. Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, conveys expressive intent.

Evaluate

19. Select from teacher-provided criteria to evaluate musical works or performances.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

General Music

Grade 8

The concepts and skills addressed in eighth grade will allow students to refine existing musical skills while preparing for advanced study. Through self-evaluation informed by personally-developed criteria, students will engage in meaningful and purposeful music-making within the four artistic processes. In doing so, students will experience the following concepts of music: rhythm, melody, form, tone color, texture and harmony, style, unity and variety, tension and release, balance, and expression. These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded form (including introductions, transitions, and codas) that convey expressive intent.
2. Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, and balance, as well as convey expressive intent.

Plan and Make

3. Use standard and/or iconic notation and/or audio/video recording to document more complex personal rhythmic phrases, melodic phrases, and harmonic sequences.
4. Evaluate their own work by selecting and applying criteria (including appropriate application of compositional techniques, style, form, and use of sound sources).

Evaluate and Refine

5. Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

Present

6. Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.

PERFORMING

Select

7. Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and explain expressive qualities, technical challenges, and reasons for choices.

Analyze

8. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
9. Sight-read simple rhythmic, melodic, and/or harmonic notation in treble or bass clef when analyzing selected music.

10. Identify how cultural and historical contexts inform performances and result in different musical effects.

Interpret

11. Perform contrasting pieces of music, demonstrating and explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (including dynamics, tempo, timbre, articulation, style, and phrasing).

Rehearse, Evaluate, and Refine

12. Identify and apply personally-developed criteria (including demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse and refine music and determine when it is ready to perform.

Present

13. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices to convey the creator's intent.
14. Demonstrate performance decorum (including stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

RESPONDING

Select

15. Select programs of music and demonstrate the connections to an interest or experience for a specific purpose.
Examples: CD mix, live performances

Analyze

16. Compare how the elements of music and expressive qualities relate to the structure within music programming.
17. Identify and compare the context of a programmed sequence of musical works from a variety of genres, cultures, and historical periods.

Interpret

18. Support personal interpretations of contrasting music programming and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

Evaluate

19. Apply appropriate personally-developed criteria to evaluate musical works or performances.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Traditional and Emerging Ensembles

Throughout history, music has been a social experience, from earliest tribal ceremonies to medieval liturgical chants, to string quartets, to electronic orchestras. The experiences leading students to become ensemble instrumentalists and vocalists begin when they first pick up an instrument or blend their voices in a school choir. As in other areas of music instruction, the overarching goal of the course of study for traditional and emerging ensembles is music literacy, and the standards cultivate the students' ability to carry out the artistic processes of creating, performing, responding, and connecting. The novice level is roughly equivalent to fifth/sixth grade or first years of study, moving toward the intermediate level, which is roughly equivalent to eighth grade. The accomplished level is equivalent to multiple years of high school study, and the advanced level is equivalent to college-level, honors, or AP study. These grade level correlations serve as guides for student progression.

Novice

The novice level ensemble is designed for the beginning music student, regardless of grade. The classroom environment, therefore, challenges and supports the varied needs of students of different ages.

Throughout the four artistic processes, students will engage with or respond to the following musical concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or texts studied in rehearsal.
2. Select and draft melodic and rhythmic ideas or motives that demonstrate understanding of the characteristics of music or texts studied in rehearsal.

Plan and Make

3. Preserve draft compositions and improvisations through standard notation and audio recording, with guidance.

Evaluate and Refine

4. Evaluate and refine draft compositions and improvisational skills based on knowledge and teacher-provided criteria.

Present

5. Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

PERFORMING

Present

6. Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

Analyze

7. Demonstrate how knowledge of formal aspects in musical works informs prepared or improvised performances.

Interpret

8. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

Rehearse, Evaluate, and Refine

9. Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

Present

10. Demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
11. Demonstrate an awareness of the context of the music through prepared and improvised performances.

RESPONDING

Select

12. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Analyze

13. Identify how knowledge of context and the use of similarities and contrasts impact responses to music.

Interpret

14. Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

Evaluate

15. Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Traditional and Emerging Ensembles

Intermediate

The intermediate level ensemble is designed for students with at least one year of experience, regardless of grade. The classroom environment, therefore, challenges and supports the varied needs of students of different ages. Students display a wide range of intellectual and emotional development and expand their abilities to create a characteristic tone and produce a wider range of dynamics and musical expression. As these students mature emotionally and musically, they exhibit a higher level of confidence in their musical abilities and performance skills. Throughout the four artistic processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while learning the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Compose and improvise ideas for melodies and rhythmic passages based on characteristics of music or texts studied in rehearsal.
2. Select and draft melodies and rhythmic passages that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Plan and Make

3. Preserve draft compositions and improvisations through standard notation and audio recording, with limited guidance.

Evaluate and Refine

4. Evaluate and refine draft compositions and improvisational skills based on knowledge, skill, and collaboratively-developed criteria.

Present

5. Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

PERFORMING

Select

6. Select a varied repertoire to study based on music reading skills (where appropriate), context, an understanding of formal design in the music, and the technical skill of the individual and ensemble.

Analyze

7. Demonstrate how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.

Interpret

8. Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

Rehearse, Evaluate, and Refine

9. Develop strategies to address technical challenges in music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Present

10. Demonstrate attention to technical accuracy and expressive qualities of music representing diverse cultures and styles.
11. Demonstrate an understanding of the context of the music through prepared and improvised performances.

RESPONDING

Select

12. Explain reasons for selecting music, citing characteristics found in the music and connections to interest, purpose, and context.

Analyze

13. Describe how understanding context and the way the elements of music are manipulated inform responses to music.

Interpret

14. Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.

Evaluate

15. Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Traditional and Emerging Ensembles

Proficient

The proficient level ensemble is designed for students with experience equivalent to one year of high school study, regardless of grade. The level of artistry increases with student experience. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges. Throughout the four artistic processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while learning the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristics of music from a variety of historical periods studied in rehearsal.

Plan and Make

2. Select and draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristics of music from a variety of historical periods studied in rehearsal.
3. Preserve draft compositions and improvisations through standard notation and audio recording.

Evaluate and Refine

4. Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisational skills based on established criteria.

Present

5. Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

PERFORMING

Select

6. Explain the criteria used to select a varied repertoire of music to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

Analyze

7. Demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal.

Interpret

8. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

Rehearse, Evaluate, and Refine

9. Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Present

10. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

RESPONDING

Select

11. Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

Analyze

12. Explain how the analysis of passages and understanding the way the elements of music are manipulated inform responses to music.

Interpret

13. Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.

Evaluate

14. Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Traditional and Emerging Ensemble

Accomplished

The accomplished level ensemble is designed for students with experience equivalent to multiple years of high school study, regardless of grade. This level is designed to extend students' technical skills and artistry and to provide students with a deeper understanding and appreciation of the study of music. Throughout the four artistic processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while learning the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristics of music from a variety of cultures studied in rehearsal.

Plan and Make

2. Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal.
3. Preserve draft compositions and improvisations through standard notation, audio, or video recording.

Evaluate and Refine

4. Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.

Present

5. Share personally-developed arrangements, sections, and short compositions, individually or as an ensemble, that address identified purposes.

PERFORMING

Select

6. Develop and apply criteria to select a varied repertoire to study and perform, based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance

Analyze

7. Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

Interpret

8. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

Rehearse, Evaluate, and Refine

9. Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.

Present

10. Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
11. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

RESPONDING

Select

12. Apply criteria to select music for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context.

Analyze

13. Explain how the analysis of structures and contexts inform the response to music.

Interpret

14. Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied research sources.

Evaluate

15. Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Traditional and Emerging Ensembles

Advanced

The advanced level ensemble is designed for students with experience equivalent to college-level, honors, or AP study, regardless of grade. Students at this level demonstrate concepts and skills to continue the enjoyment of music in community or professional settings. Throughout the four artistic processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while learning the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Compose and improvise musical ideas for a variety of purposes and contexts.

Plan and Make

2. Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.
3. Preserve draft musical works through standard notation, audio, or video recording.

Evaluate and Refine

4. Evaluate and refine varied draft musical works based on appropriate criteria.

Present

5. Share varied, personally-developed musical works, individually or as an ensemble, that address identified purposes and contexts.

PERFORMING

Select

6. Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

Analyze

7. Examine, evaluate, and critique how the structure and context impact and inform prepared and improvised performances.

Interpret

8. Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances, as well as performers' technical skill to connect with the audience.

Rehearse, Evaluate, and Refine

9. Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

Present

10. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire in multiple types of ensembles.
11. Demonstrate an ability to connect with audience members through prepared and improvised performances.

RESPONDING

Select

12. Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.

Analyze

13. Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform responses to music.

Interpret

14. Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

Evaluate

15. Develop and justify evaluations of music, concert programming, and performances based on criteria, personal decision-making, research, and understanding of contexts.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Harmonizing Instruments

Harmonizing instruments, such as guitars, ukuleles, and keyboards, are capable of producing harmonies, as well as melodies, and are often used to provide chordal accompaniments for melodies and songs. The overarching goal of the course of study for harmonizing instruments is music literacy. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student's ability to carry out the four Artistic Processes of creating, performing, responding, and connecting. These are the processes that musicians have followed for generations, connecting through music to self and society. The novice level is roughly equivalent to fifth/sixth grade or first years of study, moving toward the intermediate level, which is roughly equivalent to eighth grade. The proficient level is approximately equivalent to one year of high school. The accomplished level is equivalent to multiple years of high school study, and the advanced level is equivalent to college-level, honors, or AP study. These grade level correlations serve as guides for student progression.

Novice

The novice level of harmonizing instruments is designed for the beginning music student, regardless of grade. The classroom environment, therefore, challenges and supports the varied needs of students of different ages. Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate while learning the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for simple melodies (including two-phrase) and chordal accompaniments for given melodies.

Example: Create chordal accompaniments for "Mary Had a Little Lamb"

Plan and Make

2. Select and develop melodic, rhythmic, and harmonic ideas for drafts of simple melodies (including two-phrase) and chordal accompaniments for given melodies. Document the ideas using standard notation or audio/video recording.

Evaluate and Refine

3. Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (including two-phrase) and chordal accompaniments for given melodies.

Present

4. Share final versions of simple melodies (including two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.

PERFORMING

Select

5. Describe and demonstrate how a varied repertoire of music that includes melodies, chordal accompaniments, and repertoire pieces is selected, based on personal interest, music reading skills, and technical skill, as well as the context of the performances.

Analyze

6. Identify prominent melodic and harmonic characteristics in a varied repertoire of music selected for performance, including some based on reading standard notation.

Interpret

7. Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance.

Rehearse, Evaluate, and Refine

8. Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, chordal accompaniments, and repertoire pieces selected for performance, and apply practice strategies to address performance challenges and refine the performances.

Present

9. Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, chordal accompaniments, and repertoire pieces, demonstrating understanding of the audience and the context.

RESPONDING

Select

10. Demonstrate and describe reasons for selecting music, based on characteristics found in the music and connections to interest, purpose, or personal experience.

Analyze

11. Demonstrate and explain similarities and contrasts in musical selections, citing evidence, and explain how these and knowledge of the context (social or cultural) inform the response.

Interpret

12. Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when appropriate) the setting of the text.

Evaluate

13. Identify and describe how interest, experiences, and contexts (personal or social) affect the evaluation of music.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Harmonizing Instruments

Intermediate

The intermediate level of harmonizing instruments is designed for students with at least one year of experience, regardless of grade. The classroom environment, therefore, challenges and supports the varied needs of students of different ages. Students display a wide range of intellectual and emotional development and expand their abilities to create a characteristic tone and produce a wider range of dynamics and musical expression. As these students mature emotionally and musically, they exhibit a higher level of confidence in their musical abilities and performance skills. Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate while learning the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for melodies (created over specified chord progressions or AB/ABA forms) and two- to three-chord accompaniments for given melodies.

Plan and Make

2. Select and develop melodic, rhythmic, and harmonic ideas to draft simple melodies (created over specified chord progressions or AB/ABA forms) and two- to three-chord accompaniments for given melodies. Document the ideas using standard notation or audio/video recording.

Refine and Evaluate

3. Apply teacher-provided criteria to critique, improve, and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two- to three-chord accompaniments for given melodies.

Present

4. Share final versions of melodies (created over specified chord progressions or AB/ABA forms) and two- to three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.

PERFORMING

Select

5. Describe and demonstrate how a varied repertoire of music is selected based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed), as well as the context of the performances.

Analyze

6. Identify prominent melodic, harmonic, and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, chordal accompaniments, and repertoire pieces selected for performance, including some based on reading standard notation.

Interpret

7. Demonstrate and describe in interpretations an understanding of the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, chordal accompaniments, and repertoire pieces.

Rehearse, Evaluate, and Refine

8. Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, chordal accompaniments, and repertoire pieces selected for performance, and identify practice strategies to address performance challenges and refine the performances.

Present

9. Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, chordal accompaniments, and repertoire pieces, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).

RESPONDING

Select

10. Explain reasons for selecting music, citing characteristics found in the music and connections to interest, purpose, and context.

Analyze

Describe how the manipulation of elements of music and knowledge of the context (social and cultural) inform the response.

Interpret

11. Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.

Evaluate

12. Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Harmonizing Instruments

Proficient

The proficient level of harmonizing instruments is designed for students with experience equivalent to one year of high school study, regardless of grade. The level of artistry increases with student experience. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges. Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for compositions, improvisations, and three-or-more-chord accompaniments in a variety of patterns.

Examples: theme and variation, 12-bar blues; arpeggio, country and gallop strumming, finger-picking patterns

Plan and Make

2. Select and develop melodic, rhythmic, and harmonic ideas to draft simple melodies (using forms such as theme and variation or 12-bar blues), improvisations, and three-or-more-chord accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns). Document the ideas using standard notation or audio/video recording.

Evaluate and Refine

3. Develop and apply criteria to critique, improve, and refine drafts of compositions (using forms such as theme and variation or 12-bar blues), improvisations, and three-or-more-chord accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns).

Present

4. Perform final versions of compositions (using forms such as theme and variation or 12-bar blues), improvisations, and three-or-more-chord accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns), demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.

PERFORMING

Select

5. Explain the criteria used when selecting a varied repertoire of music for individual or small group performances that includes melodies, improvisations, repertoire pieces, and chordal accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns).

Analyze

6. Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, improvisations, repertoire pieces, and chordal accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns).

Interpret

7. Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, improvisations, repertoire pieces, and chordal accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns).

Rehearse, Evaluate, and Refine

8. Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, improvisations, repertoire pieces, and chordal accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns), and create rehearsal strategies to address performance challenges and refine the performances.

Present

9. Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, improvisations, repertoire pieces, and chordal accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).

RESPONDING

Select

10. Apply criteria to select music for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context.

Analyze

11. Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.

Interpret

12. Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), the setting of the text (when appropriate), and outside sources.

Evaluate

13. Develop and apply teacher-provided criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Harmonizing Instruments

Accomplished

The accomplished level of harmonizing instruments is designed for students with experience equivalent to multiple years of high school study, regardless of grade. This level is designed to extend students' technical skills and artistry and to provide students with a deeper understanding and appreciation of the study of music. Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for compositions (including rounded binary or rondo forms), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.

Plan and Make

2. Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (including rounded binary or rondo forms), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.

Evaluate and Refine

3. Develop and apply criteria to critique, improve, and refine drafts of compositions (including rounded binary or rondo forms), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.

Present

4. Perform final versions of compositions (including rounded binary or rondo forms), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.

PERFORMING

Select

5. Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, improvisations, repertoire pieces, and chordal accompaniments in a variety of styles.

Analyze

6. Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

Interpret

7. Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

Rehearse, Evaluate, and Refine

8. Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, and create rehearsal strategies to address performance challenges and refine the performances.

Present

9. Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).

RESPONDING

Select

10. Apply criteria to select music for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context.

Analyze

11. Explain how the analysis of the structures and context (social, cultural, and historical) of contrasting musical selections inform the response.

Interpret

12. Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and varied researched sources.

Evaluate

13. Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Harmonizing Instruments

Advanced

The advanced level of harmonizing instruments is designed for students with experience nominally equivalent to college-level, honors, or AP study, regardless of grade. Students at this level demonstrate concepts and skills to continue the enjoyment of music in community or professional settings. Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for a collection of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonization for given melodies.

Plan and Make

2. Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.

Evaluate and Refine

3. Develop and apply criteria to critique, improve, and refine drafts of compositions representing a variety of forms and styles, improvisations in a variety of styles, and stylistically appropriate harmonization for given melodies.

Present

4. Perform final versions of a collection of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.

PERFORMING

Select

5. Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

Analyze

6. Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

Interpret

7. Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and an understanding of the creator's intent in repertoire for varied programs of music that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

Rehearse, Evaluate, and Refine

8. Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire (melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances.

Present

9. Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for programs of music that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).

RESPONDING

Select

10. Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.

Analyze

11. Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions inform the response.

Interpret

12. Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.

Evaluate

13. Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision-making, and knowledge and understanding of context.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Composition and Theory

The overarching goal of the course of study for theory is music literacy. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student's ability to carry out the four Artistic Processes of creating, performing, responding, and connecting. These are the processes that musicians have followed for generations, connecting through music to self and society. The proficient level is approximately equivalent to one year of high school. The accomplished level is equivalent to multiple years of high school study, and the advanced level is equivalent to college-level, honors, or AP study. These grade level correlations serve as guides for student progression.

Composition and Theory Proficient

The proficient level of theory is designed for students with experience equivalent to one year of high school study, regardless of grade. The level of artistry increases with student experience. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges. Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

Plan and Make

2. Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.
3. Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary).

Evaluate and Refine

4. Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

Present

5. Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
6. Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.

PERFORMING

Select

7. Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary).

Analyze

8. Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance

Interpret

9. Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.

Rehearse, Evaluate, Refine

10. Create rehearsal plans for works, identifying repetition and variation within the form.
11. Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood.
12. Identify and implement strategies for improving the technical and expressive aspects of multiple works.

Present

13. Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
14. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.

RESPONDING

Select

15. Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.

Analyze

16. Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

Interpret

17. Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.

Evaluate

18. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.
19. Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Composition and Theory

Accomplished

The accomplished level of theory is designed for students with experience equivalent to multiple years of high school study, regardless of grade. The level of artistry increases with student experience. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges. Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.

Plan and Make

2. Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.
3. Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).

Evaluate and Refine

4. Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

Present

5. Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.
6. Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.

PERFORMING

Select

7. Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, rondo) or moderately complex forms.

Analyze

8. Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.

Interpret

9. Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.

Rehearsal, Evaluate, Refine

10. Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.
11. Identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.
12. Identify and implement strategies for improving the technical and expressive aspects of varied works.

Present

13. Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.
14. Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.

RESPONDING

Select

15. Apply teacher-provided or personally-developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.

Analyze

16. Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

Interpret

17. Develop and support interpretations of varied works, demonstrating an understanding of the composer's' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Evaluate

18. Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.
19. Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Composition and Theory

Advanced

The advanced level of theory is designed for students with experience equivalent to college-level, honors, or AP study, regardless of grade. The level of artistry increases with student experience. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges. Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate the following concepts: characteristic tone, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

Plan and Make

2. Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.
3. Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

Evaluate and Refine

4. Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

Present

5. Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.
6. Describe a variety of possible contexts and mediums for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation.

PERFORMING

Select

7. Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.

Analyze

8. Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.

Interpret

9. Develop interpretations of works based on an understanding of the use of elements of music (including form) , compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.

Rehearse, Evaluate, and Refine

10. Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.
11. Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.
12. Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

Present

13. Share live or recorded performances of works (both personal and others'), and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.
14. Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

RESPONDING

Select

15. Apply researched or personally-developed criteria to select music that expresses personal experience experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the4 choices as models for composition.

Analyze

16. Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques, and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as a composer, performer, and/or listener.

Interpret

17. Develop, justify, and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Evaluate

18. Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.
19. Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Technology

The overarching goal of the course of study for technology is music literacy. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student's ability to carry out the four Artistic Processes of creating, performing, responding, and connecting. These are the processes that musicians have followed for generations, even as they connect through music to self and society. The proficient level is roughly equivalent to one year of high school. The accomplished level is equivalent to multiple years of high school study, and the advanced level is equivalent to college-level, honors, or AP study. These grade level correlations serve as guides for student progression.

Technology

Proficient

The proficient level of technology is designed for students with experience equivalent to one year of high school study, regardless of grade. The level of artistry increases with student experience. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges. Through the four artistic processes, students will engage with or respond to the following musical concepts: characteristic tone, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.

Plan and Make

2. Select melodic, rhythmic and harmonic ideas, using digital tools and resources.

Evaluate and Refine

3. Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

Present

4. Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.

PERFORMING

Select

5. Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer's technical and technological skill.

Analyze

6. Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.

Interpret

7. Demonstrate how understanding the context, expressive challenges, and use of digital tools in a varied repertoire of music influences prepared or improvised performances.

Rehearse, Evaluate, and Refine

8. Identify and implement rehearsal strategies that improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

Present

9. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
10. Demonstrate an understanding of the context of music through prepared and improvised performances.

RESPONDING

Select

11. Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.

Analyze

12. Explain how knowledge of the structure (similarities and contrasts), technological aspects, and purpose of the music informs the audience or performer's response.

Interpret

13. Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.

Evaluate

14. Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Technology

Accomplished

The accomplished level of technology is designed for students with experience equivalent to multiple years of high school study, regardless of grade. The level of artistry increases with student experience. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges. Through the four artistic processes, students will engage with or respond to the following musical concepts: characteristic tone, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources.

Plan and Make

2. Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and analog tools.

Evaluate and Refine

3. Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisational skills.

Present

4. Share compositions and improvisations that demonstrate an accomplished level of musical and technological craftsmanship as well as the use of digital and analog tools and resources in developing and organizing musical ideas.

PERFORMING

Select

5. Develop and apply criteria to select a varied repertoire to study and perform based on interest, an understanding of theoretical and structural characteristics of the music, and the performer's technical skill using digital tools and resources.

Analyze

6. Describe and demonstrate how context, theoretical and structural aspects of the music, and digital media/tools inform and influence prepared and improvised performances.

Interpret

7. Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers' ability to connect with audiences.

Rehearse, Evaluate, and Refine

8. Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

Present

9. Using digital tools and resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
10. Demonstrate an understanding of expressive intent.

RESPONDING

Select

11. Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.

Analyze

12. Explain how an analysis of the structure, context, and technological aspects of the music informs the audience or performer's response.

Interpret

13. Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.

Evaluate

14. Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page ____.

Technology

Advanced

The advanced level of technology is designed for students with experience equivalent to college-level, honors, or AP study, regardless of grade. The level of artistry increases with student experience. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges. Through the four artistic processes, students will engage with or respond to the following musical concepts: characteristic tone, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. The Appendix for Essential Questions and Enduring Understandings will be created and included in this document.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems.

Plan and Make

2. Select, develop, and organize multiple melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems.

Evaluate and Refine

3. Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations.

Present

4. Share a portfolio of musical creations representing varied styles and genres that demonstrates an advanced level of musical and technological craftsmanship as well as the use of digital and analog tools, resources and systems in developing and organizing musical ideas.

PERFORMING

Select

5. Develop and apply criteria to select varied programs to study and perform based on a variety of factors based on interest, an understanding of theoretical and structural characteristics, expressive challenges in the music, and the performer's technical skill using digital tools, resources, and systems.

Analyze

6. Examine, evaluate and critique how context, theoretical and structural aspects of the music, and digital media/tools inform and influence prepared and improvised performances.

Interpret

7. Demonstrate how understanding the style, genre, context, and integration of digital technologies in a varied repertoire of music informs and influences prepared and improvised performances and their ability to connect with audiences.

Rehearse, Evaluate, and Refine

8. Apply appropriate criteria as well as feedback from multiple sources to develop and implement varied strategies to improve and refine the technical and expressive aspects of prepared and improvised performances.

Present

9. Demonstrate an understanding of and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a varied repertoire of music.
10. Demonstrate an ability to connect with audience members before a performance and respond to them during prepared and improvised performances.

RESPONDING

Select

11. Select, describe and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.

Analyze

12. Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions informs audience or performer's interest in and response to the music.

Interpret

13. Examine and cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose and other art forms to the expressive intent of musical works.

Evaluate

14. Develop and justify the evaluation of a variety of music based on established and personally-developed criteria, digital, electronic and analog features, and understanding of purpose and context.

CONNECTING

- A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

Theatre

Grades K-12

General Overview

Students who participate in a strong theatre program build a broad base of theatre content knowledge and skills. When the theatre curriculum is implemented through a variety of appropriate instructional methods, all learners have an opportunity to develop to their highest potential despite differences in learning rates and prior knowledge and skills. Additionally, theatre students develop capabilities in critical and creative thinking and problem-solving. Through the use of communication, students also participate in individual and collaborative planning, concept-based learning, and implementation that promote self- and social-awareness.

The theatre curriculum facilitates comprehensive, in-depth learning that is well-planned, scaffolded, and comprised of diverse and challenging educational experiences in theatre for all students. Students refine their communication skills and gain a deeper knowledge of theatre's historical and cultural implications and the practice of theatre as an art form.

Children and adolescents develop concepts about themselves, human relationships, and the environment by participating in role-playing. They sharpen critical thinking skills by exploring the motivations of characters' actions, analyzing emotional responses to situations, and interpreting playwrights' intents. By designing and creating scenery, props, lighting, and makeup, students learn to interpret the ideas of others and to apply their own interpretations to create new works. Students explore and communicate how a dramatic presentation relates to a particular time, place, and culture. They become educated consumers of theatre through careful evaluation of performances.

The differentiated instruction in the theatre curriculum provides unique opportunities for involving all students in meaningful, active learning. Process-centered theatre necessitates "doing" classes, involving students mentally, emotionally, socially, and physically. Classroom practices alternate among teacher instruction and direction, student instruction and leadership, and independent study. The curriculum allows students to grow and develop at their own individual rates.

Through the use of enduring understandings and essential questions, the Course of Study helps both students and educators organize the information, skills, and experiences within the artistic processes of theatre. In addition, there are 11 anchor standards that describe the general knowledge and skills teachers can expect students to demonstrate throughout their education in the arts. Arts literacy inspires and engages life-long learners.

Theatre

Grades K-2

Overview

Students in grades K-2 are naturally creative, imaginative, and inquisitive, and their gateway to learning is through multi-sensory stimuli. The environment includes a combination of free play and guided instruction as students advance communication skills, develop the ability to cooperate, and explore other cultures. Emphasis is on gaining fundamental knowledge and basic skills achieved through exploration and process-oriented instruction.

Theatre in Grades K-2 focuses on imagination, dramatic play, and guided drama experiences that emphasize process-centered exploration rather than creation of an end product (e.g. creative dramatics, story drama, process drama, and improvisational activities). With prompting and support from teachers, students actively engage mind, voice, and body in a variety of structured and free play activities that allow them to create, perform, and respond to drama/theatre. The K-2 theatre classroom provides an inclusive and creative environment for students to generate, develop, and express original ideas as well as interpret meaning, identify artistic choices, and explain personal preferences. By participating individually and in peer groups, K-2 students practice communication skills, develop the ability to cooperate, and learn to relate to self and others. By the end of Grade 2, students will exhibit fundamental knowledge and skills related to dramatic structure and the elements of drama (character, plot, setting, dialogue), basic technical elements (props, costumes, scenery, sound, puppets), and beginning performance (gesture, movement, vocal choices).

Theatre Kindergarten

Kindergarten students are naturally creative, imaginative, and inquisitive. They learn most effectively through active learning experiences and multi-sensory stimuli. The kindergarten theatre program, therefore, involves students in acting experiences that incorporate life skills. They will need prompting and support to help develop their artistic voice.

Kindergarten content standards focus on artistic play, connecting art to their daily lives, and teaching a world perspective through exploration of cultures. Students gain basic theatre skills through process-oriented instruction. Examples of activities that can be used include creative drama, story drama, and process drama.

Students can:

Creating

Envision, Conceptualize

1. Transition between imagination and reality, and use words and gestures to invent and inhabit an imaginary “elsewhere” in dramatic play or a guided drama experience.
2. Use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience.

Develop

3. Participate in dramatic play or a guided drama experience alone and with peers.
4. Express original ideas in dramatic play or a guided drama experience.

Rehearse

5. Ask and answer questions in dramatic play or a guided drama experience.

Performing

Select

6. Identify characters and setting in dramatic play or a guided drama experience.
7. Identify voice and sound as fundamentals of dramatic play and guided drama experiences.

Prepare

8. Explore and experiment with various technical elements in dramatic play or a guided drama experience.

Present

9. Use voice and sound in dramatic play or a guided drama experience.

Responding

Reflect

10. Recall and/or express an emotional response in dramatic play or a guided drama experience.

Interpret

11. Explore and identify preferences in dramatic play, a guided drama experience, or an age-appropriate theatre performance.
12. Name and describe characters and settings in dramatic play or a guided drama experience.

Evaluate

13. Actively engage and make choices independently and with others in dramatic play or a guided drama experience.

Connecting

Empathize

14. Identify similarities between a story and personal experience in dramatic play or a guided drama experience.

Interrelate

15. Identify similarities between characters and oneself in dramatic play or a guided drama experience.

Research

16. Identify stories that are similar to or different from one another in dramatic play or a guided drama experience.

Theatre

Grade 1

Students in Grade 1 are focused on themselves and their own experiences. The effective teacher uses process-oriented instruction to draw on these characteristics to introduce and expand the theatre experience.

In Grade 1, the theatre program is closely aligned to reading skills, incorporating stories familiar to students as well as ones they create. Content standards include opportunities to use voice, space, and movement to create emotion; techniques for collaboration within theatre; and demonstration of ways the arts are used in different cultures. Theatre standards in Grade 1 also address multi-sensory stimuli, spatial relationships, and appropriate audience behavior. Examples of activities that can be used include creative drama, story drama, and process drama.

Students can:

Creating

Envision, Conceptualize

1. Propose potential choices characters could make in a guided drama experience.
2. Collaborate with peers to conceptualize costumes and props in a guided drama experience.

Develop

3. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences.
4. Improvise dialogue alone and with peers in a guided drama experience.
5. Contribute ideas as a group in a guided drama experience.

Rehearse

6. Contribute to the adaptation of the plot in a guided drama experience.
7. Identify similarities and differences in sounds and movements during a guided drama experience.
8. Collaborate to imagine multiple representations of a single object in a guided drama experience.

Performing

Select

9. Describe a story's character actions and dialogue in a guided drama experience.
10. Use body, face, gestures, and voice to communicate character traits and emotions in a story through a guided drama experience.

Prepare

11. Identify and understand that physical movement is fundamental to guided drama experiences.
12. Identify and use technical elements that are essential in a guided drama experience.
Examples: costumes, props, lights, sound effects

Present

13. Use movement and gestures to communicate emotions in a guided drama experience.

Responding

Reflect

14. Demonstrate relevant audience etiquette in response to a performance.
15. Recall and compare choices made in a guided drama experience.

Interpret

16. Explain preferences and emotions in a guided drama experience or age-appropriate theatre performance.
17. Identify causes of character actions in a guided drama experience.
18. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience.

Evaluate

19. Collaborate to build on others' ideas in a guided drama experience.
20. Identify props and costumes that might be used in a guided drama experience.
21. Compare and contrast the actions of characters in a guided drama experience.

Connecting

Empathize

22. Identify character emotions in a guided drama experience and relate it to personal experience.

Interrelate

23. Apply skills and knowledge from different art forms, content areas, and cultures in a guided drama experience.

Research

24. Identify similarities and differences in stories from one's own community in a guided drama experience.

25. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience.

Theatre

Grade 2

The second grade theatre program builds on theatre knowledge gained in kindergarten and first grade. Second-grade students display a range of abilities and levels of development. They enjoy dramatic play, demonstrate much-improved manipulative abilities, and are increasingly more social. The second-grade classroom, therefore, includes multi-sensory stimuli and simple theatrical activities that continue to develop students' interest and abilities in theatre. As they become more proficient readers, writers, and thinkers, these students develop a growing sense of pride in their achievements in theatre.

In Grade 2, students begin to demonstrate various types of movement and create guided dramatic experiences through process-oriented instruction. At this level, they are introduced to the components of a dramatization and are able to identify the characters and setting in a drama, the emotions evoked by performers, and the common ideas in stories from various cultures and periods. Students also become aware of the contributions the arts make to different cultures.

Students will:

Creating

Envision, Conceptualize

1. Propose potential new details to plot and story in a guided drama experience.
2. Collaborate with peers to conceptualize scenery in a guided drama experience.

Develop

3. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences.
4. Collaborate with peers to devise meaningful dialogue in a guided drama experience.
5. Contribute ideas in order to make decisions as a group to advance a story in a guided drama experience.

Rehearse

6. Contribute to the adaptation of dialogue in a guided drama experience.
7. Use and adapt sounds and movements in a guided drama experience.
8. Individually generate multiple representations of a single object in a guided drama experience. Example: imagine and pantomime various uses of a pencil – fishing rod, ice pick, toothbrush

Performing

Select

9. Interpret story elements in a guided drama experience.

10. Alter voice and body to expand and articulate nuances of a character in a guided drama experience.

Prepare

11. Demonstrate the relationship between the body, voice, and mind in a guided drama experience.
12. Explore technical elements in a guided drama experience.

Present

13. Contribute to group guided drama experiences and informally share with peers.

Responding

Reflect

14. Recognize when artistic choices are made in a guided drama experience.

Interpret

15. Explain how personal preferences and emotions affect an observer's response in a guided drama experience or age-appropriate theatre performance.
16. Identify causes and consequences of character actions in a guided drama experience.
17. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience.

Evaluate

18. Collaborate on a scene in a guided drama experience.
19. Use a prop or costume in a guided drama experience to enhance characters, settings, or events.
20. Describe how characters respond to challenges in a guided drama experience.

Connecting

Empathize

21. Relate character experiences to personal experiences in a guided drama experience.

Interrelate

22. Determine problem-solving techniques from different art forms and content areas to apply in a guided drama experience.

Example: use mathematical skills to tell the story, "The Three Little Pigs."

Research

23. Identify similarities and differences in stories from multiple cultures in a guided drama experience.
24. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience.

Theatre

Grades 3 – 5

Overview

Students in Grades 3-5 continue to be naturally creative, imaginative, inquisitive, and eager to learn. Cognitively, students are transitioning from dependent to independent and self-guided thought, from concrete to abstract concepts. Their perception of self and others expands as they develop empathy through understanding multiple perspectives. Increased literacy drives student eagerness to develop and express original ideas. The environment facilitates responsible growth in learning and encourages artistic literacy as students work both individually and in groups. Students in Grades 3-5 build on the fundamental knowledge and skills learned during the K-2 years as they deepen exposure to the artistic processes in creating, performing, responding, and connecting to artistic work

The theatre curriculum in Grades 3-5 continues to build upon the knowledge and skills learned in Grades K-2, preparing all students to become discerning audience members as well as active participants in arts performance and production. While the emphasis remains on process more than product, students at this level gain greater understanding of the specific elements, tools, techniques, and components of the artistic processes necessary to create and support drama/theatre work(s). The learning environment provides various opportunities for inquiry and investigation, collaborating and comparing ideas with peers, and taking on defined responsibilities and roles within drama/theatre activities. While students expand their ability to interpret, evaluate, review, and express informed opinions from their own perspectives, theatre in Grades 3-5 also expands the scope of study beyond the individual self, allowing all students to draw from personal experiences to make connections to others by examining cultural, historical, and global influences and perspectives in theatre.

By the end of Grade 5, students will have actively engaged in the creative process in a variety of ways by envisioning, designing, proposing, adapting, refining, and presenting scripted, devised, and/or improvised works within theatre.

Theatre

Grade 3

Third-grade students begin to participate in self-directed activities that reflect their artistic individuality. They are inquisitive, enthusiastic, eager to learn, and sensitive to the opinions of peers and teachers. These students are more mature, competent, and confident than students in earlier grades. The classroom environment, therefore, promotes collaboration and provides opportunities for all students to experience success in guided dramatic play.

In Grade 3, theatre students begin to grasp artistic productions through their own personal interpretations. They identify various forms and uses of drama as well as the different elements of a theatrical performance. They create ideas for various components of a dramatic production and continue to work with movement as a vital part of the total theatre experience. Students are also encouraged to view performances that evoke a greater understanding of society and various cultures.

Students will:

Creating

Envision, Conceptualize

1. Create roles, imagined worlds, and improvised stories in a drama/theatre work.
2. Explore and articulate ideas for costumes, props, and sets for the environment and characters in a drama/theatre work.

Develop

3. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
4. Participate in methods of investigation to devise original ideas for a drama/theatre work.
Example: Interview a grandparent to create a monologue from the perspective of someone born in another time period.
5. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.

Rehearse

6. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work.
7. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.
8. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.

Performing

Select

9. Apply the elements of dramatic structure to a story and create a drama/theatre work.
10. Investigate how movement and voice are incorporated into drama/theatre work.

Prepare

11. Participate in a variety of physical, vocal, and emotional/mental exercises that can be used in a group setting for drama/theatre work.
12. Identify the basic technical elements that can be used in drama/theatre work.
Example: Students identify costume and scenery needs for a small scene in class.

Present

13. Practice drama/theatre work and share reflections individually and in small groups.

Responding

Reflect

14. Make observations why artistic choices are made in a drama/theatre work.

Interpret

15. Identify multiple personal experiences when participating in or observing a drama/theatre work.
16. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect appropriate cultural perspectives in drama/theatre work.
17. Examine how connections are made between oneself and a character's emotions in drama/theatre work.

Evaluate

18. Recognize how and why audiences evaluate drama/theatre work.
19. Consider and analyze technical elements from multiple drama/theatre works.
20. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.
Example: Student audiences give peer assessment of student performances.

Connecting

Empathize

21. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.

Interrelate

22. Identify connections to community, social issues, and other content areas in drama/theatre work.

Research

23. Explore how stories are adapted from literature to drama/theatre work.
24. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.

Theatre

Grade 4

Students in fourth grade enjoy learning and display an abundance of energy and enthusiasm. They are more verbal; they see themselves as more mature, and place more importance on social experiences. The theatre class is a place for students to express themselves through self-reflection. They will be encouraged to channel their energy and enthusiasm into well-defined activities that strengthen their theatrical knowledge and talent.

Theatre students in Grade 4 focus on the roles and responsibilities of those involved in staging a theatrical production. Standards require that students begin to identify interpersonal relationships, thoughts, and feelings evoked by a performance. They will also evaluate theatrical performances and utilize introductory theatrical techniques.

Students can:

Creating

Envision, Conceptualize

1. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a drama/theatre work.
2. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.

Develop

3. Explore how a character might move to support the story and given circumstances in a drama/theatre work.
4. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.
5. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.

Rehearse

6. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.
7. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.
8. Collaborate on identifying design and technical problems that arise in rehearsal for a drama/theatre work.

Performing

Select

9. Modify the dialogue and action to change the story in an original drama/theatre work.
10. Make physical choices to develop a character in a drama/theatre work.

Prepare

11. Practice selected exercises that can be used in a group setting for drama/theatre work.
12. Propose the use of technical elements in a drama/theatre work.
Example: Using masks in Commedia del' Arte activities.

Present

13. Share small-group drama/theatre work, with peers as audience.

Responding

Reflect

14. Identify artistic choices made in a drama/theatre work through participation and observation.

Interpret

15. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.
16. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives.
17. Identify and discuss physiological changes connected to emotions in drama/ theatre work.

Evaluate

18. Develop a plan to evaluate drama/theatre work.
Example: Before viewing a performance, students brainstorm questions such as:
What do I see? What do I hear? What do I feel? I have an opinion – would you like to hear it?
19. Investigate how technical elements may support a theme or idea in a drama/theatre work.
20. Observe how a character's choices impact an audience's perspective in a drama/theatre work.

Connecting

Empathize

21. Identify the ways drama/theatre work reflects the perspectives of a community or culture.

Interrelate

22. Respond to community and social issues and incorporate other content areas in drama/theatre work.

Research

23. Investigate cross-cultural approaches to storytelling in drama/theatre work.
24. Compare the drama/theatre conventions of a given time period with those of the present.

Theatre

Grade 5

Fifth-grade students exhibit the capacity for enjoying and participating in all areas of the arts. They demonstrate skills for artistic expression and show a heightened appreciation for the arts and their role in shaping and reflecting the history of all cultures.

Theatre content standards for Grade 5 are designed to broaden and deepen the knowledge and processes begun in Grade 4. These standards require students to analyze and describe ways to improve a performance while under a director's supervision, to identify universal themes and basic conflicts evident in theatrical productions, and to use age-appropriate theatre vocabulary. At this grade level, emphasis is also placed on constructive criticism, including self-evaluation.

Students can:

Creating

Envision, Conceptualize

1. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.
2. Propose design ideas that support the story and given circumstances in a drama/theatre work.

Develop

3. Explore how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work.
4. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.
5. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.
Example: Students in a group are assigned roles like actor, director, playwright and stage manager.

Rehearse

6. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.
7. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.
8. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.

Performing

Select

9. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.
10. Use physical choices to create meaning in a drama/theatre work.

Prepare

11. Choose acting exercises that can be applied to a drama/theatre work.
12. Demonstrate the use of technical elements in a drama/theatre work.

Present

13. Present drama/theatre work informally to an audience.

Responding

Reflect

14. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

Interpret

15. Justify responses based on personal experiences when participating in or observing a drama/theatre work.
16. Explain personal responses to characters based on cultural perspectives when participating in or observing drama/theatre work.
17. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

Evaluate

18. Implement a plan to evaluate drama/theatre work.
Example: Students use rubrics to rate or score performances.
19. Assess how technical elements represent the theme of a drama/theatre work.
20. Discuss how a character's circumstances impact an audience's perspective in a drama/theatre work.

Connecting

Empathize

21. Explain how drama/theatre connects oneself to a community or culture.

Example: A play about the coal mines of Walker County performed by Walker County students might help connect them to local history.

Interrelate

22. Investigate historical, global, and social issues expressed in drama/theatre work.

Example: After reading articles of a specific time period, students will use articles to write and perform a “living newspaper” scenario.

Research

23. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.
24. Identify historical sources that explain drama/theatre terminology and conventions.

Theatre

Grades 6-8

Overview

The middle grades, 6-8, represent the bridge between elementary and secondary education. Students experience a transition in both physical and emotional growth characterized by an ability to engage with more complex and abstract thoughts. Middle school students may have short attention spans but are able to focus on a topic of interest for an extended period. Learning is framed within an active, structured, and stimulating environment that allows for flexibility and student choice as well as multiple outlets for self-expression. Building on the foundations and skills established in Grades K-5, students in Grades 6-8 refine and develop artistic knowledge and skills while creating, performing, responding, and connecting to a variety of artistic processes and products

Students in Grades 6-8 theatre classes are refining prior knowledge and building upon the basics of theatre learned in Grades K-5. Students delve more deeply into the elements of drama, both in performance and production areas. Students find solutions to staging and design challenges by integrating and experimenting with various technical elements, and they learn and use more specific acting techniques to communicate story and character. The Grades 6-8 theatre environment provides students the opportunity to personalize and support artistic choices as they begin to define their own artistic voices. Through evaluation and critical analysis, students learn to form and communicate educated opinions about works of drama/theatre. At this level, the ensemble experience (creating together) remains important, but new emphasis is placed on the relationship between theatre and its audiences. By the end of Grade 8, students are equipped with the fundamental knowledge and skills to successfully participate in the creative process which culminates in the formal presentation of theatre for an audience. Students have gained confidence and self-awareness through experiences in collaboration, ensemble-building, and creative problem-solving, and they move toward artistic literacy through research, analysis, evaluation, and development of original ideas.

Theatre Grade 6

Students in Grade 6 are moving from childhood to preadolescence. Therefore, this course is transitional from childhood drama to the beginnings of informal theatre. Sixth graders require teacher direction, but at the same time need to be provided with opportunities for self-expression.

Content standards for this grade address the intellectual needs, learning styles, talents, interests, and maturity levels of early adolescents, placing continued emphasis on the development of the four artistic processes of creating, performing, responding, and connecting while building on the academic aspects of theatre. In this level, students study the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. They begin to examine the overall acting process and dramatic structure more completely. As in all levels of theatre, students continue to examine theatre history, broaden theatre vocabulary, and respond to productions by communicating thoughts and feelings, explaining concepts of aesthetics, and evaluating artistic choices.

Content Standards for Grade 6 address the intellectual needs, learning styles, talents, interests, and maturity level of early adolescents. Students will transition from dramatic play and exploration into more academic theatre work. Standards continue to emphasize the development of the four artistic processes of creating, performing, responding, and connecting while introducing the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. Students begin to examine the specific acting processes and dramatic structures. Students begin to examine theatre genres and styles, broaden theatre vocabulary, and respond to productions by communicating thoughts and feelings, explaining concepts of aesthetics, and evaluating artistic choices.

Students can:

Creating

Envision, Conceptualize

1. Identify possible solutions to staging challenges in a drama/theatre work.
2. Identify solutions to design challenges in a drama/theatre work.

Develop

3. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.
4. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.
5. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

Rehearse

6. Articulate and examine choices to refine a devised or scripted drama/theatre work.
7. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

8. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.

Performing

Select

9. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.
10. Experiment with various physical choices to communicate character in a drama/theatre work.

Prepare

11. Recognize how acting exercises and techniques can be applied to a drama/theatre work.
12. Articulate how technical elements are integrated into a drama/ theatre work.

Present

13. Adapt a drama/theatre work and present it informally for an audience.

Responding

Reflect

14. Describe and record personal reactions to artistic choices in a drama/theatre work.
Examples: written critique, student journal, blog

Interpret

15. Explain how artists make choices based on personal experience in a drama/theatre work.
16. Identify significant cultural perspectives that may influence the evaluation of a drama/theatre work.
17. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.

Evaluate

18. Use supporting evidence and predetermined criteria to evaluate drama/theatre work.
Examples: performance rubric, oral critique, peer assessment
19. Explore the production elements used in a drama/theatre work to assess aesthetic choices.
20. Identify a specific audience or purpose for a drama/theatre work.

Connecting

Empathize

21. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.

Interrelate

22. Identify universal themes or common social issues and express them through a drama/theatre work.

Research

23. Research and analyze two different versions of the same drama/theatre story to determine differences and similarities in the visual and aural world of each version.
24. Investigate the time period and place of a drama/theatre work to better understand performance and design choices.

Theatre

Grade 7

Students in Grade 7 are moving from childhood to teenage years. Therefore, this course continues the transition from creative dramatics-to more formalized guided dramatic experiences. Students continue to require teacher direction, but have an increased interest in peer and personal responses.

Content standards for grade 7 continue to address the intellectual needs, learning styles, talents, interests, and maturation levels of adolescents, placing continued emphasis on the development of the four artistic processes of creating, performing, responding, and connecting while building on the academic aspects of theatre. In this level, students will develop techniques built upon the foundation of vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. They will increase collaboration, exploring multiple perspectives and approaches. They will begin to connect the relevance of theatre to themselves and their community. They continue to deepen understanding of dramatic structure, production, performance, and cultural components in theatre.

Students can:

Creating

Envision, Conceptualize

1. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.
2. Explain and present solutions to design challenges in a drama/ theatre work.

Develop

3. Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.
4. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.
5. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

Rehearse

6. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.
7. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.
8. Consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre work.

Performing

Select

9. Consider various staging choices to enhance the story in a drama/theatre work.

10. Discover various character objectives in a drama/theatre work.

Prepare

11. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

12. Choose a variety of technical elements that can be applied to a design in a drama/theatre work.

Present

13. Participate in rehearsals for a drama/theatre work that will be shared with an audience.

Responding

Reflect

14. Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.

Interpret

15. Identify the artistic choices made based on personal experience in a drama/theatre work.

16. Describe how cultural perspectives can influence the evaluation of drama/theatre work.

17. Interpret and discuss how the use of personal aesthetics, preferences, and beliefs can be used in drama/theatre work.

Evaluate

18. Explain preferences, using supporting evidence and predetermined criteria to evaluate drama/theatre work.

19. Identify the aesthetics of the production elements in a drama/theatre work.

Example: Students recall size, shape, and color choices made by the scenic designer of a production.

20. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.

Connecting

Empathize

21. Examine a community issue through multiple perspectives in a drama/theatre work.

Interrelate

22. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historical context.

Research

23. Research and discuss how a playwright might have intended a drama/theatre work to be produced.
24. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.

Theatre

Grade 8

Because students in Grade 8 are transitioning through early teenage years, this course moves from informal drama to a more sophisticated world of theatre. Eighth graders require teacher direction, but value independence and autonomy.

Content standards for Grade 8 address the intellectual needs, learning styles, talents, interests, and maturation levels of teenagers, placing continued emphasis on the development of the four artistic processes of creating, performing, responding, and connecting while building on the academic aspects of theatre. In this level, students study the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. They begin to examine leadership, responsibility, critical analysis and research. Students focus on the implementation of original ideas through refined choices and consider more diverse social, cultural, and global perspectives and issues.

Students can:

Creating

Envision, Conceptualize

1. Imagine and explore multiple perspectives and solutions to staging problems in a drama/theatre work.
2. Explore solutions to design challenges of a performance space in a drama/theatre work.

Develop

3. Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.
4. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.
Example: Write short scene adaptations of ancient Greek plays.
5. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

Rehearse

6. Use repetition and analysis in order to revise devised or scripted drama/theatre work.
7. Refine effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.
8. Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted drama/theatre work.

Performing

Select

9. Explore different rhythms to communicate the story effectively in a drama/theatre work.
Examples: Experiment with rate of speech, tempo of dialogue between characters, levels of physical intensity

10. Use various character objectives and tactics in a drama/theatre work.

Prepare

11. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.
12. Use a variety of technical elements to create a design for a rehearsal or drama/theatre production.

Present

13. Rehearse and perform a formal drama/theatre work for an audience.

Responding

Reflect

14. Apply predetermined criteria to the evaluation of artistic choices in a drama/theatre work.

Interpret

15. Recognize and share artistic choices when participating in or observing a drama/theatre work.
16. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.
17. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.

Evaluate

18. Respond to a drama/ theatre work using supporting evidence, personal aesthetics, and artistic criteria.
19. Apply the knowledge of production elements used in a drama/theatre to assess aesthetic choices.
20. Assess the impact of a drama/theatre work on a specific audience.

Connecting

Empathize

21. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.

Interrelate

22. Apply different forms of drama/theatre work to examine contemporary social, cultural, or global issues.

Examples: Use Readers Theatre to explore human trafficking; use children's theatre to examine bullying with younger students; use commedia del' arte to explore stereotypes

Research

23. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.
24. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre work.

Theatre

Grades 9-12

Students in Grades 9- 12 thrive on the challenges of increased academic rigor leading to advanced knowledge, skills, and artistic processes in preparation for college and career. By exploring connections to other disciplines, content standards guide students to artistic literacy in a rapidly changing global environment. Students find the high school theatre arts program to be one in which they are encouraged to develop their talents, abilities, and skills and to find personal satisfaction in creating, performing, responding, and connecting to a variety of artistic processes and products.

Three levels of Theatre proficiency are provided for students in Grades 9-12: Proficient, Accomplished, and Advanced. Increased academic rigor at each level leads to mastery of content in the Advanced level.

At the Proficient level, students begin to learn the legal and ethical implications of performing another's work. They also examine dramatic structure more completely, incorporate creativity and imagination into the production of a classroom script, begin to realize the role of self-evaluation, and expand performance through their knowledge of settings, materials, and production staffing. Students at this level begin to explore the world's cultures, identifying how the arts influence various cultures as well as how those cultures impact the arts.

The Accomplished level theatre classroom provides students with opportunities for rigorous academic study and response to performances as well as participation in a full theatrical production. Students at this level begin to transition from adolescence into early adulthood with varying abilities, learning styles, interests, and social skills. These students are challenged to begin justifying critical choices through the different aspects of theatre. Emphasis is placed on theatre's role in society and the ever-expanding opportunities for technology in the arts. At this level, students have an in-depth understanding of theatre's history and critically study the works of renowned playwrights.

The Advanced level is designed for students who have mastered basic theatre skills and concepts. Students are provided a more in-depth study of the history of theatre as well as a study of aesthetic and critical issues. They master the rigor of a professional production and are involved in an independent learning environment as they design, lead rehearsals, and take more responsibility for their own learning and products. Appropriate audience and performer etiquette are also stressed.

As students master standards in the Accomplished and Advanced levels, specific advanced courses may need to be designed on the local level to increase the depth of understanding and the quality of creating, performing, responding, and connecting. Elective courses might include Musical Theatre, Dramatic Media, Technical Theatre, Playwriting, Directing, Theatrical Design, Acting, or Theatre Management.

Theatre

High School Proficient

The Proficient level builds sequentially upon theatre knowledge and skills developed in Grades 6-8. This level addresses students' intellectual needs, learning styles, talents, interest, and maturation levels. This level enables students to become proficient in the four artistic processes of creating, performing, responding, and connecting.

Proficient theatre students are more involved in character development, script analysis, collaboration, and the technical aspects of production. They are learning to weigh their strengths and weaknesses realistically through self-evaluation. In addition, they begin to learn about the legal and ethical implications of performing another's work, explore the history of theatre both in America and in the world and examine more thoroughly the concepts of theatre, including elements of theatre and styles of performance. Students look at how society values the arts and begin to make critical judgments about these values and the arts that reflect them. The impact on language is stressed both in script evaluation and in students' choice and use of language in the theatre class and in other academic subjects.

Students will:

Creating

Envision, Conceptualize

1. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
2. Explore the impact of technology on design choices in a drama/theatre work.

Develop

3. Use script analysis to generate ideas that represent a character who is believable and authentic in a drama/theatre work.
4. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
Example: *Hamilton*
5. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Rehearse

6. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
Example: Identify and use basic stage areas and stage directions in rehearsal: upstage, downstage, stage right, stage left, cross, enter, exit, stage balance, composition, picturization.
7. Explore physical, vocal, and emotional choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

8. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/ theatre work.

Performing

Select

9. Examine how character relationships assist in telling the story of a drama/theatre work.
10. Shape character choices in response to given circumstances in a drama/theatre work.

Prepare

11. Explore various acting techniques to expand skills in a rehearsal or drama/theatre performance.
Examples: Laban effort shapes to enhance movement, Stanislavski method for character development, Alexander technique for breath and body control
12. Use researched technical elements to increase the impact of design for a drama/theatre production.

Present

13. Perform a scripted drama/theatre work for a specific audience.
Example: Perform a children's theatre piece for children grades K-2 in their school system.

Responding

Reflect

14. Respond to what is seen, felt, and heard in a drama/theatre work in order to make artistic choices.

Interpret

15. Analyze and compare artistic choices in several drama/theatre works based on criteria developed from one's own experiences.
16. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
17. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

Evaluate

18. Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
19. Consider the aesthetics of the production elements in a drama/theatre work.

20. Classify and explore a drama/ theatre work by considering its specific purpose or intended audience.

Connecting

Empathize

21. Examine how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.

Interrelate

22. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Research

23. Research how theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
24. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.
25. Research the legal and ethical limitations and opportunities related to performing published material.

Theatre

High School Accomplished

The Accomplished level is designed to build upon previous knowledge and skills through a rigorous study of theatre encompassing the four artistic processes of creating, performing, responding and connecting.

Students at the Accomplished level approach theatre as a substantive academic discipline. Students continue to develop and interpret scripts, directing, working collaboratively, and performing. The focus at this level is a comprehensive look at theatre, including how it has developed, how it functions in society, and the different aspects of theatre arts that must be assumed and mastered. Accomplished theatre students refine acting techniques and engage in focused study of the directing process. At the same time, they expand their exploration of theatre history and investigate the issues of aesthetics and criticism. Students master the effective use of theatrical technologies and tools for design. Accomplished level students are challenged to justify critical choices and examine the various aspects of theatre in society. Emphasis is placed on a high level of characterization, analysis, interpretation, design, and creation of new artistic works.

Students will:

Creating

Envision, Conceptualize

1. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.
2. Interpret and apply technology to design solutions for a drama/theatre work.

Develop

3. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.
4. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.
5. Collaborate as a creative team to make interpretive choices for a drama/theatre work.

Rehearse

6. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.
7. Use research and script analysis to revise physical and vocal choices impacting the believability and relevance of a drama/ theatre work.
8. Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.

Performing

Select

9. Discover how unique choices shape believable and sustainable drama/ theatre work.
10. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.

Prepare

11. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.
12. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

Present

13. Present a drama/theatre work using creative processes that shape the production for a specific audience.

Responding

Reflect

14. Research historical and cultural context to structure and justify personal responses to a drama/theatre work.
Example: Students engage in dramaturgical research prior to seeing *To Kill a Mockingbird* in order to better connect to the play and its historical and racial context.

Interpret

15. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.
16. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.
17. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.

Evaluate

18. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
19. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
20. Analyze how a drama/theatre work communicates for a specific purpose and audience.

Connecting

Empathize

21. Choose and interpret a drama/theatre work to reflect or question personal beliefs.

Interrelate

22. Develop a drama/theatre work that identifies and questions cultural, global, or historic belief systems.

Research

23. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about a selected topic.
24. Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.

Theatre

High School Advanced

The Advanced level is designed for students who have mastered basic theatre skills and concepts and are ready to become innovative practitioners in theatre. Students enrolled in this level depend upon peers for social interaction, acceptance, and, to a degree, success. The classroom environment promotes social interaction through the theatrical production process. Students are required to work cooperatively in a group setting, yet are able to maintain independence and identity throughout the process. Possession of a solid theatre background, maturity, dependability, analytical skills, self-discipline, self-motivation, and focus are characteristics of successful Advanced theatre students.

Advanced students apply prior knowledge of script writing, analyze a variety of texts to determine character development, and demonstrate directorial and more advanced acting techniques. They recognize and are able to describe the impact of history and theatre upon each other. The Advanced theatre student demonstrates artistic literacy, a broadened worldview, and effective communication skills. Students are ready to use the knowledge, skills, and artistic processes learned in the theatre classroom toward career readiness or post-secondary education.

Students can:

Creating

Envision, Conceptualize

1. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.
2. Create a complete design for a drama/theatre work that incorporates elements of theatrical technology.

Develop

3. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.
4. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.
5. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

Rehearse

6. Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.
7. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.
8. Apply a high level of technical proficiency to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.

Performing

Select

9. Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama/theatre work.
10. Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.

Prepare

11. Collect and use a variety of acting exercises from reliable resources to prepare a believable and sustainable performance.
12. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

Present

13. Present a drama/theatre production that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturge for a specific audience.

Responding

Reflect

14. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

Interpret

15. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work.
16. Use understandings of cultures and contexts to shape personal responses to drama/theatre work.
17. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.

Evaluate

18. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines, using supporting evidence and criteria.
19. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.
20. Synthesize and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

Connecting

Empathize

21. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.

Interrelate

22. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.

Research

23. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.
24. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

Visual Arts Overview

Traditionally, the Visual Arts included drawing, painting, printmaking, photography, and sculpture. Today, Visual Arts encompasses a broader spectrum of constructs including media arts (film, graphic design, and other emerging technologies), architectural, environmental, and industrial arts (urban, interior, product, and landscape design), folk arts, and arts and crafts, including ceramics, fibers, jewelry, works in wood, paper, and other materials.

Visual Arts standards establish and reinforce ways educators keep instruction invigorated and energetic. The standards represent an innovative approach to arts education that emphasizes the whole student while serving students, teachers, parents, and decision-makers now and in the future (from our conceptual framework).

For further explanations of the scope and sequence of the Visual Arts Standards, please refer to the conceptual framework narrative for a context of the anchor and performance standards. Definitions of the artistic processes (Create, Present/Perform/Produce, Respond, and Connect) are listed within the conceptual framework. By incorporating these artistic processes, students become artistically literate, as inspired and engaged life-long learners.

The Visual Arts Standards provide learning progressions from K through Grade 12. The information presented is in sequential order; however, the processes may be taught in a synthesized way to meet the unique needs of students of all ages.

Instruction in the Visual Arts requires the knowledge and expertise of a trained Visual Arts Specialist. When this is not fiscally possible, these standards serve as a partial framework in addressing the minimum requirements for implementing a Visual Arts program.

The standards illustrate visual art content delivered in a given school year. The 15 Enduring Understandings and corresponding Essential Questions summarize important ideas central to the Visual Arts discipline. They also guide students in discovering meaning while motivating learning beyond the classroom.

Visual Arts Kindergarten

The overall goal of the kindergarten visual arts program is to guide students in learning the behavioral skills of listening, sharing, cooperating, using materials responsibly, and following directions in a formal school setting. The visual arts classroom provides a safe and appropriate learning environment that provides opportunities for exploration and discovery. The environment focuses on individual learning styles by engaging students in activities that promote cognitive, affective, sensory, and motor skill development. Kindergarten students are introduced to the elements of art and principles of design (particularly line, shape, color, and pattern). These foundational elements of art and principles of design are bases for building in subsequent grades.

Students can:

Creating

Investigate, Plan, Make

1. Engage in self-directed exploration and imaginative play with art materials.
 - a. Use motor skills to create two-dimensional art
Examples: finger painting, watercolors, paper collage, and rubbings
 - b. Use motor skills to create three-dimensional art
Examples: rolling, folding, cutting, molding, pinching and pulling clay
2. Explore collaboratively in creative art-making.
Example: Work with a partner to create a project
3. Build skills by following a sequence of steps to create art that expresses feeling and ideas.
Examples: Explore the books *Why is Blue Dog Blue?* by G. Rodrigue and *My Many Colored Days* by Dr. Seuss to understand color meanings and moods.
4. Identify safe and non-toxic art materials, tools, and equipment while sharing.
 - a. Scissors, pencils, crayons, markers, glue, paints, paintbrushes, and clay

Reflect, Refine, continue

5. Create and tell a story with art that communicates about a familiar person, place, or thing.
Example: Use symbols and details to help tell a story.
6. Share and talk while creating art.
 - a. Use art vocabulary: line, shape, color, texture and pattern.
Example: Use the book *Lines that Wiggle* by Candace Whitman.

Presenting

Select, Analyze, Share

7. Identify reasons for saving and displaying objects, artifacts, and artwork for personal portfolio and display.
8. Explain the purpose of a portfolio or collection, while identifying places where art may be displayed or preserved.
Examples: art books and museums on the internet
9. Explain what an art museum is and distinguish how it is different from other buildings.

Responding

Perceive, Analyze, Interpret

10. Recognize and identify uses of art within one's community and/or personal environment.
Examples: landscaping, architecture, things people wear
11. Distinguish between images and real objects, and describe what an image represents.
Example: Compare a photograph or painting of a vase to a real vase.
12. Interpret art by identifying subject matter and describing relevant details.
Example: Answer questions such as, "What do you see?" or "How does this art make you feel?"
13. Explain reasons for selecting a preferred artwork.
Example: Explain why he/she likes or dislikes his/her artwork.

Connecting

Interpret

14. Create art that tells a story about a life experience.
Example: Create an artwork showing their vacation with family.

Synthesize

15. Recognize that people make art and identify the purpose of an artwork.
 - a. Distinguish among a painting, a drawing, and a sculpture.

Visual Arts

Grade 1

The overall goal of the first-grade visual arts program is to build on skills learned in kindergarten and to guide students in fine-motor development and foundational experiences. Students need opportunities that stimulate independent thinking and problem solving. An effective visual arts instructional environment allows for creative and hands-on opportunities that integrate cooperative learning strategies and verbal communication. The innovative environment should promote cognitive, affective, sensory, and motor skill development. In Grade 1, students continue to learn about the elements of art and principles of design by adding form and texture to the art concepts learned in kindergarten. These concepts promote visual literacy while equipping students with the skills necessary for describing and explaining their works of art.

Students can:

Creating

Investigate, Plan, Make

1. Engage collaboratively in exploration and imaginative play with art materials.
Examples: Work with partner or small group to create an artwork.
Use the book *Perfect Square* by Michael Hall to help “thinking outside the box” skills.
2. Explore and experiment with a range of art materials.
 - a. Create two-dimensional art.
Examples: family portrait, gadget printing
 - b. Create three-dimensional art.
Examples: pinch pots, found-object sculptures
3. Develop skills by following a sequence of steps along with the teacher to create works of art on subjects that are real or imaginary.
Example: Use the book *Where the Wild Things Are* by Maurice Sendak to create a picture of what happens next.
4. Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.
Example: How to clean and store a paintbrush

Reflect, Refine, Continue

5. Create an artwork based on observation of familiar objects and scenes that reflect their own social or cultural identity.
Examples: Draw a picture of your family celebrating a holiday.
Use Yale Joel’s “*Native American Seminole Coat*” to show pattern before creating.

Make an Australian aboriginal animal dot painting.

6. Use art vocabulary while creating art.
 - a. Apply colors: primary and secondary
Example: Use *Mouse Paint* book by Helen Walsh to teach color mixing of primary to achieve secondary colors.
 - b. Apply elements of art: line, shape, value, texture
Line: horizontal, vertical, diagonal, straight, curved, dotted, broken, thick/thin
Example: Create painting inspired by Piet Mondrian's *Broadway Boogie Woogie*
Shape: geometric and organic
Value: shades and tints (adding black and/or white to a color)
Texture: smooth, rough, silky, furry

Presenting

Select, Analyze, Share

7. Select art objects for personal portfolio and display, and explain why some are valued over others.
8. Discuss where, when, why, and how artwork should be presented or preserved.
Examples: school art show, art displayed in community, art contests
9. Identify the roles and responsibilities of people at museums and other art venues.
Examples: visitor, curator, docent, guard, studio teacher

Responding

Perceive, Analyze, Interpret

10. Select and describe works of art that illustrate daily life experiences (of self and others).
11. Compare and/or contrast similar images, subjects, or themes.
Examples: Leonardo DaVinci's *Mona Lisa* and Johannes Vermeer's *The Girl with the Pearl Earring*
Mary Cassatt's *The Boating Party* and Winslow Homer's *Breezing Up*
12. Interpret art by categorizing subject matter and identifying the visual qualities.
Example: Compare images that represent the same subject.
13. Classify/group artwork based on different reasons for preferences.
Examples: portrait, landscape, still life; painting, collage, drawing

Connecting

Interpret

14. Identify times, places, and reasons students make art outside of school.
Examples: murals, environmental sculptures

Synthesize

15. Understand that people from different times and places (local, national and international) have made art for a variety of reasons.
Examples: clothing, shelter, pottery

Visual Arts

Grade 2

The overall goal of the second-grade visual arts program is to build on skills learned in first-grade and to learn about cultures, times, and places beyond their immediate environment. They are able to solve increasingly challenging problems and to discuss and discover new media, artists, and works of art. The instructional environment in second grade continues to promote opportunities for exploration and discovery as well as cognitive, affective, sensory, and motor skill development. Art concepts emphasized at this grade level include the elements of art and principles of design learned in Kindergarten and first grade, adding value, space, and balance. These same concepts continue to be emphasized at the more advanced levels of the visual art curriculum.

Students can:

Creating

Investigate, Plan, Make

1. Brainstorm collaboratively and visually document multiple approaches in art.
Example: Work with others to plan to create art.
2. Explore personal interests and curiosities with a range of art materials.
 - a. Create two-dimensional art.
Examples: paper-weaving, drawing, resist painting
Use book about weaving, *The Goat in the Rug* by Charles L. Blood & Martin Link.
 - b. Create three-dimensional art.
Examples: clay animals, pipe cleaner sculptures
Use book about clay, *When Clay Signs* by Byrd Baylor.
3. Extend skills by individually following sequential steps to create works of art on subjects that are real or imaginary.
Example: Use the book *A House for Hermit Crab* by Eric Carle.
Create a real or imagined home by planning design, sketching, tracing, applying color, adding detail.
4. Demonstrate safe and proper procedures for cleaning, utilizing, and maintaining materials, tools, and equipment while making art.
Examples: making controlled strokes with a brush rather than scrubbing, properly closing glue bottles and marker tops.

Reflect, Refine, Continue

5. Create an artwork based on found and/or recycled objects.

Examples: leaves, rocks, paper tubes, egg cartons

Use book *A Day with No Crayons* by Elizabeth Rusch

6. Integrate art vocabulary while planning and creating art.
 - a. Elements of art: line, shape, neutral colors, value, texture
 - b. Picture compositions: overlapping, background, horizontal, vertical orientation
 - c. Colors in the color wheel: primary, secondary, warm and cool

Presenting

Select, Analyze, Share

7. Collaborate on ways to display artwork publicly, based on a theme or concept.
Example: Work with librarian, counselor, or other school staff to plan display of student work outside school
8. Explore different materials or techniques for preparing artwork for presentation.
Examples: hanging from ceiling, matting, framing, freestanding display
9. Compare and contrast cultural uses of artwork from different times and places (local, national, and international).
Example: Australian Aboriginal dot paintings, Plains Indians pictographs

Visual Arts

Grade 3

The overall goal of the third-grade visual arts program is to build on the foundational skills learned in the early childhood grades (K-2) while making connections to students' personal lives and cultures. Third-graders are active and inquisitive students acquire knowledge through visual stimulation and hands-on experiences. The third-grade visual arts classroom encourages students to collaborate as a community of learners where they are valued for their ideas and contributions. As cognitive and technical skills increase in third grade, the elements of art and principles of design continue to be the basis of the visual arts curriculum. Expanded forms of assessment, such as critiques and self-assessments, become more meaningful to students as they implement skills in creating, presenting, responding, and connecting works of art.

Students can:

Creating

Investigate, Plan, Make

1. Elaborate on an individual or prompted imaginative idea.
Examples: Create an imaginative mask showing his/her personality.
Look at masks from different cultures such as Chinese, African and Native American.
2. Demonstrate skills using available resources, tools, and technologies to investigate personal ideas through the art-making process.
Examples: Explore by going beyond pre-existing ideas, generate new ways of seeing and knowing Use books *Imagine That* by Joyce Raymond or *Dinner at Magritte's* by Michael Garland
3. Describe and use steps of the art-making process while creating works of art/design.
4. Demonstrate an understanding of the safe and proficient use of materials, tools, equipment, and studio space.

Reflect, Refine, Continue

5. Individually or collaboratively construct representations of places that are part of everyday life.
Example: Create a two-dimensional or three-dimensional model of school, home, bedroom, neighborhood.
Use example of Van Gogh's *Bedroom*.
6. Refine artwork in progress by adding details to convey emerging meaning.

Presenting

Select, Analyze, Share

7. Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.
8. Discuss exhibit space and prepare works of art for presentation.
9. Identify and explain how and where different cultures record and illustrate stories and history through art.
Examples: Chauvet cave paintings, Diego Rivera's mural, *The History of Mexico*, the Bayeux Tapestry depicting the events of the Norman Conquest

Responding

Perceive, Analyze, Interpret

10. Speculate about processes and purposes an artist used to create a work of art.
Example: Observe and compare similar themes in artwork from historical and contemporary eras.
11. Discuss the meanings and messages communicated by visual imagery.
Example: Examine and describe how design principles are used by artists to create visual effect.
12. Interpret art by analyzing use of media to create subject matter, visual qualities, and mood/feeling.
Example: Meret Oppenheim's *Object* (fur-covered cup, saucer and spoon).
13. Use learned vocabulary to evaluate artwork based on given criteria.
Example: Express personal responses to a work, giving reasons for his/her interpretations and preference.

Connecting

Interpret

14. Create works of art based on observations of surroundings.

Synthesize

15. Recognize that responses to art change depending on knowledge of the time and place in which it was made and on life experiences.

Visual Arts

Grade 4

The overall goal of the fourth-grade visual arts program is to promote artistic challenges for students to express their life experiences. Fourth-grade students are primarily concrete learners, but are also intrigued with more abstract modes of solving artistic problems. To nurture these interests, the fourth-grade classroom environment promotes the active engagement of students in their learning through independent and group projects, including opportunities for self-assessment. Although the visual arts content for Grade 4 continues to build upon the elements of art and principles of design, new concepts, techniques, and media provide opportunities for students to explore alternative solutions for self-expression.

Students can:

Creating

Investigate, Plan, Make

1. Individually brainstorm multiple approaches to an art problem.
Examples: list, sketches, thumbnail-sketches
2. Collaboratively design and create artwork that has meaning and purpose.
Examples: a new chair, a new toy
3. Generate ideas and employ a variety of strategies and techniques to create a work of art/design.
4. When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

Reflect, Refine, Continue

5. Document, describe, and create real or imagined constructed environments.
Examples: Design a futuristic art room, town, or planet.
6. Revise artwork in progress through insights gained by peer discussion.

Presenting

Select, Analyze, Share

7. Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.

Example: Before cameras, the only way to view artwork was in person. Now there are books, postcards, posters and Google images.

8. Consider various locations for presenting and preserving art, in both indoor and outdoor settings, and in temporary or permanent and physical or digital formats.
9. Compare and contrast purposes of museums, galleries, and other art venues, as well as the types of personal experiences they provide.

Responding

Perceive, Analyze, Interpret

10. Compare responses to a work of art before and after working in similar media.
Example: Gyotaku Japanese fish printing
11. Analyze components in visual imagery that convey meanings and messages.
Example: Pablo Picasso's *Guernica*, Edvard Munch's *The Scream*
12. Interpret art by referring to contextual information and analyzing relevant subject matter, visual qualities, and use of media.
13. Apply one or more sets of criteria to evaluate more than one work of art/design.
Examples: what materials were used, content and subject matter, composition.

Connecting

Interpret

14. Create works of art that reflect community and/or cultural traditions.
Examples: Mexico's Day of the Dead art, Chinese calligraphy

Synthesize

15. Through observation, infer information about time, place, and culture in which a work of art was created.
Examples: Johannes Vermeer's *The Milkmaid*, Grant Wood's *American Gothic*, Rembrandt's *The Night Watch*

Visual Arts

Grade 5

The overall goal of the fifth-grade visual arts program is to increase cognitive, emotional, and social development. They become more aware of their immediate surroundings and interest in the expanded environment begins to emerge. Students recognize the benefits of assessment by teachers and peers as well as self-assessment when connecting, responding, presenting, and creating works of art. To accommodate these developmental changes, the fifth-grade visual arts classroom provides a positive learning environment that encourages students to think creatively, communicate thoughts and ideas, understand the opinions of others, and expand technical skills. Greater awareness of the elements of arts and principles of design in the process and production of works of art is achieved through the objectives set forth in these standards. Students begin to manipulate ideas, media, and techniques; becoming more respectful of others' ideas and works of art.

Students can:

Creating

Investigate, Plan, Make

1. Combine ideas to develop an innovative approach to creating art.
2. Demonstrate skills of the art-making process, including brainstorming, preliminary sketching, planning, reflecting, and refining to synthesize ideas.
3. Communicate personal ideas, images, and themes through artistic choices of media, technique, and subject matter.
4. Demonstrate proper care and use of materials, tools, and equipment while creating art.

Reflect, Refine, Continue

5. Identify, describe, and visually document places and/or objects of personal significance.
6. Create artist statements using art vocabulary.

Presenting

Select, Analyze, Share

7. Define the roles and responsibilities of museum and gallery staff, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.
Examples: museum educators, curators, security guards, conservators, docents
8. Discuss the safe and effective use of materials and techniques for preparing and presenting artwork.
Examples: care of family heirlooms, care and transportation of artwork

9. Explore how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

Examples: Cubist, Harlem Renaissance, portraits

Responding

Perceive, Analyze, Interpret

10. Compare one's own interpretation of a work of art with the interpretation of others (peers, public, and/or artist).
11. Identify and analyze cultural associations suggested by visual imagery.
12. Interpret art by analyzing visual qualities and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
13. Recognize differences in criteria used to evaluate works of art.
Examples: aesthetics, skill and technique, inherent meaning, uniqueness

Connecting

Interpret

14. Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.
Examples: abstract, asymmetrical balance, complementary colors

Synthesize

15. Identify how traditional, contemporary, and/or digital media are used to inform or change beliefs, values, or behaviors of an individual or society.
Examples: street public art, graffiti, earthscape art

Visual Arts

Grade 6

The overall goal of the sixth-grade visual arts program is to bridge learning from elementary school to a more rigorous curriculum in middle school. Students are in a state of transition, both physically and emotionally, and are acquiring a broader range of understanding of the world around them. Students at this age want their works of art to look more realistic. They are becoming more proficient technically; however, they are still developing a sense a self-confidence and are refining motor skills. A dynamic, coordinated, and stimulating environment best meets the growing needs of the sixth-grade student artist. The visual arts course is designed as a foundation for all students, regardless of visual arts background, ability, or academic achievement, therefore requiring some introduction and review of the elements of art and principles of design. Due to many sixth-grade programs serving as an exploratory class, students should receive a survey of art history, methods, and procedures.

Students can:

Creating

Investigate, Plan, Make

1. Work collaboratively to develop new and innovative ideas for creating art.
2. Formulate an artistic investigation and discovery of relevant content for creating art.
Example: Make, share, and revise a list of ideas and preliminary sketches.
3. Develop new ideas through open-ended experiments, using various materials, methods and approaches in creating works of art.
4. Express and or illustrate environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

Reflect, Refine, Continue

5. Design or redesign objects, places, or systems that address the specific needs of a community and explore related careers.
 - a. Use one-point perspective to design a three dimensional community space or building.
Example: Design an environmentally-friendly library for the school.
6. Make observations about personal artwork while reflecting on intended meaning and revise accordingly.

Presenting

Select, Analyze, Share

7. Compare and contrast methods associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.
Examples: storing preliminary sketches in a sketchbook or journal versus mounting and matting work for exhibition, saving personal work using digital methods
8. Develop a visual plan for displaying works of art in a designated space.
9. Explain and evaluate how museums or other venues communicate the history and values of a community.
Example: Birmingham Civil Rights Museum across from the 16th Street Baptist Church presents art and artifacts from the Civil Rights Era.

Responding

Perceive, Analyze, Interpret

10. Compare and contrast works of art or design that reveal how people live around the world and what they value.
Example: Molasses of Cuna Indians in Panama with Kente cloth of West Africa
11. Discuss ways that visual and cultural connections suggested by images can influence ideas, emotions, and actions.
Example: Shepard Fairey's "Hope" poster influenced politics of the 2008 presidential election.
12. Interpret art by discerning contextual information and visual qualities to identify ideas and meaning.
Example: Students answer questions such as "Why are they leaving and where are they going?" in response to *One Way Ticket* in Jacob Lawrence's Great Migration Series
13. Develop and implement relevant criteria to assess works of art.
Example: rubrics for craftsmanship, completion, and creativity

Connecting

Interpret

14. Create a group of ideas and concepts reflecting current interests that could be investigated in personal art-making.
Example: using graffiti techniques to draw letters of names

Synthesize

15. Analyze how art reflects changing societal and cultural traditions.
Example: Renaissance art reflected the power of the church and the growing influence of humanistic ideas.

Visual Arts

Grade 7

The overall goal of the seventh-grade visual arts program is to facilitate growth in learning and working in the visual arts. Knowledge is based on the foundation laid in sixth grade and students begin to work more independently and more in depth with projects of personal interest. The visual arts environment remains stimulating and a bit more intensive as students investigate traditional and exploratory subjects, techniques, styles, and media, including the latest digital and multimedia resources. Students begin to implement the elements of art and principles of design independent of teacher-led instruction. They are becoming more proficient technically; however, they are still developing a sense of self-confidence and are refining motor skills.

Students can:

Creating

Investigate, Plan, Make

1. Implement methods to overcome creative blocks.
Example: Students brainstorm possible images by sharing and listing ideas in small groups.
2. Develop and implement criteria to guide making a work of art or design to meet an identified goal.
Example: Students make a group checklist for completion to include technical steps, use of materials, subject matter and compositional strategies.
3. Develop skills with various techniques, methods, and approaches in creating art through repeated and persistent practice.
Example: Students complete short (perception development activities), daily contour drawings, to improve observational drawing skills.
4. Recognize ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.

Reflect, Refine, Continue

5. Apply graphic design strategies to produce a work of art, design, or media that clearly communicates information or ideas.
Example: Students design and create posters or fliers to advertise a school art show or athletic activity.
6. Reflect on and critique personal artwork in an artist statement or another format.

Presenting

Select, Analyze, Share

7. Analyze how various technologies have changed the way artwork is preserved, presented, and experienced.
Example: Students compare viewing specific art pieces in art history books with images for the museum websites that display those works.
8. Analyze and assess methods for preparing and presenting art work according to criteria.
Example: Assess the results of viewing work in a sketchbook versus viewing work matted and hanging in an art show.
9. Evaluate similarities and differences in collections and exhibitions experienced in different venues.

Responding

Perceive, Analyze, Interpret

10. Analyze how the method of display and the location of the artwork influence how it is perceived and valued.
11. Differentiate ways in which works of art and design influence specific audiences.
12. Interpret and analyze art-making process, subject matter, and use of media to identify ideas and meaning.
13. Compare and contrast evaluation methods between artwork based on personal criteria and artwork based on a set of established criteria.
Example: Students compare their own figure drawings based on observing wooden mannequins with.

Connecting

Interpret

14. Individually or collaboratively research places and times in which people make and experience art.

Synthesize

15. Analyze how art is influenced by understanding the cultures, times, and places in which it was created.
Example: Analyze the art of Andy Warhol by exploring the influence of mass media and advertising on twentieth century America.

Visual Arts

Grade 8

The overall goals for eighth-grade visual arts continue to focus on cognitive, emotional, and social skills. There is an increasing independence and responsibility for creating and presenting original artwork and communicating complex interpretations and implications related to that work. Work at this level increasingly relates to global interests and social commentary with a personal voice. Content standards for Grade 8 provide the final steps for preparing students for the rigor of the secondary visual arts education while providing a safe place to express new ideas. A developmentally appropriate curriculum provides the foundation these students need to build confidence in their creative and artistic abilities. The visual arts classroom provides a safe and appropriate learning environment for media exploration and self-expression. An active, structured, and stimulating environment that allows for flexibility best meets the growing needs of the eighth-grade student artist.

Students can:

Creating

Investigate, Plan, Make

1. Apply early stages of the creative process visually and/or verbally in traditional or new media.

Example: Students add images to a leader-made Pinterest board relating to a given topic.

2. Collaboratively shape an artistic investigation of an aspect of present-day life using a traditional and/or contemporary practice of art and design.
3. Engage, experiment, innovate, and take risks to pursue ideas, forms, and concepts that emerge in the process of creating art.
4. Define and/or illustrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

Example: Students complete parodies of famous works of art by inserting images from popular culture and identify proper credit for each image.

Reflect, Refine, Continue

5. Plan select, organize, and design images and words to make visually clear works of art using traditional and/or digital methods.
6. Apply relevant criteria to examine, reflect on, and refine a work of art according to composition unity and meaning.

Presenting

Select, Analyze, Share

7. Organize and apply criteria for evaluating a collection of artwork for presentation.

Example: Create a list of questions that address the interpretation of a collection of artwork, such as/: How are these pieces related? How are they different? Does each piece address a similar theme or idea?

8. Collaboratively prepare and present a body of related artwork and accompanying narratives for display.
9. Collaboratively discuss why and how an exhibition or collection may influence ideas, beliefs, and experiences.

Example: Students look at images of Howard Finster's work installed in his home in Georgia and compare with viewing a retrospective show at the Guggenheim.

Responding

Perceive, Analyze, Interpret

10. Collaboratively discuss how a person's aesthetic choices are influenced by culture and environment and how these influences impact the visual images that one creates.
Example: Discuss the influence of Japanese animation on drawing techniques and styles of American youth.
11. Analyze the contexts and media in which images influence ideas, emotions, and actions.
12. Interpret and analyze how the interaction of the art-making process, subject matter, use of media, visual qualities, and contextual information contribute to understanding messages or ideas.
13. Collaborate to create a convincing justification to support an evaluation of art.

Connecting

Interpret

14. Create art collaboratively or individually to reflect on and reinforce positive aspects of group identity.
Example: Students create tributes to personal family members or famous individuals who have passed away, using the style, media and techniques of Mexican Day of the Dead *Ofrendas*.

Synthesize

15. Differentiate the ways art is used to reflect, represent, and establish group identity.

Visual Arts

High School Novice

This is an introductory art course designed to provide students with a general foundation in the exploration and experimentation of studio processes, art criticism, aesthetics, and art history. Students respond to personal experiences and conceptualize ideas using a variety of traditional and contemporary media while effectively applying the elements of art and principles of design to create original works of art. Safe practices and proper use of tools are emphasized. This course serves as starting point to advance the visual student in sequential visual arts courses.

Students can:

Creating

Investigate, Plan, Make

1. Explore multiple approaches to begin the creative process.
Examples: brainstorming, word association, thumbnail sketches, preliminary drawing
2. Implement the elements and principles of art/design in an artistic investigation of present-day life using traditional and/or contemporary practices.
Examples: traditional: painting, printmaking, drawing, ceramics
Examples: contemporary: multi-media, mixed media, digital photography
3. Explore works of art and/or design that demonstrate basic technical skill and craftsmanship with various art media used to create images from observation, memory, and imagination.
4. Understand how traditional and non-traditional materials may impact humans and the environment, while demonstrating safe handling of materials, tools, and equipment.
 - a. Identify safety and environmental regulations
Examples: rules from Environmental Protection Agency, state and local environmental agencies

Reflect, Refine, Continue

5. Collaboratively or independently develop an understanding for presentation of art work.
6. Apply relevant criteria from traditional and contemporary cultural contexts in a reflective artist statement.

Presenting

Select, Analyze, Share

7. Utilize various methods of art criticism in responding to artworks and/or their presentation.
Examples: Feldman Criticism Process, Visual Thinking Strategies Criticism Process

8. Observe and interpret ways in which an exhibition is presented.
9. Describe appropriate venues for presentation of work, based on personal awareness of social, cultural, or political beliefs and understandings.

Responding

Perceive, Analyze, Interpret

10. Identify and compare ways in which art influences cultural values and trends.
Examples: World War II propaganda, advertising, political comics
11. Identify how visual imagery affects one's perception of the world.
Examples: Western art vs. Eastern art; Middle Eastern, African, and early colonial art
12. Describe the effectiveness of expressive and meaningful communication in selected works of art.
 - a. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected works of art.
13. Expand the use of art-specific vocabulary to describe and define techniques and materials used to evaluate art.
 - a. Define visual art terminology, including the elements of art and principles of design.

Connecting

Interpret

14. Document the process of developing ideas from early stages to fully elaborated ideas.
 - a. Access and evaluate information collected from various sources for visual reference with the attention to ethical and legal issues.
Examples: copyright laws, appropriation

Synthesize

15. Explore the relationship between how knowledge of culture, traditions, and history may influence personal responses to art.
Examples: Native American totem poles, Celtic design

Visual Arts

High School Intermediate

Intermediate Visual Arts is designed to address the needs of students with Novice Visual Arts experience. Lessons, instruction, and exposure are structured to nurture and foster further growth in technique and knowledge gained previously. Students become more aware of relationships among the elements of art and principles of design. As they continue to learn the visual language and understand the significance of artistic symbolism, media, and the study of history, culture, aesthetic and criticism. They will advance in manipulation of methods of working with various media and will continue to grow in verbal, written and visual communication. Students in Intermediate Visual Arts may be considering visual arts as a possible career option.

Students can:

Creating

Investigate, Plan, Make

1. Apply multiple approaches to formulate artwork using the creative process.
Examples: color contrast, differences in shape and size, repetition of textures and patterns
2. Implement multiple solutions with the use of available digital tools and/or innovative technology in an artistic investigation of traditional and/or contemporary practices.
Examples: printmaking, digital photography, animation, digital graphics
3. Make works of art and/or design that demonstrate proficient technical skill and craftsmanship with various art media when creating images from observation, memory, and imagination.
 - a. Determine the appropriateness of techniques used to create a work of art.
 - b. Demonstrate technical proficiency in the production and presentation of a work of art.
4. Define and practice ethical responsibilities in the developmental process of creating and evaluating works of art.
 - a. Interpret ethical and legal issues pertaining to copyright infringement, appropriation, and law.

Reflect, Refine, Continue

5. Collaboratively or independently develop a plan for a space in which an artwork will be installed and/or presented.
6. Apply relevant contextual criteria and artistic terminology in creating a reflective and personal artist statement.
Example: Discuss historical, personal, thematic, cultural, medium, or process(es).

Presenting

Select, Analyze, Share

7. Utilize various methods of art presentation and preservation.
Examples: museum liability, archival materials
8. Evaluate the reasons and ways in which an exhibition is presented.
9. Analyze and **explain describe** appropriate venues for presentation of work based on personal awareness of social, cultural, or political beliefs and understandings.

Responding

Perceive, Analyze, Interpret

10. Identify and explain the ways in which art influences cultural values and trends.
11. Analyze how visual imagery affects one's perception of the world.
 - a. Identify various uses of the visual arts in business and industry.
Examples: developing logos and advertisements, designing buildings
12. Interpret and evaluate artwork or a collection of works supported by relevant and sufficient evidence found in the work and its various contexts.
13. Explain relevant criteria in order to analyze and evaluate a work of art or collection of works.

Connecting

Interpret

14. Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

Synthesize

15. Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Visual Arts

High School Accomplished

Accomplished Visual Arts directs students toward skill proficiency and dynamics in individual expression, in artistic presentation and in portfolio development. Students become aware of cohesive bodies of work and of exploring a concept or technique for extended periods of time over a number of works. Students are able to communicate concepts and intentions through manipulation of subject matter, organizational components, media, and processes. They are able to explore issues in art criticism and aesthetics as well as provide analysis of their own works of art and the works of others. Students cultivate skills to be successful in endeavors in art related careers, college programs and life-long artistic interests.

Students can:

Creating

Investigate, Plan, Make

1. Individually or collaboratively formulate new creative problems based on student's existing artwork.
2. Make informed choices using a range of materials, methods, and techniques of traditional and/or contemporary artistic processes to plan works of art and design.
 - a. Employ a diverse range of traditional media, digital media, and multimedia; techniques; styles; tools; concepts; and processes in producing meaningful and expressive compositions.
 - b. Organize subject matter and formal qualities in a work of art into meaningful and expressive compositions.
3. Explore and make works of art and/or design that demonstrate increased technical skill and craftsmanship with various art media to explore a theme, idea, or concept.
4. Demonstrate awareness of ethical implications of making and distributing creative work.

Reflect, Refine, Continue

5. Design a body of work in consideration of space and/or contemporary issues.
 - a. Maintain a self-directed sketchbook and/or journal.
 - b. Produce a thematically-related body of work.
6. Participate in critiques with peers and revisit works in response to artistic vision.

Presenting

Select, Analyze, Share

7. Utilize various methods of art criticism in responding to artwork for a collection and/or portfolio.

8. Evaluate, select, and apply methods or processes **appropriate** to display artwork in a specific place.
9. Create, explain, and justify connections between artists or artwork and social, cultural, and/or political history.

Responding

Perceive, Analyze, Interpret

10. Recognize and identify the influence and responses of art as it relates to the natural and/or digital world.
11. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
12. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
 - a. Write a reflective narrative that critically analyzes the organizational effectiveness and artistic choices of personal and peer works of art.
13. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Connecting

Interpret

14. Apply inquiry and analytical processes when viewing, judging, and consuming usual content to explore unfamiliar subjects through art-making.
 - a. Compare modes of artistic expression used in art and other academic disciplines.
Example: mathematics with rose window's radial symmetry

Synthesize

15. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

Visual Arts

High School Advanced

Advanced Visual Arts assists in guiding students through advanced levels of artistic development and technical proficiency. Students at this level understand the multifaceted components of solving visual arts problems and in creating and resolving cohesive bodies of work. They are able to examine contexts, processes, and criteria for evaluation of works through analytical methods. They are able to communicate their ideas regarding relationships among art forms and between their own work and the works of others. Many Advanced Visual Arts students plan to use their abilities in future careers.

Students can:

Creating

Investigate, Plan, Make

1. Individually and/or collaboratively formulate and expand new ideas based on existing artwork.
2. Make informed choices from a range of materials, methods, and techniques of traditional and/or contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
3. Experiment and make multiple works of art and/or design that demonstrate mastering technical skill and craftsmanship with various art media that explore a personal theme, idea, or concept.
 - a. Generate an alternative design solution to visual art problem
 - b. Solve visual art problems using analysis, synthesis, and evaluation.
4. Demonstrate the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Reflect, Refine, Continue

5. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
6. Refine works of art or design based on personal artistic vision.

Presenting

Select, Analyze, Share

7. Justify various methods of art criticism in responding to artwork for their presentation, preservation, collection, and/or portfolio.
 - a. Document personal work of art.
Examples: multi-media presentation, images, process portfolio

8. Investigate, compare, and contrast methods for preserving and protecting art.
9. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

Responding

Perceive, Analyze, Interpret

10. Analyze how artwork is perceived over time based on aesthetic, stylistic, and functional considerations.
11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.
 - a. Explain the importance of major works of art.
12. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
 - a. Evaluate artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in work of art.
13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Connecting

Interpret

14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

Synthesize

15. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create and defend personal philosophies of art based on a connection to aesthetic theories and visual culture.

Arts Fundamentals

The high school Arts Fundamentals course is an optional academic, process-based approach to the study of the arts. Arts Fundamentals introduces students to a minimum of TWO arts disciplines—dance, music, media arts, theatre, and visual arts—and helps them develop an awareness of the contributions artists have made to society across the years. This course may benefit students in any school setting, regardless of size and available resources. High school students completing the Arts Fundamentals course may earn one arts education credit. Academic content standards for Arts Fundamentals are written at an introductory level for high school students who may have limited experience with the arts. Each of the standards applies to all arts disciplines. A “work of art” may include any creative product in one of the art forms, including a dance performance, a media production, a musical composition, plays or scenes from a play, or a piece of visual art. Since local educators may want to design a course that provides a historical perspective of the arts disciplines in a single course, Arts Fundamentals standards are designed to be flexible and adaptable. These standards explore the arts through the lens of expression, context, tools, and reflection. It is recommended that a certified arts specialist teach this course. A pair of specialists could teach this class collaboratively or sequentially.

Students can:

1. Create an original artwork using the appropriate tools of the arts discipline.
2. Analyze works of art from various cultures and historical periods.
3. Use appropriate terminology to discuss works of art. (See the glossary appropriate to each discipline.)
4. Apply basic steps of critical analysis to selected works of art.
5. Demonstrate proper audience and performer etiquette. (See Appendix A)
6. Analyze the purpose and function of specific works of art.
 - a) Synthesize that information to infer artist intent.
7. Identify various technologies used in the arts.
 - a) Compare effects of traditional and new technologies.
8. Explore how and why the arts communicate meaning.