



# Illinois Arts Learning Standards Initiative

## Standards

Recommendations for Updated  
Arts Learning Standards and  
Their Implementation

Report to the Illinois State  
Board of Education

February 2016

# Dance

CREATING														
<p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.            Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. Essential Question: What inspires choreographers to create dance?</p>														
Explore	Pre K DA:Cr1.1.PK	Kindergarten DA:Cr1.1.K	1st DA:Cr1.1.1	2nd DA:Cr1.1.2	3rd DA:Cr1.1.3	4th DA:Cr1.1.4		5th DA:Cr1.1.5	6th DA:Cr1.1.6	7th DA:Cr1.1.7	8th DA:Cr1.1.8	Introductory HS Levels DA:Cr1.1.I	Intermediate HS Levels DA:Cr1.1.II	Advanced HS Levels DA:Cr1.1.III
	a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile).	a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.	a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.	a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).		a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).	a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, social events).	a. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, social events) and make selections to expand movement vocabulary and artistic expression.	a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, social events) to develop dance content for an original dance study or dance.	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.	a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.	a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.
	b. Find a different way to do several basic locomotor and non-locomotor movements.	b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.	b. Combine a variety of movements while manipulating the elements of dance.	b. Explore a given movement problem. Select and demonstrate a solution.	b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.		b. Construct and solve multiple movement problems to develop choreographic content.	b. Explore various movement vocabularies to transfer ideas into choreography.	b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.	b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.	b. Experiment with the elements of dance to explore personal movement preferences and strengths. Select movements that challenge skills and build on strengths in an original dance study or dance.	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known choreographers.	b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.
<p><b>Anchor Standard 2:</b> Organize and develop artistic ideas and work.            Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers. Essential Question: What influences choice making in creating choreography?</p>														
Plan	Pre K DA:Cr2.1.PK	Kindergarten DA:Cr2.1.K	1st DA:Cr2.1.1	2nd DA:Cr2.1.2	3rd DA:Cr2.1.3	4th DA:Cr2.1.4		5th DA:Cr2.1.5	6th DA:Cr2.1.6	7th DA:Cr2.1.7	8th DA:Cr2.1.8	Introductory HS Levels DA:Cr2.1.I	Intermediate HS Levels DA:Cr2.1.II	Advanced HS Levels DA:Cr2.1.III
	a. Improvise dance that starts and stops on cue.	a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end. Describe movement choices.	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.		a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.	a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.	a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.	a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.	a. Collaborate to design a dance using choreographic devices and dance structures to support a clear artistic intent. Explain how the dance structures clarify the artistic intent.	a. Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition inform the artistic intent.	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify the artistic intent.
	b. Engage in dance experiences moving alone or with a partner.	b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	b. Choose movements that express an idea or emotion or follow a musical phrase.	b. Choose movements that express a main idea or emotion or follow a musical phrase. Explain reasons for movement choices.	b. Develop a dance phrase that expresses an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.		b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.	b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.	b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices, and dance structures serve to communicate the artistic statement.	b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.	b. Construct an artistic statement that communicates a personal, cultural, and artistic perspective.

# Dance

CREATING														
Anchor Standard 3: Revise, refine, and complete artistic work. Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning. Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?														
Revise	Pre K DA:Cr3.1.PK	Kindergarten DA:Cr3.1.K	1st DA:Cr3.1.1	2nd DA:Cr3.1.2	3rd DA:Cr3.1.3	4th DA:Cr3.1.4		5th DA:Cr3.1.5	6th DA:Cr3.1.6	7th DA:Cr3.1.7	8th DA:Cr3.1.8	Introductory HS Levels DA:Cr3.1.I	Intermediate HS Levels DA:Cr3.1.II	Advanced HS Levels DA:Cr3.1.III
a. Respond to suggestions for changing movement through guided improvisational experiences.	a. Apply suggestions for changing movement through guided improvisational experiences.	a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.	a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.	a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.			a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and the feedback from others. Explain reasons for choices and how they clarify artistic intent.	a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback from others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and the feedback from others. Analyze and evaluate the impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently, using established artistic criteria, self-reflection, and the feedback from others. Analyze and evaluate the impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and the feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
b. Identify parts of the body and document a body shape or position by drawing a picture.	b. Depict a dance movement by drawing a picture or using a symbol.	b. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).	b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).	b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.	b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).			b. Record changes in a dance sequence through writing, symbols, or a form of media technology.	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.	b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.	b. Compare recognized systems to document a section of a dance using writing, symbols, or media technologies.	b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, using media technologies).	b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, using media technologies).

# Dance

## PERFORMING

**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.  
 Enduring Understanding: Body, space, time, and energy are the basic elements of dance.  
 Essential Question: How do dancers work with body, space, time, and energy to communicate artistic expression?

Express	Pre K DA:Pr4.1.PK	Kindergarten DA:Pr4.1.K	1st DA:Pr4.1.1	2nd DA:Pr4.1.2	3rd DA:Pr4.1.3	4th DA:Pr4.1.4	5th DA:Pr4.1.5	6th DA:Pr4.1.6	7th DA:Pr4.1.7	8th DA:Pr4.1.8	Introductory HS Levels DA:Pr4.1.I	Intermediate HS Levels DA:Pr4.1.II	Advanced HS Levels DA:Pr4.1.III
a. Identify and demonstrate directions for moving the body in general space (for example, forward, backward, sideways, up, down, turning) and finding and returning to a place in space.	a. Make still and moving body shapes that show lines (for example, straight, bent, curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.	a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circles.	a. Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.	a. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.	a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.		a. Integrate static and dynamic shapes and varied pathways into dance sequences. Use focus to maintain relationships with other dancers. Convert inward focus to outward focus for projecting out to far space.	a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.	a. Expand movement vocabulary of varied pattern designs. Incorporate and modify body designs from different dance genres and styles to expand movement vocabulary to include differently designed shapes and movements for interest and contrast.	a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use appropriate focus in direct and indirect pathways.	a. Develop partner and ensemble skills that enable contrasting level changes through safe lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography.	a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill levels. Execute complex movement sequences with others while maintaining relationships through focus and intentionality.	a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use varied focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.	b. Demonstrate tempo contrasts with movements that match the tempo of sound stimuli.	b. Relate quick, moderate, and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.	b. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat. Correlate metric phrasing with movement phrasing.	b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.	b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.		b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats.	b. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.	b. Analyze and select metric, kinetic, and breath phrasing and apply them appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time.	b. Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.	b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools.	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms at the same time. Work with and against rhythm of accompaniment or sound environments.
c. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).	c. Identify and apply different characteristics to movements (for example, slow, smooth, wavy).	c. Demonstrate movement characteristics along with movement vocabulary.	c. Select and apply appropriate energy and dynamics to movements. Demonstrate kinesthetic awareness while dancing.	c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.	c. Analyze movements and phrases for use of energy and dynamic changes and use adjectives and adverbs to describe them. Refine the phrases by incorporating a range of movement characteristics.		c. Contrast bound and free-flowing movement. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.	c. Explore dynamic expression as it relates to energy relationships in a variety of dance genres or styles.	c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics using adjectives and adverbs to describe them. Determine what dancers must do to perform them clearly.	c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness and control so that movement phrases demonstrate variances of energy and dynamics.	c. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase.	c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

# Dance

PERFORMING													
<b>Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation. Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Essential Question: How do dancers prepare the mind and body for artistic expression?													
Embody	Pre K DA:Pr5.1.PK	Kindergarten DA:Pr5.1.K	1st DA:Pr5.1.1	2nd DA:Pr5.1.2	3rd DA:Pr5.1.3	4th DA:Pr5.1.4	5th DA:Pr5.1.5	6th DA:Pr5.1.6	7th DA:Pr5.1.7	8th DA:Pr5.1.8	Introductory HS Levels DA:Pr5.1.I	Intermediate HS Levels DA:Pr5.1.II	Advanced HS Levels DA:Pr5.1.III
	a. Demonstrate basic full-body locomotor, non-locomotor movement and body patterning with spatial relationships.	a. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.	a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).	a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.	a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.	a. Dance with sensibility toward other dancers while executing complex spatial, rhythmic, and dynamic sequences to meet performance goals.	a. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self evaluate performances and discuss and analyze performance ability with others.
	b. Move in general space and start and stop on cue while maintaining personal space.	b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.	b. Move safely in general space through a range of activities and group formations while maintaining personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space and exploring levels, directions, and pathway designs.	b. Apply kinesthetic awareness to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.	b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthy nutrition.	b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthy eating habits, promote strength, flexibility, endurance, and injury prevention.	b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthy strategies when warming up and dancing.	b. Utilize healthy practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.	b. Evaluate personal healthy practices in dance activities and everyday life, including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.	b. Develop a plan for healthy practices in dance activities and everyday life, including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.	b. Apply anatomical principles and healthy practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.	b. Research healthy and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.
	c. Identify and move body parts and repeat movements upon request.	c. Move body parts in relation to other body parts and repeat and recall movements upon request.	c. Modify movements and spatial arrangements upon request.	c. Repeat movements with an awareness of self and others in space. Self adjust and modify movements or placement upon request.	c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self check to improve dance skills.	c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, lighting). Reflect on feedback from others to inform personal dance performance goals.	c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.	c. Collaborate as an ensemble to refine dances by identifying what does and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time.	c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).	c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, timeline).	c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.	c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	c. Initiate, plan, and direct rehearsals with attention to technical details. Use a range of rehearsal strategies to achieve performance excellence.

# Dance

PERFORMING														
<b>Anchor Standard 6:</b> Convey meaning through the presentation of artistic work. Enduring Understanding: Dance performance is an interaction between choreographer, performer, production elements, and audience that heightens and amplifies artistic intention. Essential Question: How does a dancer convey meaning and inspire audiences in a performance?														
Present	Pre K DA:Pr6.1.PK	Kindergarten DA:Pr6.1.K	1st DA:Pr6.1.1	2nd DA:Pr6.1.2	3rd DA:Pr6.1.3	4th DA:Pr6.1.4		5th DA:Pr6.1.5	6th DA:Pr6.1.6	7th DA:Pr6.1.7	8th DA:Pr6.1.8	Introductory HS Levels DA:Pr6.1.I	Intermediate HS Levels DA:Pr6.1.II	Advanced HS Levels DA:Pr6.1.III
	a. Dance with others in a designated area or space.	a. Dance for others in a designated space.	a. Perform a dance for others that conveys an idea, feeling, experience, image, or story.	a. Through performing a dance that conveys an idea, feeling, experience, image, or story, understand the role of an audience in a performance.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left).	a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium).		a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movement to the performance space.	a. Use performance etiquette and performance practices during class, rehearsal, and performance. Postperformance: accept notes from the choreographer, make corrections as needed, and apply to future performances.	a. Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain a journal documenting these efforts. Postperformance: accept notes from the choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance. Document efforts and create a plan for ongoing improvements. Postperformance: accept notes from the choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Implement performance strategies to reach choreographic intent. Postperformance: accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies, using dance terminology and production terminology.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Implement performance strategies to reach choreographic intent. Postperformance: accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies, using dance terminology and production terminology.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Enhance performance using a broad repertoire of strategies to achieve choreographic intent. Develop a professional portfolio (for example, resume, head shot) that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.
	b. Use a simple prop as part of a dance.	b. Select a prop to use as part of a dance.	b. Explore the use of simple props or scenery to enhance performance.	b. Use limited production elements (for example, hand props, simple scenery, or media projections).	b. Explore simple production elements (for example, costumes, props, music, scenery, lighting, media) for a dance performed for an audience in a designated specific performance space.	b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.		b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.	b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and use production terminology to explain reasons for the decisions made.	b. Explore possibilities of producing dance in a variety of venues or for different audiences. Use production terminology to explain how the production elements would be handled in different situations to enhance artistic intent.	b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Use production terminology to explain reasons for choices.	b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.	b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.	b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.

# Dance

## RESPONDING

**Anchor Standard 7:** Perceive and analyze artistic work.  
 Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.  
 Essential Question: How is dance understood?

Analyze	Pre K DA:Re7.1.PK	Kindergarten DA:Re7.1.K	1st DA:Re7.1.1	2nd DA:Re7.1.2	3rd DA:Re7.1.3	4th DA:Re7.1.4	5th DA:Re7.1.5	6th DA:Re7.1.6	7th DA:Re7.1.7	8th DA:Re7.1.8	Introductory HS Levels DA:Re7.1.I	Intermediate HS Levels DA:Re7.1.II	Advanced HS Levels DA:Re7.1.III
a. Identify a movement in a dance.	a. Identify a movement that repeats in a dance.	a. Identify a movement that repeats in a dance to make a pattern.	a. Identify a dance style within the pattern of a dance.	a. Identify a movement pattern that creates a theme in a dance work.	a. Identify patterns of movement in dance works that create a style or theme.		a. Identify meaning or artistic intent from the patterns of movement in a dance work.	a. Describe recurring patterns of movement and their relationships in dance.	a. Compare, contrast, and discuss patterns of movement and their relationships in dance.	a. Describe and discuss patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.
b. Demonstrate an observed or performed dance movement.	b. Demonstrate and repeat observed or performed dance movements.	b. Demonstrate observed or performed dance movements from a specific genre or culture.	b. Demonstrate movements in dances from different genres or cultures.	b. Demonstrate and explain how one dance genre is different from another or how one cultural movement practice is different from another.	b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.		b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice, using basic dance terminology.	b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.	b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.	b. Demonstrate and explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Analyze the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and demonstrate how their differences impact the meaning of the dance. Use genre-specific dance terminology.	b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	b. Explain and demonstrate how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

**Anchor Standard 8:** Construct meaningful interpretations of artistic work.  
 Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context. Essential Question: How is dance interpreted?

Interpret	Pre K DA:Re8.1.PK	Kindergarten DA:Re8.1.K	1st DA:Re8.1.1	2nd DA:Re8.1.2	3rd DA:Re8.1.3	4th DA:Re8.1.4	5th DA:Re8.1.5	6th DA:Re8.1.6	7th DA:Re8.1.7	8th DA:Re8.1.8	Introductory HS Levels DA:Re8.1.I	Intermediate HS Levels DA:Re8.1.II	Advanced HS Levels DA:Re8.1.III
a. Observe a movement and share impressions.	a. Observe movement and use simple dance terminology to describe it.	a. Select movements from a dance that suggest ideas and use simple dance terminology to explain how the movement captures the idea.	a. Use context cues from movement to identify meaning and intent in a dance, using simple dance terminology.	a. Select specific context cues from movement. Use basic dance terminology to explain how they relate to the main idea of the dance.	a. Relate movements, ideas, and context to decipher meaning in a dance, using basic dance terminology.		a. Interpret meaning in a dance based on its movements. Use basic dance terminology to explain how the movements communicate the main idea of the dance.	a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Use genre-specific dance terminology to explain how these communicate the intent of the dance.	a. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre-specific dance terminology.	a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation, using genre-specific dance terminology.	a. Select and compare different dances and discuss their intent and artistic expression. Use genre-specific dance terminology to explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent.	a. Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre-specific dance terminology.	a. Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre-specific dance terminology.

# Dance

## RESPONDING

**Anchor Standard 9:** Apply criteria to evaluate artistic work.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Critique	Pre K DA:Re9.1.PK	Kindergarten DA:Re9.1.K	1st DA:Re9.1.1	2nd DA:Re9.1.2	3rd DA:Re9.1.3	4th DA:Re9.1.4	5th DA:Re9.1.5	6th DA:Re9.1.6	7th DA:Re9.1.7	8th DA:Re9.1.8	Introductory HS Levels DA:Re9.1.I	Intermediate HS Levels DA:Re9.1.II	Advanced HS Levels DA:Re9.1.III
	a. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.	a. Select a movement observed in a dance. Demonstrate the movement and explain why it was selected.	a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.	a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well and explain why they work. Use simple dance terminology.	a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.	a. Discuss the characteristics of a famous work of art (for example, choreography). Apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.	a. Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.	a. Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance, using genre-specific dance terminology.	a. Compare artistic intent, content, and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria, using genre-specific dance terminology.	a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.	a. Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	a. Define personal artistic preferences to critique dance. Consider societal and personal values and a range of artistic expression. Discuss perspectives with peers and justify views.



# Dance

CONNECTING														
<p><b>Anchor Standard 10:</b> Synthesize and relate knowledge and personal experiences to make art.            Enduring Understanding: Personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning in dance.            Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>														
Synthesize	Pre K DA:Cn10.1.PK	Kindergarten DA:Cn10.1.K	1st DA:Cn10.1.1	2nd DA:Cn10.1.2	3rd DA:Cn10.1.3	4th DA:Cn10.1.4		5th DA:Cn10.1.5	6th DA:Cn10.1.6	7th DA:Cn10.1.7	8th DA:Cn10.1.8	Introductory HS Levels DA:Cn10.1.I	Intermediate HS Levels DA:Cn10.1.II	Advanced HS Levels DA:Cn10.1.III
	a. Recognize an emotion expressed in dance movement that is watched or performed	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.		a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.	a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement preferences and perspectives.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.	a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.	a. Analyze a dance and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.	a. Review original choreography with respect to its content and context. Reflect on and analyze its relationship to personal perspectives and one's own personal growth.
	b. Observe a dance work. Identify and imitate a movement from the dance and ask a question about the dance.	b. Observe a work of art. Describe and then express through movement something of interest about the artwork and ask questions for discussion concerning the artwork.	b. Observe a work of art. Discuss observations and identify ideas for dance movement and demonstrate the big ideas.	b. Respond to a dance work using an inquiry-based set of questions (for example, See-Think-Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.	b. Ask a question about a key aspect of a dance. Explore it through movement. Communicate the answer to the question in oral, written, or movement form.	b. Develop and research a question about a key aspect of a dance. Choreograph a dance that communicates the learned information. Discuss the meaning of the dance and describe other possible forms of expression to communicate the topic.		b. Select and research a choreographer and his or her work. Choreograph a dance that communicates the learned information and includes the genre and clarity of the choreographer's style. Explain the genre, style, and meaning of the dance.	b. Choose a topic, concept, or content from another subject of interest and research how other art forms have expressed the topic. Create and explain a dance study that expresses the idea.	b. Identify and research a dance-related question or problem. Communicate new perspectives or realizations through a dance study with an oral and written defense.	b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the dance study and research with peers.	b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other situations.	b. Investigate various dance-related careers and college readiness through a variety of research methods and techniques. Select options of most interest. Develop and implement a capstone project that reflects opportunities in dance.
<p><b>Anchor Standard 11:</b> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding            Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.            Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?</p>														
Relate	Pre K DA:Cn11.1.PK	Kindergarten DA:Cn11.1.K	1st DA:Cn11.1.1	2nd DA:Cn11.1.2	3rd DA:Cn11.1.3	4th DA:Cn11.1.4		5th DA:Cn11.1.5	6th DA:Cn11.1.6	7th DA:Cn11.1.7	8th DA:Cn11.1.8	Introductory HS Levels DA:Cn11.1.I	Intermediate HS Levels DA:Cn11.1.II	Advanced HS Levels DA:Cn11.1.III
	a. Show a dance movement experienced at home or elsewhere.	a. Describe or demonstrate the movements in a dance that was watched or performed.	a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.	a. Find a relationship between a movement in a dance and the culture, society, or community from which the dance is derived. Explain what the movements communicate about the key aspects of the culture, society, or community.	a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.		a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.	a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.	a. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.	a. Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.	a. Analyze and discuss dances from selected genres or styles and/or historical periods. Formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.	a. Analyze dances from several genres or styles, historical periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.	a. Analyze dances from several genres or styles, historical periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate. Discuss the impact on one's dance literacy.

# Dance Glossary

**Aesthetic:** A set of principles concerned with the nature and appreciation of beauty.

**Alignment:** The process of adjusting the skeletal and muscular system to gravity to support effective functionality.

**Alternative performance venue:** A performance site other than a standard Western-style theater (for example, classroom, site-specific venue, natural environment).

**Anatomical principles:** The way the human body's skeletal, muscular, and vascular systems work separately and in coordination.

**Artistic criteria:** Aspects of craft and skill used to fulfill artistic intent.

**Artistic expression:** The manifestations of artistic intent through dance, drama, music, poetry, fiction, painting, sculpture, or other artistic media. In dance, this involves the dance and the dancers within a context.

**Artistic intent:** The purpose, main idea, and expressive or communicative goals of a dance composition, study, work, or performance.

**Artistic statement:** An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.

**Body-mind principles:** Concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility).

**Body patterning:** Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

**Body-use:** The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns.

**Bound movement:** An “effort element” from Laban Movement Analysis in which energy flow is constricted.

**Capstone project:** A culminating performance-based assessment that determines what 12th graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research.

**Choreographic devices:** Manipulation of dance movement, sequences, or phrases (repetition, inversion, accumulation, cannon, retrograde, call and response, expansion, diminution, and transposition).

**Codified movement:** Common motion or motions set in a particular style that often have specific names and expectations associated with it.

**Context clues:** Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing.

**Contrapuntal:** An adjective that describes the noun counterpoint; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences, or phrases danced simultaneously using different body parts or performed by different dancers.

**Create:** To invent, compose, or generate original dance movement or movement ideas.

**Cultural movement practice:** Physical movements of a dance that are associated with a particular country, community, or people.

**Dance literacy:** The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

**Dance movement principles:** Fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, weight shift).

**Dance phrase:** A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**Dance structures:** The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA, theme and variation); often referred to as choreographic form.

**Dance study:** A short dance that is comprised of several dance phrases based on an artistic idea.

**Dance techniques:** The tools and skills needed to produce a particular style of movement.

**Dance terminology:** Vocabulary used to describe dance and dance experiences.

**Simple dance terminology** (Tier 1/grades PreK-2): Basic pedestrian language (for example, locomotor words walk, run, tip-toe, slither, roll, crawl, jump, march, gallop; non-locomotor words, bend, twist, turn, open, close).

**Basic dance terminology** (Tier 2/grades 3-5): Vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, dance techniques such as alignment or “line”).

**Genre-specific dance terminology** (Tier 3/grades 6 and up): Words used to describe movement within specific dance forms such as ballet, contemporary, culturally specific dance, funk, hip-hop, jazz, modern, tap, and others (for example, in Polynesian dance [Hula]: auwana, kahiko, halau, kaholo, uwehe, ami; in ballet: glissade, pas de bouree, pas de chat, arabesque; in jazz: kick ball change, pencil turn, jazz walk, jazz run; in modern: contraction, triplets, spiral, pivot turn; in tap: shufflestep, cramp roll, riff, wing, time step).

**Dance work:** A complete dance that has a beginning, middle (development), and end.

**Dynamics:** The qualities or characteristics of movement that lend expression and style; also called “efforts” or “energy” (for example, sustained, quick, light, strong).

**Elements of dance:** The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement; see Elements of Dance Organizer by Perpich Center for Arts Education (used with permission).

**Embody:** To physicalize a movement, concept, or idea throughout the body.

**Energy:** The dynamic quality, force, weight, and flow of movement.

**Evaluative criteria:** The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance.

**Explore:** Investigate multiple movement possibilities to learn more about an idea.

**Free-flowing movement:** An “effort element” from Laban Movement Analysis in which energy is continuous.

**Functional alignment:** The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

**General space:** Spatial orientation that is not focused toward one area of a studio or stage.

**Genre:** A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices).

**Kinesphere:** The area of space directly surrounding one's body extending as far as a person can reach; also called personal space.

**Kinesthetic awareness:** Pertaining to sensations and understanding of bodily movement.

**Locomotor:** Movement that travels from one location to another or in a pathway through space (for example, in prekindergarten, walk, run, tip-toe, slither, roll, crawl, jump, march, gallop; in kindergarten, the addition of prance, hop, skip, slide, leap).

**Motif:** A distinctive and reoccurring gesture or movement used to provide a theme and unify ideas.

**Movement analysis:** The decoding of movement into components of movement (for example, Laban Movement Analysis).

**Movement characteristics:** The qualities, elements, or dynamics that describe or define a movement.

**Movement phrase:** A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**Movement problem:** A specific focus that requires finding a solution and completing a task; gives direction and exploration in composition.

**Movement vocabulary:** Codified or personal movement characteristics that define a movement style.

**Musicality:** A keen sensitivity to nuances and honed understanding of tonal and rhythmic elements and the ability to coordinate with and embody them.

**Narrative:** A compositional structure that develops a story line.

**Negative space:** The area (space) around and between the dancer(s) or dance images(s) in a dance.

**Non-locomotor:** Movement that remains in place; movement that does not travel from one location to another or in a pathway through space (for example, in prekindergarten, bend, twist, turn, open, close; in kindergarten, swing, sway, spin, reach, pull).

**Performance etiquette:** Performance values and expected behaviors when rehearsing or performing (for example, no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, dancers do not call out to audience members who are friends).

**Personal space:** The area of space directly surrounding one's body extending as far as a person can reach; also called the kinesphere.

**Polyrhythmic:** In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts.

**Production elements:** Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).

**Production terminology:** Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation.

**Rhythm:** The patterning or structuring of time through movement or sound.

**See-Think-Wonder:** An inquiry-based Visual Thinking Strategy (VTS), used for critical analysis, in which children respond to simple questions (What do you see? What do you think? What do you wonder?) that enable them to begin to make meaning from an observed (dance) work of art; the strategy is from Harvard's Project Zero.

**Sound environment:** Sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word).

**Space:** Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments

**Spatial design:** Predetermined use of directions, levels, pathways, formations, and body shapes.

**Stimuli:** A thing or event that inspires action, feeling, or thought.

**Style:** Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk Dance; Congolese dance is a style of African Dance).

**Technical dance skills:** The degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed, range).

**Tempi:** Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo).

**Tempo:** The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos).

**Theme:** A dance idea that is stated choreographically.

# Media Arts

CREATING														
<p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.</p> <p>Enduring Understanding: Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts. Essential Questions: (a) How do media artists generate ideas? (b) How can ideas for media arts productions be formed and developed to be effective and original?</p>														
Conceive	Pre K MA-Cr1.1.PK	Kindergarten MA-Cr1.1.K	1st MA-Cr1.1.1	2nd MA-Cr1.1.2	3rd MA-Cr1.1.3	4th MA-Cr1.1.4		5th MA-Cr1.1.5	6th MA-Cr1.1.6	7th MA-Cr1.1.7	8th MA-Cr1.1.8	Introductory HS Levels MA-Cr1.1.I	Intermediate HS Levels MA-Cr1.1.II	Advanced HS Levels MA-Cr1.1.III
	a. Share ideas for media artworks through guided exploration of tools, methods, and imagining.	a. Discover and share ideas for media artworks through brainstorming, creative play, and experimentation.	a. Express and share ideas for media artworks through brainstorming, sketching, and modeling.	a. Discover multiple ideas for media artworks through brainstorming and improvising.	a. Conceive of original artistic goals for media artworks using a variety of creative methods (for example, brainstorming and modeling).	a. Develop multiple ideas for media artworks using a variety of tools, methods, and/or materials.		a. Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.	a. Formulate variations of goals and solutions for media artworks by practicing chosen creative generative methods (for example, sketching, improvising, brainstorming).	a. Generate ideas, goals, and solutions for original media artworks through application of focused creative processes and generative methods (for example, divergent thinking, experimenting).	a. Produce a variety of ideas and solutions for media artworks through application of chosen inventive generative methods (for example, concept modeling, prototyping).	a. Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.	a. Strategically utilize generative methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media arts creation processes.	a. Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.
<p><b>Anchor Standard 2:</b> Organize and develop artistic ideas and work.</p> <p>Enduring Understanding: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. Essential Questions: How do media artists organize and develop ideas and models into process structures to achieve the desired end product?</p>														
Develop	Pre K MA-Cr2.1.PK	Kindergarten MA-Cr2.1.K	1st MA-Cr2.1.1	2nd MA-Cr2.1.2	3rd MA-Cr2.1.3	4th MA-Cr2.1.4		5th MA-Cr2.1.5	6th MA-Cr2.1.6	7th MA-Cr2.1.7	8th MA-Cr2.1.8	Introductory HS Levels MA-Cr2.1.I	Intermediate HS Levels MA-Cr2.1.II	Advanced HS Levels MA-Cr2.1.III
	a. With guidance, form ideas into plans or models for media arts productions.	a. With guidance, use ideas to form plans or models for media arts productions.	a. With guidance, use identified ideas to form plans and models for media arts productions.	a. Choose ideas to create plans and models for media arts productions.	a. Form, share, and experiment with ideas, plans, and models to prepare for media arts productions.	a. Discuss, assemble, and experiment, with ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.		a. Develop, present, and experiment with ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.	a. Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.	a. Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	a. Structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.	a. Research and 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.	a. Apply a personal aesthetic in designing, experimenting, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	a. Integrate a complex personal aesthetic and knowledge of systems processes in forming, experimenting, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.

# Media Arts

CREATING													
<p><b>Anchor Standard 3:</b> Revise, refine, and complete artistic work.            Enduring Understanding: Media artists develop excellence through practice and constructive critique – reflecting on, revising, and refining work over time. Essential Questions: (a) What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? (b) How do media artists improve/refine their work?</p>													
Construct	Pre K MA:Cr3.1.PK	Kindergarten MA:Cr3.1.K	1st MA:Cr3.1.1	2nd MA:Cr3.1.2	3rd MA:Cr3.1.3	4th MA:Cr3.1.4	5th MA:Cr3.1.5	6th MA:Cr3.1.6	7th MA:Cr3.1.7	8th MA:Cr3.1.8	Introductory HS Levels MA:Cr3.1.I	Intermediate HS Levels MA:Cr3.1.II	Advanced HS Levels MA:Cr3.1.III
a. Make and capture media arts content, freely and in guided practice, in media arts productions.	a. Form and capture media arts content for expression and meaning in media arts productions.	a. Create, capture, and assemble media arts content for media arts productions, identifying basic principles (for example, pattern, repetition).	a. Construct and assemble content for unified media arts productions, identifying and applying basic principles (for example, positioning, attention).	a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles (for example, movement).	a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles (for example, balance, contrast).	a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated principles (for example, emphasis, exaggeration).	a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles (for example, point of view, perspective).	a. Coordinate production processes to integrate content and components for determined purpose and meaning in media arts productions, demonstrating understanding of associated principles (for example, narrative structures, composition).	a. Implement production processes to integrate content and stylistic conventions for determined meaning in media arts productions, demonstrating understanding of associated principles (for example, theme, unity).	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles (for example, emphasis, tone).	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating understanding of associated principles (for example, continuity, juxtaposition).	a. Analyze, refine, and elaborate elements and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles (for example, hybridization).	
b. Attempt and share expressive effects, freely and in guided practice, in creating media artworks.	b. Make guided changes to the content, form, or presentation of media artworks and share results.	b. Make guided changes and identify the effects of making changes to the content, form, or presentation, in order to refine and finish media artworks.	b. Practice and describe expressive effects in altering, refining, and completing media artworks.	b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.	b. Demonstrate the intentional use of elements in a media artwork.	b. Determine how elements and components can be altered for clear communication and refine media artworks to improve clarity and purpose.	b. Explain and demonstrate how elements and components can be altered for intentional effects and different audiences.	b. Analyze, improve and refine media artworks by emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.	b. Analyze, refine, and modify media artworks, improving technical quality and accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and place.	b. Analyze, refine, and modify media artworks, honing aesthetic quality and accentuating stylistic elements, to reflect an understanding of personal goals and preferences.	b. Analyze, refine, and elaborate aesthetic elements and technical components to form impactful expressions in media artworks for specific purposes, intentions, audiences, and contexts.	b. Analyze, refine, and elaborate elements and components to create media artworks that have an impact on specific purposes, audiences, and contexts.	

PRODUCING													
<p><b>Anchor Standard 4:</b> Select, analyze, and interpret artistic work for presentation.            Enduring Understanding: Media artists make choices about how and to whom their work is presented. Essential Questions: How are complex media arts experiences constructed?</p>													
Integrate	Pre K MA:Pr4.1.PK	Kindergarten MA:Pr4.1.K	1st MA:Pr4.1.1	2nd MA:Pr4.1.2	3rd MA:Pr4.1.3	4th MA:Pr4.1.4	5th MA:Pr4.1.5	6th MA:Pr4.1.6	7th MA:Pr4.1.7	8th MA:Pr4.1.8	Introductory HS Levels MA:Pr4.1.I	Intermediate HS Levels MA:Pr4.1.II	Advanced HS Levels MA:Pr4.1.III
a. With guidance, combine different forms and content (for example, image, sound) to form media artworks for presentation.	a. With guidance, combine art forms and media content (for example, dance, video) to form media artworks for presentation.	a. Combine varied content (for example, arts, media, literary, science) in media artworks for presentation (for example, an illustrated story).	a. Practice combining varied content (for example, arts, media, literary, science) in media artworks for a unified presentation (for example, an illustrated story).	a. Practice fusing varied content (for example, arts, media, literary, science) into unified media artworks for presentation (for example, animation, music, dance).	a. Demonstrate how a variety of content (for example, arts, media, other academic curriculum forms) may be integrated into media artworks for presentation.	a. Create media artworks integrating multiple contents and forms in order to reach a given audience.	a. Demonstrate how integrating multiple contents and forms can support a central idea in a media artwork in order to reach a given audience.	a. Integrate multiple contents and forms into unified media arts productions that convey consistent perspectives and narratives in order to reach a given audience.	a. Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas in order to reach a given audience.	a. Integrate ideas from various media arts and other sources into unified productions, considering the reactions and interactions of a given or intended audience.	a. Integrate ideas from various arts, media arts forms, and other sources into unified media arts productions, considering the reactions and interactions of various audiences.	a. Synthesize ideas from various arts, media arts forms, academic curriculum, and other sources into unified media arts productions that retain artistic fidelity across platforms and audiences.	

# Media Arts

PRODUCING													
<p><b>Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation.</p> <p>Enduring Understanding: Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.</p> <p>Essential Questions: (a) What skills are required for creating effective media artworks, and how are they improved? (b) How are creativity and innovation developed within and through media arts productions? (c) How do media artists use various tools and techniques?</p>													
Practice	Pre K MA-Pr5.1.PK	Kindergarten MA-Pr5.1.K	1st MA-Pr5.1.1	2nd MA-Pr5.1.2	3rd MA-Pr5.1.3	4th MA-Pr5.1.4	5th MA-Pr5.1.5	6th MA-Pr5.1.6	7th MA-Pr5.1.7	8th MA-Pr5.1.8	Introductory HS Levels MA-Pr5.1.I	Intermediate HS Levels MA-Pr5.1.II	Advanced HS Levels MA-Pr5.1.III
a. Use identified skills (for example, manipulating tools, making choices, sharing) in creating and presenting media artworks.	a. Identify and demonstrate basic skills (for example, handling tools, making choices, cooperating) in creating and presenting media artworks.	a. Describe various artistic skills and roles (for example, technical steps, planning, collaborating) in media arts productions and presentations.	a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, and soft skills (for example, tool use, decision making, collaboration) in media arts productions and presentations.	a. Exhibit developing ability in a variety of artistic, design, technical, and organizational roles (for example, manipulating tools, making decisions, group planning) in media arts productions and presentations.	a. Enact identified roles to practice foundational artistic, design, technical, and soft skills (for example, formal technique, equipment usage, production, collaboration) in media arts productions and presentations.	a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills (for example, formal technique, production, collaboration) in media arts productions and presentations.	a. Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing and presenting media artworks (for example, invention, formal technique, production, self-initiative, problem-solving).	a. Exhibit an increasing set of artistic, design, technical, and soft skills through performing various roles in producing and presenting media artworks (for example, creative problem-solving, organizing).	a. Demonstrate a defined range of artistic, design, technical, and soft skills through performing specified roles in producing and presenting media artworks (for example, strategizing, collaborative communication).	a. Demonstrate progression in artistic, design, technical, and soft skills as a result of selecting and fulfilling specified roles in the production and presentation of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical, and soft skills in managing, producing, and presenting media artworks.	a. Employ mastered artistic, design, technical, and soft skills in managing, producing and presenting media artwork.	
b. Use identified creative skills (for example, imagining freely and in guided practice) within media arts productions.	b. Identify and demonstrate creative skills (for example, performing) within media arts productions.	b. Describe and demonstrate basic creative skills within media arts productions (for example, varying techniques).	b. Demonstrate use of experimentation skills (for example, trial and error, playful practice) within and through media arts productions.	b. Exhibit basic creative skills (for example, trial and error, playful practice) to invent new content and solutions within and through media arts productions.	b. Practice foundational innovative abilities (for example, design thinking) in addressing problems within and through media arts productions.	b. Practice fundamental creative and innovative abilities (for example, expanding conventions) in addressing problems within and through media arts productions.	b. Develop a variety of creative and adaptive innovation abilities (for example, testing constraints) in developing solutions within and through media arts productions.	b. Exhibit an increasing set of creative and adaptive innovation abilities (for example, exploratory processes) in developing solutions within and through media arts productions.	b. Demonstrate a defined range of creative and adaptive innovation abilities (for example, divergent solutions, bending conventions) in developing new solutions for identified problems within and through media arts productions.	b. Develop and refine a determined range of creative and adaptive innovation abilities (for example, design thinking, risk taking) in addressing identified challenges and constraints within and through media arts productions.	b. Demonstrate effective ability in creative and adaptive innovation abilities (for example, resisting closure, responsive use of failure) to address sophisticated challenges within and through media arts productions.	b. Fluently employ mastered creative and innovative adaptability in formulating lines of inquiry and solutions to address complex challenges within and through media arts productions.	
c. Use media arts creation tools freely and in guided practice.	c. Practice, discover, and share how media arts creation tools work.	c. Experiment with and share different ways to use tools and techniques to construct media artworks.	c. Demonstrate and explore identified methods to use tools to capture and form media artworks.	c. Exhibit standard use of tools and techniques while constructing media artworks.	c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.	c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks	c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.	c. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media artworks.	c. Demonstrate adaptability using tools, techniques and content in standard and experimental ways to communicate intent in the production of media artworks.	c. 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 artworks.	c. 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.	c. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.	

# Media Arts

PRODUCING													
<p><b>Anchor Standard 6:</b> Convey meaning through the presentation of artistic work.            Enduring Understanding: Media artists purposefully present, share, and distribute media artworks for various contexts.            Essential Questions: (a) How do time, place, audience, and context affect presenting or performing choices for media artworks?            (b) How can presenting or sharing media artworks in a public format help a media artist learn and grow?</p>													
Present	Pre K MA:Pr6.1.PK	Kindergarten MA:Pr6.1.K	1st MA:Pr6.1.1	2nd MA:Pr6.1.2	3rd MA:Pr6.1.3	4th MA:Pr6.1.4	5th MA:Pr6.1.5	6th MA:Pr6.1.6	7th MA:Pr6.1.7	8th MA:Pr6.1.8	Introductory HS Levels MA:Pr6.1.I	Intermediate HS Levels MA:Pr6.1.II	Advanced HS Levels MA:Pr6.1.III
	a. With guidance, learn the various roles needed to present media artworks.	a. With guidance, identify and share roles in presenting media artworks.	a. With guidance, discuss presentation conditions and perform a task in presenting media artworks.	a. Identify and describe presentation conditions and perform task(s) in presenting media artworks.	a. Identify and describe the presentation conditions and take on roles and processes in presenting or distributing media artworks.	a. Explain the presentation conditions and fulfill a role and processes in presenting or distributing media artworks.	a. Compare qualities and purposes of presentation formats and fulfill a role and associated processes in presentation and/or distribution of media artworks.	a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Design the presentation and distribution of media artworks through multiple formats and/or contexts.	a. Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and audiences.	a. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts (for example, mass audiences, physical and virtual channels).	a. Curate, design, and promote the presentation and distribution of media artworks for intentional impacts, through a variety of contexts (for example, markets, venues).
	b. With guidance, share reactions to the presentation of media artworks.	b. With guidance, identify and share reactions to the presentation of media artworks.	b. With guidance, discuss the experience of the presentation of media artworks.	b. Identify and describe the experience and share the results of presenting media artworks.	b. Identify and describe the experience and share the results of, and improvements for, presenting media artworks.	b. Explain the results of, and improvements for, presenting media artworks.	b. Compare the results of, and improvements for, presenting media artworks.	b. Analyze the results of, and improvements for, presenting media artworks.	b. Evaluate the results of, and improvements for, presenting media artworks, considering impacts on personal growth.	b. Evaluate the results of, and implement improvements for, presenting media artworks, considering impacts on personal growth and external effects.	b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts (for example, the benefits for self and others).	b. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts (for example, changes that occurred for people or to a situation).	b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts (for example, new understandings that were gained by artist and audience).

RESPONDING													
<p><b>Anchor Standard 7:</b> Perceive and analyze artistic work.            Enduring Understanding: Media artworks can be appreciated and interpreted through analyzing their components.            Essential Questions: (a) How do we “read” media artworks and discern their relational components? (b) How do media artworks function to convey meaning and manage audience experience?</p>													
Perceive	Pre K MA:Re7.1.PK	Kindergarten MA:Re7.1.K	1st MA:Re7.1.1	2nd MA:Re7.1.2	3rd MA:Re7.1.3	4th MA:Re7.1.4	5th MA:Re7.1.5	6th MA:Re7.1.6	7th MA:Re7.1.7	8th MA:Re7.1.8	Introductory HS Levels MA:Re7.1.I	Intermediate HS Levels MA:Re7.1.II	Advanced HS Levels MA:Re7.1.III
	a. With guidance, explore and discuss components and messages in a variety of media artworks.	a. Recognize and, with guidance, share components and messages in media artworks.	a. Identify components and messages in media artworks.	a. Identify and describe the components and messages in media artworks.	a. Identify and describe how messages are created by components in media artworks.	a. Identify, describe, and explain how messages are created by components in media artworks.	a. Identify, describe, and differentiate how message and meaning are created by components in media artworks.	a. Identify, describe, and analyze how message and meaning are created by components in media artworks.	a. Describe, compare, and analyze the relationships between the components in media artworks.	a. Compare, contrast, and analyze the relationships between the components and style in media artworks.	a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.	a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks and provide feedback on how they impact audience.	a. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.
	b. With guidance, explore media artworks and discuss experiences.	b. Recognize and share how a variety of media artworks create different experiences.	b. With guidance, identify how a variety of media artworks create different experiences.	b. Identify and describe how a variety of media artworks create different experiences.	b. Identify and describe how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and, with guidance, explain how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and, with guidance, differentiate how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience.	b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.	b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks shape audience experience and create meaning.	b. Analyze how a variety of media artworks shape audience experience and create meaning through multimodal presentations.	b. Analyze how a wide variety of media artworks shape audience experience, create meaning, and persuade through multimodal presentations.	b. Survey a wide variety of traditional and experimental media artworks, analyzing methods for shaping audience experience, creating meaning, and persuading through multimodal presentations and systemic communications.

# Media Arts

RESPONDING														
<p><b>Anchor Standard 8:</b> Construct meaningful interpretations of artistic work.            Enduring Understanding: Interpretation and appreciation require engagement with the content, form, and context of media artworks.            Essential Questions: How do people relate to and interpret media artworks?</p>														
Interpret	Pre K MA:Re8.1.PK	Kindergarten MA:Re8.1.K	1st MA:Re8.1.1	2nd MA:Re8.1.2	3rd MA:Re8.1.3	4th MA:Re8.1.4		5th MA:Re8.1.5	6th MA:Re8.1.6	7th MA:Re8.1.7	8th MA:Re8.1.8	Introductory HS Levels MA:Re8.1.I	Intermediate HS Levels MA:Re8.1.II	Advanced HS Levels MA:Re8.1.III
	a. With guidance, share reactions to media artworks.	a. With guidance, share observations regarding a variety of media artworks.	a. With guidance, identify the meanings of a variety of media artworks.	a. Determine the purposes and meanings of media artworks, considering their context.	a. Determine the purposes and meanings of media artworks while describing their context.	a. Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.		a. Determine and compare personal and group interpretations of a variety of media artworks, considering their subject matter, media characteristics, and context.	a. Interpret a variety of media artworks, using given criteria.	a. Interpret and construct meanings of a variety of media artworks, using guided self-developed criteria.	a. Interpret meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.	a. Interpret meanings and reaction to a variety of media artworks, focusing on personal and cultural contexts.	a. Interpret meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.	a. Interpret meanings and impacts of diverse media artworks, considering complex factors of context and bias.
<p><b>Anchor Standard 9:</b> Apply criteria to evaluate artistic work.            Enduring Understanding: Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.            Essential Questions: (a) How and why do media artists value and judge media artworks? (b) When and how should we evaluate and critique media artworks to improve them?</p>														
Evaluate	Pre K MA:Re9.1.PK	Kindergarten MA:Re9.1.K	1st MA:Re9.1.1	2nd MA:Re9.1.2	3rd MA:Re9.1.3	4th MA:Re9.1.4		5th MA:Re9.1.5	6th MA:Re9.1.6	7th MA:Re9.1.7	8th MA:Re9.1.8	Introductory HS Levels MA:Re9.1.I	Intermediate HS Levels MA:Re9.1.II	Advanced HS Levels MA:Re9.1.III
	a. With guidance, examine and share qualities in media artworks.	a. Share qualities and possible changes in media artworks by using guided questioning.	a. Identify the effective parts of, and possible changes to, media artworks.	a. Discuss the effectiveness of, and improvements for, media artworks, considering their context.	a. Identify basic criteria for evaluating media artworks, considering possible improvements and context.	a. Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.		a. Identify relevant criteria for evaluating media artworks, considering possible improvements and context.	a. Identify and apply relevant criteria for evaluating and improving media artworks and production processes, considering context.	a. Determine and apply relevant criteria to evaluate various media artworks and production processes, considering context and practicing constructive feedback.	a. Develop and apply relevant and specific criteria to evaluate various media artworks and production processes, considering context and practicing constructive feedback.	a. Evaluate media artworks and production processes with developed criteria, considering context and artistic goals.	a. Evaluate media artworks and production processes at decisive stages, using identified criteria and considering context and artistic goals.	a. Independently form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.

# Media Arts

## CONNECTING

**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.  
 Enduring Understanding: Personal and cultural experiences affect and are affected by how media artworks are made and interpreted.  
 Essential Questions: (a) How do we relate knowledge and experiences to understanding and making media artworks?  
 (b) How do we learn about and create meaning through producing media artworks?

Synthesize	Pre K MA:Cn10.1.PK	Kindergarten MA:Cn10.1.K	1st MA:Cn10.1.1	2nd MA:Cn10.1.2	3rd MA:Cn10.1.3	4th MA:Cn10.1.4
a. Use personal experiences in making media artworks.	a. Use personal experiences and choices in making media artworks.	a. Use personal experiences, interests, and models in creating media artworks.	a. Use personal experiences, interests, information, and models in creating media artworks.	a. Use personal and external resources (for example, interests, information, models) to create media artworks.	a. Examine and use personal and external resources (for example, interests, research, cultural understanding) to create media artworks.	
b. With guidance, share experiences of media artworks.	b. Share memorable experiences of media artworks.	b. Share meaningful experiences of media artworks.	b. Discuss experiences of media artworks, describing their meaning and purpose.	b. Identify and show how media artworks form meanings, situations, and/or culture (for example: popular media.)	b. Examine and show how media artworks form meanings, situations, or cultural experiences (for example, online spaces).	

5th MA:Cn10.1.5	6th MA:Cn10.1.6	7th MA:Cn10.1.7	8th MA:Cn10.1.8	Introductory HS Levels MA:Cn10.1.I	Intermediate HS Levels MA:Cn10.1.II	Advanced HS Levels MA:Cn10.1.III
a. Access and use internal and external resources (for example, interests, knowledge, experiences) to create media artworks.	a. Access, evaluate, and use internal and external resources (for example, knowledge, experiences, interests, research) to create media artworks.	a. Access, evaluate, and use internal and external resources (for example, experiences, interests, research, exemplary works) to inform the creation of media artworks.	a. Access, evaluate, and use internal and external resources (for example, cultural knowledge, research, exemplary works) to inform the creation of media artworks.	a. Access, evaluate, and integrate personal and external resources (for example, experiences, interests, cultural experiences) to inform the creation of original media artworks.	a. Synthesize internal and external resources (for example, cultural connections, introspection, research, exemplary works) to enhance the creation of persuasive media artwork.	a. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks.
b. Examine and show how media artworks form meanings, situations, and cultural experiences (for example, news, cultural events).	b. Explain and show how media artworks form new meanings, situations, and cultural experiences (for example, historical events).	b. Explain and show how media artworks form new meanings, knowledge, situations, and cultural experiences (for example, new information, learning).	b. Explain and demonstrate how media artworks create cultural experiences (for example, local and global events).	b. Explain and demonstrate the use of media artworks to expand meaning and knowledge and to create cultural experiences (for example, learning and sharing through online environments).	b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge and reflect and form cultural experiences (for example, new connections between themes and ideas, local and global networks, personal influence).	b. Demonstrate and expound on the use of media artworks to perfect new meaning, knowledge, and cultural experiences that have an impact.

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  
 Enduring Understanding: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.  
 Essential Questions: (a) How does media arts relate to its various contexts, purposes, and values? (b) How does investigating these relationships inform and deepen the media artist's understanding and work?

Relate	Pre K MA:Cn11.1.PK	Kindergarten MA:Cn11.1.K	1st MA:Cn11.1.1	2nd MA:Cn11.1.2	3rd MA:Cn11.1.3	4th MA:Cn11.1.4
a. With guidance, relate media artworks and everyday life.	a. With guidance, share ideas in relating media artworks and everyday life (for example, daily activities).	a. Discuss and describe media artworks in everyday life (for example, popular media, connections with family and friends).	a. Discuss how media artworks and ideas relate to everyday and cultural life (for example, media messages, media environments).	a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior.	a. Explain verbally and/or in media artworks how media artworks and ideas relate to everyday and cultural life (for example, fantasy and reality, technology use).	
b. With guidance, interact safely and appropriately with media arts tools and environments.	b. With guidance, interact safely and appropriately with media arts tools and environments.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness.	

5th MA:Cn11.1.5	6th MA:Cn11.1.6	7th MA:Cn11.1.7	8th MA:Cn11.1.8	Introductory HS Levels MA:Cn11.1.I	Intermediate HS Levels MA:Cn11.1.II	Advanced HS Levels MA:Cn11.1.III
a. Research and show how media artworks and ideas relate to social and community life (for example, exploring commercial and information purposes, history, ethics).	a. Research and show how media artworks and ideas relate to social, community, and cultural situations (for example, cultural identity, history, entertainment).	a. Research and demonstrate how media artworks and ideas relate to various situations, purposes, and values (for example, community, vocations, social media).	a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (for example, democracy, environment, connecting people and places).	a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (for example, social trends, power, equality, cultural identity).	a. Demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values (for example, markets, systems, propaganda, truth).	a. Examine in depth and demonstrate the relationships of media arts ideas and works to local and global contexts, purposes, and values through relevant media artworks that have an impact.
b. Examine, discuss, and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy.	b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy.	b. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy, and social media.	b. Analyze and responsibly interact with media arts tools, environments, and legal and technological contexts, considering ethics, media literacy, social media, and virtual worlds.	b. 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.	b. 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.	b. Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.



# Media Arts Glossary

**Attention:** Principle of directing perception through sensory and conceptual impact.

**Balance:** Principle of the equitable and/or dynamic distribution of items in a media arts composition or structure for aesthetic meaning, as in a visual frame, or within game architecture.

**Components:** The discrete portions and aspects of media artworks, including elements, principles, processes, parts, and assemblies (for example, light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography, interactivity).

**Composition:** Principle of arrangement and balancing of components of a work for meaning and message.

**Constraints:** Limitations on what is possible, both real and perceived.

**Context:** The situation surrounding the creation or experience of media artworks that influences the work, artist, or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors (for example, personal, societal, cultural, historical, physical, virtual, economic, systemic).

**Continuity:** The maintenance of uninterrupted flow, continuous action, or self-consistent detail across the various scenes or components of a media artwork (for example, game components, branding, movie timeline, series).

**Contrast:** Principle of using the difference between items, such as elements, qualities, and components, to mutually complement them.

**Convention:** An established, common, or predictable rule, method, or practice within media arts production, such as the notion of a “hero” in storytelling.

**Copyright:** The exclusive right to make copies, license, and otherwise exploit a produced work.

**Design thinking:** A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design.

**Digital identity:** How one is presented, perceived, and recorded online, including personal and collective information and sites, e-communications, and commercial tracking.

**Divergent thinking:** Unique, original, uncommon, idiosyncratic ideas; thinking “outside of the box.”

**Emphasis:** Principle of giving greater compositional strength to a particular element or component in a media artwork.

**Ethics:** Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments.

**Exaggeration:** Principle of pushing a media arts element or component into an extreme for provocation, attention, or contrast, as seen in character, voice, mood, or message.

**Experiential Design:** Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design.

**Fairness:** Complying with appropriate, ethical, and equitable rules and guidelines.

**Fair use:** Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, and criticism.

**Force:** Principle of energy or amplitude within an element, such as the speed and impact of a character’s motion.

**Generative methods:** Various inventive techniques for creating new ideas and models, such as brainstorming, play, open exploration, experimentation, inverting assumptions, or rule bending.

**Hybridization:** Principle of combining two existing media forms to create new and original forms, such as merging theatre and multimedia.

**Interactivity:** A diverse range of articulating capabilities between media arts components, such as user, audience, and sensory elements, that allow for inputs and outputs of responsive connectivity using sensors, triggers, and interfaces, and may be used to obtain data, commands, or information and may relay immediate feedback, or other communications; contains unique sets of aesthetic principles.

**Juxtaposition:** Placing greatly contrasting items together for effect.

**Legal:** The legislated parameters and protocols of media arts systems, including user agreements, publicity releases, and copyright.

**Manage audience experience:** The act of designing and forming user sensory episodes through multisensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer’s attention or constructing thematic spaces in virtual or experiential design.

**Markets:** The various commercial and informational channels and forums for media artworks, such as television, radio, Internet, fine arts, nonprofit, or communications.

**Meaning:** The formulation of significance and purposefulness in media artworks.

**Media arts contexts:** The diverse locations and circumstances of media arts, including its markets, networks, technologies, and vocations.

**Media environments:** Spaces, contexts, and situations where media artworks are produced and experienced, such as in theaters, production studios, and online.

**Media literacy:** A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and nonprint messages.

**Media messages:** The various artistic, emotional, expressive, prosaic, commercial, utilitarian, and informational communications of media artworks.

**Modeling or concept modeling:** Creating a digital or physical representation or sketch of an idea, usually for testing; prototyping.

**Movement:** Principle of motion of diverse items within media artworks.

**Multimedia theatre:** The combination of live theatre elements and digital media (for example, sound, projections, video) into a unified production for a live audience.

**Multimodal perception:** The coordinated and synchronized integration of multiple sensory systems (for example, vision, touch, auditory) in media artworks.

**Narrative structure:** The framework for a story, usually consisting of an arc of beginning, conflict, and resolution.

**Personal aesthetic:** An individually formed, idiosyncratic style or manner of expressing oneself; an artist’s “voice.”

**Perspective:** Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition.

**Point of view:** The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator’s outlook from which the events are depicted and by the attitude toward the characters.

**Positioning:** The principle of placement or arrangement.

**Production processes:** The diverse processes, procedures, or steps used to carry out the construction of a media artwork, such as prototyping, playtesting, and architecture construction in game design.

**Prototyping:** Creating a testable version, sketch, or model of a media artwork, such as a game, character, website, or application.

**Resisting closure:** Delaying completion of an idea, process, or production or persistently extending the process of refinement, toward greater creative solutions or technical perfection.

**Responsive use of failure:** Incorporating errors toward persistent improvement of an idea, technique, process, or product.

**Rules:** The laws or guidelines for appropriate behavior; protocols.

**Safety:** Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups.

**Soft skills:** Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, and communication.

**Stylistic convention:** A common, familiar, or even “formulaic” presentation form, style, technique, or construct, such as the use of tension-building techniques in a suspense film.

**Systemic communications:** Socially or technologically organized and higher-order media arts communications such as networked multimedia, television formats and broadcasts, “viral” videos, social multimedia (e.g., “Vine” videos), remixes, and transmedia.

**System(s):** The complex and diverse technological structures and contexts for media arts production, funding, distribution, viewing, and archiving.

**Technological:** The mechanical aspects and contexts of media arts production, including hardware, software, networks, and code.

**Tone:** Principle of “color,” “texture,” or “feel” of a media arts element or component, such as sound, lighting, mood, or sequence.

**Transdisciplinary production:** Accessing multiple disciplines during the conception and production processes of media creation and using new connections or ideas that emerge to inform the work.

**Transmedia production:** Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms.

**Virtual channels:** Network-based presentation platforms such as YouTube, Vimeo, and Deviantart.

**Virtual worlds:** Online, digital, or synthetic environments (for example, Minecraft, Second Life).

**Vocational:** The workforce aspects and contexts of media arts.

# Music

CREATING													
<p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.            Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.            Essential Question: How do musicians generate creative ideas?</p>													
Pre K MU:Cr1.1.PK	Kindergarten MU:Cr1.1.K	1st MU:Cr1.1.1	2nd MU:Cr1.1.2	3rd MU:Cr1.1.3	4th MU:Cr1.1.4	5th MU:Cr1.1.5	6th MU:Cr1.1.6	7th MU:Cr1.1.7	8th MU:Cr1.1.8	Introductory HS Levels MU:Cr1.1.I	Intermediate HS Levels MU:Cr1.1.II	Advanced HS Levels MU:Cr1.1.III	
a. With guidance, explore and experience music concepts (for example, beat, melodic contour).	a. With limited guidance, create musical ideas (for example, answering a musical question) for a specific purpose.	a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.	a. Improvise rhythmic and melodic ideas and describe connection to specific purpose and context (for example, personal, social).	a. Improvise rhythmic, melodic, and harmonic ideas and explain connection to specific purpose and context (for example, social, cultural).	a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (for example, social, cultural, historical).	a. Compose simple rhythmic, melodic, and harmonic phrases within a given form that convey expressive intent.	a. Compose rhythmic, melodic, and harmonic phrases over harmonic accompaniments within a given form(s) that convey expressive intent.	a. Compose rhythmic, melodic, and harmonic phrases over harmonic accompaniments within a given form(s) that convey expressive intent.	a. Compose increasingly complex rhythmic, melodic, and harmonic phrases over harmonic accompaniments within a given form(s) that convey expressive intent.	a. Compose and/or improvise melodic, rhythmic, and harmonic ideas for simple melodies and accompaniments for given melodies.	a. Compose and/or improvise melodic, rhythmic, and harmonic ideas and chordal accompaniments in a variety of patterns and styles.	a. Compose and/or improvise melodic, rhythmic, and harmonic ideas for compositions of increasing complexity and accompaniment patterns in a variety of styles.	
<p><b>Anchor Standard 2:</b> Organize and develop artistic ideas and work.            Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.            Essential Questions: How do musicians make creative decisions?</p>													
Pre K MU:Cr2.1.PK	Kindergarten MU:Cr2.1.K	1st MU:Cr2.1.1	2nd MU:Cr2.1.2	3rd MU:Cr2.1.3	4th MU:Cr2.1.4	5th MU:Cr2.1.5	6th MU:Cr2.1.6	7th MU:Cr2.1.7	8th MU:Cr2.1.8	Introductory HS Levels MU:Cr2.1.I	Intermediate HS Levels MU:Cr2.1.II	Advanced HS Levels MU:Cr2.1.III	
a. With substantial guidance, explore favorite musical ideas (for example, movements, vocalizations, instrumental accompaniments).	a. With guidance, demonstrate and choose favorite musical ideas.	a. With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.	a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.	a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.	a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.	a. Demonstrate selected and developed musical ideas for improvisations, arrangement, or compositions to express intent, and explain connection to purpose and context.	a. Select, organize, construct, and document personal musical ideas for arrangements and compositions within given form(s) that demonstrate effective beginning, middle, and ending, and convey expressive intent.	a. Select, organize, develop, and document personal musical ideas for arrangements, song, and compositions within a given form(s) that utilize compositional techniques and convey expressive intent.	a. Select, organize, and document musical ideas for arrangements, song, and compositions within expanded forms that utilize various compositional techniques and convey expressive intent.	a. Select, develop, and use notation and/or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies.	a. Select, develop, and use notation and/or audio/video recording to document draft melodies, harmonies, and rhythmic passages and accompaniments for given melodies.	a. Select, develop, and use notation and/or audio/video recording to document arrangements, sections, and short compositions, improvisations, and accompaniment patterns in a variety of styles and harmonizations for given melodies.	
		b. With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.	b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.	b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.	b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.	b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and increasingly complex harmonic musical ideas.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic musical ideas.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	

# Music

## CREATING

**Anchor Standard 3:** Revise, refine, and complete artistic work.

Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of the appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work and decide when it's ready to share?

	Pre K MU:Cr3.1.PK	Kindergarten MU:Cr3.1.K	1st MU:Cr3.1.1	2nd MU:Cr3.1.2	3rd MU:Cr3.1.3	4th MU:Cr3.1.4		5th MU:Cr3.1.5	6th MU:Cr3.1.6	7th MU:Cr3.1.7	8th MU:Cr3.1.8	Introductory HS Levels MU:Cr3.1.I	Intermediate HS Levels MU:Cr3.1.II	Advanced HS Levels MU:Cr3.1.III
	a. With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.	a. With guidance, apply personal, peer, or teacher feedback in refining personal musical ideas.	a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.	a. Interpret and apply personal, peer, and teacher feedback to revise personal music.	a. Document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.	a. Refine and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.		a. Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback and explain rationale for changes.	a. Evaluate their own work, applying teacher-provided criteria.	a. Evaluate their own work, applying teacher- or student-developed criteria.	a. Evaluate their own work by selecting and applying criteria.	a. Evaluate, critique, and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	a. Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.	a. Evaluate and refine varied musical works of increasing complexity based on appropriate criteria, including the extent to which they address identified purposes and contexts.
	b. With substantial guidance, share revised personal musical ideas with peers.	b. With limited guidance, demonstrate a final version of personal musical ideas to peers.	b. With limited guidance, present a final version of personal musical ideas to peers.	b. Present a final version of personal musical ideas to peers or informal audience.	b. Present the final version of personal created music to others and describe connection to expressive intent.	b. Present the final version of personal created music to others and explain connection to expressive intent.		b. Present the final version of personal created music to others that demonstrates musicianship and explain connection to expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to demonstrate an effective beginning, middle, and ending and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.
									c. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from the teacher.	c. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teachers and peers).	c. Describe the rationale for refining works by explaining the choices based on evaluation criteria.	c. Share personally developed and refined melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in class.	c. Share personally developed and refined arrangements, sections, and short compositions of increasing complexity – individually or as an ensemble – that address identified purposes.	c. Share and explain varied, personally developed and refined musical works of increasing complexity – individually or as an ensemble – that address identified purposes and contexts.

# Music

## PERFORMING

**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.  
 Enduring Understanding: Performers' interest in and knowledge of musical works, context for performance, and understanding of their own musicianship influence the selection of repertoire.  
 Essential Question: How do performers select, analyze, and interpret musical works?

	Pre K MU:Pr4.1.PK	Kindergarten MU:Pr4.1.K	1st MU:Pr4.1.1	2nd MU:Pr4.1.2	3rd MU:Pr4.1.3	4th MU:Pr4.1.4		5th MU:Pr4.1.5	6th MU:Pr4.1.6	7th MU:Pr4.1.7	8th MU:Pr4.1.8	Introductory HS Levels MU:Pr4.1.I	Intermediate HS Levels MU:Pr4.1.II	Advanced HS Levels MU:Pr4.1.III
a. With substantial guidance, demonstrate and state preference for varied musical selections.	a. With guidance, demonstrate and state personal interest in varied musical selections.	a. With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.	a. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and musicianship.		a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context as well as the musicianship of self and others.	a. Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.	a. Select varied repertoire to study based on interest, music reading skills where appropriate, understanding the structure of the music, context, and the technical skill of the individual or ensemble.	a. Select a varied repertoire to study based on music reading skills where appropriate, an understanding of form and tonality in the music, context, and the technical skill of the individual and ensemble.	a. Explain the teacher-selected criteria used to select a varied repertoire 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.	a. 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.	a. 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.	
b. With substantial guidance, explore and demonstrate awareness of musical contrasts (for example, high/low, loud/soft, same/different).	b. With guidance, explore and demonstrate awareness of musical contrasts (for example, high/low, loud/soft, same/different) in a variety of music selected for performance.	b. With limited guidance, demonstrate knowledge of musical concepts (for example, beat, melodic contour) in a variety of music selected for performance.	b. Demonstrate knowledge of musical concepts (for example, tonality, meter) in a variety of music for performance.	b. Demonstrate understanding of the structure in music selected for performance.	b. Demonstrate understanding of the structure and the elements of music in music selected for performance.		b. Demonstrate understanding of the structure and the elements of music in music selected for performance.	b. Explain how understanding the structure and the elements of music are used in music selected for performance.	b. Demonstrate or analyze, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.	b. Demonstrate or analyze, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performance.	b. Demonstrate or analyze, using music reading skills, how compositional devices of musical works impact and inform prepared or improvised performances.	b. Document, demonstrate, and analyze, using music reading skills, how compositional devices of musical works may impact and inform prepared and improvised performances.	b. Demonstrate how understanding the notated and implied style, genre, and context of a varied repertoire of music inform prepared and improvised performances.	
c. With guidance, demonstrate awareness of expressive qualities (for example, voice quality, dynamics, tempo) that support the performers' expressive intent.	c. With guidance, demonstrate awareness of expressive qualities (for example, voice quality, dynamics, tempo) that support the performers' expressive intent.	c. When analyzing selected music, read and perform simple rhythmic and melodic patterns using iconic or standard notation.	c. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	c. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.	c. When analyzing selected music, read and perform using iconic and/or standard notation.		c. When analyzing selected music, read and perform using notation.	c. When analyzing selected music, read and identify by name or function standard musical symbols (for example, rhythm, pitch, articulation, dynamics).	c. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.	c. Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.	c. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.	c. Demonstrate how understanding the notated style, genre, and context of a varied repertoire of music influences prepared and improvised performances.	c. Demonstrate how understanding the notated and implied style, genre, and context of a varied repertoire of music inform prepared and improvised performances.	
		d. Demonstrate and describe music's expressive qualities (for example, dynamics, tempo).	d. Demonstrate understanding of expressive qualities (for example, dynamics, tempo) and how performers use them to convey expressive intent.	d. Demonstrate and describe how intent is conveyed through expressive qualities (for example, dynamics, tempo).	d. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (for example, dynamics, tempo, timbre).		d. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (for example, dynamics, tempo, timbre, articulation/style).	d. Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) convey intent.	d. Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) convey intent.	d. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing).	d. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) as developmentally appropriate.	d. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) as developmentally appropriate.	d. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) as developmentally appropriate.	

# Music

PERFORMING														
<p><b>Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation.            Enduring Understanding: To express their musical idea, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. Essential Question: How do musicians improve the quality of their performance?</p>														
Practice	Pre K MU:Pr5.1.PK	Kindergarten MU:Pr5.1.K	1st MU:Pr5.1.1	2nd MU:Pr5.1.2	3rd MU:Pr5.1.3	4th MU:Pr5.1.4		5th MU:Pr5.1.5	6th MU:Pr5.1.6	7th MU:Pr5.1.7	8th MU:Pr5.1.8	Introductory HS Levels MU:Pr5.1.I	Intermediate HS Levels MU:Pr5.1.II	Advanced HS Levels MU:Pr5.1.III
	a. With substantial guidance, practice and demonstrate what they like about their own performances.	a. With guidance, apply personal, teacher, and peer feedback to refine performances.	a. With limited guidance, apply personal, teacher, and peer feedback to refine performances.	a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.	a. Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances.	a. Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.		a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.	a. Identify and apply teacher-provided criteria to rehearse, refine, and determine when a piece is ready to perform.	a. Apply teacher-provided criteria to critique individual performances of a varied repertoire of music selected for performance and refine the performances.	a. Apply teacher-provided criteria to critique individual performances of a varied repertoire of music selected for performance, identify practice strategies to address performance challenges, and refine the performances.	a. Develop criteria to critique individual and small-group performances of a varied repertoire of music, create rehearsal strategies to address performance challenges, and refine the performances.	a. Develop and apply criteria to critique individual and small-group performances of a varied repertoire of music, create rehearsal strategies to address performance challenges, and refine the performances.	a. Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire selected for individual and small-group performances, create rehearsal strategies to address performance challenges, and refine the performances.
<p><b>Anchor Standard 6:</b> Convey meaning through the presentation of artistic work.            Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. Essential Questions: (a) How do musicians improve the quality of their performance? (b) How do context and the manner in which musical work is presented influence audience response?</p>														
	Pre K MU:Pr6.1.PK	Kindergarten MU:Pr6.1.K	1st MU:Pr6.1.1	2nd MU:Pr6.1.2	3rd MU:Pr6.1.3	4th MU:Pr6.1.4		5th MU:Pr6.1.5	6th MU:Pr6.1.6	7th MU:Pr6.1.7	8th MU:Pr6.1.8	Introductory HS Levels MU:Pr6.1.I	Intermediate HS Levels MU:Pr6.1.II	Advanced HS Levels MU:Pr6.1.III
	a. With substantial guidance, perform music with expression.	a. With guidance, perform music with expression.	a. With limited guidance, perform music for a specific purpose with expression.	a. Perform music for a specific purpose with expression and technical accuracy.	a. Perform music with expression and technical accuracy.	a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.		a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.	a. Perform the music with technical accuracy to convey the creator's intent.	a. Perform the music with technical accuracy and stylistic expression to convey the creator's intent.	a. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.	a. Demonstrate technical accuracy and expressive qualities, as well as an understanding of expressive intent, in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	a. Demonstrate understanding of the technical demands and an understanding of expressive qualities and intent of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	a. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
		b. Perform appropriately for the audience.	b. Perform appropriately for the audience and purpose.	b. Perform appropriately for the audience and purpose.	b. Perform appropriately for the audience and purpose.	b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.		b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.	b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.	b. Demonstrate performance decorum (for example, stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, and context.	b. Demonstrate performance decorum (for example, stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.	b. Demonstrate technical accuracy and expressive qualities, as well as an understanding of expressive intent, in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	b. Demonstrate understanding of the technical demands and an understanding of expressive qualities and intent of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	b. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.

# Music

## RESPONDING

**Anchor Standard 7:** Perceive and analyze artistic work.  
 Enduring Understanding: Individuals choose music based on their interests, experiences, musical understanding, and each musical works' purpose.  
 Essential Question: How do individuals choose music to experience?

Pre K MU:Re7.1.PK	Kindergarten MU:Re7.1.K	1st MU:Re7.1.1	2nd MU:Re7.1.2	3rd MU:Re7.1.3	4th MU:Re7.1.4	5th MU:Re7.1.5	6th MU:Re7.1.6	7th MU:Re7.1.7	8th MU:Re7.1.8	Introductory HS Levels MU:Re7.1.I	Intermediate HS Levels MU:Re7.1.II	Advanced HS Levels MU:Re7.1.III
a. With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.	a. With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.	a. With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.	a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.	a. Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.	a. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	a. Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	a. Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.	a. Identify reasons for selecting music based on musical characteristics, interest, purpose, or context.	a. Explain reasons for selecting music based on musical characteristics, interest, purpose or context.	a. Apply teacher-provided criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	a. Apply teacher-provided and/or personally developed criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	a. Apply researched or personally developed criteria to select, describe, and compare a variety of musical selections based on characteristics and knowledge of the music and the purpose and context of the works.
b. With substantial guidance, explore musical contrasts in music.	b. With guidance, demonstrate how a specific music concept (for example, beat, melodic direction) is used in music.	b. With limited guidance, demonstrate and identify how specific music concepts (for example, beat, pitch) are used in various styles of music for a purpose.	b. Describe how specific music concepts are used to support a specific purpose in music.	b. Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (for example, personal, social).	b. Demonstrate and describe how responses to music are informed by the structure, the use of the elements of music, and context (for example, social, cultural).	b. Demonstrate and describe, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (for example, social, cultural, historical).	b. Describe how the elements of music and expressive qualities relate to the structure of the pieces.	b. Describe how knowledge of context and the use of musical elements inform the response to music.	b. Describe how understanding context and the elements of music inform the response to music.	b. Compare passages in musical selections and explain how the elements of music and context inform the response.	b. Explain how the analysis of the musical works and context of contrasting selections inform the response.	b. Demonstrate and justify how a variety of musical works function, and distinguish how context and creative decisions inform the response.
							c. Identify the context of music from a variety of genres, cultures, and historical periods.	c. Identify and compare the context of music from a variety of genres, cultures, and historical periods.	c. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.	c. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods as developmentally appropriate.	c. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods as developmentally appropriate.	c. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods as developmentally appropriate.

**Anchor Standard 8:** Construct meaningful interpretations of artistic work.  
 Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.  
 Essential Question: How do we discern the musical performers' emotions, thoughts, and ideas?

Pre K MU:Re8.1.PK	Kindergarten MU:Re8.1.K	1st MU:Re8.1.1	2nd MU:Re8.1.2	3rd MU:Re8.1.3	4th MU:Re8.1.4	5th MU:Re8.1.5	6th MU:Re8.1.6	7th MU:Re8.1.7	8th MU:Re8.1.8	Introductory HS Levels MU:Re8.1.I	Intermediate HS Levels MU:Re8.1.II	Advanced HS Levels MU:Re8.1.III
a. With substantial guidance, explore music's expressive qualities (for example, dynamics, tempo).	a. With guidance, demonstrate awareness of expressive qualities (for example, dynamics, tempo) that reflect performers' expressive intent.	a. With limited guidance, demonstrate and identify expressive qualities (for example, dynamics, tempo) that reflect performers' expressive intent.	a. Demonstrate knowledge of music concepts and how they support performers' expressive intent.	a. Demonstrate and describe how the expressive qualities (for example, dynamics, tempo) are used in performers' interpretations to reflect expressive intent.	a. Demonstrate and explain how the expressive qualities (for example, dynamics, tempo, timbre) are used in performers' and personal interpretations to reflect expressive intent.	a. Demonstrate and explain how the expressive qualities are used in performers' and personal interpretations to reflect expressive intent.	a. Describe a personal interpretation of how performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.	a. Identify the meaning of musical selections, referring to the elements of music and context.	a. Identify and support the meaning of musical works, citing as evidence the musical elements and context.	a. Explain and support the meaning of musical works, citing as evidence the elements of music, context, and personal research.	a. Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the elements of music, context, and varied researched sources.	a. 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.

# Music

RESPONDING														
<p><b>Anchor Standard 9:</b> Apply criteria to evaluate artistic work.            Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and teacher- or student-established criteria. Essential Question: How do we judge the quality of musical work(s) and performance(s)?</p>														
Pre K MU:Re9.1.PK	Kindergarten MU:Re9.1.K	1st MU:Re9.1.1	2nd MU:Re9.1.2	3rd MU:Re9.1.3	4th MU:Re9.1.4	5th MU:Re9.1.5	6th MU:Re9.1.6	7th MU:Re9.1.7	8th MU:Re9.1.8	Introductory HS Levels MU:Re9.1.I	Intermediate HS Levels MU:Re9.1.II	Advanced HS Levels MU:Re9.1.III		
With substantial guidance, talk about personal and expressive preferences in music.	With guidance, apply personal and expressive preferences in the evaluation of music.	With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	Apply personal and expressive preferences in the evaluation of music for specific purposes.	Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.	Apply teacher-provided criteria to evaluate musical works or performances.	Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	Evaluate works and performances based on collaboratively developed criteria, including analysis of the structure and context.	Evaluate works and performances based on research, as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.	Develop and justify evaluations of music, programs of music, and performances based on criteria, research, and understanding of contexts.		

CONNECTING														
<p><b>Anchor Standard 10:</b> Synthesize and relate knowledge and personal experiences to make art.            Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Essential Question: How do musicians make meaningful connections to creating, performing, and responding?</p>														
Pre K MU:Cn10.1.PK	Kindergarten MU:Cn10.1.K	1st MU:Cn10.1.1	2nd MU:Cn10.1.2	3rd MU:Cn10.1.3	4th MU:Cn10.1.4	5th MU:Cn10.1.5	6th MU:Cn10.1.6	7th MU:Cn10.1.7	8th MU:Cn10.1.8	Introductory HS Levels MU:Cn10.1.I	Intermediate HS Levels MU:Cn10.1.II	Advanced HS Levels MU:Cn10.1.III		
a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.		
<p><b>Anchor Standard 11:</b> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding            Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>														
Pre K MU:Cn11.1.PK	Kindergarten MU:Cn11.1.K	1st MU:Cn11.1.1	2nd MU:Cn11.1.2	3rd MU:Cn11.1.3	4th MU:Cn11.1.4	5th MU:Cn11.1.5	6th MU:Cn11.1.6	7th MU:Cn11.1.7	8th MU:Cn11.1.8	Introductory HS Levels MU:Cn11.1.I	Intermediate HS Levels MU:Cn11.1.II	Advanced HS Levels MU:Cn11.1.III		
a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.		

# Music Glossary

**AB:** Musical form consisting of two sections, A and B, which contrast with each other (binary form).

**ABA:** Musical form consisting of three sections, A, B, and A; two are the same, and the middle one is different (ternary form).

**Ability:** Natural aptitude in specific skills and processes; what the student is apt to do, without formal instruction.

**Academic vocabulary:** Words that traditionally are used in academic dialogue and text.

**Analog tools:** Category of musical instruments and tools that are nondigital (that is, do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

**Analysis:** (See “Analyze”)

**Analyze:** Examine in detail the structure and context of the music.

**Arrangement:** Setting or adaptation of an existing musical composition.

**Arranger:** Person who creates alternative settings or adaptations of existing music.

**Articulation:** Characteristic way in which musical tones are connected, separated, or accented; types of articulation include legato (smooth, connected tones) and staccato (short, detached tones).

**Artistic literacy:** Knowledge and understanding required to participate authentically in the arts.

**Atonality:** Music in which no tonic or key center is apparent.

**Audiate:** Hear and comprehend sounds in one’s head (inner hearing), even when no sound is present.

**Audience etiquette:** Social behavior observed by those attending musical performances and which can vary depending upon the type of music performed.

**Beat:** Underlying steady pulse present in most music.

**Benchmark:** Pre-established definition of an achievement level, designed to help measure student progress toward a goal or standard, expressed either in writing or as an example of scored student work (also known as “anchor set”).

**Binary form:** (See “AB”)

**Body percussion:** Use of the human body as an instrument to create percussive/rhythmic sounds such as stomping, patsching (patting thighs), clapping, clicking, and snapping.

**Bordun:** Accompaniment created by sounding two tones, five notes apart, continuously throughout a composition; can be performed in varying ways, such as simultaneously or alternating.

**Chant:** Most commonly, the rhythmic recitation of rhymes or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm.

**Chart:** Jazz or popular music score, often abbreviated, with a melody (including key and time signature) and a set of chord changes.

**Chord progression:** Series of chords sounding in succession; certain progressions are typical in particular styles/genres of music.

**Collaboratively:** Working together on a common (musical) task or goal.

**Collaboratively developed criteria:** Qualities or traits for assessing achievement level that have been through a process of collective decision making.

**Complex formal structure:** Musical form in which rhythmic, melodic, harmonic, and/or other musical materials undergo significant expansion and development and may be more distantly related across sections while remaining coherent in some way, such as sonata or other novel design with three or more sections.

**Composer:** One who creates music compositions.

**Composition:** Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.

**Compositional devices:** Tools used by a composer or arranger to create or organize a composition or arrangement, such as tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form.

**Compositional procedures:** Techniques that a composer initiates and continues in pieces to develop musical ideas, such as fragmentation, imitation, sequencing, variation, aggregate completion, registral saturation, contour inversion of gestures, and rhythmic phrasing.

**Compositional techniques:** Approaches a composer uses to manipulate and refine the elements to convey meaning and intent in a composition, such as tension-release, augmentation-diminution, sound-silence, motion-stasis, in addition to compositional devices.

**Concepts, music:** Understandings or generalized ideas about music that are formed after learners make connections and determine relationships among ideas.

**Connection:** Relationship among artistic ideas, personal meaning, and/or external context.

**Context:** Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

**Context, cultural:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

**Context, historical:** Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.

**Context, personal:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

**Context, social environment:** Surrounding something or someone’s creation or intended audience that reflects and influences how people use and interpret the musical experience.

**Craftsmanship:** Degree of skill and ability exhibited by a creator or performer to manipulate the elements of music in a composition or performance.

**Create:** Conceive and develop new artistic ideas, such as an improvisation, composition, or arrangement, into a work.

**Creative intent:** Shaping of the elements of music to express and convey emotions, thoughts, and ideas.

**Creator:** One who originates a music composition, arrangement, or improvisation.

**Criteria:** Guidelines used to judge the quality of a student’s performance (see “Rubric”).

**Cultural context:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

**Culturally authentic performance:** Presentation that reflects practices and interpretation representative of the style and traditions of a culture.

**Culture:** Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.

**Cyclical structure:** Musical form characterized by the return or “cycling around” of significantly recognizable themes, motives, and/or patterns across movements.

**Demonstrate:** Show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

**Diatonic:** Seven-tone scale consisting of five whole steps and two half steps.

**Digital environment:** Simulated place made or created through the use of one or more computers, sensors, or equipment.

**Digital notation:** A visual image of musical sound created by using computer software applications, intended either as a record of sound heard or imagined, or as a set of visual instructions for performers.

**Digital resources:** Anything published in a format capable of being read by a computer, a Web-enabled device, a digital tablet, or smartphone.

**Digital systems:** Platforms that allow interaction and the conversion between and through the audio and digital domains.

**Digital tools:** Category of musical instruments and tools that manipulate sound using binary code, such as electronic keyboards, digital audio interfaces, MIDI, and computer software.

**Dynamics:** Level or range of loudness of a sound or sounds.

**Elements of music:** Basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music.

**Enduring understanding:** Overarching or “big” ideas that are central to the core of the music discipline and may be transferred to new situations.

**Ensemble:** Group of individuals organized to perform artistic work: traditional, large groups such as bands, orchestras, and choirs; chamber, smaller groups, such as duets, trios, and quartets; emerging, such as guitar, iPad, mariachi, steel drum or pan, and Taiko drumming.

**Essential question:** Question that is central to the core of a discipline – in this case, music – and promotes investigation to uncover corresponding enduring understanding(s).

**Established criteria:** Traits or dimensions for making quality judgments in music of a particular style, genre, cultural context, or historical period that have gained general acceptance and application over time.

**Expanded form:** Basic form (for example, AB, ABA, rondo, or theme and variation) expanded by the addition of an introduction, transition, and/or coda.

**Explore:** Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

**Expression:** Feeling conveyed through music.

**Expressive aspects:** Characteristics that convey feeling in the presentation of musical ideas.

**Expressive intent:** The emotions, thoughts, and ideas that a performer or composer seeks to convey by manipulating the elements of music.

**Expressive qualities:** Qualities such as dynamics, tempo, articulation which – when combined with other elements of music – give a composition its musical identity.

**Form:** Element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

**Formal design:** Large-scale framework for a piece of music in which the constituent parts cohere into a meaningful whole; encompasses both structural and tonal aspects of the piece.

**Fret:** Thin strip of material placed across the fingerboard of some stringed instruments, such as guitar, banjo, and mandolin; the fingers press the strings against the frets to determine pitch.

**Function:** Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, and advertising.

**Fundamentals of music theory:** Basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys and key signatures; triads and seventh chords.

**Fusion:** Type of music created by combining contrasting styles into a new style.

**Genre:** Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country.

**Guidance:** Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student’s capacity to eventually perform the task independently.

**Harmonic sequences:** Series of two or more chords commonly used to support the melody or melodies.

**Harmonizing instruments:** musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies, often used to provide chordal accompaniments for melodies and songs.

**Harmonization:** Process of applying stylistically appropriate harmony, such as chords, counter melodies, and ostinato, to melodic material.

**Harmony:** Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.

**Heterophonic:** Musical texture in which slightly different versions of the same melody sound simultaneously.

**Historical context:** Conditions of the time and place in which music was created or performed and that provide meaning and influence the musical experience.

**Historical periods:** Period of years during which music that was created and/or performed shared common characteristics; historians of Western art music typically refer to the following: Medieval (ca. 500 –ca. 1420), Renaissance (ca. 1420–ca. 1600), Baroque (ca. 1600–ca. 1750), Classic (ca. 1750–ca. 1820), Romantic (ca. 1820–ca. 1900), and Contemporary (ca. 1900–).

**Homophonic:** Musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords.

**Iconic notation:** Representation of sound and its treatment using lines, drawings, pictures.

**Imagine:** Generate musical ideas for various purposes and contexts.

**Imagination:** Ability to generate ideas, concepts, sounds, and images in the mind that are not physically present and may not have been previously experienced (see “Audiate”) **Improvisation:** Music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style.

**Improviser:** One who creates music spontaneously or “in-the-moment.”

**Independently:** Working with virtually no assistance, initiating appropriate requests for consultation, performing in a self-directed ensemble offering ideas/solutions that make such consulting collaborative rather than teacher directed.

**Intent:** Meaning or feeling of the music planned and conveyed by a creator or performer.

**Interpret:** Determine and demonstrate music’s expressive intent and meaning when responding and performing.

**Interpretation:** Intent and meaning that a performer realizes in studying and performing a piece of music.

**Intervals:** Distance between two tones, named by counting all pitch names involved; harmonic interval occurs when two pitches are sounded simultaneously, and melodic interval when two pitches are sounded successively.

**Intonation:** Singing or playing the correct pitch in tune.

**Key signature:** Set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode.

**Lead-sheet notation:** System symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.

**Lyrics:** Words of a song.

**Major scale:** Scale in which the ascending pattern of whole and half steps is whole, whole, half, whole, whole, whole, half.

**Melodic contour:** Shape of a melody created by the way its pitches repeat and move up and down in steps and skips.

**Melodic passage:** Short section or series of notes within a larger work that constitutes a single coherent melodic idea.

**Melodic pattern:** Grouping, generally brief, of tones or pitches.

**Melody:** Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.



# Music Glossary

**Meter:** Grouping of beats and divisions of beats in music, often in sets of twos (duple meter) or threes (triple meter).

**Minor scale:** Scale in which one characteristic feature is a half step between the second and third tones; the three forms of the minor scale are natural, harmonic, and melodic.

**Modal:** Music based on a mode other than major or minor.

**Modes:** Seven-tone scales that include five whole steps and two half steps; the seven possible modes – Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian – were used in the Medieval and Renaissance periods and served as the basis from which major (Ionian) and minor (Aeolian) scales emerged.

**Model cornerstone assessment:** Suggested assessment process, embedded within a unit of study, that includes a series of focused tasks to measure student achievement within multiple process components.

**Moderately complex formal structure:** Musical form with three or more sections (for example, rounded binary, rondo, or other novel design), in which section closure is somewhat nuanced or ambiguous, and the rhythmic, melodic, harmonic, and/or other musical materials across sections may be more distantly related while remaining coherent in some way.

**Mood:** Overall feeling that a section or piece of music conveys.

**Monophonic:** Musical texture consisting of a single, unaccompanied melodic line.

**Motif/motive:** Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

**Movement:** Act of moving in nonlocomotor (for example, clapping, finger snapping) and locomotor (for example, walking, running) patterns to represent and interpret musical sounds.

**Music literacy:** Knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding.

**Music theory:** Study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works.

**Music vocabulary:** Domain-specific words traditionally used in performing, studying, or describing music (see “Academic vocabulary”).

**Musical criteria:** Traits relevant to assessing music attributes of a work or performance.

**Musical idea:** Idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece  
Musical range: Span between the highest and lowest pitches of a melody, instrument, or voice.

**Musical work:** Piece of music preserved as a notated copy or sound recording or passed through oral tradition.

**Nonpitched instruments:** Instruments, such as woodblocks, whistles, electronic sounds, that do not have definite pitches or tones.

**Notation:** Visual representation of musical sounds.

**One-part formal structure:** Continuous form, with or without an interruption, in which a singular instance of formal closure is achieved only at or near the end of the piece; also known as through-composed.

**Open-ended assessment:** Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting.

**Pentatonic scale:** Five-tone scale often identified with the pattern of the black keys of a keyboard, although other five-tone arrangements are possible.

**Perform:** Process of realizing artistic ideas and work through interpretation and presentation.

**Performing, performance:** Experience of engaging in the act of presenting music in a classroom or private or public venue.

**Performance decorum:** Aspects of contextually appropriate propriety and proper behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire.

**Performance practice:** Performance and presentation of a work that reflect established norms for the style and social, cultural, and historical contexts of that work.

**Performance technique:** Personal technical skills developed and used by a performer.

**Personal context:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

**Personally developed criteria:** Qualities or traits for assessing achievement level developed by students individually.

**Phrase:** Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text.

**Phrasing:** Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.

**Piece:** General, nontechnical term referring to a composition or musical work.

**Pitch:** Identification of a tone or note with respect to highness or lowness (that is, frequency).

**Plan:** Select and develop musical ideas for creating a musical work.

**Polyphonic:** Musical texture in which two or more melodies sound simultaneously.

**Polytonal:** Music in which two or more tonalities (keys) sound simultaneously.

**Present:** Share artistic work (e.g., a composition) with others.

**Program:** Presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting.

**Purpose:** Reason for which music is created, such as ceremonial, recreational, social, commercial, or generalized artistic expression.

**Refine:** Make changes in musical works or performances to more effectively realize intent through technical quality or expression.

**Repertoire:** Body or set of musical works that can be performed.

**Respond:** Understand and evaluate how the arts convey meaning.

**Rhythm:** Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

**Rhythmic passage:** Short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.

**Rhythmic pattern:** Grouping, generally brief, of long and short sounds and silences.

**Rondo:** Musical form consisting of three or more contrasting sections in which one section recurs, such as ABACA.

**Rubric:** Established, ordered set of criteria for judging student performance; includes descriptors of student work at various levels of achievement.

**Scale:** Pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps.

**Score:** Written notation of an entire music composition.

**Section:** One of a number of distinct segments that together comprise a composition; a section consists of several phrases.

**Select:** Choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.

**Sensitivity:** Skill of a creator, performer, or listener in responding to and conveying the nuances of sound or expression.

**Set:** Sequence of songs or pieces performed together by a singer, band, or disc jockey and constituting or forming part of a live show or recording.

**Setting:** Specified or implied instrumentation, voicing, or orchestration of a musical work.

**Setting of the text:** Musical treatment of text as presented in the music.

**Share:** Present artistic work (e.g., a composition) to others.

**Sight-reading:** First attempt to perform a notated musical work.

**Simple formal structure:** Musical form with a small number of distinct or clearly delineated sections, (for example, simple binary, ternary, or other novel design), using closely related rhythmic, melodic, and harmonic materials across the sections.

**Social context:** Environment surrounding something or someone’s creation or intended audience that reflects and influences how people use and interpret the musical experience.

**Sonic events:** Individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical.

**Sonic experience:** Perception and understanding of the sounds and silences of a musical work and their interrelationship.

**Stage presence:** Performer’s ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact, and facial expression.

**Staging:** Environmental considerations, such as lighting, sound, seating arrangement, and visual enhancements, that contribute to the impact of a musical performance.

**Standard notation:** System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.

**Storyline:** Extramusical narrative that inspires or explains the structure of a piece of music.

**Strophic form:** Vocal music in which the music repeats with a new set of text each time.

**Structural:** (See “Structure”).

**Structure:** Totality of a musical work.

**Style:** Label for a type of music possessing distinguishing characteristics and often performance practices associated with its historical period, cultural context, and/or genre.

**Stylistic expression:** Interpretation of expressive qualities in a manner that is authentic and appropriate to the genre, historical period, and cultural context of origin.

**Tablature:** System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.

**Teacher-provided criteria:** Qualities or traits for assessing achievement level that are provided to students by the teacher.

**Technical aspects:** Characteristics enabling the accurate representation/presentation of musical ideas.

**Technical challenges:** Requirements of a particular piece of music that stretch or exceed a performer’s current level of proficiency in technical areas such as timbre, intonation, diction, range, or speed of execution.

**Technical accuracy, technical skill:** Ability to perform with appropriate timbre, intonation, and diction as well as to play or sing the correct pitches and rhythms at a tempo appropriate to the musical work.

**Tempo:** Rate or speed of the beat in a musical work or performance.

**Tension/release:** Musical device (musical stress, instability, or intensity, followed by musical relaxation, stability, or resolution) used to create a flow of feeling.

**Ternary form:** (See “ABA”)

**Texture:** Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.

**Theme and variations:** Musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody.

**Theoretical:** (See “Fundamentals of music theory”).

**Timbre:** Tone color or tone quality that distinguishes one sound source, instrument, or voice from another.

**Tonal pattern:** Grouping, generally brief, of tones or pitches.

**Tonality:** Tonic or key tone around which a piece of music is centered.

**Transfer:** Use music knowledge and skills appropriately in a new context.

**Unity:** Presence of structural coherence within a work, generally achieved through the repetition of various elements of music (see “Variety”).

**Variety:** Presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music (see “Unity”).

**Venue:** Physical setting in which a musical event takes place.

**Vocables:** Audible sounds and/or nonsense syllables used by vocalists to convey musical ideas or intent.

**Vocalizations:** Vocal exercises that include no text and are sung to one or more vowels.

# Theatre

CREATING													
<p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.            Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry. Essential Question: What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p>													
Envision / Conceptualize	Pre K TH:Cr1.1.PK	Kindergarten TH:Cr1.1.K	1st TH:Cr1.1.1	2nd TH:Cr1.1.2	3rd TH:Cr1.1.3	4th TH:Cr1.1.4	5th TH:Cr1.1.5	6th TH:Cr1.1.6	7th TH:Cr1.1.7	8th TH:Cr1.1.8	Introductory HS Levels TH:Cr1.1.I	Intermediate HS Levels TH:Cr1.1.II	Advanced HS Levels TH:Cr1.1.III
<b>Cr1.a.</b> Conceptualize a unified piece of theatre.	a. With prompting and support, transition between imagination and reality in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Propose potential choices characters could make in a guided drama experience (for example, process drama, story drama, creative drama).	a. Propose potential new details to plot and story in a guided drama experience (for example, process drama, story drama, creative drama).	a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.	a. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a drama/theatre work.	a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.	a. Identify possible solutions to performance challenges in a drama/theatre work.	a. Investigate multiple perspectives and solutions to performance challenges in a drama/theatre work.	a. Imagine and explore multiple perspectives and solutions to performance problems in a drama/theatre work.	a. Create a symbol or metaphor to unify the concept of a drama/theatre work.	a. Apply research to construct ideas about the unified concept of a drama/theatre work.	a. Synthesize knowledge from a variety of dramatic forms, drama/theatre conventions, and technologies to create the unified concept of a drama/theatre work.
<b>Cr1.b.</b> Imagine technical elements for a unified drama/theatre concept.	b. With prompting and support, use nonrepresentational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. With prompting and support, use nonrepresentational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize costumes and props in a guided drama experience (for example, process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize scenery in a guided drama experience (for example, process drama, story drama, creative drama).	b. Imagine and articulate ideas for costumes, props, and sets for the environment and characters in a drama/theatre work.	b. Propose design ideas that support the story and given circumstances in a drama/theatre work.	b. Visualize and design elements that support the story and given circumstances in a drama/theatre work.	b. Identify solutions to design challenges in a drama/theatre work.	b. Explain and present solutions to design challenges in a drama/theatre work.	b. Imagine and explore solutions to design challenges for a specific performance space in a drama/theatre work.	b. Explore the impact of technology on design choices in a drama/theatre work.	b. Understand and apply technology to design solutions for a drama/theatre work.	b. Create a complete design for a drama/theatre work that incorporates multiple elements of technology.
<b>Cr1.c.</b> Develop a character authentic to the work.	c. With prompting and support, students transition between imagination and reality in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	c. With prompting and support, students transition between imagination and reality in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	c. Imagine ways in which voice/sound and gesture/ movement may be used to create or retell a story in guided drama experiences (for example, process drama, story drama, creative drama).	c. Demonstrate ways in which voice/sound and gesture/movement may be used to create a character in a drama/theatre work.	c. Imagine how a character might move and speak to support the story and given circumstances in a drama/theatre work.	c. Collaborate to determine how characters interrelate to support the overall story and given circumstances in a drama/theatre work.	c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/theatre work.	c. Explore a scripted or improvised character authentic to a drama/theatre work.	c. Envision and describe a scripted or improvised character's inner thoughts and objectives that are authentic to a drama/theatre work.	c. Develop a scripted or improvised character by articulating the character's authentic inner thoughts, objectives, and motivations in a drama/theatre work.	c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.	c. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.	c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a drama/theatre work.

# Theatre

CREATING													
<p><b>Anchor Standard 2:</b> Organize and develop artistic ideas and work. Enduring Understanding: Theatre artists work to discover different ways of communicating meaning. Essential Question: How, when, and why do theatre artists' choices change?</p>													
Develop	Pre K TH:Cr2.1.PK	Kindergarten TH:Cr2.1.K	1st TH:Cr2.1.1	2nd TH:Cr2.1.2	3rd TH:Cr2.1.3	4th TH:Cr2.1.4	5th TH:Cr2.1.5	6th TH:Cr2.1.6	7th TH:Cr2.1.7	8th TH:Cr2.1.8	Introductory HS Levels TH:Cr2.1.I	Intermediate HS Levels TH:Cr2.1.II	Advanced HS Levels TH:Cr2.1.III
<p><b>Cr2.a.</b> Evolve a unified drama/theatre work.</p> <p><b>Cr1.b.</b> Demonstrate collaborative &amp; interdisciplinary skills in a drama/theatre process.</p>	a. With prompting and support, contribute through gestures and words to dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, interact with peers and contribute to dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, contribute to a sequential plot in a guided drama experience (for example, process drama, story drama, creative drama).	a. Collaborate with peers to contribute to a sequential plot in a guided drama experience (for example, process drama, story drama, creative drama).	a. Devise original ideas focused on character and plot for a drama/theatre work.	a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.	a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.	a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.	a. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.	a. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.	a. 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.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.	a. 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.
	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	b. Contribute ideas and accept/incorporate the ideas of others in preparing or devising a drama/theatre work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising a drama/theatre work.	b. Share leadership and responsibilities to develop collaborative goals when preparing or devising a drama/theatre work.	b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work.	b. Define and demonstrate the collaborative responsibilities of actor, director, and designer to present a drama/theatre work.	b. Participate in collaborative responsibilities required to present a drama/theatre work informally to an audience.	b. Investigate the collaborative nature of the actor, director, playwright, and designers (creative team) and explore their interdependent roles in a drama/theatre work.	b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.	b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.
<p><b>Anchor Standard 3:</b> Revise, refine, and complete artistic work. Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal. Essential Question: How do theatre artists transform and edit their initial ideas?</p>													
Develop	Pre K TH:Cr3.1.PK	Kindergarten TH:Cr3.1.K	1st TH:Cr3.1.1	2nd TH:Cr3.1.2	3rd TH:Cr3.1.3	4th TH:Cr3.1.4	5th TH:Cr3.1.5	6th TH:Cr3.1.6	7th TH:Cr3.1.7	8th TH:Cr3.1.8	Introductory HS Levels TH:Cr3.1.I	Intermediate HS Levels TH:Cr3.1.II	Advanced HS Levels TH:Cr3.1.III
<p><b>Cr3.a.</b> Prepare a unified drama/theatre work for performance that conveys meaning.</p> <p><b>Cr3.b.</b> Explore the connection to a character through mind/body/voice to create a vivid character.</p> <p><b>Cr3.c.</b> Integrate design elements that create an emotional impact or convey meaning.</p>	a. With prompting and support, answer questions in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, ask and answer questions in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Develop concentration while participating in a guided drama experience (for example, process drama, story drama, creative drama).	a. Demonstrate concentration while participating in a guided drama experience (for example, process drama, story drama, creative drama).	a. Contribute to the adaptation of the plot and dialogue in a drama/theatre work.	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work.	a. Revise and improve an improvised or scripted drama/theatre work through repetition and self- and group-review.	a. Articulate and examine choices to refine a devised or scripted drama/theatre work.	a. Analyze and refine choices in a unified devised or scripted drama/theatre work.	a. Use repetition and analysis in order to unify a devised or scripted drama/theatre work during the rehearsal process.	a. Practice and revise a unified devised or scripted drama/theatre work using theatre conventions.	a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.	a. Refine, transform, or reimagine the unifying concept in a devised or scripted drama/theatre work using the rehearsal process.
	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	b. Identify similarities and differences in sounds and movements in a guided drama experience (for example, process drama, story drama, creative drama).	b. Use and adapt sounds and movements in a guided drama experience (for example, process drama, story drama, creative drama).	b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.	b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.	b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.	b. Identify effective physical and vocal traits of characters in an improvised or scripted theatrical work.	b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Refine effective physical, vocal, and psychological traits of characters in an improvised or scripted drama/theatre work.	b. Explore physical, vocal, and psychological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	b. Use research and script analysis to revise physical, vocal, and psychological choices impacting the believability and relevance of a drama/theatre work.	b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant to a drama/theatre work.
	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	c. Collaboratively transform the performance space into an imagined world for a guided drama experience (for example, process drama, story drama, creative drama).	c. Independently transform the performance space into an imagined world for a guided drama experience (for example, process drama, story drama, creative drama).	c. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.	c. Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.	c. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.	c. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.	c. Consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre work.	c. Implement and refine a planned technical design using simple technology during the rehearsal process for a devised or scripted drama/theatre work.	c. Refine technical design choices to support the symbols or metaphors to unify the concept in a devised or scripted drama/theatre work.	c. Reimagine and revise technical design choices during the course of a rehearsal process to enhance the unified concept in a devised or scripted drama/theatre work.	c. Apply a high level of technical proficiencies to the rehearsal process to enhance the unified concept in a devised or scripted drama/theatre work.

# Theatre

PERFORMING													
<p><b>Anchor Standard 4:</b> Select, analyze, and interpret artistic work for presentation.            Enduring Understanding: Theatre artists make strong choices to effectively convey meaning effectively.            Essential Question: Why are strong choices essential to interpreting a drama or theatre piece?</p>													
Select	Pre K TH:Pr4.1.PK	Kindergarten TH:Pr4.1.K	1st TH:Pr4.1.1	2nd TH:Pr4.1.2	3rd TH:Pr4.1.3	4th TH:Pr4.1.4	5th TH:Pr4.1.5	6th TH:Pr4.1.6	7th TH:Pr4.1.7	8th TH:Pr4.1.8	Introductory HS Levels TH:Pr4.1.I	Intermediate HS Levels TH:Pr4.1.II	Advanced HS Levels TH:Pr4.1.III
<p><b>Pr4.a.</b> Demonstrate that there are multiple choices for every drama/theatre work and select the most supportable choice for the moment.</p> <p><b>Pr4.b.</b> Understand that there are multiple choices for each character and select the most supportable choice for the moment.</p>	a. With prompting and support, identify characters in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, identify characters and setting in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Suggest original story elements in a guided drama experience (for example, process drama, story drama, creative drama).	a. Apply original story elements in a guided drama experience (for example, process drama, story drama, creative drama).	a. Identify major dramatic elements in a drama/theatre work.	a. Describe the underlying thoughts and emotions that impact the dramatic structure in a drama/theatre work.	a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.	a. Identify the dramatic arc of a scene.	a. Analyze the dramatic arc of a drama/theatre work.	a. Identify various choices to enhance the interpretation of a drama/theatre work.	a. Apply choices to the interpretation of a drama/theatre work.	a. Explore various choices to the interpretation of a drama/theatre work.	a. Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama/theatre work.
	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	b. Investigate how movement and voice are incorporated into a guided drama experience (for example, process drama, story drama, creative drama).	b. Make physical and vocal choices to develop a character in a guided drama experience (for example, process drama, story drama, creative drama).	b. Use body, face, gestures, and voice to communicate character traits and emotions in a scene.	b. Alter voice and body to expand and articulate nuances of a character in a scene.	b. Explore physical & vocal choices to create meaning in a scene.	b. Identify character objectives and motives in a scene.	b. Use a variety of character objectives and motives in a scene.	b. Use various character objectives, motives, and tactics in a scene to overcome obstacles.	b. Shape character choices using given circumstances in a drama/theatre work.	b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.	b. Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.
<p><b>Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation.            Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.            Essential Question: What can I do to fully prepare a performance or technical design?</p>													
Prepare	Pre K TH:Pr4.1.PK	Kindergarten TH:Pr4.1.K	1st TH:Pr4.1.1	2nd TH:Pr4.1.2	3rd TH:Pr4.1.3	4th TH:Pr4.1.4	5th TH:Pr4.1.5	6th TH:Pr4.1.6	7th TH:Pr4.1.7	8th TH:Pr4.1.8	Introductory HS Levels TH:Pr4.1.I	Intermediate HS Levels TH:Pr4.1.II	Advanced HS Levels TH:Pr4.1.III
<p><b>Pr5.a.</b> Theatre artists work to develop expertise through a personalization of techniques.</p> <p><b>Pr5.b.</b> Integrate design elements that create an emotional impact or convey meaning.</p>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	a. Participate in a variety of improvisational exercises.	a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.	a. Practice selected exercises that can be used in a group setting for a drama/theatre work.	a. Apply acting exercises to a drama/theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.	a. Choose a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.	a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.	a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.
	b. Explore and experiment with various technical elements (costumes, props, set) through dramatic/creative play.	b. Explore and experiment with various technical elements (costumes, props, set) through dramatic/creative play.	b. With prompting and support, identify technical elements (costumes, lights, props, set, sound) that can be used in a guided drama experience (for example, process drama, story drama, creative drama).	b. Explore technical elements (costumes, lights, props, set, sound) in a guided drama experience.	b. Identify the basic technical elements (costumes, lights, props, set, sound) that can be used in a drama/theatre work.	b. Propose the use of technical elements in a drama/theatre work.	b. Demonstrate the use of technical elements in a drama/theatre work.	b. Articulate how technical elements (costumes, lights, props, set, sound) are integrated into a drama/theatre work.	b. Experiment with a variety of technical elements that can be applied to a design in a drama/theatre work.	b. Incorporate a variety of technical elements to create a design for a rehearsal or drama/theatre production.	b. Research technical elements to increase the impact of a design for a drama/theatre production.	b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.	b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

# Theatre

PERFORMING														
<p><b>Anchor Standard 6:</b> Convey meaning through the presentation of artistic work.            Enduring Understanding: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.            Essential Question: What happens when theatre artists and audiences share a creative experience?</p>														
Share, Present <b>Pr6.a.</b> Perform a drama/theatre work with a defined purpose or intent.	Pre K TH:Pr6.1.PK	Kindergarten TH:Pr6.1.K	1st TH:Pr6.1.1	2nd TH:Pr6.1.2	3rd TH:Pr6.1.3	4th TH:Pr6.1.4		5th TH:Pr6.1.5	6th TH:Pr6.1.6	7th TH:Pr6.1.7	8th TH:Pr6.1.8	Introductory HS Levels TH:Pr6.1.I	Intermediate HS Levels TH:Pr6.1.II	Advanced HS Levels TH:Pr6.1.III
	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	a. With prompting and support, use movement and gestures to communicate in an informal drama.	a. Contribute to group-guided drama experiences (for example, process drama, story drama, creative drama) and informally share with peers.	a. Communicate through a drama/theatre work with peers as an audience.	a. Communicate for a specific purpose through a drama/theatre work with peers as an audience.		a. Communicate for a specific purpose through a drama/theatre work to an invited audience.	a. Explore a theme through a drama/theatre performance for an informal audience.	a. Demonstrate a primary theme in a drama/theatre performance.	a. Explore multiple themes within a drama/theatre performance.	a. Express a theme through the unified concept in the performance of a drama/theatre work.	a. Express a theme through the unified concept in the performance of a drama/theatre work for a specific purpose.	a. Express a theme through the unified concept in the performance of a drama/theatre work for a specific audience.

RESPONDING														
<p><b>Anchor Standard 7:</b> Perceive and analyze artistic work.            Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.            Essential Question: How do theatre artists comprehend the essence of drama processes and theatre experiences?</p>														
Reflect <b>Pr7.a.</b> Identify choices in a drama/theatre work to understand personal reactions as a participant in a drama/theatre event.	Pre K TH:Re7.1.PK	Kindergarten TH:Re7.1.K	1st TH:Re7.1.1	2nd TH:Re7.1.2	3rd TH:Re7.1.3	4th TH:Re7.1.4		5th TH:Re7.1.5	6th TH:Re7.1.6	7th TH:Re7.1.7	8th TH:Re7.1.8	Introductory HS Levels TH:Re7.1.I	Intermediate HS Levels TH:Re7.1.II	Advanced HS Levels TH:Re7.1.III
	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	a. Recall choices made in a guided drama experience (for example, process drama, story drama, creative drama).	a. Recognize when artistic choices are made in a guided drama experience (for example, process drama, story drama, creative drama).	a. Describe without judgement what is seen, felt, and heard in a drama/theatre work.	a. Identify artistic choices made in a drama/theatre work through participation and observation.		a. Describe why artistic choices are made in a drama/theatre work.	a. Explain and justify artistic choices made in a drama/theatre work.	a. Articulate personal reactions to artistic choices in a drama/theatre work.	a. Compare personal and peer reactions to artistic choices in a drama/theatre work.	a. Justify personal reactions to artistic choices made in a drama/theatre work.	a. Recognize the validity of multiple interpretations of artistic choices in a drama/theatre work.	a. Demonstrate an understanding of multiple interpretations and how each might be used to influence future artistic choices in a drama/theatre work.

# Theatre

## RESPONDING

**Anchor Standard 8:** Construct meaningful interpretations of artistic work.  
 Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.  
 Essential Question: How can the same work of art communicate different messages to different people?

Interpret	Pre K TH:Re8.1.PK	Kindergarten TH:Re8.1.K	1st TH:Re8.1.1	2nd TH:Re8.1.2	3rd TH:Re8.1.3	4th TH:Re8.1.4	5th TH:Re8.1.5	6th TH:Re8.1.6	7th TH:Re8.1.7	8th TH:Re8.1.8	Introductory HS Levels TH:Re8.1.I	Intermediate HS Levels TH:Re8.1.II	Advanced HS Levels TH:Re8.1.III
<p><b>Pr8.a.</b> Use personal experience and background knowledge to create or interpret a drama/theatre work.</p> <p><b>Pr8.b.</b> Interpret how culture influences a performance.</p> <p><b>Pr8.c.</b> Identify personal aesthetics to create and interpret a drama/theatre work.</p>	<p><i>Children should engage in developmentally-appropriate play to prepare for next standard.</i></p>	<p><i>Children should engage in developmentally-appropriate play to prepare for next standard.</i></p>	<p>a. Explore personal feelings and emotions in a guided drama experience.</p>	<p>a. Explain personal feelings and emotions in a guided drama experience.</p>	<p>a. Describe a personal experience that relates to a moment in a drama/theatre work.</p>	<p>a. Consider personal experiences when participating in a drama/theatre work.</p>	<p>a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.</p>	<p>a. Contrast multiple personal experiences when participating in a drama/theatre work.</p>	<p>a. Contrast multiple personal experiences and choose the most appropriate when participating in a drama/theatre work.</p>	<p>a. Contrast multiple personal experiences and choose the most appropriate based on textual evidence when participating in a drama/theatre work.</p>	<p>a. Identify and compare artistic choices developed from personal experience, textual evidence, and appropriate criteria in a drama/theatre work.</p>	<p>a. Analyze personal experience, textual evidence, and appropriate criteria to reinforce artistic choices when participating in or observing a drama/theatre work.</p>	<p>a. Apply personal experience, textual evidence, and appropriate criteria to revise personal work and/or interpret the work of others in a drama/theatre work.</p>
	<p>b. With prompting and support, explore the student's own culture through dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).</p>	<p>b. With prompting and support, explore the student's own culture through dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).</p>	<p>b. Investigate a folk tale or story from a culture other than the student's through a guided drama experience (for example, process drama, story drama, or creative drama).</p>	<p>b. Compare a folk tale or story from a culture other than the student's to a story from the student's culture through a guided drama experience (for example, process drama, story drama, or creative drama).</p>	<p>b. Explore folk tales or stories from multiple cultures through drama/theatre experience.</p>	<p>b. Identify different cultural elements that contribute to a drama/theatre experience.</p>	<p>b. Compare and contrast thematically similar folk tales and stories from multiple cultures through drama/theatre experience.</p>	<p>b. Identify cultural perspectives that may influence the interpretation of a drama/theatre work.</p>	<p>b. Describe how cultural perspectives can influence the interpretation of a drama/theatre work.</p>	<p>b. Analyze how cultural perspectives influence the interpretation of a drama/theatre work.</p>	<p>b. Identify and compare cultural perspectives and contexts that may influence the interpretation of a drama/theatre work.</p>	<p>b. Apply cultural perspectives and understandings to interpret a drama/theatre work.</p>	<p>b. Demonstrate/articulate new understandings of cultures and contexts to interpret a drama/theatre work.</p>
	<p><i>Children should engage in developmentally-appropriate play to prepare for next standard.</i></p>	<p><i>Children should engage in developmentally-appropriate play to prepare for next standard.</i></p>	<p>c. 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 (for example, process drama, story drama, creative drama).</p>	<p>c. 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 (for example, process drama, story drama, creative drama).</p>	<p>c. Examine characters' feelings and make connections to personal feelings in a drama/theatre work.</p>	<p>c. Investigate the text and make connections to personal feelings in a drama/theatre work.</p>	<p>c. Examine aesthetics in a drama/theatre work.</p>	<p>c. Identify personal aesthetics through participation in, or observation of, a drama/theatre work.</p>	<p>c. Interpret how the use of personal aesthetics can be used to discuss a drama/theatre work.</p>	<p>c. Apply personal aesthetics to interpret a drama/theatre work.</p>	<p>c. Support and explain personal aesthetics through participation in, and observation of, a drama/theatre work.</p>	<p>c. Justify how aesthetics inform artistic decisions in a drama/theatre work.</p>	<p>c. Debate and distinguish multiple aesthetics through participation in, and observation of, drama/theatre work.</p>

# Theatre

## RESPONDING

**Anchor Standard 9:** Apply criteria to evaluate artistic work.  
 Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.  
 Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

Evaluate	Pre K TH:Re9.1.PK	Kindergarten TH:Re9.1.K	1st TH:Re9.1.1	2nd TH:Re9.1.2	3rd TH:Re9.1.3	4th TH:Re9.1.4	5th TH:Re9.1.5	6th TH:Re9.1.6	7th TH:Re9.1.7	8th TH:Re9.1.8	Introductory HS Levels TH:Re9.1.I	Intermediate HS Levels TH:Re9.1.II	Advanced HS Levels TH:Re9.1.III
<b>Pr9.a.</b> Develop and apply criteria to evaluate a drama/theatre work.	a. With prompting and support, identify favorite or least favorite parts of a drama/theatre experience.	a. With prompting and support, identify favorite or least favorite parts of a drama/theatre experience.	a. With prompting and support, identify favorite or least favorite parts of a drama/theatre experience.	a. Understand how and why groups evaluate drama/theatre work.	a. Apply ideas about evaluation to a drama/theatre work.	a. Propose criteria as a class or group to evaluate drama/theatre work.	a. Develop and implement criteria as a small group to evaluate drama/theatre work.	a. Apply criteria to evaluate drama/theatre work as an individual.	a. Explain preferences, using supporting evidence and criteria to evaluate drama/theatre work.	a. Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.	a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
<b>Pr9.b.</b> Evaluate the effectiveness of the technical elements.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	b. Identify props and costumes that are used in a guided drama experience (for example, process drama, story drama, creative drama).	b. Use a prop or costume in a guided drama experience (for example, process drama, story drama, creative drama) to describe characters, settings, or events.	b. Identify the contributions of each design artist in the whole design of a drama/theatre work.	b. Investigate how technical elements may support a theme or idea in a drama/theatre work.	b. Evaluate the effectiveness of the technical elements in supporting mood and environment in a drama/theatre work.	b. Consider the aesthetics of the production elements in a drama/theatre work.	b. Evaluate the production elements used in a drama/theatre work to assess aesthetic choices.	b. Assess how the production elements present the theme of a drama/theatre work.	b. Judge the effectiveness of production elements in conveying the theme of the drama/theatre work while respecting others' interpretations.	b. Citing evidence, evaluate the production elements in conveying the theme of a drama/theatre work.	b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.
<b>Pr9.c.</b> Establish an active relationship between audience and performer.	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	<i>Children should engage in developmentally-appropriate play to prepare for next standard.</i>	c. Demonstrate appropriate audience behavior during a drama/theatre performance.	c. Investigate how audience behavior impacts a performance.	c. Compare and contrast the roles of audience and performer in a drama/theatre work.	c. Observe how a character's choices impact an audience's perspective in a drama/theatre work.	c. Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.	c. Evaluate and analyze problems and situations in a drama/theatre work from an audience's perspective.	c. Identify a specific audience or purpose for a drama/theatre work.	c. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.	c. Assess the impact of a drama/theatre work on a specific audience.	c. Articulate how a drama/theatre work communicates for a specific purpose and audience.	c. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

## CONNECTING

**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.  
 Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.  
 Essential Question: What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

Empathize	Pre K TH:Cn10.1.PK	Kindergarten TH:Cn10.1.K	1st TH:Cn10.1.1	2nd TH:Cn10.1.2	3rd TH:Cn10.1.3	4th TH:Cn10.1.4	5th TH:Cn10.1.5	6th TH:Cn10.1.6	7th TH:Cn10.1.7	8th TH:Cn10.1.8	Introductory HS Levels TH:Cn10.1.I	Intermediate HS Levels TH:Cn10.1.II	Advanced HS Levels TH:Cn10.1.III
<b>Pr10.a.</b> Explore the connections of theatre artists to their community and the world at large.	a. With prompting and support, identify similarities between a story and personal experience in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Identify character emotions in a guided drama experience (for example, process drama, story drama, creative drama) and relate it to personal experience.	a. Relate character experiences to personal experiences in a guided drama experience (for example, process drama, story drama, creative drama).	a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	a. Identify the ways drama/theatre work reflects the perspectives of a community or culture.	a. Explain how drama/theatre connects oneself to a community or culture.	a. Explain how the actions and motivations of characters in a drama/theatre work demonstrate the perspective of a community or culture.	a. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.	a. Examine a community issue through multiple perspectives in a drama/theatre work.	a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.	a. Investigate how community ideas and personal beliefs impact a drama/theatre work.	a. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.

# Theatre

## CONNECTING

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  
 Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.  
 Essential Question: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

Interrelate	Pre K TH:Cn11.1.PK	Kindergarten TH:Cn11.1.K	1st TH:Cn11.1.1	2nd TH:Cn11.1.2	3rd TH:Cn11.1.3	4th TH:Cn11.1.4	5th TH:Cn11.1.5	6th TH:Cn11.1.6	7th TH:Cn11.1.7	8th TH:Cn11.1.8	Introductory HS Levels TH:Cn11.1.I	Intermediate HS Levels TH:Cn11.1.II	Advanced HS Levels TH:Cn11.1.III
<b>Pr11.1.a.</b> Create works that express/connect historical context to a community, social, or global concern.	a. With prompting and support, use skills and knowledge from other areas in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Apply skills and knowledge from different art forms and content areas in a guided drama experience (for example, process drama, story drama, creative drama).	a. Integrate skills and knowledge from different art forms and content areas to make connections with community and social issues in a guided drama experience.	a. Identify connections to community, social issues, and other content areas in drama/theatre work.	a. Respond to community and social issues and incorporate other content areas in drama/theatre work.	a. Investigate community, historical, and social issues and incorporate other content areas in drama/theatre work.	a. Identify universal themes or common social issues and express them through a drama/theatre work.	a. Examine contemporary social, cultural, or global issues by using music, dance, art, and/or media in a drama/theatre work.	a. Incorporate different forms of theatre to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.	a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.	a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  
 Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work. Essential Question: In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

Research	Pre K TH:Cn11.2.PK	Kindergarten TH:Cn11.2.K	1st TH:Cn11.2.1	2nd TH:Cn11.2.2	3rd TH:Cn11.2.3	4th TH:Cn11.2.4	5th TH:Cn11.2.5	6th TH:Cn11.2.6	7th TH:Cn11.2.7	8th TH:Cn11.2.8	Introductory HS Levels TH:Cn11.2.I	Intermediate HS Levels TH:Cn11.2.II	Advanced HS Levels TH:Cn11.2.III
<b>Pr11.2.a.</b> Research societal, historical, and cultural context for a performance.	a. With prompting and support, identify stories that are similar to one another in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. With prompting and support, identify stories that are similar and different from one another in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	a. Identify similarities and differences in stories from one's own community in a guided drama experience (for example, process drama, story drama, creative drama).	a. Identify similarities and differences in stories from multiple cultures in a guided drama experience (for example, process drama, story drama, creative drama).	a. Explore how stories are adapted from literature to drama/theatre work.	a. Investigate cross-cultural approaches to storytelling in drama/theatre work.	a. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.	a. Research and analyze two different versions of the same drama/theatre story or plot to determine differences and similarities in the visual and aural world of each story.	a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.	a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work.	a. Discuss creative choices for a devised or scripted drama/theatre work based on research about selected topics.	a. Justify the performance choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific information from theatrical research.
<b>Pr11.2.b.</b> Research societal, historical, and cultural context to create a unified drama/theatre design.	b. With prompting and support, research visual elements for a dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. With prompting and support, tell a short story in dramatic play or a guided drama experience (for example, process drama, story drama, creative drama).	b. Collaborate on the creation of visual and aural elements in a literary-based guided drama experience based on research.	b. Collaborate on the creation of a short scene based on a nonfiction literary source in a guided drama experience based on research.	b. Research how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.	b. Identify historical sources that explain drama/theatre terminology and design conventions.	b. Examine artifacts from a time period and geographic location to better understand design choices in a drama/theatre design.	b. Identify and use artifacts from a time period and place to develop choices in a drama/theatre design.	b. Compare the drama/theatre conventions of a given time period with those of the present.	b. Investigate the time period and place of a theatrical work to better understand design choices.	b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.	b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre design, based on critical research.	b. Synthesize and apply critical research on a historical time period to create a design for a modern drama/theatre space.



# Theatre Glossary

**Acting technique:** Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance.

**Adaptation:** Transformation of a literary source (for example, a novel, short story, poem) to another genre or medium, such as a film or a stage play.

**Artistic choices:** Aesthetic decisions made by a theatre artist about a situation, action, direction, and design in order to convey meaning and purpose.

**Audience:** Observers of, or participants in, a performing art, either presented informally or formally.

**Authentic:** Thought to be “true” based upon an understanding of a given fictional moment, interpretation of text, and/or human interaction.

**Believable:** Theatrical choices thought to be “true” or realistic.

**Character:** A person, animal, or entity in a story, scene, process drama, or play with specific distinguishing physical, mental and attitudinal attributes.

**Characterization:** Embodiment of the physical, vocal, social, and/or psychological attributes of a character.

**Character traits:** Identifiable embodied actions that illustrate a character’s personality, values, beliefs, and history.

**Collaborators:** The personnel required to realize a production, improvisation, or devised piece, including the lighting, set, costumes, props, sound, and makeup designers, dramaturges, managers, directors, actors, musicians, and playwrights.

**Commitment:** Engagement in a role, with focus that is central to the character’s needs and intentions.

**Concentration:** The ability to focus and maintain attention upon an object, image, idea, action or experience while excluding distracting factors.

**Conventions:** Practices and/or devices unique to theatre that the audience and actors accept in the world of the play, such as a narrator, flashback, or an aside.

**Costumes:** Clothing, accessories, or materials worn by an actor that can express the personality or status of the character, the time period, and the style of the play.

**Creative drama:** A process-centered, nonexhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama.

**Creative team:** All of the collaborators in a drama/theatre work including the actors, director, playwright, and designers.

**Cross-cultural drama:** The blending of Western and non-Western theatre forms to create a new form (for example, Kabuki Macbeth).

**Cultural context:** An examination of how culture affects all aspects of a devised or scripted drama/theatre work.

**Designer:** The person or people responsible for the creative process of envisioning, developing, and executing aesthetic or functional choices about the visual or aural world of the play.

**Design elements:** The elements of spectacle, such as sets, sound, costume, lights, music, props, and makeup, used to create a unified and meaningful design.

**Devised drama:** The creation of an original experience or performance piece by an ensemble.

**Dialogue:** A conversation between two or more characters spoken by the characters in a play to communicate their thoughts, feelings, and actions.

**Director:** (a) The individual responsible for developing and carrying out the overarching artistic vision and interpretation of a particular production of a play or devised piece; (b) the person who integrates an entire production, from the basic interpretation of the text, through all the acting and technical phases, and up to the time of performance.

**Director’s concept:** The overarching artistic vision and interpretation of a particular a play or devised piece.

**Drama:** (a) An art form that uses the body, voice, and imagination to convey meaning; (b) educational approach to explore pre-text strategies; a drama may or may not lead to a performance; (c) a representation of life improvised in dramatic activities or portrayed on a stage by actors before an audience; (d) a piece of writing intended for stage presentation; (e) conflict, tension, or emotional intensity.

**Dramatic arc:** The emotional journey and events characters go through created by the structure of the play or devised piece.

**Dramatic play:** Spontaneous free play in which children explore their universe, imitating the actions and character traits of others; make believe and fantasy may be part of the experience; it is play for the child’s own enjoyment and not for performance.

**Dramatic forms:** The many different methods of structuring a drama work.

**Dramatic structure:** (a) The exposition, conflict, rising action, climax, falling action, and resolution of a play or devised piece; (b) linear or nonlinear plots.

**Drama work:** Improvisational, process-centered work in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.

**Empathy:** (a) The act of the actors or audience identifying closely with the characters and/or action of the play or devised piece; (b) to empathize is to “walk in the shoes” of another.

**Evaluation:** Appraising personal efforts as well as reflecting on, and making judgments about, the efforts of others.

**Genre:** Relating to a specific kind or type of drama and theatre, such as a tragedy, drama, melodrama, comedy, or farce.

**Gesture:** An expressive and planned movement of the body or limbs.

**Given circumstances:** The underlying actions and events that have happened before the play, story, or devised piece begins.

**Guided drama:** A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; a facilitator may guide participants in or out of role.

**Historical context:** The influence of the time period on the characters, plot, or setting in a play or scene; in scripted theatre, the time period in which the play was written is an important consideration for actors, technicians, and directors.

**Imaginary elsewhere:** An imagined location, which can be historical, fictional, or realistic.

**Imagined worlds:** An imaginary world created collectively by participants in a drama experience.

**Improvisation:** The spontaneous use of movement and speech to create a character or object in a particular situation.

**Improvise:** The spontaneous, intuitive, and immediate response of movement and speech; a distinction could be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed.

**Inner thoughts:** The underlying and implied meaning or intentions in the character’s dialogue or actions; also known as subtext.

**Lighting:** The illumination of the stage by means of artificial light.

**Metaphor:** The nonliteral or symbolic comparison of one thing to another through words or images.

**Mood:** To create the emotional tone of the play or devised piece.

**Motivation/motives:** The reasons why a character behaves or reacts in a particular way in a scene or play.

**Nonrepresentational materials:** Objects that can be transformed into specific props through the imagination.

**Non-Western drama:** Any form of drama outside the traditions of Europe and America.

**Objective:** A goal or particular need or want that a character has within a scene or play.

**Obstacles:** A character or event that creates conflict and keeps or delays a character from achieving an objective.

**Performance:** The imitation of life in front of at least one other person; in a broad sense, the presentation of any kind of entertainment – from play to rock concert, from solo presentation to ensemble collaboration.

**Personal aesthetics:** Personal belief about what makes a piece of art or performance emotionally effective, meaningful, pleasing, or beautiful.

**Physical characterization:** The process of communicating a character’s emotions, ideas, and temperament through movement, which may include expression, gesture, posture, movement quality and tempo, entrances and exits, and position within the performance space.

**Performance space:** An area for dramatic activities; for informal drama, this may simply be the space in a classroom without a designated place for observation by an audience; in formal theater, it is a stage or clearly established acting area and a designated audience area: proscenium (one side), thrust (three sides), or arena (four sides).

**Playwright:** The creator of the plot, theme, characters, dialogue, spectacle, and structure of a play and the organizer of the material into a script form; involves the ability to imagine the entire production scene by scene and to put it into written form so that others may interpret it for the stage.

**Plot:** A narrative as revealed through the action and/or dialogue; traditionally, contains the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

**Process drama:** A nonlinear, episodic, process-centered, improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a nonexhibitional format that is intended to benefit the performers themselves.

**Production elements:** Technical elements selected for use in a specific production; may include design elements such as set, sound, costume, lights, music, props, and make-up but also include elements specific to the production, like puppets, masks, special effects, or other storytelling devices/concepts.

**Props (properties):** Objects used in drama or theatre that express information about the story, theme, character, and time period.

**Protagonist:** A main character with whom the drama participants or the audience identifies most strongly; the protagonist is opposed by the antagonist who provides an obstacle to the protagonist’s goal or objective; in process drama, students often take on the role of the protagonist.

**Psychological character traits:** The aspects of a character’s personality that an actor embodies to create a vivid character.

**Puppets:** Any object brought to life by human hands to create a performance.

**Rehearsal:** Steps in preparation for a performance or presentation that can include character development, analysis, blocking/staging, and refining and modifying the work of theatre or drama to convey meaning.

**Role-play:** To take on the particular perspective or point of view of another person.

**Scene:** The subdivision of an act in a play or process drama, identified by place and time.

**Scenery/set:** The arrangement of scenery (for example, curtains, flats, drops, platforms), properties, and lights to represent the locale in a dramatic performance.

**Scripted drama:** A piece of writing for the theatre that explores the human experience and that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

**Script analysis:** The study of a script to understand the underlying structure and themes of the play’s story and the motives and objectives of its characters.

**Setting:** The time and place of a story, scene, or play.

**Sound:** Any aural event that adds to the mood atmosphere or meaning of a devised or scripted drama/theatre work.

**Story elements:** A linear or nonlinear series of events that includes such things as character, setting, and plot.

**Story drama:** An episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration; the drama explores implied moments (before, after, or within) that may not exist in the story and is presented in a nonexhibitional format that is intended to benefit the performers themselves.

**Story dramatization:** The process of using improvisation to make an informal play based on a story.

**Style:** The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; the unique artistic choices of a particular playwright, director, or actor.

**Subtext:** The unspoken meaning or intention behind the actions and dialogue of a text or performance, which is implied by paralinguistic and nonverbal behavior.

**Symbol:** The nonliteral representation of an idea, visual image, belief, or action.

**Tactic:** The means by which a character seeks to achieve an objective; the selection of tactics is based on the obstacle presented; in acting and directing, refers to a specific action verb.

**Technical design:** Unifying visual or aural aspects, including design and creation of sets, lighting, sound, properties (props), costumes, and makeup.

**Technical elements:** The specific materials and type of technology used to create a technical design; the elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production.

**Text:** The script of a play or the inspiration for a devised piece, which could include photos, song lyrics, newspaper clippings, or historical documents.

**Textual evidence:** The use of the text to support decisions that are made about a scripted or devised drama/theatre work.

**Theatre work:** Theatrical activity that is focused on participants creating an event that will be observed by others.

**Theme:** The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas.

**Transformation:** The internal or external changing of a person or object into another through imagination.

**Unified concept:** The metaphor, theme, or idea that is identified as central to a work of theatre.

**Vocal characterization:** The use of techniques such as rate, pitch, volume, intensity, clarity, and accent to create the unique voice of the character.

**Western theatre tradition:** Includes the elements of drama created by Aristotle, which include thought (theme), music (sound), spectacle, diction, character, and plot.

# Visual Arts

CREATING													
<p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.            Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.            Essential Questions: (a) What conditions, attitudes, and behaviors support creativity and innovative thinking? (b) What factors prevent or encourage people to take creative risks? (c) How does collaboration expand the creative process?</p>													
Investigate, Plan, Make	Pre K VA:Cr1.1.PK	Kindergarten VA:Cr1.1.K	1st VA:Cr1.1.1	2nd VA:Cr1.1.2	3rd VA:Cr1.1.3	4th VA:Cr1.1.4	5th VA:Cr1.1.5	6th VA:Cr1.1.6	7th VA:Cr1.1.7	8th VA:Cr1.1.8	Introductory HS Levels VA:Cr1.1.I	Intermediate HS Levels VA:Cr1.1.II	Advanced HS Levels VA:Cr1.1.III
	a. Engage in self-directed play with materials.	a. Engage in exploration and imaginative play with materials.	a. Engage collaboratively in exploration and imaginative play with materials.	a. Brainstorm collaboratively multiple approaches to an art or design problem.	a. Elaborate on an imaginative idea.	a. Brainstorm multiple approaches to a creative art or design problem.	a. Combine ideas to generate an innovative idea for art making.	a. Combine concepts collaboratively to generate innovative ideas for creating art.	a. Apply methods to overcome creative blocks.	a. Document early stages of the creative process visually or verbally in traditional or new media.	a. Use multiple approaches to begin creative endeavors.	a. Individually or collaboratively formulate new creative problems based on student's existing artwork.	a. Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
<p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.            Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.            Essential Questions: (a) How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? (b) Why do artists follow or break from established traditions? (c) How do artists determine what resources are needed to formulate artistic investigations?</p>													
Investigate, Plan, Make	Pre K VA:Cr1.2.PK	Kindergarten VA:Cr1.2.K	1st VA:Cr1.2.1	2nd VA:Cr1.2.2	3rd VA:Cr1.2.3	4th VA:Cr1.2.4	5th VA:Cr1.2.5	6th VA:Cr1.2.6	7th VA:Cr1.2.7	8th VA:Cr1.2.8	Introductory HS Levels VA:Cr1.2.I	Intermediate HS Levels VA:Cr1.2.II	Advanced HS Levels VA:Cr1.2.III
	a. Engage in self-directed creative art making.	a. Engage collaboratively in creative art making in response to an artistic problem.	a. Use observation and investigation in preparation for making a work of art.	a. Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	a. Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	a. Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	a. Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.	a. Formulate an artistic investigation of personally relevant content for creating art.	a. Develop criteria to guide making a work of art or design to meet an identified goal.	a. Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	a. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	a. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	a. Choose from a range of materials and methods of traditional and 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.

# Visual Arts

CREATING														
<p><b>Anchor Standard 2:</b> Organize and develop artistic ideas and work.            Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.            Essential Questions: (a) How do artists work? (b) How do artists and designers determine whether a particular direction in their work is effective? (c) How do artists and designers learn from trial and error?</p>														
Investigate	Pre K VA:Cr2.1.PK	Kindergarten VA:Cr2.1.K	1st VA:Cr2.1.1	2nd VA:Cr2.1.2	3rd VA:Cr2.1.3	4th VA:Cr2.1.4		5th VA:Cr2.1.5	6th VA:Cr2.1.6	7th VA:Cr2.1.7	8th VA:Cr2.1.8	Introductory HS Levels VA:Cr2.1.I	Intermediate HS Levels VA:Cr2.1.II	Advanced HS Levels VA:Cr2.1.III
	a. Use a variety of art-making tools.	a. Through experimentation, build skills in various media and approaches to art-making.	a. Explore uses of materials and tools to create works of art or design.	a. Experiment with various materials and tools to explore personal interests in a work of art or design.	a. Create personally satisfying artwork using a variety of artistic processes and materials.	a. Explore and invent art-making techniques and approaches.		a. Experiment and develop skills in multiple art-making techniques and approaches through practice.	a. Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.	a. Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.	a. Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art making or designing.	a. Engage in making a work of art or design without having a preconceived plan.	a. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	a. Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
<p><b>Anchor Standard 2:</b> Organize and develop artistic ideas and work.            Enduring Understanding: Artists and designers balance experimentation and safety, freedom, and responsibility while developing and creating artworks.            Essential Questions: (a) How do artists and designers care for and maintain materials, tools, and equipment? (b) Why is it important for safety and health to understand and follow correct procedures in handling materials and tools? (c) What responsibilities come with the freedom to create?</p>														
Investigate	Pre K VA:Cr2.2.PK	Kindergarten VA:Cr2.2.K	1st VA:Cr2.2.1	2nd VA:Cr2.2.2	3rd VA:Cr2.2.3	4th VA:Cr2.2.4		5th VA:Cr2.2.5	6th VA:Cr2.2.6	7th VA:Cr2.2.7	8th VA:Cr2.2.8	Introductory HS Levels VA:Cr2.2.I	Intermediate HS Levels VA:Cr2.2.II	Advanced HS Levels VA:Cr2.2.III
	a. Share materials with others.	a. Identify safe and nontoxic art materials, tools, and equipment.	a. Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	a. Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	a. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	a. When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.		a. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.	a. Explain environmental implications of conservation, care, and cleanup of art materials, tools, and equipment.	a. Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.	a. Demonstrate 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.	a. Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	a. Demonstrate awareness of ethical implications of making and distributing creative work.	a. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
<p><b>Anchor Standard 2:</b> Organize and develop artistic ideas and work.            Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.            Essential Questions: (a) How do objects, places, and design shape lives and communities? (b) How do artists and designers determine goals for designing or redesigning objects, places, or systems? (c) How do artists and designers create works of art or design that communicate effectively?</p>														
Investigate	Pre K VA:Cr2.3.PK	Kindergarten VA:Cr2.3.K	1st VA:Cr2.3.1	2nd VA:Cr2.3.2	3rd VA:Cr2.3.3	4th VA:Cr2.3.4		5th VA:Cr2.3.5	6th VA:Cr2.3.6	7th VA:Cr2.3.7	8th VA:Cr2.3.8	Introductory HS Levels VA:Cr2.3.I	Intermediate HS Levels VA:Cr2.3.II	Advanced HS Levels VA:Cr2.3.III
	a. Create and tell about art that communicates a story about a familiar place or object.	a. Create art that represents natural and constructed environments.	a. Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	a. Repurpose objects to make something new.	a. Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	a. Document, describe, and represent regional constructed environments.		a. Identify, describe, and visually document places or objects of personal significance.	a. Design or redesign objects, places, or systems that meet the identified needs of diverse users.	a. Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	a. Select, organize, and design images and words to make visually clear and compelling presentations.	a. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	a. Redesign an object, system, place, or design in response to contemporary issues.	a. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, or empowers people's lives.

# Visual Arts

CREATING													
<p><b>Anchor Standard 3:</b> Revise, refine, and complete artistic work.</p> <p>Enduring Understanding: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p> <p>Essential Questions: (a) What role does persistence play in revising, refining, and developing work? (b) How do artists grow and become accomplished in art forms? (c) How does collaboratively reflecting on a work help us experience it more completely?</p>													
Reflect, Refine, Continue	Pre K VA:Cr3.1.PK	Kindergarten VA:Cr3.1.K	1st VA:Cr3.1.1	2nd VA:Cr3.1.2	3rd VA:Cr3.1.3	4th VA:Cr3.1.4	5th VA:Cr3.1.5	6th VA:Cr3.1.6	7th VA:Cr3.1.7	8th VA:Cr3.1.8	Introductory HS Levels VA:Cr3.1.I	Intermediate HS Levels VA:Cr3.1.II	Advanced HS Levels VA:Cr3.1.III
	a. Share and talk about personal artwork.	a. Explain the process of making art while creating.	a. Use art vocabulary to describe choices while creating art.	a. Discuss and reflect with peers about choices made in creating artwork.	a. Elaborate visual information by adding details in an artwork to enhance emerging meaning.	a. Revise artwork in progress on the basis of insights gained through peer discussion.	a. Create artist statements using art vocabulary to describe personal choices made in art making.	a. Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	a. Reflect on and explain important information about personal artwork in an artist statement or another format.	a. Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.	a. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.	a. Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.	a. Reflect on, reengage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

PRESENTING													
<p><b>Anchor Standard 4:</b> Select, analyze, and interpret artistic work for presentation.</p> <p>Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. Essential Questions: (a) How are artworks cared for and by whom? (b) What criteria, methods, and processes are used to select work for preservation or presentation? (c) Why do people value objects, artifacts, and artworks and select them for presentation?</p>													
Relate	Pre K VA:Pr4.1.PK	Kindergarten VA:Pr4.1.K	1st VA:Pr4.1.1	2nd VA:Pr4.1.2	3rd VA:Pr4.1.3	4th VA:Pr4.1.4	5th VA:Pr4.1.5	6th VA:Pr4.1.6	7th VA:Pr4.1.7	8th VA:Pr4.1.8	Introductory HS Levels VA:Pr4.1.I	Intermediate HS Levels VA:Pr4.1.II	Advanced HS Levels VA:Pr4.1.III
	a. Identify reasons for saving and displaying objects, artifacts, and artwork.	a. Select art objects for a personal portfolio and display, explaining why they were chosen.	a. Explain why some objects, artifacts, and artworks are valued over others.	a. Categorize artwork based on a theme or concept for an exhibit.	a. Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	a. Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.	a. Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts and artwork.	a. Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.	a. Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.	a. Develop and apply criteria for evaluating a collection of artwork for presentation.	a. Analyze, select, and curate artifacts or artworks for presentation and preservation.	a. Analyze, select, and critique personal artwork for a collection or portfolio presentation.	a. Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
<p><b>Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation.</p> <p>Enduring Understanding: Artists, curators, and others consider a variety of factors and methods, including evolving technologies, when preparing and refining artwork for display or when deciding if and how to preserve and protect artwork. Essential Questions: (a) What methods and processes are considered when preparing artwork for presentation or preservation? (b) How does refining artwork affect its meaning to the viewer? (c) What criteria are considered when selecting work for presentation, a portfolio, or a collection?</p>													
Select	Pre K VA:Pr4.1.PK	Kindergarten VA:Pr4.1.K	1st VA:Pr4.1.1	2nd VA:Pr4.1.2	3rd VA:Pr4.1.3	4th VA:Pr4.1.4	5th VA:Pr4.1.5	6th VA:Pr4.1.6	7th VA:Pr4.1.7	8th VA:Pr4.1.8	Introductory HS Levels VA:Pr4.1.I	Intermediate HS Levels VA:Pr4.1.II	Advanced HS Levels VA:Pr4.1.III
	a. Identify places where art may be displayed or saved.	a. Explain the purpose of a portfolio or collection.	a. Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.	a. Distinguish between different materials or artistic techniques for preparing artwork for presentation.	a. Identify exhibit space and prepare works of art, including artists' statements, for presentation.	a. Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.	a. Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.	a. Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.	a. Based on criteria, analyze and evaluate methods for preparing and presenting art.	a. Collaboratively prepare and present selected theme-based artwork for display and formulate exhibition narratives for the viewer.	a. Analyze and evaluate the reasons and ways an exhibition is presented.	a. Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	a. Investigate, compare, and contrast methods for preserving and protecting art.

# Visual Arts

PRESENTING													
<p><b>Anchor Standard 6:</b> Convey meaning through the presentation of artistic work.            Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivation of appreciation and understanding.            Essential Questions: (a) What is an art museum? (b) How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? (c) How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?</p>													
Analyze	Pre K VA:Pr6.1.PK	Kindergarten VA:Pr6.1.K	1st VA:Pr6.1.1	2nd VA:Pr6.1.2	3rd VA:Pr6.1.3	4th VA:Pr6.1.4	5th VA:Pr6.1.5	6th VA:Pr6.1.6	7th VA:Pr6.1.7	8th VA:Pr6.1.8	Introductory HS Levels VA:Pr6.1.I	Intermediate HS Levels VA:Pr6.1.II	Advanced HS Levels VA:Pr6.1.III
	a. Identify where art is displayed both inside and outside of school.	a. Explain what an art museum is and distinguish how an art museum is different from other buildings.	a. Identify the roles and responsibilities of people who work in and visit museums and other art venues.	a. Analyze how art exhibited inside and outside of schools (for example, in museums, galleries, virtual spaces, and other venues) contributes to communities.	a. Identify and explain how and where different cultures record and illustrate stories and history of life through art.	a. Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.	a. Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.	a. Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.	a. Compare and contrast viewing and experiencing collections and exhibitions in different venues.	a. Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.	a. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	a. Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	a. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural or political experiences.

RESPONDING													
<p><b>Anchor Standard 7:</b> Perceive and analyze artistic work.            Enduring Understanding: Individual aesthetic and empathic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Essential Questions: (a) How do life experiences influence the way you relate to art? (b) How does learning about art impact how we perceive the world? (c) What can we learn from our responses to art?</p>													
Share	Pre K VA:Re7.1.PK	Kindergarten VA:Re7.1.K	1st VA:Re7.1.1	2nd VA:Re7.1.2	3rd VA:Re7.1.3	4th VA:Re7.1.4	5th VA:Re7.1.5	6th VA:Re7.1.6	7th VA:Re7.1.7	8th VA:Re7.1.8	Introductory HS Levels VA:Re7.1.I	Intermediate HS Levels VA:Re7.1.II	Advanced HS Levels VA:Re7.1.III
	a. Recognize art in one's environment.	a. Identify uses of art within one's environment.	a. Select and describe works of art that illustrate daily life experiences of self and others.	a. Perceive and describe aesthetic characteristics of one's natural world and constructed environments.	a. Speculate about processes an artist uses to create a work of art.	a. Compare responses to a work of art before and after working in similar media.	a. Compare one's own interpretation of a work of art with the interpretation of others.	a. Identify and interpret works of art or design that reveal how people live around the world and what they value.	a. Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	a. Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.	a. Hypothesize ways in which art influences perception and understanding of human experiences.	a. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	a. Analyze how responses to art develop over time based on knowledge of, and experience with, art and life.
<p><b>Anchor Standard 7:</b> Perceive and analyze artistic work.            Enduring Understanding: Visual imagery influences understanding of, and responses to, the world.            Essential Questions: (a) What is an image? (b) Where and how do we encounter images in our world? (c) How do images influence our views of the world?</p>													
Perceive	Pre K VA:Re7.2.PK	Kindergarten VA:Re7.2.K	1st VA:Re7.2.1	2nd VA:Re7.2.2	3rd VA:Re7.2.3	4th VA:Re7.2.4	5th VA:Re7.2.5	6th VA:Re7.2.6	7th VA:Re7.2.7	8th VA:Re7.2.8	Introductory HS Levels VA:Re7.2.I	Intermediate HS Levels VA:Re7.2.II	Advanced HS Levels VA:Re7.2.III
	a. Distinguish between images and real objects.	a. Describe what an image represents.	a. Compare images that represent the same subject.	a. Categorize images based on expressive properties.	a. Determine messages communicated by an image.	a. Analyze components in visual imagery that convey messages.	a. Identify and analyze cultural associations suggested by visual imagery.	a. Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.	a. Analyze multiple ways that images influence specific audiences.	a. Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.	a. Analyze how one's understanding of the world is affected by experiencing visual imagery.	a. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.	a. Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

# Visual Arts

## RESPONDING

**Anchor Standard 8:** Construct meaningful interpretations of artistic work.  
 Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.  
 Essential Questions: (a) What is the value of engaging in the process of art criticism? (b) How can the viewer “read” a work of art as text? (c) How does knowing and using visual art vocabularies help us understand and interpret works of art?

Perceive	Pre K VA:Re8.1.PK	Kindergarten VA:Re8.1.K	1st VA:Re8.1.1	2nd VA:Re8.1.2	3rd VA:Re8.1.3	4th VA:Re8.1.4	5th VA:Re8.1.5	6th VA:Re8.1.6	7th VA:Re8.1.7	8th VA:Re8.1.8	Introductory HS Levels VA:Re8.1.I	Intermediate HS Levels VA:Re8.1.II	Advanced HS Levels VA:Re8.1.III
a. List details in works of art.	a. List details and identify subject matter of works of art.	a. Identify subject matter and describe characteristics of works of art.	a. Communicate feelings when engaging works of art, and describe subject matter and characteristics.	a. Communicate feelings when engaging works of art, and describe subject matter and formal characteristics to discuss meanings of artwork.	a. Communicate feelings when engaging works of art and describe subject matter, formal characteristics, and art-making approaches to discuss meanings of artwork.	a. Interpret art through describing and analyzing feelings, subject matter, formal characteristics, art-making approaches, and contextual information.	a. Collaboratively interpret art and generate meanings through describing and analyzing feelings, subject matter, formal characteristics, art-making approaches, and contextual information.	a. Interpret art and generate meanings through describing and analyzing feelings, subject matter, formal characteristics, art-making approaches, and contextual information and identify key concepts.	a. Collaboratively develop meaningful interpretations, supported by evidence, of artworks through describing and analyzing feelings, subject matter, formal characteristics, art-making approaches, contextual information, and key concepts.	a. Construct meaningful interpretations, supported by evidence, of an artwork or collection of works through describing and analyzing feelings, subject matter, formal characteristics, art-making approaches, contextual information, and key concepts.	a. Construct and support meaningful interpretations, supported by evidence, of an artwork or collection of works through describing and analyzing feelings, subject matter, formal characteristics, art-making approaches, contextual information, and key concepts.	a. Compare and contrast differing interpretations of an artwork or collection of works and explain how various interpretations enrich experiences of art and life.	

**Anchor Standard 9:** Apply criteria to evaluate artistic work.  
 Enduring Understanding: People evaluate art based on various criteria. Essential Questions: (a) How does one determine criteria to evaluate a work of art? (b) How and why might criteria vary? (c) How is a personal preference different from an evaluation?

Analyze	Pre K VA:Re9.2.PK	Kindergarten VA:Re9.2.K	1st VA:Re9.2.1	2nd VA:Re9.2.2	3rd VA:Re9.2.3	4th VA:Re9.2.4	5th VA:Re9.2.5	6th VA:Re9.2.6	7th VA:Re9.2.7	8th VA:Re9.2.8	Introductory HS Levels VA:Re9.2.I	Intermediate HS Levels VA:Re9.2.II	Advanced HS Levels VA:Re9.2.III
a. Select a preferred artwork.	a. Explain reasons for selecting a preferred artwork.	a. Classify artwork based on different reasons for preferences.	a. Use learned art vocabulary to express preferences about artwork.	a. Evaluate an artwork based on given criteria.	a. Apply one set of criteria to evaluate more than one work of art.	a. Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.	a. Develop and apply relevant criteria to evaluate a work of art.	a. Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.	a. Create a convincing and logical argument to support an evaluation of art.	a. Establish relevant criteria in order to evaluate a work of art or collection of works.	a. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	a. Construct evaluations of a work of art or collection of works based on differing sets of criteria.	

## CONNECTING

**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.  
 Enduring Understanding: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.  
 Essential Questions: (a) How does engaging in creating art enrich people’s lives? (b) How does making art attune people to their surroundings? (c) How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?

Interpret	Pre K VA:Cn10.1.PK	Kindergarten VA:Cn10.1.K	1st VA:Cn10.1.1	2nd VA:Cn10.1.2	3rd VA:Cn10.1.3	4th VA:Cn10.1.4	5th VA:Cn10.1.5	6th VA:Cn10.1.6	7th VA:Cn10.1.7	8th VA:Cn10.1.8	Introductory HS Levels VA:Cn10.1.I	Intermediate HS Levels VA:Cn10.1.II	Advanced HS Levels VA:Cn10.1.III
a. Explore the world using descriptive and expressive words and art making.	a. Create art that tells a story about a life experience.	a. Identify times, places, and reasons by which students make art outside of school.	a. Create works of art about events in home, school, or community life.	a. Develop a work of art based on observations of surroundings.	a. Create works of art that reflect community or cultural traditions.	a. Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art making.	a. Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making.	a. Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.	a. Make art collaboratively to reflect on and reinforce positive aspects of group identity.	a. Document the process of developing ideas from early stages to fully elaborated ideas.	a. Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.	a. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.	

# Visual Arts

## CONNECTING

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  
 Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.  
 Essential Questions: (a) How does art help us understand the lives of people in different times, places, and cultures? (b) How is art used to impact the views of a society? (c) How does art preserve aspects of life?

Synthesize	Pre K VA:Cn11.1.PK	Kindergarten VA:Cn11.1.K	1st VA:Cn11.1.1	2nd VA:Cn11.1.2	3rd VA:Cn11.1.3	4th VA:Cn11.1.4	5th VA:Cn11.1.5	6th VA:Cn11.1.6	7th VA:Cn11.1.7	8th VA:Cn11.1.8	Introductory HS Levels VA:Cn11.1.I	Intermediate HS Levels VA:Cn11.1.II	Advanced HS Levels VA:Cn11.1.III
	a. Recognize that people make art.	a. Identify a purpose of an artwork.	a. Understand that people from different places and times have made art for a variety of reasons.	a. Compare and contrast cultural uses of artwork from different times and places.	a. Recognize that responses to art change depending on knowledge of the time and place in which it was made.	a. Through observation, infer information about time, place, and culture in which a work of art was created.	a. Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.	a. Analyze how art reflects changing times, traditions, resources, and cultural uses.	a. Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	a. Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.	a. Describe how knowledge of culture, traditions, and history may influence personal responses to art.	a. 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.	a. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

# Visual Arts Glossary

Visual arts, as defined by the National Art Education Association, include the traditional fine arts, such as drawing, painting, printmaking, photography, and sculpture; media arts, including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts, such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials (Revised July 2012).

**Art:** In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, “The Role of Theory in Aesthetics,” Morris Weitz (1956) recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art.

In the Next Generation Core Visual Arts Standards, the word “art” is used in the classificatory sense to mean “an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.”

An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art – identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions, and discussing their own understandings of the characteristics of “good art.”

**Appropriation:** Intentional borrowing, copying, and alteration of preexisting images and objects.

**Artist statement:** Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature.

**Artistic investigations:** In making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights – new ways of seeing and knowing.

**Art-making approaches:** Diverse strategies and procedures by which artists initiate and pursue making a work.

**Artwork:** Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated

**Brainstorm:** Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.

**Characteristic(s):** Attribute, feature, property, or essential quality.

**Characteristics of form (and structure):** Terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others.

**Collaboration:** Joint effort of working together to formulate and solve creative problems.

**Collaboratively:** Joining with others in attentive participation in an activity of imagining, exploring, or making.

**Concepts:** Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form.

**Constructed environment:** Human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play.

**Contemporary artistic practice:** Processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though possibly based on traditional practices, reflect changing contextual, conceptual, aesthetic, material, and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces.

**Context:** Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer or audiences, time, culture, presentation, and location of the artwork’s creation and reception.

**Copyright:** Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works

**Creative commons:** Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker’s choice (<http://creativecommons.org/>).

**Creativity:** Ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things.

**Criteria:** In art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success.

**Contemporary criteria:** Principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is recontextualized to create new meanings.

**Established criteria:** Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; may be commonly accepted principles developed by artists, curators, historians, critics, educators, and others or principles developed by an individual or group to pertain to a specific work of art or design.

**Personal criteria:** Principles for evaluating art and design based on individual preferences.

**Relevant criteria:** Principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work.

**Critique:** Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design.

**Cultural contexts:** Ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art.

**Cultural traditions:** Pattern of practices and beliefs within a societal group.

**Curate:** Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits.

**Curator:** Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts.

**Design:** Application of creativity to planning the optimal solution to a given problem and communication of that plan to others.

**Digital format:** Anything in electronic form, including photos, images, video, audio files, or artwork, created or presented through electronic means; a gallery of artwork viewed electronically through any device.

**Engagement:** Attentive participation in an activity of imagining, exploring, and making.

**Exhibition narrative:** Written description of an exhibition intended to educate viewers about its purpose.

**Expressive properties:** Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.

**Fair use:** Limitation in copyright law that sets out factors to be considered in determining whether or not a particular use of one’s work is “fair,” such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.

**Formal and conceptual vocabularies:** Terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures.

**Genre:** Category of art or design identified by similarities in form, subject matter, content, or technique.

**Image:** Visual representation of a person, animal, thing, idea, or concept.

**Imaginative play:** Experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating.

**Innovative thinking:** Imagining or conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems, as well as formulating new problems.

**Material culture:** Human-constructed or human-mediated objects, forms, or expressions that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and everyday rituals.

**Materials:** Substances out of which art is made or composed, ranging from the traditional to “nonart” material and virtual, cybernetic, and simulated materials.

**Medium/Media:** Mode(s) of artistic expression or communication; material or other resources used for creating art.

**Open source:** Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose (<http://opensource.org/>).

**Play:** Spontaneous, engaged activity through which children learn to experience, experiment, discover, and create.

**Portfolio:** Actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills, organized to reflect an individual’s creative growth and artistic literacy.

**Preservation:** Activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means.

**Preserve:** Protect, save, and care for (curate) objects, artifacts, and artworks.

**Style:** Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist.

**Technologies:** Tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments.

**Text:** That form about which information can be gathered, expanding beyond the traditional notion of written language to encompass visual representations, such as paintings, sculpture, diagrams, graphics, films, and maps.

**Venue:** Place or setting for an art exhibition, either a physical space or a virtual environment.

**Visual components:** Properties of an image that can be perceived.

**Visual imagery:** Group of images; images in general.

**Visual organization approaches and strategies:** Graphic design strategies, such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice, used to create focus and clarity in a work.

**Visual plan:** Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.