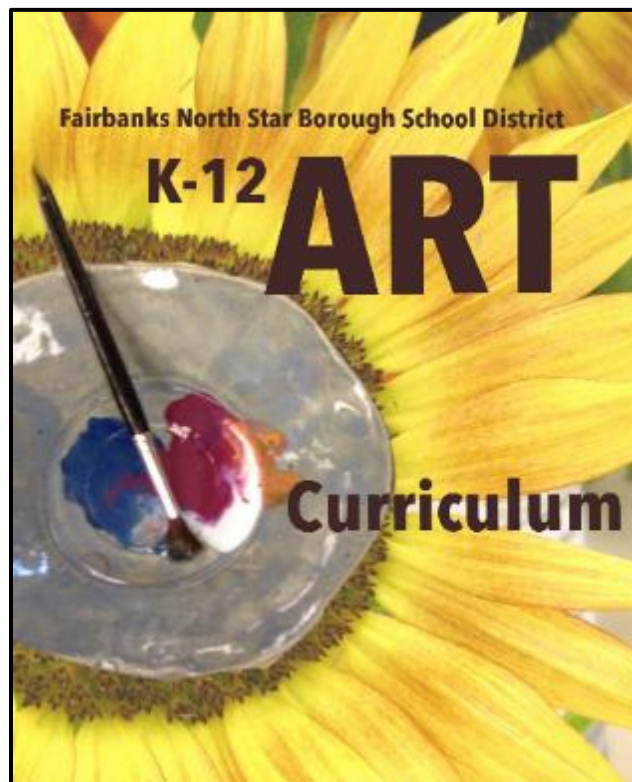


# **ART**

# **APPENDIX**

## **(K-12)**



**Revised August 2019**

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# Elementary Grade – Level Artists

Below is a list of the elementary grade-level artists. Biographies for each artist are included in the curriculum document and on the back of the school reproductions. Try to become familiar with each artist. Art kits are available to support you.

Grade	Artist	Known As	Life Span	Selection Criteria
<b>K</b>	Bill Berry	Alaskan Illustrator, Painter	1926-1979	Alaskan, Local Artist
	Henry Moore	British Sculptor	1898-1986	Families, 3D Art
	Vincent Van Gogh	Dutch Impressionist Painter	1853-1890	Self-Portraits
<b>1</b>	Alexander S. Calder	American Sculptor	1898-1976	Simple Shapes, Colors, 3D Art
	Piet Mondrian	Dutch Painter	1872-1940	Simple Shapes, Colors
	Anna Mary Robertson Moses	Late-Blooming American Painter	1860-1961	Family, Storytelling
<b>2</b>	Maria Martinez	American Potter	1887-1980	Native American
	Henri Matisse	French Impressionist Painter	1868-1954	Art History, Patterning, Color, Expressive
	Grant Wood	American Regionalist Painter	1891-1942	U.S. Geography, Landscape
<b>3</b>	Claude Monet	French Impressionist Painter	1840-1926	Art History, Impressionism, Painting
	Pablo Ruiz Picasso	Spanish Master of Modern Art	1881-1973	Art History, Learning about Self, Collage
	Faith Ringgold	African-American Artist	1930-Present	Author-Artist, Careers, Storytelling
<b>4</b>	Katsushika Hokusai	Japanese Woodblock Printer	1760-1849	Pacific Rim, Printmaking, Graphic Art
	Georgia O’Keeffe	American Painter	1887-1986	Plants, Woman Artist, Landscape
	Melvin Olanna	Alaska Native Artist	1941-1991	Alaska Studies, Printmaker, Science, Sculptor
<b>5</b>	Michelangelo Buonarroti	Italian Renaissance Artist	1475-1564	World Art History, Renaissance, Sculpture, Fresco Painting
	Mary Cassatt	American Impressionist Painter	1844-1926	American History, Woman Artist, Children, Family
	Andy Warhol	American Pop Artist	ca. 1925-1930 to 1987	Contemporary American History, Graphic Artist, Careers
<b>6</b>	Egyptian Art		3100-1100BC	World (Egyptian) History
	Leonardo da Vinci	Italian Renaissance Artist	1452-1519	Renaissance Artist
	Frank Lloyd Wright	American Architect	1867-1959	Architecture, Careers

# Alaska Native Artists

Grade	Artist	Known As	Life Span	Selection Criteria
<b>K</b>	Dixie Alexander	Athabascan Bead Workers	1958 – Present	Athabascan Regalia & Alaska Women Artists
	Hannah Solomon		1908 – 2011	
	Delores Sloan		1938 – Present	
<b>1</b>	Sonya Kelliher-Combs	Mixed Media Painter & Sculptor	1969 – Present	Inupiat, Athabascan, & Woman Artist
<b>2</b>	Denise Wallace	Jeweler & Sculptor	1957 – Present	Alutiq, Sugpiaq Woman Artist
<b>3</b>	James Schoppert	Contemporary Artist, Woodcarver, & Painter	1947 – 1992	Tlingit Innovator, Visual Artist, Poet, & Essayist
<b>4</b>	Ron Senungetuk	Contemporary Artist, Sculptor, & Metalsmith	1933 – Present	An artist who happens to be Inupiat, educator, & founder of the Alaska Native Center at UAF.
<b>5</b>	Alvin Amason	Painter, Mixed Media, Installation Artist	1948 – Present	Sugpiaq, Educator, Founder of the Alaska Native Arts Curriculum at UAA
<b>6</b>	Kathleen Carlo-Kendall	Contemporary Visual Artist, Woodcarver, Metalworker, & Sculptor	1952 – Present	Koyukon Athabascan, Mask Maker, Woman Artist, & Sculptor

# Alaska Arts Standards



## Artistic Process CREATE

## Alaska Arts Standards

### Anchor Standard #1 – Generate and conceptualize artistic ideas and work

**Enduring Understanding:** Choreographers use a variety of sources as inspiration in order to transform concepts and ideas into movement for artistic expression.

**Essential Questions:** How do choreographers generate ideas for dances?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:CR1a-K	DA:CR1a-1	DA:CR1a-2	DA:CR1a-3	DA:CR1a-4	DA:CR1a-5	DA:CR1a-6	DA:CR1a-7	DA:CR1a-8	DA:CR1a-HSP	DA:CR1a-HSAC	DA:CR1a-HSAD
a. Respond in movement to a variety of stimuli (e.g. music/sound, text, objects, images, symbols).	a. Explore movement inspired by a variety of stimuli (e.g. music/sound, text, objects, images, symbols, experiences) and identify the source.	a. Explore movement inspired by a variety of stimuli (e.g. music/sound, text, objects, images, symbols, experiences) and suggest additional sources for movement ideas.	a. Experiment with a variety of self-selected stimuli (e.g. music/sound, text, objects, images, notation, experiences) for movement.	a. Identify ideas for choreography generated from a variety of stimuli (e.g. music/sound, text, objects, images, notation, observed dance, experiences).	a. Build content for choreography using several stimuli (e.g. 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 (e.g. music, observed dance, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand artistic expression.	a. Compare a variety of stimuli (e.g. music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand artistic expression.	a. Implement movement from a variety of stimuli (e.g. music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop content for an original dance.	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance. Analyze the process and the relationship between the stimuli and the movement.	a. Synthesize content generated from stimulus materials to choreograph 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.
DA:CR1b-K	DA:CR1b-1	DA:CR1b-2	DA:CR1b-3	DA:CR1b-4	DA:CR1b-5	DA:CR1b-6	DA:CR1b-7	DA:CR1b-8	DA:CR1b-HSP	DA:CR1b-HSAC	DA:CR1b-HSAD
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 challenge. Select and demonstrate a solution.	b. Develop a movement challenge and manipulate the elements of dance to find a solution.	b. Construct and solve multiple movement challenges 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 specific dance terminology.	b. Identify and select personal preferences to create an original dance. Use specific dance terminology to articulate choices made in movement.	b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance.	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original 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.



Artistic Process  
CREATE

Alaska Arts Standards

**Anchor Standard #2 - 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?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:CR2a-K	DA:CR2a-1	DA:CR2a-2	DA:CR2a-3	DA:CR2a-4	DA:CR2a-5	DA:CR2a-6	DA:CR2a-7	DA:CR2a-8	DA:CR2a-HSP	DA:CR2a-HSAC	DA:CR2a-HSAD
a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end, and 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 (e.g. AB, ABA, theme and development).	a. Manipulate or modify choreographic devices to expand 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. Discuss 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. Articulate the group process for making movement and structural choices.	a. Collaborate to design a dance using choreographic devices and dance structures to support 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 informs 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 artistic intent.
DA:CR2b-K	DA:CR2b-1	DA:CR2b-2	DA:CR2b-3	DA:CR2b-4	DA:CR2b-5	DA:CR2b-6	DA:CR2b-7	DA:CR2b-8	DA:CR2b-HSP	DA:CR2b-HSAC	DA:CR2b-HSAD
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 and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance that expresses and communicates a main idea. Discuss the effect of the movement choices.	b. Develop a dance by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.	b. Choreograph a dance that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	b. Determine artistic and/or cultural criteria to choreograph a dance that communicates personal or cultural meaning. Articulate how the artistic/cultural criteria serve to communicate the meaning of the dance.	b. Define and apply artistic and/or cultural criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria intensify the meaning of the dance.	b. Develop an artistic statement for an original 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. Select and demonstrate movements that support the artistic statement.	b. Construct an artistic statement that communicates a personal, cultural and artistic perspective.



# DANCE

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #3 – Refine and complete artistic work

**Enduring Understanding:** Choreographers analyze, evaluate, refine, and document their work.

**Essential Question:** How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:CR3a-K	DA:CR3a-1	DA:CR3a-2	DA:CR3a-3	DA:CR3a-4	DA:CR3a-5	DA:CR3a-6	DA:CR3a-7	DA:CR3a-8	DA:CR3a-HSP	DA:CR3a-HSAC	DA:CR3a-HSAD
a. Explore suggestions for changing movement through guided improvisational experiences.	a. Explore changes to movement from guided improvisation and/or short remembered sequences.	a. 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. Describe the differences the changes made.	a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance. Explain choices made in the process.	a. Explore through movement feedback from others to expand choreographic possibilities for a short dance that communicates artistic intent. Explain the movement choices and refinements.	a. Revise dance compositions using collaboratively developed artistic and/or cultural criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Consider possible revisions of dance compositions based on self-reflection, artistic/cultural criteria, and feedback from others. Explain reasons for choices and how they clarify artistic intent.	a. Revise choreography collaboratively or independently based on artistic and/or cultural criteria, self-reflection, and feedback from others. Articulate reasons for choices and explain how they clarify and enhance artistic intent.	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate 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 of others. Analyze and evaluate 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 feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
DA:CR3b-K	DA:CR3b-1	DA:CR3b-2	DA:CR3b-3	DA:CR3b-4	DA:CR3b-5	DA:CR3b-6	DA:CR3b-7	DA:CR3b-8	DA:CR3b-HSP	DA:CR3b-HSAC	DA:CR3b-HSAD
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 (e.g. jump, turn, slide, bend, reach).	b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (e.g. 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 (e.g. 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 technology.	b. Experiment with a recognized system to document a dance sequence by using words, symbols, or media technology.	b. Compare recognized systems to document a section of a dance using writing, symbols, or media technology.	b. Develop a strategy to record a dance using recognized systems of dance documentation (e.g. writing, a form of notation symbols, or using media technology).	b. Document a dance using recognized systems of dance documentation (e.g. writing, a form of notation symbols, or using media technology).



# Artistic Process PRESENT

# Alaska Arts Standards

## Anchor #4 – Select, analyze, and interpret artistic works, including those from diverse cultural traditions, for performance, presentation and/or production

**Enduring Understanding:** Dancers understand and use elements of dance to express ideas.

**Essential Question:** How do dancers use dance elements to communicate artistic expression?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:PR4a-K	DA:PR4a-1	DA:PR4a-2	DA:PR4a-3	DA:PR4a-4	DA:PR4a-5	DA:PR4a-6	DA:PR4a-7	DA:PR4a-8	DA:PR4a-HSP	DA:PR4a-HSAC	DA:PR4a-HSAD
a. Make still and moving body shapes that show lines (e.g. straight, bent, curved), changes levels, and vary in size (large/ small). Join with others to make and then change a circle formation.	a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged 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. Differentiate between circling and turning as two separate ways of continuous directional change.	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 through eye contact (if culturally appropriate) with other dancers.	a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through contact with eyes (if culturally appropriate) and other body parts (e.g. elbows, hands). 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 floor and air pattern designs. Incorporate and modify body designs from different dance genres, cultural traditions (e.g. yuraq) and styles for the purpose of expanding movement vocabulary.	a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use eye contact (if culturally appropriate) during complex floor and air patterns or direct and indirect pathways.	a. Develop partner and ensemble skills that enable contrasting level changes through 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 level. Execute complex floor and air 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 inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
DA:PR4b-K	DA:PR4b-1	DA:PR4b-2	DA:PR4b-3	DA:PR4b-4	DA:PR4b-5	DA:PR4b-6	DA:PR4b-7	DA:PR4b-8	DA:PR4b-HSP	DA:PR4b-HSAC	DA:PR4b-HSAD
b. Demonstrate tempo contrasts with movements that match to 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 beats.	b. Identify the length of time a move or phrase takes (e.g. long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.	b. Fill 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 they relate to both the time and the dynamics of a phrase or dance. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.	b. Vary durational approach in dance phrasing by using timing accents and variations to add interest kinesthetically, rhythmically, and visually.	b. Analyze and select metric, kinetic, and breath phrasing and apply 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 dances and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance “in the moment.”	b. Modulate time factors for artistic interest and expressive accuracy. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (e.g. contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.
DA:PR4c-K	DA:PR4c-1	DA:PR4c-2	DA:PR4c-3	DA:PR4c-4	DA:PR4c-5	DA:PR4c-6	DA:PR4c-7	DA:PR4c-8	DA:PR4c-HSP	DA:PR4c-HSAC	DA:PR4c-HSAD
c. Identify and apply different universal characteristics to movements (e.g. slow, smooth, wavy).	c. Demonstrate universal movement characteristics along with movement vocabulary (e.g. use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump).	c. Select and apply appropriate characteristics of movements (e.g. select specific adverbs and adjectives; apply to movements).	c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten effect.	c. Analyze movements and phrases for use of energy and dynamic changes; use adverbs and adjectives to describe them. Based on the analysis, refine movement phrases.	c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.	c. Use the internal body force created by varying tensions within one’s musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements; apply them to technique exercises and dance phrases.	c. Compare and contrast movement characteristics from a variety of dance genres, cultural traditions, or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform characteristics clearly.	c. Incorporate energy and dynamics to technique exercises and dance performance.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness 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, paying close attention to its movement initiation and energy.	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.





# Artistic Process PRESENT

# Alaska Arts Standards

## Anchor #5 – Develop and refine artistic work for performances, presentations, and/or productions

**Enduring Understanding:** Dancers use the mind-body connection and develop the body as an instrument for artistic expression.

**Essential Question:** What must a dance do to prepare the mind and body for artistic expression?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:PR5a-K	DA:PR5a-1	DA:PR5a-2	DA:PR5a-3	DA:PR5a-4	DA:PR5a-5	DA:PR5a-6	DA:PR5a-7	DA:PR5a-8	DA:PR5a-HSP	DA:PR5a-HSAC	DA:PR5a-HSAD
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 (e.g. 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 (e.g. alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).	a. Apply technical dance skills (e.g. 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 technical dance skills (e.g. functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).	a. Apply technical dance skills (e.g. functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to recall, and execute spatial designs and musical or rhythmical dance phrases.	a. Embody technical dance skills (e.g. functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.	a. Dance 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 in solo, partner, or ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.
DA:PR5b-K	DA:PR5b-1	DA:PR5b-2	DA:PR5b-3	DA:PR5b-4	DA:PR5b-5	DA:PR5b-6	DA:PR5b-7	DA:PR5b-8	DA:PR5b-HSP	DA:PR5b-HSAC	DA:PR5b-HSAD
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.	b. Adjust body 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, bodily safety, healthful nutrition, and healing.	b. Demonstrate safety during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance, injury prevention, and healing.	b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.	b. Use healthful practices and sound nutrition. Discuss benefits of practices and how choices enhance performance.	b. Evaluate personal healthful practices, including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.	b. Develop a plan for healthful 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 healthful 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 healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.
DA:PR5c-K	DA:PR5c-1	DA:PR5c-2	DA:PR5c-3	DA:PR5c-4	DA:PR5c-5	DA:PR5c-6	DA:PR5c-7	DA:PR5c-8	DA:PR5c-HSP	DA:PR5c-HSAC	DA:PR5c-HSAD
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 skills.	c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (e.g. music, text, or lighting). Reflect on feedback from others to inform personal performance goals.	c. Collaborate with peers to repeat sequences, synchronize actions, and refine spatial relationships to improve performance. Apply feedback from others to establish personal performance goals.	c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement challenges 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 (e.g. view live or recorded professional dancers).	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 (e.g. journaling, portfolio, or 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 (e.g. video recordings). Articulate performance goals and justify reasons for selecting particular practice strategies.	c. Plan and execute collaborative and independent rehearsals 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 and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.



**Artistic Process  
PRESENT**

**Alaska Arts Standards**

**Anchor #6 – Perform, present, and/or produce artistic work**

**Enduring Understanding:** Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

**Essential Question:** How do dancers collaborate within an ensemble to engage audiences in performances?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:PR6a-K	DA:PR6a-1	DA:PR6a-2	DA:PR6a-3	DA:PR6a-4	DA:PR6a-5	DA:PR6a-6	DA:PR6a-7	DA:PR6a-8	DA:PR6a-HSP	DA:PR6a-HSAC	DA:PR6a-HSAD
a. Dance for and with others in a designated space.	a. Dance for others in a space where audience and performers occupy different areas.	a. Dance for others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (e.g. stage right, stage left, center stage, upstage, and downstage).	a. Consider how to establish a formal performance space from an informal setting (e.g. gymnasium).	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements.	a. Recognize needs and adapt movements to performance area. Use performance etiquette and practices during class, rehearsal and performance. Post-performance, accept suggestions from choreographer/ expert and make corrections as needed and apply to future performances.	a. Recommend changes to and adapt movements to performance area. Use performance etiquette and practices during class, rehearsal and performance. Maintain journal documenting these efforts. Post-performance, accept suggestions from choreographer/ expert and apply suggestions to future performances.	a. Demonstrate leadership qualities (e.g. commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept suggestions from choreographer/ expert and apply suggestions to future performances.	a. Demonstrate leadership qualities (e.g. commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply suggestions to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance and production terminology.	a. Demonstrate leadership qualities (e.g. commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply suggestions to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance and production terminology.	a. Demonstrate leadership qualities (e.g. commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance and production terminology.
DA:PR6b-K	DA:PR6b-1	DA:PR6b-2	DA:PR6b-3	DA:PR6b-4	DA:PR6b-5	DA:PR6b-6	DA:PR6b-7	DA:PR6b-8	DA:PR6b-HSP	DA:PR6b-HSAC	DA:PR6b-HSAD
b. Select a prop to use as part of a dance.	b. Explore the use of simple props to enhance performance.	b. Use limited production elements (e.g. hand props, simple scenery, or media projections) in a performance.	b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a 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 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 the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.	b. Explore possibilities of producing dance in a variety of venues or for different audiences. Explain how the production elements might be handled in different situations.	b. Collaborate to design and execute production elements that would intensify the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.	b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify 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.



**Artistic Process  
RESPOND**

**Alaska Arts Standards**

**Anchor #7 – Recognize and analyze artistic works, including those from diverse cultural traditions**

**Enduring Understanding:** Dance is recognized and analyzed to comprehend meaning.

**Essential Question:** How is dance understood?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:RE7a-K	DA:RE7a-1	DA:RE7a-2	DA:RE7a-3	DA:RE7a-4	DA:RE7a-5	DA:RE7a-6	DA:RE7a-7	DA:RE7a-8	DA:RE7a-HSP	DA:RE7a-HSAC	DA:RE7a-HSAD
a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.	a. Find a movement pattern that creates a movement phrase in a dance.	a. Find patterns of movement in dance works that create a style or theme or tell a story.	a. Find meaning or artistic intent in the patterns of movement in a dance.	a. Describe or demonstrate recurring movement patterns and how they relate to one another in a dance.	a. Compare, contrast, and discuss patterns of movement and their relationships in a dance.	a. Describe, demonstrate and discuss patterns of movement and their relationships in a dance, considering 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 or describe observed or performed dance movements.	b. Demonstrate and describe observed or performed dance movements from a specific genre or culture.	b. Demonstrate and describe movements in dances from different genres or cultures.	b. Demonstrate and explain how one dance genre is different from another, or how culturally specific movements differ from one another.	b. Demonstrate and explain how dance styles differ within a genre or within a culture.	b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own culture. Compare them to the qualities and characteristics of style found in a different dance genre, style, or culture.	Explain how the elements of dance are used in a variety of dance genres, styles, or cultures. Use genre-specific dance terminology.	b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultures. Use genre-specific dance terminology.	b. Explain how the elements of dance are used in a variety of genres, styles, or cultures to communicate intent or narrative. Use genre-specific dance terminology.	b. Analyze the use of elements of dance in a variety of genres, styles, or cultures within its cultural context to communicate intent. Use genre-specific dance terminology.	b. Analyze and compare the movement patterns and their relationships, in a variety of genres, styles, or cultures and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultures. Use genre-specific dance terminology.



## Artistic Process RESPOND

## Alaska Arts Standards

### Anchor #8 – Interpret intent and meaning in 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?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:RE8a-K	DA:RE8a-1	DA:RE8a-2	DA:RE8a-3	DA:RE8a-4	DA:RE8a-5	DA:RE8a-6	DA:RE8a-7	DA:RE8a-8	DA:RE8a-HSP	DA:RE8a-HSAC	DA:RE8a-HSAD
a. Observe movement and describe it using simple dance terms.	a. Select movements from a dance that suggest ideas, and explain how the movement captures the idea using simple dance terms.	a. Use context cues from movement to identify meaning and intent in a dance using simple dance terms.	a. Select specific context cues from movement. Explain how they relate to the main idea of a dance using basic dance terminology.	a. Relate movements, ideas, and context to describe meaning in a dance using basic dance terminology.	a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of a dance using basic dance terminology.	a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, technique, and context. Explain how these communicate the intent of the dance using genre and/or culturally specific dance terminology.	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, technique, and context. Use genre and/or culturally specific dance terminology.	a. Select a dance and explain how artistic expression is achieved through their intent and relationships among the elements of dance, use of body, technique and context. Cite evidence in the dance to support your interpretation using genre and/or culturally specific dance terminology.	a. Select and compare different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, use of body, technique and context enhance meaning and support intent using genre specific dance terminology.	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 cultures. Use genre specific dance terminology.

### Anchor #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?

DA:RE9a-K	DA:RE9a-1	DA:RE9a-2	DA:RE9a-3	DA:RE9a-4	DA:RE9a-5	DA:RE9a-6	DA:RE9a-7	DA:RE9a-8	DA:RE9a-HSP	DA:RE9a-HSAC	DA:RE9a-HSAD
a. Identify a movement in a dance. Demonstrate that movement and explain why it attracted attention.	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 might have been chosen.	a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances interesting using simple dance terms.	a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology how they are alike and different.	a. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or culture. 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 culture.	a. Discuss the characteristics and artistic intent of a dance from a genre, style, or culture and develop artistic criteria to critique the dance using genre or culturally specific dance terminology.	a. Compare artistic intent, content and context from dances to examine the characteristics of genre, style, or culture. Based on the comparison, refine artistic criteria using genre or culturally specific dance terminology.	a. Use artistic and/or cultural criteria to determine what makes an effective performance. Consider content, context, genre, style, or culture to comprehend artistic expression. Use genre or culturally 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 and cultural values and a range of perspectives. Use genre-specific dance terminology.	a. Define personal artistic preferences to critique dance. Consider societal, personal, and cultural values, and a range of artistic expression. Discuss perspectives with peers and justify views.



# Artistic Process CONNECT

## Alaska Arts Standards

### Anchor #10 – Relate, synthesize, and express both knowledge and personal experiences as a way to participate in the arts

**Enduring Understanding:** As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

**Essential Question:** How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:CO10a-K	DA:CO10a-1	DA:CO10a-2	DA:CO10a-3	DA:CO10a-4	DA:CO10a-5	DA:CO10a-6	DA:CO10a-7	DA:CO10a-8	DA:RE10a-HSP	DA:RE10a-HSAC	DA:RE10a-HSAD
<p><b>CU A.1-7</b> Culturally-knowledgeable students are well grounded in the cultural heritage and traditions of their community.</p>											
a. Name a feeling that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Describe an experience portrayed in a dance that relates to something familiar.	a. Describe, create, and/or perform a dance that expresses personal meaning.	a. Compare the relationships expressed in a dance to any other relationships. 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 in a specific dance genre, noting differences and similarities to one's personal preferences, knowledge, and/or cultural background.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how different perspectives are communicated through movement.	a. Relate connections found between different dances; discuss relevance of connections to the development of individual 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 that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.	a. Review original choreography developed over time with respect to its content, context, and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.
DA:CO10b-K	DA:CO10b-1	DA:CO10b-2	DA:CO10b-3	DA:CO10b-4	DA:CO10b-5	DA:CO10b-6	DA:CO10b-7	DA:CO10b-8	DA:RE10b-HSP	DA:RE10b-HSAC	DA:RE10b-HSAD
<p><b>CU B.1-4</b> Culturally-knowledgeable students build on the knowledge and skills of the local cultural community as a foundation from which to achieve personal and academic success throughout life.</p>											
b. Observe a work of visual art. Describe and express, through movement, something interesting about the artwork.	b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement that demonstrate the big ideas of the story.	b. Respond to a dance using an inquiry-based set of questions (e.g. See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.	b. Ask a question about a main idea of a dance that communicates a perspective about an issue or event. Explore the main idea through movement. Communicate the new learning in oral or written form.	b. Develop and research a question relating to a topic of study in school using multiple references. Select main ideas about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.	b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance that expresses the idea. Explain how the dance expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.	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 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. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance that evokes the essence of the style or genre. Share the study with peers to tell the story of the history of the chosen genre or style. Document the process of research.	b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance exploring the contrasting ideas. Discuss how research informed the choreographic process and deepened understanding of the topics.	b. Collaboratively identify a dance related question. Conduct research through interview, research, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare the process used in choreography to that of other creative, academic, or scientific procedures.	b. Use established research methods and techniques to investigate a topic. Collaborate with others to create and perform a piece of choreography. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.	b. Investigate various dance related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.



**Artistic Process  
CONNECT**

**Alaska Arts Standards**

**Anchor #11 – Relate artistic ideas and works with societal, cultural, and historical contexts 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?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
DA:CO11a-K	DA:CO11a-1	DA:CO11a-2	DA:CO11a-3	DA:CO11a-4	DA:CO11a-5	DA:CO11a-6	DA:CO11a-7	DA:CO11a-8	DA:RE11a-HSP	DA:RE11a-HSAC	DA:RE11a-HSAD
<p><b>CU D.1-6</b> Culturally-knowledgeable students engage effectively in learning activities that are based on traditional ways of knowing and learning.</p>											
<p>a. Describe or demonstrate movements in a dance that was watched or performed.</p>	<p>a. Watch and/or perform a dance from a different culture and discuss the types of movement used.</p>	<p>a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</p>	<p>a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.</p>	<p>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.</p>	<p>a. Describe how the movement characteristics of a dance in a specific genre, style, or culture communicate the ideas and perspectives of a culture, historical period, or community.</p>	<p>a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p>	<p>a. Compare, contrast, and discuss dances performed by people in various places or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each group.</p>	<p>a. Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.</p>	<p>a. Analyze and discuss dances from selected genres, styles, cultures, and/or historical time periods. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.</p>	<p>a. Analyze dances from several genres, styles, cultures, and/or historical time periods. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.</p>	<p>a. Analyze dances from several genres, styles, cultures, and/or historical time periods. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one's dance literacy.</p>

According to the Alaska Department of Education & Early Development, “The content standards stipulate what students should know and be able to do; the cultural standards provide guidance on how to engage students in learning through the local culture. It is intended that all forms of knowledge, ways of knowing and world views be recognized as equally valid, adaptable and complementary to one another in mutually beneficial ways.” The Alaska Standards for Culturally Responsive Schools outlines the Cultural Standards for Students, which aligns with the artistic process of Connecting. In the Alaska Arts Performance Standards for each discipline, the cultural standards for students is embedded under the artistic process of Connecting: relating artistic ideas and work with personal meaning and external context.



# GENERAL MUSIC

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #1 – 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?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:CR1a-K	MU:CR1a-1	MU:CR1a-2	MU:CR1a-3	MU:CR1a-4	MU:CR1a-5	MU:CR1a-6	MU:CR1a-7	MU:CR1a-8
a. With guidance, explore and experience musical concepts (e.g. beat and melodic contour).	a. With some guidance, create musical ideas (e.g. question and answer) for specific purpose.	a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.	a. Improvise rhythmic and melodic ideas, and describe connections to specific purpose and context (personal and social/ cultural).	a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (personal and social/cultural).	a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (personal, social/cultural and historical).	a. Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.	a. Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.	a. Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (e.g. introductions, codas) that convey expressive intent.
MU:CR1b-K	MU:CR1b-1	MU:CR1b-2	MU:CR1b-3	MU:CR1b-4	MU:CR1b-5			
b. With guidance, generate musical ideas (e.g. movement).	b. With some guidance, generate musical ideas in multiple tonalities (major and minor) and meters (duple and triple).	b. Generate musical patterns and ideas within a given tonality (major and minor) and meter (duple and triple).	b. Generate musical ideas (rhythms and melodies) within a given tonality and/or meter.	b. Generate musical ideas (rhythms, melodies, and simple accompaniment patterns) within related tonalities (major and minor) and meters.	b. Generate musical ideas (rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.			

### Anchor #2 – Organize and develop artistic ideas and work

**Enduring Understanding:** Musicians’ creative choices are influenced by their experience, skill, context, culture, background, environment, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:CR2a-K	MU:CR2a-1	MU:CR2a-2	MU:CR2a-3	MU:CR2a-4	MU:CR2a-5	MU:CR2a-6	MU:CR2a-7	MU:CR2a-8
a. With guidance, demonstrate and choose favorite musical ideas.	a. With some guidance, demonstrate and discuss personal reasons for selecting musical ideas representing expressive intent.	a. Demonstrate and explain personal reasons for selecting patterns and ideas for music representing expressive intent.	a. Demonstrate selected musical ideas for simple improvisation or composition to express intent, and describe connection to specific purpose/context.	a. Demonstrate selected and organized musical ideas for improvisation, arrangement, or composition to express intent and explain connection to purpose/context.	a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent and explain connection to purpose/context.	a. Select, organize, develop, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending.	a. Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety.	a. Select, organize, develop, and document musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension/release, unity/variety, and balance.
MU:CR2b-K	MU:CR2b-1	MU:CR2b-2	MU:CR2b-3	MU:CR2b-4	MU:CR2b-5	MU:CR2b-6	MU:CR2b-7	MU:CR2b-8
b. With guidance, organize personal musical ideas using iconic notation and/or recording technology.	b. With some 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 or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.	b. Use standard or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.	b. Use standard or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.	b. Use standard or iconic notation and/or audio/video recording technology to document personal, simple, rhythmic, and two-chord harmonic musical ideas.	b. Use standard or iconic notation and/or audio/video recording technology to document personal, simple, rhythmic, and melodic phrases, and harmonic sequences.	b. Use standard or iconic notation and/or audio/video recording technology to document rhythmic and melodic phrases, and harmonic sequences.





# GENERAL MUSIC

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #3 – Refine and complete artistic work

**Enduring Understanding:** Musicians evaluate and refine their work through new ideas, persistence, and the appropriate criteria.

**Essential Question:** How do musicians improve the quality of their work?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU.CR3a-K	MU.CR3a-1	MU:CR3a-2	MU:CR3a-3	MU:CR3a-4	MU:CR3a-5	MU:CR3a-6	MU:CR3a-7	MU:CR3a-8
a. With guidance, apply personal, peer, and teacher feedback to refine personal musical ideas.	a. With some 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. Evaluate, refine, and document revisions to personal music applying collaboratively-developed and teacher criteria/feedback.	a. Evaluate, refine, and document revisions to personal music, applying collaboratively-developed and teacher criteria/feedback, to show improvement over time.	a. Evaluate, refine, and document revisions to personal music, applying collaboratively-developed and teacher criteria/feedback, and explain rationale for changes.	a. Evaluate work, applying criteria such as application of selected elements of music and use of sound sources.	a. Evaluate work, applying criteria such as application of elements of music (style, form) and use of sound sources.	a. Evaluate work, applying criteria such as application of elements of music (style, form), compositional techniques, and use of sound sources.

### Anchor #3 – Refine and complete artistic work

**Enduring Understanding:** Musicians presentation of creative work is the culmination of a process of creation and communication.

**Essential Question:** When is creative work ready to share?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU.CR3a-K	MU.CR3a-1	MU:CR3a-2	MU:CR3a-3	MU:CR3a-4	MU:CR3a-5	MU:CR3a-6	MU:CR3a-7	MU:CR3a-8
a. With guidance, demonstrate a final version of personal or collective musical ideas to peers.	a. With some guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	a. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	a. Present the final version of personal created music to others, and describe connection to expressive intent.	a. Present the final version of personal created music to others, and explain connection to expressive intent.	a. Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.	a. Present the final version of documented personal composition or arrangement, conveying expressive intent, and using craftsmanship and originality to demonstrate an effective beginning, middle, and ending.	b. Present the final version of personal documented composition, song or arrangement, conveying expressive intent, and using craftsmanship and originality to demonstrate and effective beginning, middle, and ending.	a. Present the final version of documented composition, song or arrangement, conveying expressive intent, and using craftsmanship and originality to demonstrate the application compositional techniques for creating unity, variety, tension/release, and balance.





# GENERAL MUSIC

## Artistic Process PRESENT

## Alaska Arts Standards

### Anchor #4.1 – Select, analyze, and interpret artistic work for performance

**Enduring Understanding:** Performers’ interest in and knowledge of musical works, understanding of their own technical skills, expressive intent, and the context for a performance (e.g. audience, space) influence their selection of repertoire.

**Essential Question:** How do performers select repertoire?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:PR4a-K	MU:PR4a-1	MU:PR4a-2	MU:PR4a-3	MU:PR4a-4	MU:PR4a-5	MU:PR4a-6	MU:PR4a-7	MU:PR4a-8
a. With guidance, demonstrate and state personal interest and cultural background in varied musical selections.	a. With some guidance, demonstrate and discuss personal interest in, cultural background, knowledge about, and purpose of varied musical selections.	a. Demonstrate and explain personal interest in, cultural background, knowledge about, and purpose of varied musical selections.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, cultural background, knowledge, and context.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, cultural background, knowledge, context, and technical skill.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, cultural background, knowledge, context, as well as their personal and others’ and technical skill.	a. Apply teacher-provided criteria for selecting music to perform for a specific purpose/context, and explain why each was chosen.	a. Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose/ context and after discussion, identify expressive qualities, technical challenges, and reasons for choices.	a. Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose/ context, and explain expressive qualities, technical challenges, and reasons for choices.

### Anchor #4.2 – Analyze the structure and context of varied musical works and their implication for performance

**Enduring Understanding:** Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

**Essential Question:** How does understanding the structure and context of musical works inform performance?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:PR4a-K	MU:PR4a-1	MU:PR4a-2	MU:PR4a-3	MU:PR4a-4	MU:PR4a-5	MU:PR4a-6	MU:PR4a-7	MU:PR4a-8
a. With guidance, explore and demonstrate musical contrasts of music selected for performance (e.g. high/low, loud/soft, same/ different, and fast/slow).	a. With some guidance, demonstrate knowledge of music concepts (beat, melodic contour) in music from a variety of cultures, selected for performance.	a. Demonstrate knowledge of music concepts (tonality, meter) in music from a variety of cultures, selected for performance.	a. Demonstrate understanding of the structure in music selected for performance.	a. Demonstrate understanding of the structure and elements of music (rhythm, pitch, form) in music selected for performance.	a. Demonstrate understanding of the structure and elements of music (rhythm, pitch, form, harmony) in music selected for performance.	a. Explain how understanding the structure and elements of music used in music selected for performance.	a. Explain and demonstrate the structure of contrasting pieces of music selected for performance, and how elements of music are used.	a. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used.
	b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.	b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic or standard notation.	b. When analyzing selected music, read and perform using iconic and/or standard notation.	b. When analyzing selected music, read and perform using standard notation.	b. When analyzing selected music, read and identify standard symbols for rhythm, pitch, articulation, and dynamics.	b. When analyzing selected music, read and identify standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.	b. When analyzing selected music, sight-read in treble or bass clef, simple rhythmic, melodic, and/or harmonic notation.
			c. Describe how context (personal and social) can inform a performance.	c. Explain how context (social and cultural) informs a performance.	c. Explain how context (social, cultural, and historical) informs performances.	c. Identify how cultural and historical contexts inform performances.	c. Identify how cultural and historical contexts inform performances and results in different music interpretations.	c. Identify how cultural and historical contexts inform performances and results in different music effects.



# GENERAL MUSIC

## Artistic Process PRESENT

## Alaska Arts Standards

### Anchor #4.3 – Select, analyze, and interpret artistic work for presentation

**Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question:** How do performers interpret musical works?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:PR4a-K	MU:PR4a-1	MU:PR4a-2	MU:PR4a-3	MU:PR4a-4	MU:PR4a-5	MU:PR4a-6	MU:PR4a-7	MU:PR4a-8
c. With guidance, demonstrate awareness of expressive qualities (voice quality, dynamics, tempo) that support the creators' expressive intent.	c. Demonstrate and describe music's expressive qualities (dynamics, tempo).	c. Demonstrate understanding of expressive qualities (dynamics, tempo) and how creators use them to convey expressive intent.	c. Demonstrate and describe how intent is conveyed through expressive qualities (dynamics, tempo).	c. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (dynamics, tempo, and timbre).	c. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (dynamics, tempo, timbre, articulation/style).	c. Perform a piece of music demonstrating how their interpretations of the elements of music and expressive qualities (dynamics, tempo, timbre, articulation/style, phrasing) convey intent.	c. Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (dynamics, tempo, timbre, articulation/style, phrasing) convey intent.	c. Perform contrasting pieces of music, demonstrating and explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (dynamics, tempo, timbre, articulation/style, phrasing).

### Anchor #5 – Develop and refine artistic work for presentation

**Enduring Understanding:** To express their musical ideas, 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?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:PR5a-K	MU:PR5a-1	MU:PR5a-2	MU:PR5a-3	MU:PR5a-4	MU:PR5a-5	MU:PR5a-6	MU:PR5a-7	MU:PR5a-8
a. With guidance, apply personal, teacher, and peer feedback to refine performances.	a. With some 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 established criteria and teacher/peer feedback to evaluate accuracy of ensemble performances.	a. Apply established criteria and teacher/peer feedback to evaluate accuracy of ensemble and personal performances.	a. Apply established criteria and teacher/peer feedback to evaluate accuracy of ensemble and personal performances.	a. Identify and apply teacher-provided criteria (correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.	a. Identify and apply collaboratively-developed criteria (demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when music is ready to perform.	a. Identify and apply personally-developed criteria (demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when music is ready to perform.



# GENERAL MUSIC

## Artistic Process PRESENT

## Alaska Arts Standards

### Anchor #6 – Convey meaning through the presentation of artistic work

**Enduring Understanding:** Musicians judge performances based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:PR6a-K	MU:PR6a-1	MU:PR6a-2	MU:PR6a-3	MU:PR6a-4	MU:PR6a-5	MU:PR6a-6	MU:PR6a-7	MU:PR6a-8
a. With guidance, perform music with expression.	a. With some 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 music with technical accuracy to convey the creator’s intent.	a. Perform music with technical accuracy and stylistic expression to convey the creator’s intent.	a. Perform music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator’s intent.
MU:PR6b-K	MU:PR6b-1	MU:PR6b-2	MU:PR6b-3	MU:PR6b-4	MU:PR6b-5	MU:PR6b-6	MU:PR6b-7	MU:PR6b-8
b. Perform appropriately for the audience and occasion.	b. Perform appropriately for the audience and occasion.	b. Perform appropriately for the audience and purpose.	b. Demonstrate performance and audience etiquette appropriate for context and venue.	b. Demonstrate performance and audience etiquette appropriate for context, venue, and genre.	b. Demonstrate performance and audience etiquette appropriate for context, venue, genre, and style.	b. Demonstrate performance decorum (stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.	b. Demonstrate performance decorum (stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.	b. Demonstrate performance decorum (stage presence, attire, and behavior) and audience etiquette appropriate for context, venue, genre, and style.



# GENERAL MUSIC

## Artistic Process RESPOND

## Alaska Arts Standards

### Anchor #7 – Recognize and analyze artistic works, including those from diverse cultural traditions

**Enduring Understanding:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**Essential Question:** How does understanding the structure and context of music inform a response?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:RE7a-K	MU:RE7a-1	MU:RE7a-2	MU:RE7a-3	MU:RE7a-4	MU:RE7a-5	MU:RE7a-6	MU:RE7a-7	MU:RE7a-8
a. With guidance, students list personal interests and experiences and demonstrate why they prefer some music selections over others.	a. With some guidance, 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. Explain how selected music connects to and is influenced by specific interests, experiences or purposes.	a. Explain how selected music connects to and is influenced by specific interests, experiences or purposes.	a. Explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes or contexts.	a. Select music to listen to and explain the connections to specific interests or experiences for a specific purpose.	a. Select contrasting music, and compare connections to specific interests or experiences, for a specific purpose.	a. Select programs of music (CD mix or live performances) and demonstrate connections to an interest or experience for a specific purpose.
MU:RE7b-K	MU:RE7b-1	MU:RE7b-2	MU:RE7b-3	MU:RE7b-4	MU:RE7b-5	MU:RE7b-6	MU:RE7b-7	MU:RE7b-8
b. With guidance, demonstrate how a specific music concept (beat, melodic direction) is used in music.	b. With some guidance, demonstrate music concepts (beat, pitch) in various styles of music for a specific purpose.	b. Describe how specific music concepts (meter, tonality) are used in various styles of music for a specific purpose.	b. Demonstrate and explain how a response to music can be informed by structure, the use of the elements of music and context (personal, cultural, social).	b. Demonstrate and explain how responses to music are informed by the structure, use of the elements of music, context (personal, cultural, social).	b. Demonstrate and explain, citing evidence, how musical responses to music are informed by the structure, the use of elements of music, and context (personal, cultural, social).	b. Describe how the elements of music, expressive qualities and context (personal, cultural, social), relate to the structure of musical pieces.	b. Classify and explain, citing evidence, how musical concepts, design, and contexts affect responses to music (personal, cultural, social).	b. Compare how the elements of music and expressive qualities relate to the structure within programs of music (personal, cultural, social).
						Identify the context of music from a variety of genres, cultures, and historical periods.	Identify and compare the context of music from a variety of genres, cultures, and historical periods.	Identify and compare the context of music from a variety of genres, cultures, and historical periods.

### Anchor #8 – Interpret intent and meaning in artistic work

**Enduring Understanding:** Musicians provide clues to their expressive intent through the use of elements and structures of music.

**Essential Question:** How do we detect musical creators' and performers' expressive intent.

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:RE8a-K	MU:RE8a-1	MU:RE8a-2	MU:RE8a-3	MU:RE8a-4	MU:RE8a-5	MU:RE8a-6	MU:RE8a-7	MU:RE8a-8
a. With guidance, identify expressive qualities (dynamics, tempo) that reflect creators' / performers' expressive intent (mood, emotion).	a. With some guidance, identify expressive qualities (dynamics, tempo) that reflect creators' / performers' expressive intent.	a. Demonstrate knowledge of expressive qualities and how they support creators' / performers' expressive intent (tempo, dynamics, mood, emotion).	a. Demonstrate knowledge of expressive qualities (dynamics, tempo) and how they support creators' / performers' expressive intent.	a. Demonstrate and explain expressive qualities (dynamics, tempo, timbre) and how they support creators' / performers' expressive intent.	a. Demonstrate and explain expressive qualities (dynamics, tempo, timbre, articulation) and how they support creators' / performers' expressive intent.	a. Interpret how creators and performers apply the elements of music and expressive qualities, within genres and cultural and historical periods, to convey expressive intent.	a. Interpret contrasting musical works and explain how creators and performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.	a. Interpret contrasting programs of music and explain how creators and performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.



# GENERAL MUSIC

## Artistic Process RESPOND

## Alaska Arts Standards

### Anchor #9 – Apply criteria to evaluate artistic work

**Enduring Understanding:** The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

**Essential Question:** How do we evaluate the quality of musical works and performances?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>		
MU:RE9a-K	MU:RE9a-1	MU:RE9a-2	MU:RE9a-3	MU:RE9a-4	MU:RE9a-5	MU:RE9a-6	MU:RE9a-7	MU:RE9a-8
a. With guidance, apply personal and expressive preferences in the evaluation of music.	a. With some guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	a. Apply personal and expressive preferences in the evaluation of music for specific purposes.	a. Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.	a. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.	a. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.	a. Apply teacher-provided criteria to evaluate musical works or performances.	a. Select from teacher-provided criteria to evaluate musical works or performances.	a. Apply personally and/or collaboratively-developed criteria to evaluate musical works or performances.



# GENERAL MUSIC

## Artistic Process CONNECT

## Alaska Arts Standards

### Anchor #10 - Relate, synthesize, and express knowledge and personal experiences to make art

**Enduring Understanding:** Musicians connect interests, experiences, ideas, and knowledge to create, perform, and respond.

**Essential Question:** How do musicians make meaningful connections in order to create, perform, and respond?

Kindergarten - 2 <sup>nd</sup>			3 <sup>rd</sup> - 5 <sup>th</sup>			6 <sup>th</sup> - 8 <sup>th</sup>		
MU:CO10a-K	MU:CO10a-1	MU:CO10a-2	MU:CO10a-3	MU:CO10a-4	MU:CO10a-5	MU:CO10a-6	MU:CO10a-7	MU:CO10a-8
CU: E.1-8: Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them.								
a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, responding to music.
CU: B. 1-4: Culturally-knowledgeable students are able to build on the knowledge and skills of the local cultural community as a foundation from which to achieve personal and academic success throughout life.								
MU:CO10b-K	MU:CO10b-1	MU:CO10b-2	MU:CO10b-3	MU:CO10b-4	MU:CO10b-5	MU:CO10b-6	MU:CO10b-7	MU:CO10b-8
b. With guidance, demonstrate a final version of personal musical ideas to peers.	b. With some guidance, demonstrate, discuss personal reasons for selecting musical ideas that represent expressive intent.	b. Demonstrate, discuss reasons for selecting patterns and ideas to represent expressive intent.	b. Demonstrate selected musical ideas for a simple improvisation or composition to express intent; describe connection to a specific purpose and context.	b. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent; explain connection to purpose and context.	b. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.	b. Select, organize, construct, and document musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.	b. Select, organize, develop, and document musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety, and convey expressive intent.	b. Select, organize, and document musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension, release, unity, variety, and balance, and convey expressive intent.
MU:CO10c-K	MU:CO10c-1	MU:CO10c-2	MU:CO10c-3	MU:CO10c-4	MU:CO10c-5	MU:CO10c-6	MU:CO10c-7	MU:CO10c-8
c. With guidance, demonstrate and state interest in varied musical selections.	c. With some guidance, convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.	c. Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.	c. Present the final version of created music for others, and describe connection to expressive intent.	c. Present the final version of created music for others, and explain connection to expressive intent.	c. Present the final version of created music for others that demonstrates craftsmanship, and explain connection to expressive intent.	c. Present the final version of a personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle and ending, and convey expressive intent.	c. Present the final version of a personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.	c. Present the final version of a personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating tension, release, unity, variety, and balance, and convey expressive intent.
CU: A.1-7: Culturally-knowledgeable students are well grounded in the cultural heritage and traditions of their community.								
MU:CO10d-K	MU:CO10d-1	MU:CO10d-2	MU:CO10d-3	MU:CO10d-4	MU:CO10d-5	MU:CO10d-6	MU:CO10d-7	MU:CO10d-8
d. With guidance, demonstrate awareness of expressive qualities (voice quality, dynamics, tempo) that support the creators' expressive intent.	d. Demonstrate and describe music's expressive qualities (dynamics, tempo).	d. Demonstrate understanding of expressive qualities (dynamics, tempo) and how creators use them to convey expressive intent.	d. Demonstrate and explain how the selection of music to perform is influenced by interest, knowledge, purpose, and context.	d. Demonstrate and explain how the selection of music to perform is influenced by interest, knowledge, context, and technical skill.	d. Demonstrate and explain how the selection of music to perform is influenced by interest, knowledge, context, and technical skill.	d. Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.	d. Apply collaboratively-developed criteria for selecting music of contrasting styles for a	d. Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices



# GENERAL MUSIC

## Artistic Process CONNECT

## Alaska Arts Standards

**Anchor #11 - Relate artistic ideas and works with societal, cultural, and historical contexts to deepen understanding and relevancy**

**Enduring Understanding:** Connections to varied contexts and personal experiences enhance musicians' creating, performing, and responding.

**Essential Question:** How do the arts, other disciplines, contexts, and daily life influence creating, performing, and responding to music?

Kindergarten - 2 <sup>nd</sup>			3 <sup>rd</sup> - 5 <sup>th</sup>			6 <sup>th</sup> - 8 <sup>th</sup>		
<b>CU: C. 1-4:</b> Culturally-knowledgeable students are able to actively participate in various environments.								
<b>MU:CO11a-K</b>	<b>MU:CO11a-1</b>	<b>MU:CO11a-2</b>	<b>MU:CO11a-3</b>	<b>MU:CO11a-4</b>	<b>MU:CO11a-5</b>	<b>MU:CO11a-6</b>	<b>MU:CO11a-7</b>	<b>MU:CO11a-8</b>
a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
<b>MU:CO11b-K</b>	<b>MU:CO11b-1</b>	<b>MU:CO11b-2</b>	<b>MU:CO11b-3</b>	<b>MU:CO11b-4</b>	<b>MU:CO11b-5</b>	<b>MU:CO11b-6</b>	<b>MU:CO11b-7</b>	<b>MU:CO11b-8</b>
b. With guidance, explore and demonstrate awareness of music contrasts (high/low, loud/ soft, same/different) in a variety of music selected for performance.	b. With some guidance, create musical ideas (answering a musical question) for a specific purpose.	b. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.	b. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (personal, social).	b. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (social, cultural).	b. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (social, cultural, historical).	b. Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.	b. Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.	b. Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within expanded forms (introductions, transitions, codas) that convey expressive intent.
<b>MU:CO11c-K</b>	<b>MU:CO11c-1</b>	<b>MU:CO11c-2</b>	<b>MU:CO11c-3</b>	<b>MU:CO11c-4</b>	<b>MU:CO11c-5</b>	<b>MU:CO11c-6</b>	<b>MU:CO11c-7</b>	<b>MU:CO11c-8</b>
c. With guidance, demonstrate how a specific music concept (beat, melodic direction) is used in music.	c. With some guidance, demonstrate knowledge of music concepts (beat, melodic contour) in music from a variety of cultures.	c. Demonstrate knowledge of music concepts (tonality, meter) in music from a variety of cultures.	c. Demonstrate how context (personal, social) can inform a performance.	c. Explain how context (social, cultural) informs a performance.	c. Explain how context (social, cultural, historical) informs performances.	c. Identify how cultural and historical context inform performances.	c. Identify how cultural and historical context inform performance and results in different music interpretations.	c. Identify how cultural and historical context inform performance and results in different music effects.
<b>CU: D. 1-6:</b> Culturally-knowledgeable students are able to actively participate in various cultural environments. (Aligns with MU 11d, 11e & 11f)								
<b>MU:CO11d-K</b>	<b>MU:CO11d-1</b>	<b>MU:CO11d-2</b>	<b>MU:CO11d-3</b>	<b>MU:CO11d-4</b>	<b>MU:CO11d-5</b>	<b>MU:CO11d-6</b>	<b>MU:CO11d-7</b>	<b>MU:CO11d-8</b>
d. With guidance, apply personal and expressive preferences in the evaluation of music.	d. With some guidance, perform music for a specific purpose with expression.	d. Perform music for a specific purpose with expression and technical accuracy.	d. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.	d. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.	d. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.	d. Demonstrate performance decorum (stage presence, attire, behavior) and audience etiquette appropriate for venue and purpose.	d. Demonstrate performance decorum (stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, and context.	d. Demonstrate performance decorum (stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.
	<b>MU:CO11e-1</b>	<b>MU:CO11e-2</b>	<b>MU:CO11e-3</b>	<b>MU:CO11e-4</b>	<b>MU:CO11e-5</b>	<b>MU:CO11e-6</b>	<b>MU:CO11e-7</b>	<b>MU:CO11e-8</b>
	e. With some guidance, demonstrate and identify how music concepts (beat, pitch) are used in various styles of music for a purpose.	e. Describe how music concepts are used to support a specific purpose in music.	e. Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (personal, social).	e. Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (social, cultural).	e. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (social, cultural, historical).	e. Identify the context of music from a variety of genres, cultures, and historical periods.	e. Identify and compare the context of music from a variety of genres, cultures, and historical periods.	e. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.
	<b>MU:CO11f-1</b>	<b>MU:CO11f-2</b>	<b>MU:CO11f-3</b>	<b>MU:CO11f-4</b>	<b>MU:CO11f-5</b>	<b>MU:CO11f-6</b>	<b>MU:CO11f-7</b>	<b>MU:CO11f-8</b>
	f. With some guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	f. Apply personal and expressive preferences in the evaluation of music for specific purposes.	f. Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.	f. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.	f. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.	f. Apply teacher-provided criteria to evaluate musical works or performances.	f. Select from teacher-provided criteria to evaluate musical works or performances.	f. Apply personally-developed criteria to evaluate musical works or performances.



# THEATRE

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #1 – Generate and conceptualize artistic ideas and work

**Enduring Understanding:** Artists rely on intuition, curiosity, and a variety of source materials to generate inquiry and artistic ideas.

**Essential Question:** How do theatre artists use imagination, learn theatre skills and a variety of source materials to engage in creative exploration of theatre/drama practices?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:CR1a-K	TH:CR1a-1	TH:CR1a-2	TH:CR1a-3	TH:CR1a-4	TH:CR1a-5	TH:CR1a-6	TH:CR1a-7	TH:CR1a-8	TH:CR1a-HSP	TH:CR1a-HSAC	TH:CR1a-HSAD
a. With prompting and support, transition between imagination and reality to invent and inhabit an imaginary elsewhere in dramatic play and in a guided drama/theatre experience (e.g., story drama, creative drama).	a. Propose potential character choices in a guided drama/theatre experience.	a. Propose potential new details to plot and story in a guided drama/ theatre experience (e.g., 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 reveal a character's inner traits in the imagined world of a drama/ theatre work.	a. Identify possible solutions to staging or blocking challenges in a drama/theatre work.	a. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.	a. Investigate and explore multiple perspectives and solutions to staging problems in a drama/theatre work.	a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/ theatre work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies, including rights and royalties to create the visual composition of a drama/theatre work.
TH:CR1b-K	TH:CR1b-1	TH:CR1b-2	TH:CR1b-3	TH:CR1b-4	TH:CR1b-5	TH:CR1b-6	TH:CR1b-7	TH:CR1b-8	TH:CR1b-HSP	TH:CR1b-HSAC	TH:CR1b-HSAD
b. With prompting and support, interact with non-representational materials such as, puppets, and costume pieces for a guided drama/ theatre experience.	b. Collaborate with peers about which costumes and props to use in a guided drama/theatre experience.	b. Collaborate with peers to discuss scenery in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	b. Visualize and devise ideas for costumes, props and sets for the environment and characters in a drama/theatre work.	b. Invent and design technical elements that support the story and given circumstances in a drama/ theatre work.	b. Propose design ideas that support the story and given circumstances in a drama/theatre work.	b. Identify solutions to design challenges in a drama/theatre work.	b. Present and explain solutions to design challenges in drama/theatre work.	b. Explore and discuss solutions to design challenges of a 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. Design and implement a complete design for a drama/ theatre work that incorporates all elements of technology necessary for a piece/production (e.g. lighting, scenery, sound, props, costumes, media, makeup, rights and royalties).
TH:CR1c-K	TH:CR1c-1	TH:CR1c-2	TH:CR1c-3	TH:CR1c-4	TH:CR1c-5	TH:CR1c-6	TH:CR1c-7	TH:CR1c-8	TH:CR1c-HSP	TH:CR1c-HSAC	TH:CR1c-HSAD
c. With prompting and support identify ways in which movements create or retell a story in	c. Identify ways in which gestures and movement create or retell a story in guided drama/theatre experiences.	c. Identify ways in which voice and sounds create or retell a story in guided drama/theatre experiences (e.g., process drama, story drama, creative drama).	c. Collaborate to determine how characters move and speak to support the story and given circumstances in drama/theatre work.	c. Imagine how a character moves and speaks to support the story and given circumstances in drama/ theatre work.	c. Depict how a character's inner thoughts impact the story and given circumstances in a drama/theatre work.	c. Explore a scripted or improvised character by imagining the given circumstances in drama/theatre work.	c. Envision and describe a scripted or improvised character's inner thoughts and objectives in drama/ theatre work.	c. Develop a scripted or improvised character by discussing the character's inner thoughts, objectives, and motivations in a drama/theatre work.	c. Use script analysis to generate ideas about a character that is believable and convincing in a drama/theatre work.	c. Use personal experiences and background 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

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #2 – Organize and develop artistic ideas and work

**Enduring Understanding:** Theatre artists explore and experiment with different ways of communicating meaning.

**Essential Question:** What influence theatre artists’ creative choices?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:CR2a-K	TH:CR2a-1	TH:CR2a-2	TH:CR2a-3	TH:CR2a-4	TH:CR2a-5	TH:CR2a-6	TTH:CR2a-7	TH:CR2a-8	TH:CR2a-HSP	TH:CR2a-HSAC	TH:CR2a-HSAD
a. With prompting and support, interact with peers and contribute to a guided drama/theatre experience.	a. Describe and contribute to the development of a sequential plot in a guided drama/theatre experience.	a. Collaborate with peers to devise meaningful dialogue in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	a. Participate in methods of investigation to devise original ideas for 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 drama/theatre work that reflect collective inquiry about characters and their given circumstances.	a. Analyze original ideas and artistic choices to improve, refine, and evolve a devised or scripted drama/ theatre work.	a. Examine and justify original ideas and artistic choices in 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 drama/theatre work.	a. Discuss the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in drama/theatre work.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to drama/ theatre work.	a. Develop and synthesize original ideas in drama/theatre work utilizing critical analysis, historical and cultural context, research and western or non-western theatre traditions.
TH:CR2b-K	TH:CR2b-1	TH:CR2b-2	TH:CR2b-3	TH:CR2b-4	TH:CR2b-5	TH:CR2b-6	TH:CR2b-7	TTH:CR2b-8	TH:CR2b-HSP	TH:CR2b-HSAC	TH:CR2b-HSAD
b. With prompting and	b. Participate in group decision making to create a drama/theatre work.	b. Contribute ideas and make decisions as a group to advance a story in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	b. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.	b. Make and discuss group decisions and identify responsibilities required to present drama/theatre work to peers.	b. Participate in defined responsibilities required to present drama/theatre work informally to peers.	b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.	b. Share responsibilities and leadership roles to develop collaborative goals when preparing or devising drama/theatre work.	b. Collaborate as the actor, director, playwright and designers to explore their interdependent roles in drama/theatre work.	b. Cooperate as a creative team to make interpretive choices for drama/theatre work.	b. Collaborate as a creative team to create artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.



# THEATRE

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #3 – Refine and complete artistic work

**Enduring Understanding:** Theatre artists build technique, refine their work and practice their craft through reflection and rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas using critical analysis and experimentation?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:CR3a-K	TH:CR3a-1	TH:CR3a-2	TH:CR3a-3	TH:CR3a-4	TH:CR3a-5	TH:CR3a-6	TH:CR3a-7	TH:CR3a-8	TH:CR3a-HSP	TH:CR3a-HSAC	TH:CR3a-HSAD
a. With prompting and support, ask and answer questions in a guided drama/theatre experience.	a. Collaborate in the adaptation of the plot in a guided drama/theatre experience.	a. Collaborate in the adaptation of dialogue in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given guidelines of a drama/theatre work.	a. Discuss and revise an improvised or scripted drama/theatre work through repetition and collaborative review.	a. Discuss and revise an improvised or scripted drama/theatre work through repetition and self-reflection.	a. Discuss and identify artistic choices to refine a devised or scripted drama/theatre work.	a. Analyze and refine artistic choices in a devised or scripted drama/theatre work.	a. Use rehearsal and analysis to refine a devised or scripted theatrical work.	a. Practice and demonstrate a devised or scripted theatrical work using theatrical staging (blocking, movement).	a. Analyze and critique the dramatic concept of a devised or scripted drama/theatre work during rehearsal.	a. Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.
TH:CR3b-K	TH:CR3b-1	TH:CR3b-2	TH:CR3b-3	TH:CR3b-4	TH:CR3b-5	TH:CR3b-6	TH:CR3b-7	TH:CR3b-8	TH:CR3ca-HSP	TH:CR3b-HSAC	TH:CR3b-HSPAD
b. Using guided dramatic play, include sounds in a drama/theatre experience.	b. Identify similarities and differences in sounds and movements in a guided drama/theatre experience.	b. Adapt and use sounds and movements in a guided drama/theatre experience (e.g., 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. Identify effective physical and vocal traits of characters in 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. Demonstrate effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Refine effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to drama/theatre work.	b. Research and analyze scripts to revise physical, vocal, and physiological choices which impact the believability and relevance of drama/theatre work.	b. Synthesize ideas from research, script analysis, and context to create a believable, authentic, and relevant piece of drama/theatre work.
TH:CR3c-K	TH:CR3c-1	TH:CR3c-2	TH:CR3c-3	TH:CR3c-4	TH:CR3c-5	TH:CR3c-6	TH:CR3c-7	TH:CR3c-8	TH:CR3c-HSP	TH:CR3c-HSAC	TH:CR3c-HSAD
c. Identify single objects used in a guided drama/theatre experience (e.g., sun/circle, bus/rectangle).	c. Discuss multiple representations of a single object in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	c. Suggest multiple representations of a single object in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	c. Collaboratively create multiple representations of a single/ multiple object(s) in a drama/theatre experience (e.g., process drama, story drama, creative drama).	c. Collaborate on solutions to technical issues that arise in rehearsal for a drama/theatre work.	c. Identify technical elements that occur in rehearsal for a drama/theatre work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	c. Discuss a planned technical design during the rehearsal process for a devised or scripted drama/theatre work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	c. Research multiple technical design elements for a devised or scripted drama/theatre work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	c. Implement and refine a planned technical design using simple technology for devised or scripted drama/theatre work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	c. Justify technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	c. Conceptualize and construct technical design choices to enhance the story and emotional impact of a devised or scripted drama/theatre work. (e.g. lighting, sound, scenery, props, costumes, makeup).	c. Employ a high level of technical proficiency to support the story and emotional impact of a devised or scripted drama/theatre work (e.g. safely utilize technical theatre practices).



# THEATRE

## Artistic Process PRESENT

## Alaska Arts Standards

### Anchor #4 – Select, analyze, and interpret artistic work for performance

**Enduring Understanding:** Following inquiry and experimentation, theatre artists make strong choices to effectively convey meaning within a given form.

**Essential Question:** Why are thoughtful choices essential to interpreting a drama or theatre piece?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:PR4a-K	TH:PR4a-1	TH:PR4a-2	TH:PR4a-3	TH:PR4a-4	TH:PR4a-5	TH:PR4a-6	TH:PR4a-7	TH:PR4a-8	TH:PR4a-HSP	TH:PR4a-HSAC	TH:PR4a-HSAD
a. With prompting and support, identify characters and setting in a guided drama/theatre experience.	a. Describe a character's actions and dialogue in a guided drama/theatre experience.	a. Interpret story elements in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	a. Apply the elements of dramatic structure in a story to create a drama/theatre work.	a. Modify the dialogue and action to change the story in a drama/theatre work.	a. Describe the essential events in a story or script that make up 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. Discuss various character objectives (choices) in a drama/theatre work.	a. Demonstrate character choices using given circumstances and pacing in a drama/theatre work.	a. Examine how character relationships assist in telling the story of a drama/theatre work.	a. Analyze how unique choices shape believable and sustainable drama/theatre work.	a. Apply reliable research of directors' styles to create unique directorial concept in a drama/theatre work.
TH:PR4b-K	TH:PR4b-1	TH:PR4b-2	TH:PR4b-3	TH:PR4b-4	TH:PR4b-5	TH:PR4b-6	TH:PR4b-7	TH:PR4b-8	TH:PR4b-HSP	TH:PR4b-HSAC	TH:PR4b-HSAD
b. Use body and voice to communicate character traits and emotions in a guided theatrical experience.	b. Use movement, facial expressions, gestures, and voice to communicate character traits and emotions in a guided drama/theatre experience.	b. Alter voice and body to expand and articulate nuances of a character in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Investigate how movement and voice are incorporated into drama/theatre work.	b. Discuss physical choices to develop a character in a drama/theatre work.	b. Experiment with various physical choices to communicate character in a drama/theatre work.	b. Demonstrate various physical choices to create meaning in a drama/theatre work.	b. Discuss various staging choices to enhance the story in a drama/theatre work.	b. Describe how character relationships assist in telling a story of a drama/theatre work.	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 to character choices in a drama/theatre work.

### Anchor #5 – Develop and refine artistic work for presentation

**Enduring Understanding:** Theatre artists develop individual processes and skills to prepare for performances or production designs.

**Essential Question:** What skills or techniques does a theatre artist need to prepare for a performance or theatre design?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:PR5a-K	TH:PR5a-1	TH:PR5a-2	TH:PR5a-3	TH:PR5a-4	TH:PR5a-5	TH:PR5a-6	TH:PR5a-7	TH:PR5a-8	TH:PR5a-HSP	TH:PR5b-HSAC	TH:PR5a-HSAD
a. With prompting and support demonstrate the use of voice and sound in guided drama/theatre experience.	a. With prompting and support, demonstrate physical movement in a guided theatrical experiences.	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for a theatrical work.	a. Demonstrate the relationship between and among body, voice, and mind in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Participate in a variety of acting exercises and techniques.	a. Participate in and choose a variety of acting exercises and techniques.	a. Participate in a variety of acting exercises and techniques that can be applied to a drama/theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied to a drama/theatre work.	a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.	a. Use a variety of 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. Apply and justify a collection of acting techniques from reliable resources to prepare a believable and sustainable performance.
TH:PR5b-K	TH:PR5b-1	TH:PR5b-2	TH:PR5b-3	TH:PR5b-4	TH:PR5b-5	TH:PR5b-6	TH:PR5b-7	TH:PR5b-8	TH:PR5a-HSP	TH:PR5b-HSAC	TH:PR5b-HSAD
b. With prompting and support, demonstrate the use of various technical elements in a guided drama/theatre experience.	b. With prompting and support, identify technical elements that can be used in a guided theatrical experience.	b. Identify the basic technical elements that can be used in a theatrical work. (e.g. process drama, story drama, creative drama).	b. Discuss and explore technical elements that can be used in a guided drama/theatre work.	b. Propose the use of technical elements in a drama/theatre work.	b. Articulate how technical elements are integrated into a theatrical work.	b. Choose a variety of technical elements that can be applied to a design in a theatrical work.	b. Demonstrate the use of technical elements in a theatrical work.	b. Use a variety of technical elements to create a design for a rehearsal or theatrical work.	b. Use researched technical elements to increase the impact of design in a drama/theatre work.	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 concept.



# THEATRE

## Artistic Process PRESENT

### Alaska Arts Standards

#### Anchor #6 – Perform, present, and/or produce 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? How does that experience reflect who we are?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:PR6a-K	TH:PR6a-1	TH:PR6a-2	TH:PR6a-3	TH:PR6a-4	TH:PR6a-5	TH:PR6a-6	TH:PR6a-7	TH:PR6a-8	TH:PR6a-HSP	TH:PR6a-HSAC	TH:PR6a-HSAD
a. Engage in dramatic play or with prompting and support, perform in a guided drama/theatre experience.	a. Engage in dramatic play or with prompting and support, perform in a guided drama/theatre experience using voice and movement.	a. With prompting and support, use voice and gesture to communicate in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	a. Contribute to and practice group guided drama/theatre experiences.	a. Practice drama/theatre work and share reflections individually and in small groups.	a. Use movement and gestures to communicate emotions and experiences in a guided drama/theatre experience (e.g. process drama, story drama, creative drama).	a. Incorporate voice, movement and gestures to communicate emotions in a guided drama/theatre experience.	a. Perform in a group guided drama/theatre experience and present it informally to an audience.	a. Perform a rehearsed drama/theatre work for an audience.	a. Perform a scripted drama/theatre work for a specific audience.	a. Present a drama/theatre work using creative processes that shape the production for a specific audience.	a. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.



# THEATRE

## Artistic Process RESPOND

## Alaska Arts Standards

### Anchor #7 – Perceive and analyze artistic work, including those from diverse cultural traditions

**Enduring Understanding:** Identifying and reflecting upon the qualities and characteristics of theatre impacts artistic appreciation.

**Essential Question:** How do theatre participants recognize and understand drama practices and theatre forms?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:RE7a-K	TH:RE7a-1	TH:RE7a-2	TH:RE7a-3	TH:RE7a-4	TH:RE7a-5	TH:RE7a-6	TH:RE7a-7	TH:RE7a-8	TH:RE7a-HSP	TH:RE7a-HSAC	TH:RE7a-HSAD
a. With prompting and support, express an emotional response to characters in a drama/theatre experience.	a. Recall choices made in a guided drama/theatre experience.	a. Identify when artistic choices are made in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	a. Understand and discuss why artistic choices are made in a drama/theatre work.	a. Identify artistic choices made in a drama/theatre work through participation and observation.	a. List ways to develop characters using physical characteristics and design choices that reflect cultural perspectives in drama/theatre work.	a. Describe and record personal reactions to artistic choices in a drama/theatre work.	a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.	a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

### Anchor #8 – Interpret intent and meaning in artistic work

**Enduring Understanding:** Interpretations of theatre work are influenced by aesthetics and personal experiences of the artist and the audience.

**Essential Question:** How can the same work of art communicate different messages to different people?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:RE8a-K	TH:RE8a-1	TH:RE8a-2	TH:RE8a-3	TH:RE8a-4	TH:RE8a-5	TH:RE8a-6	TH:RE8a-7	TH:RE8a-8	TH:RE8a-HSP	TH:RE8a-HSAC	TH:RE8a-HSAD
a. With prompting and support, identify preferences in dramatic play, a guided drama experience or age-appropriate drama/theatre performance.	a. Explain preferences and emotions in a guided drama experience, or age-appropriate drama/theatre performance.	a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience, or age-appropriate drama/theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.	a. Explain how artists make choices based on personal experience in a drama/theatre work.	a. Identify the artistic choices made based on personal experience in a drama/theatre work.	a. Apply character choices based on other artist's or personal experiences in a drama/theatre work.	a. Analyze and compare character choices developed from personal experiences in multiple drama/theatre works.	a. Develop supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.	a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.
TH:RE8b-K	TH:RE8b-1	TH:RE8b-2	TH:RE8b-3	TH:RE8b-4	TH:RE8b-5	TH:RE8b-6	TH:RE8b-7	TH:RE8b-8	TH:RE8b-HSP	TH:RE8b-HSAC	TH:RE8b-HSAD
b. With prompting and support, name and describe settings in dramatic play or a guided drama/theatre experience.	b. With prompting and support, name and describe details in settings in a dramatic play or a guided drama/theatre experience.	b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	b. Express multiple ways to develop a character using physical characteristics, props or costumes that reflect cultural perspectives in drama/theatre work.	b. Demonstrate the physical characteristics and environment of characters in a drama/theatre work.	b. Describe how cultural perspectives influence drama/theatre work.	b. Identify multiple cultural perspectives that influence a drama/theatre work.	b. Describe how specific cultural perspectives can influence drama/theatre work.	b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.	b. Identify and compare cultural perspectives and contexts that influence the evaluation of drama/theatre work.	b. Apply concepts from drama/theatre work for personal realization about cultural perspectives and understanding.	b. Apply new understandings of cultures and contexts to drama/theatre work.
TH:RE8c-K	TH:RE8c-1	TH:RE8c-2	TH:RE8c-3	TH:RE8c-4	TH:RE8c-5	TH:RE8c-6	TH:RE8c-7	TH:RE8c-8	TH:RE8c-HSP	TH:RE8c-HSAC	TH:RE8c-HSAD
c. With prompting and support, name and describe characters in a guided drama/theatre experience.	c. Use text and draw pictures to describe personal emotions in a guided theatrical experience.	c. Use text and draw pictures to describe others' emotions in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	c. Describe connections made between personal emotions and a character's emotions in drama/theatre work.	c. Identify and discuss physiological changes connected to character's emotions in drama/theatre work.	c. Discuss and demonstrate the effects of emotions on posture, gesture, breathing, and vocal intonation in a theatrical work.	c. Identify and discuss personal aesthetics, preferences, and beliefs through participation in or observation of drama/theatre work.	c. Interpret and discuss how personal aesthetics, preferences, and beliefs are used in drama/theatre work.	c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.	c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.	c. Provide multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.	c. Justify multiple aesthetics, preferences, and beliefs that inform artistic decisions in drama/theatre work.



# THEATRE

## Artistic Process RESPOND

## Alaska Arts Standards

### Anchor #9 – Apply criteria to evaluate artistic work

**Enduring Understanding:** Criteria for evaluating theatre practices vary across genres, styles, and cultures.

**Essential Question:** What criteria are used to evaluate theatre?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:RE9a-K	TH:RE9a-1	TH:RE9a-2	TH:RE9a-3	TH:RE9a-4	TH:RE9a-5	TH:RE9a-6	TH:RE9a-7	TH:RE9a-8	TH:RE9a-HSP	TH:RE9a-HSP	TH:RE9a-HSP
a. With prompting and support, actively engage with others in a guided drama/theatre experience.	a. Build on others' ideas in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	a. Collaborate on a scene in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	a. Explain how to evaluate a drama/theatre work.	a. With specific criteria, evaluate character in a drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Use supporting evidence and criteria to evaluate a drama/theatre work.	a. Explain preferences, using supporting evidence and criteria to evaluate a 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.
TH:RE9b-K	TH:RE9b-1	TH:RE9b-2	TH:RE9b-3	TH:RE9b-4	TH:RE9b-5	TH:RE9b-6	TH:RE9b-7	TH:RE9b-8	TH:RE9b-HSP	TH:RE9b-HSAC	TH:RE9b-HSAD
b. Use imagination to transform objects.	b. Identify props and costumes that might be used in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	b. Use a prop or costume in a guided drama/theatre experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events.	b. Use props and costumes to enhance a drama/theatre work.	b. Explain how technical elements may support a theme or idea in a drama/theatre work.	b. Assess how technical elements represent the theme of a drama/theatre work.	b. Use one or more production elements in a drama/theatre work to assess aesthetic choices.	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. Apply the aesthetics of the production elements in a drama/theatre work.	b. Construct meaning in a drama/theatre work, taking into consideration, personal aesthetics and knowledge of production elements while respecting others' interpretations.	b. Analyze and evaluate varied aesthetic interpretations of production elements for a drama/theatre work.
TH:RE9c-K	TH:RE9c-1	TH:RE9c-2	TH:RE9c-3	TH:RE9c-4	TH:RE9c-5	TH:RE9c-6	TH:RE9c-7	TH:RE9c-8	TH:RE9c-HSP	TH:RE9c-HSAC	TH:RE9c-HSAD
c. Name and describe experiences and feelings of characters in a guided theatrical experience.	c. Compare and contrast the experiences of characters in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	c. Describe how characters respond to challenges in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	c. Identify a specific audience or purpose in a drama/theatre work.	c. Explain how a character's choices impact an audience member's perspective in a drama/theatre work.	c. Recognize how a character's circumstances impact an audience member's perspective in a drama/theatre work.	c. Evaluate and analyze issues and situations in a drama/theatre work from an audience member's perspective.	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. Describe the playwright's purpose for an intended audience in a drama/theatre work.	c. Justify how a drama/theatre work communicates a specific purpose for an audience.	c. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact an audience.



# THEATRE

## Artistic Process CONNECT

## Alaska Arts Standards

### Anchor #10 – Synthesize and relate knowledge and personal experiences to make art

**Enduring Understanding:** Theatre participants articulate and connect personal experiences, prior knowledge, and relationships in creation, performance, and response.

**Essential Question:** How does participating in theatre foster critical awareness, social responsibility, and exploration of empathy?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:Cn10a-K	TH:Cn10a-1	TH:Cn10a-2	TH:Cn10a-3	TH:Cn10a-4	TH:Cn10a-5	TH:Cn10a-6	TH:Cn10a-7	TH:Cn10a-8	TH:CN10a-HSP	TH:CN10a-HSAC	TH:CN10a-HSAD
C.A. 1-7 Culturally-knowledgeable students are well-grounded in the cultural heritage and traditions of their community.											
a. With prompting and support, retell a personal experience in a guided drama/theatre experience.	a. With prompting and support identify character emotions and relate to personal experience in dramatic play or a guided theatrical experience.	a. Relate character experiences to personal experiences in a guided drama/theatre experience (e.g., 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. Explain how a drama/theatre work connects to oneself and to a community or culture.	a. Identify the ways a drama/ theatre work reflects the perspectives of a community or culture.	a. Examine a community issue through multiple perspectives in a drama/theatre work.	a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.	a. Incorporate multiple perspectives and diverse community ideas in a drama/ theatre work.	a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.	a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.	a. Collaborate on a drama/ theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.
TH:CN10b-K	TH:CN10b-1	TH:CN10b-2	TH:CN10b-3	TH:CN10b-4	TH:CN10b-5	TH:CN10b-6	TH:CN10b-7	TH:CN10b-8	TH:CN10b-HSP	TH:CN10b-HSAC	TH:CN10b-HSAD
C.B. 1-4 Culturally-knowledgeable students are able to build on the knowledge and skills of the local cultural community as a foundation from which to achieve personal and academic success throughout life.											
b. With prompting and support, identify skills and knowledge from personal experiences in dramatic play a guided drama/ theatre experience.	b. Select skills and knowledge from different art forms and content areas to apply in a guided drama/theatre experience.	b. Apply skills and knowledge from different art forms and content areas in a guided drama/theatre experience (e.g., process drama, story drama, creative drama).	b. Identify connections to community, social issues and other content areas in drama/ theatre work.	b. Respond to community and social issues and incorporate other content areas in drama/ theatre work.	b. Investigate historical, global and social issues expressed in drama/theatre work.	b. Identify universal themes or common social issues and express them through a drama/ theatre work.	b. Use different forms of drama/ theatre work to examine contemporary social, cultural, or global issues.	b. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.	b. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	b. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/ theatre work.	b. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.



# THEATRE

## Artistic Process CONNECT

## Alaska Arts Standards

### Anchor #11 – Relate artistic ideas and works with societal, cultural, and historical contexts to deepen understanding

**Enduring Understanding:** Theatre participants understand and are able to communicate about creative processes as they analyze the way the world may be understood. Theatre participants research and investigate diverse theatre practices and productions to inform their own understanding and work.

**Essential Question:** How do theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? How does this understanding impact the viewer's experience of the work? In what ways can research into diverse theatre traditions and forms alter the way a theatre practice or production is understood?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
TH:Cn11a-k	TH:Cn11a-1	TH:Cn11a-2	TH:Cn11a-3	TH:Cn11a-4	TH:Cn11a-5	TH:Cn11a-6	TH:Cn11a-7	TH:Cn11a-8	TH:CN11a-HSP	TH:CN11a-HSAC	TH:CN11a-HSAD
C.C 1-4 Culturally-Knowledgeable students are able to actively participate in various cultural environments.											
a. With prompting and support, identify stories that are different from one another in a guided drama/theatre experience.	a. Identify similarities and differences in stories from one's own community in a guided drama/theatre experience.	a. Identify similarities and differences in stories from multiple cultures in a guided drama/theatre experience (e.g., 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 to determine differences and similarities in the visual and aural world of each story.	a. Research and discuss how a playwright might have intended a theatrical work to be produced.	a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work.	a. Formulate creative choices for a devised or scripted drama/theatre work based on research about the selected topic.	a. Document and justify the creative choices made in a devised or scripted drama/ theatre work based on critical interpretation of specific data from theater research.
TH:Cn11b-K	TH:Cn11b-1	TH:Cn11b-2	TH:Cn11b-3	TH:Cn11b-4	TH:Cn11b-5	TH:Cn11b-6	TH:Cn11b-7	TH:Cn11b-8	TH:CN11b-HSP	TH:CN11b-HSAC	TH:CN11b-HSAD
C. D 1-6 Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and doing.											
b. With prompting and support, tell a short story in dramatic play, or in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience.	b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.	b. Compare the drama/theatre conventions of a given time period with those of the present.	b. Identify historical sources that explain drama/theatre terminology and conventions.	b. Investigate the time period and place of a drama/theatre work to understand performance and design choices.	b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.	b. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/ theatre work.	b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.	b. Explore and document how personal beliefs and biases can affect the interpretation of research data applied in drama/ theatre work.	b. Document, present and support an opinion about the social, cultural, and historical understandings of a drama/ theatre work, based on critical research.





# VISUAL ARTS

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #1 – Generate and conceptualize artistic ideas and work

**Enduring Understanding:** Creative and innovative thinking are essential life skills to be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creative, innovative, and inventive thinking? What encourages people to take creative risks? How does collaboration expand the creative process?

**How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?**

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:CR1a-K	VA:CR1a-1	VA:CR1a-2	VA:CR1a-3	VA:CR1a-4	VA:CR1a-5	VA:CR1a-6	VA:CR1a-7	VA:CR1a-8	VA:CR1a-HSP	VA:CR1a-HSAC	VA:CR1a-HSAD
a. Engage in exploration and imaginative use of materials (example: cause and effect).	a. Collaboratively engage in exploration and imaginative use of materials.	a. Collaboratively brainstorm multiple approaches to an art or design problem (such as celebrations, cross-curriculum projects, school events, etc.).	a. Brainstorm and elaborate on an imaginative idea. (example: artwork based on a story or fantasy)	a. Independently brainstorm multiple approaches to a creative art or design problem.	a. Combine ideas to generate an innovative concept	a. Collaboratively combine concepts to generate innovative ideas.	a. Apply strategies to overcome creative blocks. (examples: view from different perspectives, pause to view others work)	a. Document early stages of the creative process in traditional or new media. (examples: journal, sketchbook, digital)	a. Use multiple approaches to begin creative endeavors. (view artists past and present, experiment with materials, focus on a social statement)	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.
VA:CRb1-K	VA:CR1b-1	VA:CR1b-2	VA:CR1b-3	VA:CR1b-4	VA:CR1b-5	VA:CR1b-6	VA:CR1b-7	VA:CR1b-8	VA:CR1b-HSP	VA:CR1b-HSAC	VA:CR1b-HSAD
b. Engage collaboratively in creative art-making in response to an artistic problem.	b. Use careful observation in preparation for making a work of art.	b. Make art or design to explore personal interests, questions, and curiosity.	b. Apply knowledge of available resources, tools, and technologies to investigate personal ideas or cultural background through the art-making process.	b. Collaboratively set goals and create artwork that is meaningful and has purpose to the makers (individual or shared group).	b. Identify diverse methods of artistic investigation in selecting an approach for beginning a work of art.	b. Formulate an artistic investigation of personally or culturally relevant content for creating art.	b. Develop criteria to guide making a work of art or design to meet an identified goal.	b. Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	b. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	b. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	b. Follow or break established conventions in the making of multiple works of art or design based on a theme, idea, or concept



# VISUAL ARTS

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #2 – Organize and develop artistic ideas and work

**Enduring Understanding:** Using art elements and design principles, artist/designers experiment with forms, structures, materials, concepts, media, and art-making processes, while balancing experimentation, freedom, and responsibility in developing and creating artworks.

**Essential Question:** How do arts/designers work and reflect on the direction of their work? How do arts and designers learn from trial and error? What responsibilities come with the freedom to create? How do objects, artifacts, places, and design shape lives and communities?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:CR2a-K	VA:CR2a-1	VA:CR2a-2	VA:CR2a-3	VA:CR2a-4	VA:CR2a-5	VA:CR2a-6	VA:CR2a-7	VA:CR2a-8	VA:CR2a-HSP	VA:CR2a-HSAC	VA:CR2a-HSAD
a. Using experimentation, build skills in various media and approaches to art-making.	a. Explore uses of materials, tools, approaches (such as using art elements, applying artistic ideas from diverse cultures, etc.) to create works of art or design.	a. Experiment with various materials, tools, and approaches (such as using elements and principles of design, applying artistic ideas from diverse cultures, etc.) to explore personal interests in a work of art or design.	a. Create artwork using a variety of artistic processes, materials, and approaches (such as using elements and principles of design, applying artistic ideas from diverse cultures, etc.).	a. Develop technical skills and explore art-making approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, etc.).	a. Develop skills in multiple art-making techniques and experiment with approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, etc.) through practice.	a. Demonstrate openness in trying new ideas, materials, methods, and approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues	a. Demonstrate persistence in developing skills with various materials, methods, and approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.) in creating works of art or design.	a. Take risks to pursue ideas, themes, meanings, and approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.) that emerge in the process of art making or designing.	a. Engage in making works of art or design both spontaneously and deliberately (such as using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.).	a. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using various approaches (such as using the using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.).	a. Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
<b>VA:CR2b-K</b>	<b>VA:CR2b-1</b>	<b>VA:CR2b-2</b>	<b>VA:CR2b-3</b>	<b>VA:CR2b-4</b>	<b>VA:CR2b-5</b>	<b>VA:CR2b-6</b>	<b>VA:CR2b-7</b>	<b>VA:CR2b-8</b>	<b>VA:CR2b-HSP</b>	<b>VA:CR2b-HSAC</b>	<b>VA:CR2b-HSAD</b>
b. Observe safe practices with art materials, tools, and equipment.	b. Demonstrate safe and proper procedures for using materials, tools, and equipment.	b. Demonstrate safe procedures for using materials, tools, equipment, and studio spaces.	b. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment.	b. Utilize and care for and safe use of materials, tools, and equipment. Practice safe and responsible digital posting/sharing with awareness of image ownership.	b. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.	b. Reinforce quality craftsmanship and explain environmental implications of conservation, care, and cleanup of art materials, tools, and equipment.	b. Demonstrate and apply safe use of tools, materials, and equipment. 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.	b. Demonstrate and apply safe use of tools, materials, and equipment. 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.	b. Demonstrate and apply safe use of tools, materials, and equipment. Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	b. Demonstrate and apply safe use of tools, materials, and equipment. Demonstrate awareness of ethical implications of making and distributing creative work.	b. Demonstrate and apply safe use of tools, materials, and equipment. 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.
<b>VA:CR2c-K</b>	<b>VA:CR2c-1</b>	<b>VA:CR2c-2</b>	<b>VA:CR2c-3</b>	<b>VA:CR2c-4</b>	<b>VA:CR2c-5</b>	<b>VA:CR2c-6</b>	<b>VA:CR2c-7</b>	<b>VA:CR2c-8</b>	<b>VA:CR2c-HSP</b>	<b>VA:CR2c-HSAC</b>	<b>VA:CR2c-HSAD</b>
c. Create art that represents natural and constructed environments.	c. Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	c. Repurpose objects to make something new.	c. Individually or collaboratively construct representations, diagrams, or maps of places that are part of your personal or cultural life.	c. Describe, and visually represent regional constructed environments.	c. Describe and visually document places and/or objects of personal significance.	c. Design or redesign objects or places (such as eating utensils, clothing, wheelchair-friendly nature trails, etc.) that meet the identified needs of diverse users.	c. Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	c. Select, organize, and design images and words to make visually clear and compelling presentations.	c. Redesign an artwork, everyday object, or place in response to contemporary issues.	c. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	c. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.



# VISUAL ARTS

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #3 – Refine and complete artistic work

**Enduring Understanding:** Artists/designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work.

**Essential Question:** What role does perseverance play in revising, refining, and developing work? Considering art forms and careers, how do artists/designers grow and become accomplished? How do artists/designers create works of art or design that communicate effectively?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:CR3a-K	VA:CR3a-1	VA:CR3a-2	VA:CR3a-3	VA:CR3a-4	VA:CR3a-5	VA:CR3a-6	VA:CR3a-7	VA:CR3a-8	VA:CR3a-HSP	VA:CR3a-HSAC	VA:CR3a-HSAD
a. Explain the process and/or subject matter of personal artwork.	a. Use art vocabulary to describe choices.	a. With peers, discuss and reflect about choices made in creating artwork.	a. Enhance visual information by adding details in an artwork.	a. Revise artwork in progress on the basis of insights gained through peer discussion and self reflection.	a. Using art vocabulary, create artist's statements to describe personal choices.	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 (such as essay, story, or poem).	a. Apply relevant criteria (such as craftsmanship, originality, well-organized composition) to examine, reflect on, and plan revisions for a work of art or design in progress.	a. Apply traditional, cultural, or contemporary criteria 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, re-engage, revise, and refine works of art.	a. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.



# VISUAL ARTS

## Artistic Process PRESENT

## Alaska Arts Standards

### Anchor #4 – Select, analyze, and interpret artistic work for performance, presentation, and/or production

**Enduring Understanding:** Artists/designers consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

**Essential Question:** Why do people value objects, artifacts, and fine artworks, and select them for presentation? What criteria, methods, and processes are used to select work for preservation or presentation? How are artworks cared for, and by whom?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:PR4a-K	VA:PR4a-1	VA:PR4a-2	VA:PR4a-3	VA:PR4a-4	VA:PR4a-5	VA:PR4a-6	VA:PR4a-7	VA:PR4a-8	VA:PR4a-HSP	VA:PR4a-HSAC	VA:PR4a-HSAD
a. Identify reasons for saving and displaying objects, artifacts, and artwork.	a. Explain why some objects, artifacts, and artwork are valued over others.	a. Categorize artworks based on a theme or concept.	a. Investigate and discuss possibilities and limitations of spaces for exhibiting artwork.	a. Analyze how past, present, and emerging technologies have impacted the presentation of artwork (such as photographic/digital reproductions, posters, postcards, printouts, photocopies, etc.).	a. Analyze similarities and differences associated with presenting two-dimensional, three-dimensional, and digital artwork (such as hanging on wall, placing on pedestal, lighting, video display monitor, space to walk around a sculpture, etc.).	a. Define the roles and responsibilities of museum professionals (such as museum educator, curator, security guard, conservator, docent, exhibition designer, etc.). Explain the skills and knowledge needed in maintaining and presenting objects, artifacts, and artwork.	a. Compare how technologies have changed the way artwork is presented and experienced (such as audio tours, interactive screens, digital projections, virtual tours, etc.).	a. Develop and apply criteria for evaluating a collection of artwork for presentation (such as grouping strategies, consideration of eye level, measuring, etc.).	a. Analyze, select, and curate artifacts (such as pop culture items, heirlooms, personal collections, etc.) and/or artworks for presentation (such as in spaces in the classroom, digital presentation, on school campus, local businesses, public spaces, etc.).	a. Examine, select, and justify choices of personal artwork for a collection or portfolio presentation.	a. Analyze, select, curate, and present artwork for a specific exhibit or event; discuss the decision making process.

### Anchor #5 – Develop and refine artistic work for performance, presentation, and/or production

**Enduring Understanding:** Artists/designers, curators, and others consider a variety of factors and methods, including evolving technologies when preparing and refining their artwork for display and preservation.

**Essential Question:** What does the role of revision play in creating artwork? What methods and processes are considered when preparing artwork for presentation or preservation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:PR5a-K	VA:PR5a-1	VA:PR5a-2	VA:PR5a-3	VA:PR5a-4	VA:PR5a-5	VA:PR5a-6	VA:PR5a-7	VA:PR5a-8	VA:PR5a-HSP	VA:PR5a-HSAC	VA:PR5a-HSAD
a. Explain why artists and others keep art, and what they might do to keep it safe (such as a folder, portfolio, on the wall).	a. Explain the purpose of a portfolio or collection (such as keeping artworks safe, reviewing artworks later, deciding which artworks are best, etc.).	a. Distinguish between different materials or artistic techniques for preparing artwork for presentation and preservation (such as mounted on construction paper, elevated on a base, hung from the ceiling, adding a label with name/title).	a. Identify appropriate exhibit space and prepare works of art for presentation (such as a counter space, bulletin board, display case, media center, etc.) and write an artist statement (such as a descriptive sentence).	a. Analyze the various considerations for presenting and protecting art (such as the work of indigenous peoples in archeological sites or museums, indoor or outdoor public art in various settings, other art in temporary or permanent forms both in physical or digital formats, etc.).	a. Develop a logical explanation for safe and effective use of materials and techniques for preparing and presenting artwork (such as debating or writing about the care and transportation of personal artwork, care of family heirlooms, unprotected Native American petroglyphs, etc.).	a. Individually or collaboratively, develop a visual plan (such as a mock gallery in a box, floor plan, etc.) for displaying works of art (such as analyzing exhibit space, identifying the needs of the viewer, planning for the security and protection of the artwork, etc.).	a. Based on criteria (such as visual similarities, media, unity of subject matter, etc.) analyze and evaluate methods for preparing and presenting artworks in an exhibition (such as a collection of postcard reproductions, student artwork, objects of visual culture, etc.).	a. Collaboratively prepare and present selected theme-based (such as joy, celebration, protest, environment, etc.) artwork for display, and formulate exhibition narratives (such as text panel, video introduction, docent talk, etc.) for the viewer.	a. Analyze and evaluate the reasons (such as showcasing student artwork, recording the past, provoking thought, learning about other cultures, protecting vulnerable artworks, etc.) and ways an exhibition is presented (such as examining an exhibition catalogue, visiting an online exhibition, visiting a museum, etc.).	a. Evaluate, select, and apply methods or processes appropriate to display and preserve artwork in a specific place (such as spaces in the classroom, on school campus, at local businesses, in public spaces, etc.).	a. Investigate and compare methods for preserving and protecting art (such as conserving/stabilizing, restoring/repairing, repatriating, addressing security concerns, etc.).



# VISUAL ARTS

## Artistic Process PRESENT

### Alaska Arts Standards

#### Anchor #6 – Perform, present, and/or produce artistic work

**Enduring Understanding:** Objects, artifacts, and artworks collected, preserved, or presented either by artists/designers, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

**Essential Question:** What is purpose of exhibiting art? How do collected, preserved, and presented works cultivate appreciation and understanding of beliefs, values, and experiences?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:PR6a-K	VA:PR6a-1	VA:PR6a-2	VA:PR6a-3	VA:PR6a-4	VA:PR6a-5	VA:PR6a-6	VA:PR6a-7	VA:PR6a-8	VA:PR6a-HSP	VA:PR6a-HSAC	VA:PR6a-HSAD
a. Explain what an art museum is; distinguish how it 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 contributes to communities.	a. Identify and explain how (and where) different cultures	a. Compare and discuss purposes of exhibiting art in virtual museums, art museums, art galleries, community art centers, or other venues (such as school lobbies, bulletin boards, local businesses, etc.).	a. Cite evidence about how an exhibition in a museum or other venue (such as school lobby, bulletin board, local business, etc.) 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. Analyze how different venues may affect the experience of viewing/experiencing art (preservation, security measures, location).	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, and/or political experiences.



# VISUAL ARTS

## Artistic Process RESPOND

### Alaska Arts Standards

#### Anchor #7 – Recognize and analyze artistic work, including those from diverse cultural traditions

**Enduring Understanding:** Engaging in and reflecting on art supports understanding and appreciation to self, others, the natural world, and constructed environments. Art/design and images influence understanding of and responses to the world.

**Essential Question:** How do life experiences influence the way you relate to art? How does learning about art impact how we interpret the world. What can we learn from our responses to art?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:RE7a-K	VA:RE7a-1	VA:RE7a-2	VA:RE7a-3	VA:RE7a-4	VA:RE7a-5	VA:RE7a-6	VA:RE7a-7	VA:RE7a-8	VA:RE7a-HSP	VA:RE7a-HSAC	VA:RE7a-HSAD
a. Identify various types (such as drawing, painting, sculpture, architecture, etc.) of art.	a. Select and describe the subject matter of art (such as artworks that illustrate life experiences of one's self and others).	a. Use art-specific vocabulary to describe aesthetic characteristics of one's natural world and constructed environments.	a. Use art-specific vocabulary to speculate about processes (such as texture marks in clay,	a. Use art-specific vocabulary to compare personal responses to a work of art before and after working in similar media.	a. Use art-specific vocabulary to compare how artworks made in different cultures reflect the times and places in which they were made.	a. Use art-specific vocabulary to identify how artworks/artifacts made in different cultures reveal the lives and values of the people living at that time and place.	a. Explain how location of artworks/artifacts (eg., Tlingit masks in museums or in ceremonial sites) influence how they are perceived and valued.	a. Explain how artists' choices of visual characteristics (eg., elements and principles in European art or other culture's visual traditions) are influenced by the culture and environment in which they live.	a. Speculate and analyze ways in which art impacts people's perception and understanding of human experiences (eg., impact of Diego Rivera's political murals, Pablo Picasso's "Guernica," Jacob Lawrence's "Migration Series," etc.).	a. Use art-specific vocabulary to describe personal aesthetic responses to designed objects and constructed environments (eg., electronic devices, household appliances, shopping malls).	a. Reflect upon and analyze how responses to art develop over time based on knowledge of and experience with art and life.
VA:RE7b-K	VA:RE7b-1	VA:RE7b-2	VA:RE7b-3	VA:RE7b-4	VA:RE7b-5	VA:RE7b-6	VA:RE7b-7	VA:RE7b-8	VA:RE7b-HSP	VA:RE7b-HSAC	VA:RE7b-HSAD
b. Describe what an image represents.	b. Compare images that represent the same subject matter.	b. Compare images based on expressive properties (such as Albrecht Durer's calm "Hare," the energetic Energizer Bunny, the silly Bugs Bunny, etc.).	b. Determine and discuss messages communicated by an image (such as a deer in Native American petroglyphs, animal crossing signs, John Deere logo, etc.).	b. Analyze components (eg., elements and principles in design, visual traditions of various indigenous peoples, etc.) in imagery that convey messages.	b. Identify and analyze cultural associations suggested by visual imagery (eg., skulls and skeletons used in Day of the Dead festivals, guardian totems in Haida culture, broken chain as symbol of freedom, etc.).	b. Analyze ways that visual characteristics and cultural associations suggested by images influence ideas, emotions, and actions (eg., white is associated with European weddings and with mourning in some Asian cultures).	b. Analyze multiple ways that images influence specific audiences (flags at the opening ceremony of Olympic Games, athletic logos at sporting events).	b. Compare, contrast contexts (eg., video games, music concerts, etc.) in which viewers encounter images that influence ideas, emotions, and actions. Discuss how one's culture or environment influences these decisions.	b. Analyze how one's understanding of the world is affected by experiencing visual imagery (such as icons, logos, advertisements).	b. Evaluate effectiveness of an image(s) to influence ideas, feelings, and behaviors of specific audiences (political posters, ideal images of women, etc.).	b. Identify commonalities in visual images made in the same era or culture (eg., fashion, furniture, buildings, etc.).



# VISUAL ARTS

## Artistic Process RESPOND

## Alaska Arts Standards

### Anchor #8 – Interpret intent and meaning in artistic work

**Enduring Understanding:** People gain insights into meaning of artworks by engaging in the process of art criticism/critical inquiry.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as text? How does learning and using art vocabulary (i.e. elements, principles, techniques, genres) help us understand and interpret works of art?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:RE8a-K	VA:RE8a-1	VA:RE8a-2	VA:RE8a-3	VA:RE8a-4	VA:RE8a-5	VA:RE8a-6	VA:RE8a-7	VA:RE8a-8	VA:RE8a-HSP	VA:RE8a-HSAC	VA:RE8a-HSAD
a. Interpret art by identifying subject matter and describing relevant details.	a. Interpret art by categorizing subject matter and identifying elements and basic principles.	a. Interpret art by identifying the mood suggested by a work of art by describing relevant subject matter, elements, and principles.	a. Interpret art by referring to contextual information (eg., artist’s life, times) and analyzing relevant subject matter, elements, principles, and use of media.	a. Interpret art by referring to contextual information and by analyzing relevant subject matter, use of media, elements and principles, and/or artistic norms of culture within which the artwork is made.	a. Distinguish between relevant and non-relevant contextual information (eg., artist’s life and times) to support interpretation of the mood, message, or meaning of that artwork.	a. Interpret art by analyzing elements and principles of design, visual characteristics of diverse cultures, and other visual characteristics, contextual information (eg., artist’s life, times), subject matter, and use of media to identify ideas and mood.	a. Cite specific evidence from an artwork (eg., subject matter, media, elements and principles of design, artistic norms of diverse cultures, social issues in contemporary art, etc.) and relevant evidence from context (eg., artist’s life and times) to support an interpretation of mood, message or meaning of that artwork.	a. Interpret art: Create a convincing, logical discussion to support an evaluation of art by citing both evidence visible in the artwork (primary source) and published verbal information about artwork or about the artist who made it.	a. Interpret an artwork or collection of works, supported by relevant and sufficient evidence (eg., subject matter, media, elements and principles of design, artistic norms of diverse cultures, social issues in contemporary art, etc.) found in the work and its various contexts (artists’ life and times, for example).	a. Construct persuasive interpretation of an artwork or collection by perspective of an art specialist(s) (eg., art historians, art critics, curators, reviewers, other artists).	a. Analyze differing interpretations of an artwork or collecting of works in order to select and defend a plausible critical analysis. Defend a plausible interpretation of an artwork in comparison to the artist’s stated intention for that artwork.

### Anchor #9 – Apply criteria to evaluate artistic work

**Enduring Understanding:** People evaluate art based on varied criteria.

**Essential Question:** How does one determine criteria to evaluate a work of art? How and why might criteria vary? How can people appreciate and respect a work of art aside from personal preference? How does collaboratively reflecting on artwork help us experience it more completely?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:RE9a-K	VA:RE9a-1	VA:RE9a-2	VA:RE9a-3	VA:RE9a-4	VA:RE9a-5	VA:RE9a-6	VA:RE9a-7	VA:RE9a-8	VA:RE9a-HSP	VA:RE9a-HSAC	VA:RE9a-HSAD
a. Explain reasons for selecting a preferred artwork.	a. Classify artwork based on different reasons for preferences (favorite color, favorite subject, etc.).	a. Use art-specific vocabulary to express preferences about artwork.	a. Distinguish one’s preference for an artwork from one’s evaluation of that artwork. (“I like it,” is a preference while “It is good because…” is an evaluation).	a. Evaluate an artwork based on given criteria (such as realism, usefulness, expressiveness, formal excellence, craftsmanship, etc.).	a. Recognize differences in criteria used to evaluate works of art depending on styles (eg., Cubist, Anasazi, Aleut, etc.), genres (eg., portrait, still life, landscape, etc.), and media.	a. Develop apply relevant historical and cultural criteria (eg., canon of proportions for ancient Greek art, etc.) to evaluate a work of art.	a. Compare, explain difference between an evaluation of an artwork based on articulated personal criteria and an evaluation based on a set of criteria established by art specialists (curators, art historians, critics, reviewers, other artists).	a. Create a convincing, logical argument to support an evaluation of art by citing both primary and secondary sources.	a. Establish relevant criteria - as distinct from personal preference - to evaluate a work of art or collection of works.	a. Determine relevance of criteria used by others (eg., general public compared to art specialists) 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.



# VISUAL ARTS

## Artistic Process CONNECT

## Alaska Arts Standards

### Anchor #10 - Relate, synthesize, and express both knowledge and personal experiences as a way to participate in the arts

**Enduring Understanding:** Participation in the arts encourages people to connect experiences to construct meaning.

**Essential Question:** How does participating in and with art enrich people's lives and raise awareness of community and environment?

Kindergarten - 2 <sup>nd</sup>			3 <sup>rd</sup> - 5 <sup>th</sup>			6 <sup>th</sup> - 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:CN10a-K	VA:CN10a-1	VA:CN10a-2	VA:CN10a-3	VA:CN10a-4	VA:CN10a-5	VA:CN10a-6	VA:CN10a-7	VA:CN10a-8	VA:CN10a-HSP	VA:CN10a-HSAC	VA:CN10a-HSAD
C. D 1-6 Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.									C.E. Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them.		
a. Create art that tells a story about a personal or cultural experience.	a. Identify times, places, and reasons students make art (school, home, community, play).	a. Create works of art about events in home, school, cultural or community life.	a. Develop a work of art based on observations of environmental surroundings.	a. Create a work of art that reflects community or cultural traditions.	a. Create a work of art that reflects or is inspired by the natural and/or man-made environment from a new perspective.	a. Generate a collection of ideas reflecting current interests, concerns that could be investigated in art making.	a. Make art inspired by a local, cultural, or community artist.	a. Make art collaboratively to reflect on and reinforce positive aspects of group identity.	a. Document process of emerging ideas that reflect group concerns from early stages to fully developed ideas.	a. Utilize inquiry methods of observation, research, experimentation to explore community, environmental, cultural and social concerns 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.

### Anchor #11 - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

**Enduring Understanding:** People develop ideas and understanding of society, culture, and history through their interactions with and analysis of art.

**Essential Question:** How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art influence, enhance, and preserve aspects of life?

Kindergarten - 2 <sup>nd</sup>			3 <sup>rd</sup> - 5 <sup>th</sup>			6 <sup>th</sup> - 8 <sup>th</sup>			HS Proficient	HS Accomplished	HS Advanced
VA:CN11a-K	VA:CN11a-1	VA:CN11a-2	VA:CN11a-3	VA:CN11a-4	VA:CN11a-5	VA:CN11a-6	VA:CN11a-7	VA:CN11a-8	VA:CN11a-HSP	VA:CN11a-HSAC	VA:CN11a-HSAD
C.E. 1-8 Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them.											
a. Identify a purpose for an artwork.	a. Identify a variety of reasons why people from different places and time periods make art (such as to express themselves, to tell a story, to make things look beautiful, to remember special people and events, etc.).	a. Compare cultural uses (such as honoring people, remembering events, etc.) of artwork from different time periods and places.	a. Recognize that responses to art change depending on knowledge of the time and place in which it was made (eg., compare initial responses to ones formed after study of context).	a. Through observation, infer information about time, place, culture in which a work of art was created (examine genre scenes, cultural references, portraits from different eras, etc.).	a. Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society (eg., how community murals can reflect concerns of a neighborhood, how an advertising image can be persuasive in terms of a social issue etc.).	a. Analyze how art reflects changing times, traditions, resources, and cultural uses (such as a comparison of an Egyptian tomb fresco, and Tlingit totems and masks).	a. Analyze how response to art is influenced by understanding of the time and place in which it was created, the available resources, (eg., American folk portraits made for everyday people before invention of the photographic process, or Stonehenge being built with massive stones from far away; and cultural uses such as expressing religious concerns, promoting political points of view, showcasing economic status, celebrating cultural traditions, etc.).	a. Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity (eg., examining art related to musical groups, sports teams, special-interest clubs, cultural connections).	a. Describe how knowledge of culture, traditions, and history may influence personal responses to art (eg., comparing initial response to artwork at beginning of a course and periodically throughout the course to identify changes in perception after study of context).	a. Compare and connect contemporary and/or local art through the context of society, culture and history.	a. Appraise impact of an artist or a group of artists on the beliefs, values, and behaviors of a society (such as Chinese propaganda art, Moses Wassillie' Yupik carvings-eye of the universe, army recruitment poster, Kathe Kollwitz woodcuts, Cesar Chavez's eagle symbol for the United Farm Workers ).





# MEDIA ARTS

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #1 - Generate, conceptualize artistic ideas and work

**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 Question:** How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:CR1a-K	MA:CR1a-1	MA:CR1a-2	MA:CR1a-3	MA:CR1a-4	MA:CR1a-5	MA:CR1a-6	MA:CR1a-7	MA:CR1a-8	MA:CR1a-HSP	MA:CR1a-HSAC	MA:CR1a-HSAD
a. Discover and share ideas for media artworks using play and experimentation.	a. Express and share ideas for media artworks through sketching and modeling.	a. Discover multiple ideas for media artworks through brainstorming and improvising.	a. Develop multiple ideas for media artworks using variety of tools, methods, materials.	a. Generate original artistic goals for media artworks using variety of creative methods (e.g., brainstorming, modeling).	a. Envision original ideas, innovations for media artworks using personal experiences and/or work of others.	a. Formulate variations of goals and solutions for media artworks by practicing chosen creative processes (e.g., sketching, improvising, brainstorming).	a. Produce variety of ideas, solutions for media artworks through application of chosen inventive processes (e.g., concept modeling, prototyping).	a. Generate ideas, goals, solutions for original media artworks by applying focused creative processes (e.g., divergent thinking, experimenting).	a. Use identified generative methods to formulate multiple ideas, develop artistic goals, problem solve in media arts creation processes.	a. Strategically use generative methods to formulate multiple ideas, refine artistic goals, increase originality of approaches in media arts creation processes.	a. Integrate aesthetic principles with variety of generative methods to fluently form original ideas, solutions, innovations in media arts creation processes.

### Anchor #2 - Organize and develop artistic ideas and work

**Enduring Understanding:** Media artists plan, organize, and often collaborate on the development of creative ideas, plans, and models into process structures that can effectively realize artistic ideas and concepts.

**Essential Question:** How do media artists organize and develop ideas and models into process structures to achieve the desired end product?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:CR2a-K	MA:CR2a-1	MA:CR2a-2	MA:CR2a-3	MA:CR2a-4	MA:CR2a-5	MA:CR2a-6	MA:CR2a-7	MA:CR2a-8	MA:CR2a-HSP	MA:CR2a-HSAC	MA:CR2a-HSAD
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, models for media arts productions.	a. Form, share, test ideas, plans, and models to prepare for media arts productions.	a. Discuss, test, assemble ideas, plans, models for media arts productions, considering artistic goals and presentation.	Develop, present, test ideas, plans, models, proposals for media arts productions, considering artistic goals and audience.	a. Organize, propose, evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.	a. Design, propose, evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	a. Structure and critique ideas, plans, prototypes, production processes for media arts productions, considering intent, resources, and presentation context.	a. Apply aesthetic criteria in developing, proposing, refining artistic ideas, plans, prototypes, production processes for media arts productions, considering original inspirations, goals, presentation context.	a. Apply personal aesthetic in designing, testing, refining original artistic ideas, prototypes, production strategies for media arts productions, considering artistic intentions, constraints of resources, presentation context.	a. Integrate sophisticated personal aesthetic & knowledge of systems processes in forming, testing, proposing original artistic ideas, prototypes, production frameworks, considering constraints of goals, resources, personal limitations.



# MEDIA ARTS

## Artistic Process CREATE

## Alaska Arts Standards

### Anchor #3 - Refine and complete artistic work

**Enduring Understanding:** The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.

**Essential Question:** What is required to produce media artwork that conveys purpose, meaning, and artistic quality? How do media artist improve/refine their work? What careers are available to media artists?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:CR3a-K	MA:CR3a-1	MA:CR3a-2	MA:CR3a-3	MA:CR3a-4	MA:CR3a-5	MA:CR3a-6	MA:CR3a-7	MA:CR3a-8	MA:CR3a-HSP	MA:CR3a-HSAC	MA:CR3a-HSAD
a. Form and capture media arts content.	a. Create, capture, assemble media arts content for media arts productions, identifying basic principles (e.g., pattern, repetition).	a. Construct assemble content, for unified media arts productions, identifying and applying basic principles (e.g., positioning, attention).	a. Construct, order various content into unified, purposeful media arts productions, describing and applying defined set of principles (e.g., movement, force).	a. Structure, arrange various content and components, convey purpose/meaning in different media arts productions, applying associated principles (e.g., balance, contrast).	a. Create content, combine components to convey expression, purpose, meaning in variety of media arts productions, using associated principles (e.g., emphasis, exaggeration).	a. Experiment with multiple approaches to produce content and components for determined purpose/meaning in media arts productions, using range of associated principles (e.g., point of view, perspective).	a. Coordinate production processes to integrate content and components for determined purpose/meaning in media arts productions, demonstrating understanding of associated principles (e.g., 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 (e.g., theme, unity).	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content, stylistic conventions in media arts productions, demonstrating understanding of associated principles (e.g., emphasis, tone).	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content, stylistic conventions in media arts production, demonstrating understanding of associated principles, (e.g., continuity, juxtaposition).	a. Synthesize content, processes, components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles (e.g., hybridization).
MA:CR3b-K	MA:CR3b-1	MA:CR3b-2	MA:CR3b-3	MA:CR3b-4	MA:CR3b-5	MA:CR3b-6	MA:CR3b-7	MA:CR3b-8	MA:CR3b-HSP	MA:CR3b-HSAC	MA:CR3b-AD
b. Make changes to content, form, or presentation of media artworks and share results.	b. Practice and identify effects of making changes to content, form, or presentation, in order to refine, finish media artworks.	b. Test describe expressive effects in altering, refining, completing media artworks.	b. Practice, analyze how emphasis of elements alters effect and purpose in refining and completing media artworks.	b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.	b. Determine how elements, components can be altered for clear communication and intentional effects; refine media artworks to improve clarity and purpose.	b. Appraise how elements, components can be altered for intentional effects and audience; refine media artworks to reflect purpose and audience.	b. Improve, refine media artworks by intentionally emphasizing particular expressive elements to reflect understanding of purpose, audience, or place.	b. Refine, modify media artworks, improving technical quality and intentionally accentuating selected expressive, stylistic elements, to reflect understanding of personal goals and preferences.	b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.	b. Refine, elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences, contexts.	b. Intentionally and consistently refine, elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, contexts.



# MEDIA ARTS

## Artistic Process PRESENT

## Alaska Arts Standards

### Anchor #4 - Select, analyze, and interpret artistic work for performance, presentation, and/or production

**Enduring Understanding:** Media artists integrate various forms and content to develop complex, unified artworks.

**Essential Question:** How are complex media arts experiences constructed? How does a media artist align form and content to create meaning?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:PR4a-K	MA:PR4a-1	MA:PR4a-2	MA:PR4a-3	MA:PR4a-4	MA:PR4a-5	MA:PR4a-6	MA:PR4a-7	MA:PR4a-8	MA:PR4a-HSP	MA:PR4a-HSAC	MA:PR4a-HSAD
a. With guidance, combine arts forms and media content (e.g., dance, video) to form media artworks.	a. Combine varied academic, arts, media content in media artworks (e.g., illustrated story).	a. Practice combining varied academic, arts, media content into unified media artworks (e.g., narrated science animation).	a. Practice combining varied academic, arts, media forms and content into unified media artworks (e.g., animation, music, dance).	a. Demonstrate how a variety of academic, arts, media forms and content may be mixed/coordinated into media artworks (e.g., narrative, dance, media).	a. Create media artworks through integration of multiple contents and forms (e.g., media broadcast).	a. Validate how integrating multiple contents and forms can support a central idea in a media artwork (e.g., media, narratives, performance).	a. Integrate multiple contents, forms into unified media arts productions that convey consistent perspectives and narratives (e.g., interactive video game).	a. Integrate multiple contents, forms into unified media arts productions that convey specific themes or ideas (e.g., interdisciplinary projects, multimedia theatre).	a. Integrate various arts, media arts forms, content into unified media arts productions, considering reaction and interaction of the audience (e.g., experiential design).	a. Integrate various arts, media arts forms, academic content into unified media arts productions that retain thematic integrity and stylistic continuity, (e.g., transmedia productions).	a. Synthesize various arts, media arts forms, academic content into unified media arts productions that retain artistic fidelity across platforms (e.g., transdisciplinary productions).



# MEDIA ARTS

## Artistic Process PRESENT

## Alaska Arts Standards

### Anchor #5 - Develop and refine artistic work for performance, presentation, and/or production

**Enduring Understanding:** Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.

**Essential Question:** What skills are required for creating effective media artworks? How do you improve media arts skills? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:PR5a-K	MA:PR5a-1	MA:PR5a-2	MA:PR5a-3	MA:PR5a-4	MA:PR5a-5	MA:PR5a-6	MA:PR5a-7	MA:PR5a-8	MA:PR5a-HSP	MA:PR5a-HSAC	MA:PR5a-HSAD
a. Identify, demonstrate basic skills (e.g., handling tools, making choices, cooperating in creating media artworks).	a. Describe, demonstrate various artistic skills and roles (e.g., technical steps, planning, collaborating in media arts productions).	a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, soft skills (e.g., tool use, collaboration in media arts productions).	a. Exhibit developing ability in a variety of artistic, design, technical, organizational roles (e.g., making compositional decisions, manipulating tools, group planning in media arts productions).	a. Enact identified roles to practice foundational artistic, design, technical, and soft skills (e.g., formal technique, equipment usage, production, collaboration in media arts productions).	a. Enact various roles to practice fundamental ability in artistic, design, technical, soft skills (e.g., formal technique, production, collaboration in media arts productions).	a. Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing media artworks (e.g., invention, formal technique, production, self-initiative, problem-solving).	a. Exhibit increasing set of artistic, design, technical, and soft skills through performing various roles in producing media artworks (e.g., creative problem-solving, organizing).	a. Demonstrate a defined range of artistic, design, technical, and soft skills, through performing specified roles in producing media artworks (e.g., strategizing, collaborative communication).	a. Demonstrate progression in artistic, design, technical, soft skills, as result of selecting and fulfilling specified roles in the production of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical, soft skills in managing and producing media artworks.	a. Employ masterful artistic, design, technical, soft skills in managing and producing media artworks.
MA:PR5b-K	MA:PR5b-1	MA:PR5b-2	MA:PR5b-3	MA:PR5b-4	MA:PR5b-5	MA:PR5b-6	MA:PR5b-7	MA:PR5b-8	MA:PR5b-HSP	MA:PR5b-HSAC	MA:PR5b-HSAD
b. Identify, demonstrate creative skills within media arts productions (e.g., performing).	b. Describe, demonstrate basic creative skills within media arts productions (e.g., varying techniques).	b. Demonstrate use of experimentation skills within and through media arts productions (e.g., playful practice, trial and error).	b. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.	b. Practice foundational innovative abilities in addressing problems within and through media arts productions (e.g., design thinking).	b. Practice fundamental creative, innovative abilities in addressing problems within and through media arts productions (e.g., expanding conventions).	b. Develop variety of creative, adaptive innovation abilities in developing solutions within and through media arts productions (e.g., testing constraints).	b. Exhibit increasing set of creative, adaptive innovation abilities in developing solutions within and through media arts productions (e.g., testing constraints).	b. Demonstrate defined range of creative, adaptive innovation abilities in developing new solutions for identified problems within and through media arts productions (e.g., divergent solutions, bending conventions).	b. Develop, refine a determined range of creative and adaptive innovation abilities, e.g. design thinking, risk taking, while addressing challenges and constraints in and through media arts productions.	b. Demonstrate effective ability in creative, adaptive innovation abilities (e.g., resisting closure) to address sophisticated challenges within and through media arts productions.	b. Fluently employ mastered creative, innovative adaptability in formulating lines of inquiry and solutions, to address complex challenges within and through media arts productions.
MA:PR5c-K	MA:PR5c-1	MA:PR5c-2	MA:PR5c-3	MA:PR5c-4	MA:PR5c-5	MA:PR5c-6	MA:PR5c-7	MA:PR5c-8	MA:PR5c-HSP	MA:PR5c-HSAC	MA:PR5c-HSAD
c. Practice, discover, share how media arts creation tools work.	c. Experiment with, share different ways to use tools and techniques to construct media artworks.	c. Demonstrate, 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, techniques in standard and novel ways while constructing media artworks.	c. Examine how tools, techniques could be used in standard, 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 assigned purpose in constructing media artworks.	c. Demonstrate adaptability using tools, techniques, content in standard and experimental ways to communicate intent in production of media artworks.	c. Demonstrate adaptation, innovation through combination of tools, techniques, content, in standard and innovative ways, to communicate intent in production of media artworks.	c. Demonstrate skillful adaptation and combination of tools, styles, techniques and interactivity to achieve specific expressive goals in production of variety of media artworks.	c. Independently use and adapt tools, styles, systems in standard, innovative, and experimental ways in production of complex media artworks.



# MEDIA ARTS

## Artistic Process PRESENT

## Alaska Arts Standards

### Anchor #6 - Convey meaning through the performance, presentation, and/or production of artistic work

**Enduring Understanding:** Media artist purposefully present, share, and distribute media artworks for various contexts and audiences.

**Essential Question:** How does time, place, audience, and context affect presenting choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:PR6a-K	MA:PR6a-1	MA:PR6a-2	MA:PR6a-3	MA:PR6a-4	MA:PR6a-5	MA:PR6a-6	MA:PR6a-7	MA:PR6a-8	MA:PR6a-HSP	MA:PR6a-HSAC	MA:PR6a-HSAD
a. With guidance, identify, share roles and the situation in presenting media artworks.	a. With guidance, discuss presentation and perform a task in presenting media artworks.	a. Identify, describe presentation conditions and perform task(s) in presenting media artworks.	a. Identify, describe presentation conditions, and take on roles and processes in presenting or distributing media artworks.	a. Explain presentation conditions; fulfill role and processes in presenting or distributing media artworks.	a. Compare qualities, purposes of presentation formats, fulfill a role and associated processes in presentation and/or distribution of media artworks.	a. Analyze various presentation formats; fulfill various tasks and defined processes in presentation and/or distribution of media artworks.	a. Evaluate various presentation formats in order to fulfill various tasks and defined processes in presentation and/or distribution of media artworks.	a. Design presentation and distribution of media artworks through multiple formats and/or contexts.	a. Design presentation and distribution of collections of media artworks, considering combinations of artworks, formats, diverse audiences.	a. Curate, design presentation and distribution of collections of media artworks through variety of contexts (e.g., mass audiences, physical and virtual channels).	a. Curate, design, promote presentation and distribution of media artworks for intentional impacts, through a variety of contexts (e.g., markets and venues)
MA:PR6b-K	MA:PR6b-1	MA:PR6b-2	MA:PR6b-3	MA:PR6b-4	MA:PR6b-5	MA:PR6b-6	MA:PR6b-7	MA:PR6b-8	MA:PR6b-HSP	MA:PR6b-HSAC	MA:PR6b-HSAD
b. With guidance, identify, share reactions to presentation of media artworks.	b. With guidance, discuss experience of presenting media artworks.	b. Identify, describe experience and share results of presenting media artworks.	b. Identify, describe experience, results, improvements for presenting media artworks.	a. Explain results of and improvements for presenting media artworks.	a. Compare results of, improvements for presenting media artworks.	b. Analyze results of, improvements for presenting media artworks.	a. Evaluate results of, improvements for presenting media artworks, considering impacts on personal growth.	b. Evaluate results of, and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.	b. Evaluate, implement improvements in presenting media artworks, considering personal, local, cultural impacts (e.g., benefits for self and others).	b. Evaluate, implement improvements in presenting media artworks, considering personal, local, social, cultural impacts (e.g., changes that occurred for people, to a situation).	b. Independently evaluate, compare, integrate improvements in presenting media artworks, considering personal to global impacts (e.g., new understandings gained by artist and audience)



# MEDIA ARTS

## Artistic Process RESPOND

### Alaska Arts Standards

#### Anchor #7 - Recognize and analyze artistic work, including those from diverse cultural traditions

**Enduring Understanding:** Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.

**Essential Question:** How do media artworks convey meaning and impact audience experience?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:RE7a-K	MA:RE7a-1	MA:RE7a-2	MA:RE7a-3	MA:RE7a-4	MA:RE7a-5	MA:RE7a-6	MA:RE7a-7	MA:RE7a-8	MA:RE7a-HSP	MA:RE7a-HSAC	MA:RE7a-HSAD
a. Recognize, share components and messages in media artworks.	a. Identify components and messages in media artworks.	a. Identify, describe components and messages in media artworks.	a. Identify, describe how messages are created by components in media artworks.	a. Identify, describe, explain how messages are created by components in media artworks.	a. Identify, describe, differentiate how message and meaning are created by components in media artworks.	a. Identify, describe, analyze how message and meaning are created by components in media artworks.	a. Describe, compare, analyze qualities of and relationships between components in media artworks.	a. Compare, contrast, analyze qualities of and relationships between components and style in media artworks.	a. Analyze qualities of and relationships between components, style, preferences communicated by media artworks and media artists.	a. Analyze, synthesize qualities and relationships of components in variety of media artworks, and feedback on how they impact diverse audiences.	a. Analyze, synthesize qualities and relationships of components and audience impact in variety of media artworks.
MA:RE7b-K	MA:RE7b-1	MA:RE7b-2	MA:RE7b-3	MA:RE7b-4	MA:RE7b-5	MA:RE7b-6	MA:RE7b-7	MA:RE7b-8	MA:RE7b-HSP	MA:RE7b-HSAC	MA:RE7b-HSAD
b. Recognize, share how variety of media artworks create different experiences.	b. With guidance, identify how variety of media artworks create different experiences.	b. Identify, describe how variety of media artworks create different experiences.	b. Identify, describe how various forms, methods, styles in media artworks impact audience experience.	b. Identify, describe, explain how various forms, methods, styles in media artworks impact diverse audience experiences.	b. Identify, describe, differentiate how various forms, methods, styles in media artworks impact audience experience.	b. Identify, describe, analyze how various forms, methods, styles in media artworks impact diverse audience experiences.	b. Describe, compare, analyze how various forms, methods, styles in media artworks interact with personal preferences to influence diverse audience experiences.	b. Compare, contrast, analyze how various forms, methods, styles in media artworks impact audience experience and create intention.	b. Analyze how variety of media artworks manage audience experience and create intention through multimodal perception.	b. Analyze how broad range of media artworks manage audience experience, create intention and persuasion through multimodal perception.	b. Survey exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

#### Anchor #8 - Interpret intent and meaning in artistic work

**Enduring Understanding:** Interpretation and appreciation require consideration of intent, form, and context of the media and artwork.

**Essential Question:** How do people interpret and respond to media artworks?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:RE8a-K	MA:RE8a-1	MA:RE8a-2	MA:RE8a-3	MA:RE8a-4	MA:RE8a-5	MA:RE8a-6	MA:RE8a-7	MA:RE8a-8	MA:RE8a-HSP	MA:RE8a-HSAC	MA:RE8a-HSAD
a. With guidance, share observations regarding variety of media artworks.	a. With guidance, identify meanings of variety of media artworks.	a. Determine purposes and meanings of media artworks, considering different contexts.	a. Determine purposes and meanings of media artworks while describing contexts.	a. Determine, explain reactions and interpretations to variety of media artworks, considering purposes and contexts.	a. Determine, compare personal and group interpretations of variety of media artworks, considering intention and context.	a. Analyze intent of variety of media artworks, using given criteria.	a. Analyze intent, meaning of variety of media artworks, using self-developed criteria.	a. Analyze intent, meaning of variety of media artworks, focusing on intentions, forms, various contexts.	a. Analyze intent, meanings, reception of variety of media artworks, focusing on personal and cultural contexts.	a. Analyze intent, meanings, influence of variety of media artworks, based on personal, societal, historical, cultural contexts.	a. Analyze intent, meanings, impacts of diverse media artworks, considering complex factors of context and bias



# MEDIA ARTS

## Artistic Process RESPOND

### Alaska Arts Standards

#### Anchor #9 - Apply criteria to evaluate artistic work

**Enduring Understanding:** Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.

**Essential Question:** How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:RE9a-K	MA:RE9a-1	MA:RE9a-2	MA:RE9a-3	MA:RE9a-4	MA:RE9a-5	MA:RE9a-6	MA:RE9a-7	MA:RE9a-8	MA:RE9a-HSP	MA:RE9a-HSAC	MA:RE9a-HSAD
a. Share appealing qualities, possible changes in media artworks.	a. Identify effective parts of and possible changes to media artworks, considering viewers.	a. Discuss effectiveness of and improvements for media artworks, considering different contexts.	a. Identify basic criteria for evaluating media artworks, considering possible improvements and contexts.	a. Identify, apply basic criteria for evaluating and improving media artworks and production processes, considering contexts.	a. Determine, apply criteria for evaluating media artworks and production processes, considering contexts; practice constructive feedback.	a. Determine, apply specific criteria to evaluate various media artworks and production processes, considering contexts; practice constructive feedback.	a. Develop, apply criteria to evaluate various media artworks and production processes, considering contexts; practice constructive feedback.	a. Evaluate media art works and production processes with developed criteria, considering contexts and artistic goals.	a. Evaluate media art works and production processes at decisive stages, using identified criteria, and considering contexts and artistic goals.	a. Form, apply defensible evaluations in constructive and systematic critique of media artworks and production processes.	a. Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors



# MEDIA ARTS

## Artistic Process CONNECT

## Alaska Arts Standards

### Anchor #10 - Relate, synthesize, and express both knowledge and personal experiences as a way to participate in the arts

**Enduring Understanding:** Media artworks convey meaning and expand cultural experiences.

**Essential Question:** How do we learn about and create meaning through producing media artworks? How can media arts expand the understanding of culture for the artist and viewer?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:CO10a-K	MA:CO10a-1	MA:CO10a-2	MA:CO10a-3	MA:CO10a-4	MA:CO10a-5	MA:CO10a-6	MA:CO10a-7	MA:CO10a-8	MA:CO10a-HSP	MA:CO10a-HSAC	MA:CO10a-HSAD
C.A. 1-8 Culturally-knowledgeable students are well grounded in the cultural heritage and traditions of their community.									C.B. 1-4 Culturally-knowledgeable students are able to build on the knowledge and skills of the of the local cultural community as a foundation from which to achieve personal and academic success throughout life.		
a. Use personal experiences and choices in making media artworks.	a. Use personal experiences, interests, models in creating media artworks.	a. Use personal experiences, interests, information, models in creating media artworks.	a. Use personal, external resources (e.g., interests, information, models) to create media artworks.	a. Examine, use personal and external resources (e.g., interests, research, cultural understanding) to create media artworks.	a. Access, use internal and external resources (e.g., interests, knowledge, experiences) to create media artworks.	a. Access, evaluate, use internal and external resources (e.g., knowledge, experiences, interests, research) to create media artworks.	a. Access, evaluate, use internal, external resources (e.g., experiences, interests, research, exemplary works) to inform creation of media artworks.	a. Access, evaluate, use internal, external resources (e.g., cultural, societal knowledge, research, exemplary works) to inform creation of media artworks.	a. Access, evaluate, integrate personal, external resources to inform creation of original media artworks, e.g., experiences, interests, cultural knowledge.	a. Synthesize internal, external resources to enhance creation of persuasive media artworks (e.g., cultural connections, introspection, research, exemplary works).	a. Independently and proactively access relevant and qualitative resources to inform creation of cogent media artworks.
MA:CO10b-K	MA:CO10b-1	MA:CO10b-2	MA:CO10b-3	MA:CO10b-4	MA:CO10b-5	MA:CO10b-6	MA:CO10b-7	MA:CO10b-8	MA:CO10b-HSP	MA:CO10b-HSAC	MA:CO10b-HSAD
C.B. 1-8. Culturally-knowledgeable students are able to build on the knowledge and skills of the of the local cultural community as a foundation from which to achieve personal and academic success throughout life.									C.C. 1-4 Culturally-knowledgeable students are able to actively participate in various cultural environments.		
b. Share memorable experiences of media artworks.	b. Share meaningful experiences of media artworks.	b. Discuss experiences of media artworks; describe meaning and purpose.	b. Identify, show how media artworks form meanings, situations, and/or culture (e.g., popular media).	b. Examine, show how media artworks form meanings, situations, and/or cultural experiences (e.g., online spaces).	b. Examine, show how media artworks form meanings, situations, cultural experiences (e.g., news and cultural events).	b. Explain, show how media artworks form new meanings, situations, cultural experiences (e.g., historical events).	b. Explain, show how media artworks form new meanings and knowledge, situations, and cultural experiences (e.g., new information).	b. Explain, demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (e.g., local and global events).	b. Explain, demonstrate use of media artworks to expand meaning and knowledge, and create cultural experiences (e.g., learning/sharing through online environments).	b. Explain, demonstrate use of media artworks to synthesize new meaning and knowledge, reflect and form cultural experiences (e.g., new connections between themes and ideas, local and global networks).	b. Demonstrate, expound on use of media artworks to amplify new meanings, knowledge, impactful cultural experiences.





# MEDIA ARTS

## Artistic Process CONNECT

## Alaska Arts Standards

### Anchor #11 - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding and relevancy

**Enduring Understanding:** Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.

**Essential Question:** How do media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?

Kindergarten – 2 <sup>nd</sup>			3 <sup>rd</sup> – 5 <sup>th</sup>			6 <sup>th</sup> – 8 <sup>th</sup>			High School		
MA:CO11a-k	MA:CO11a-1	MA:CO11a-2	MA:CO11a-3	MA:CO11a-4	MA:CO11a-5	MA:CO11a-6	MA:CO11a-7	MA:CO11a-8	MA:CO11a-HSP	MA:CO11a-HSAC	MA:CO11a-HSAD
C.C.1-4 Culturally-knowledgeable students are able to actively participate in various cultural environments									C.D. 1-6 Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.		
a. With guidance, share ideas about how media artworks relate to everyday life (e.g., daily activities).	a. Discuss, describe media artworks in everyday life (e.g., popular media, connections with family and friends).	a. Discuss how media artworks and ideas relate to everyday and cultural life (e.g., media messages, media environments).	a. Identify how media artworks, 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 (e.g., fantasy and reality).	Research and show how media artworks and ideas relate to personal, social, community life, (e.g., commercial and information purposes, history, and ethics).	a. Research, show how media artworks and ideas relate to personal, social, community, cultural situations (e.g., personal identity, history, entertainment).	a. Research, demonstrate how media artworks and ideas relate to various situations, purposes values (e.g., community, vocations, social media).	a. Demonstrate, explain how media artworks and ideas relate to various contexts, purposes, values (e.g., democracy, environment, connecting people and places).	a. Demonstrate, explain how media artworks and ideas relate to various contexts, purposes, and values (e.g., social trends, power, equality, personal/ cultural identity).	a. Examine in depth and then demonstrate relationships of media arts ideas and works to various contexts, purposes, values (e.g., markets, systems, propaganda, truth).	a. Demonstrate relationships of media arts ideas and works to personal and global contexts, purposes, values, through relevant and impactful media artworks.
MA:CO11b-k	MA:CO11b-1	MA:CO11b-2	MA:CO11b-3	MA:CO11b-4	MA:CO11b-5	MA:CO11b-6	MA:CO11b-7	MA:CO11b-8	MA:CO11b-HSP	MA:CO11b-HSAC	MA:CO11b-HSAD
C.D. 1-8. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.									C.E.1-8 Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them.		
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, fairness.	b. Interact appropriately with media arts tools and environments, considering safety, rules, fairness.	b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, fairness.	b. Examine, interact appropriately with media arts tools and environments, considering ethics, rules, fairness.	Examine, discuss interact appropriately with media arts tools and environments, considering ethics, rules, media literacy.	a. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, media literacy.	b. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy, social media.	b. Analyze and responsibly interact with legal and technological contexts of media arts tools and environments, considering ethics, media literacy, social media, virtual worlds.	b. Critically evaluate and effectively interact with legal, technological and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, digital identity.	b. Critically investigate and ethically interact with legal, technological, systemic, vocational contexts of media arts, considering ethics, media literacy, digital identity, artist/ audience interactivity.	b. Critically investigate and strategically interact with legal, technological, systemic, vocational contexts of media arts.

According to the Alaska Department of Education & Early Development, "The content standards stipulate what students should know and be able to do; the cultural standards provide guidance on how to engage students in learning through the local culture. It is intended that all forms of knowledge, ways of knowing and world views be recognized as equally valid, adaptable and complementary to one another in mutually beneficial ways." The Alaska Standards for Culturally Responsive Schools outlines the Cultural Standards for Students, which aligns with the artistic process of Connecting. In the Alaska Arts Performance Standards for each discipline, the cultural standards for students is embedded under the artistic process of Connecting: relating artistic ideas and work with personal meaning and external context.

# Art Safety Guidelines

## Handling Materials, Tools, & Equipment Safely

Teachers need to be aware of the potential for injury or illness from art-related materials, tools, and equipment. The following guidelines and information from the Art and Creative Materials Institute (ACMI) help ensure safety in your classroom.

The Fairbanks North Star Borough School District Art Department makes every effort to purchase safe materials, especially for elementary schools, and to ensure materials are issued only to the level for which they are intended. However, teachers must be aware of hazardous situations (classroom full of Sharpie permanent markers, young students using rubber cement, etc.) and, if necessary, help others be aware of these dangers.

### **1) Make your classroom a safe place to be. Always check for safety labeling before using materials.**

#### **Grades K-6**

- use water-based materials
- use nontoxic materials
- use appropriate scissors for age of students
- be careful when purchasing art materials for classroom use
- do not use sharp points with young students and only under strict supervision with older students; plastic knives, toothpicks, wooden dowels, and other things can often work in place of a real knife or point
- keep any questionable materials stored in a safe place that is inaccessible to students

#### **Grades 7-12**

- • all of above as appropriate
- • store all flammable materials in flame-proof cabinet
- • have a vent system and use it when necessary
- • keep any potentially dangerous materials, tools, and equipment inaccessible to students when not in use
- • keep a well-stocked first-aid kit on hand
- • label and date chemicals; store them properly; keep solvents and powders in containers with lids
- • report unsafe or malfunctioning equipment or facilities to the administration, verbally and in writing
- • dispose of waste materials properly
- • clean up spills immediately

### **2) Read the label and only use age-appropriate materials.**

- • In grade school this means the use of only nontoxic materials.
- • In middle and high school this means the use of nontoxic materials whenever possible and clear instruction, along with supervision, when using cautionary or toxic products.

Remember that children (young, bilingual, and others) might not be able to read or understand safety labeling precautions, so it is the teacher's responsibility to provide appropriate materials and instruction.

### 3) Set high expectations regarding proper use and care of materials, tools, and equipment.

Other things you can do:

- teach students how to care for and safely use art materials, tools, and equipment and reinforce this throughout the year
- before each lesson, alert students to potential dangers and relevant safety procedures specifically associated with the activity
- post safety rules in your classroom and enforce them regularly

### 4) Know your students.

**Be aware of students' allergies.** Students with allergies to wheat, for example, may be irritated by wheat paste used in papier-mâché. Other art materials that may cause allergic reactions include chalk or other dusty substances, water-based clay, and any material that contains petroleum products.

**Be aware of students' habits.** Some young students put everything in their mouths. Others, of all ages, act or behave aggressively. Use your knowledge of individual student tendencies to help you choose art activities that are safe and successful for all students.

### 5) Be aware that toxic materials can enter the body by:

#### Inhalation

Eliminate from your classroom, or only use in a hooded vent system or outdoors -- aerosol spray mists or paints, solvents that give off vapors (turpentine, paint thinners, etc.), and gases such as those given off by some kiln fuels. Fine dusty particles (powdered paints and glues, premade papier-mâché mix, etc.) can also create problems. If students are around anything with dry particles then they should work at a vent station or wear a protective mask. They should also clean up with a vacuum or wet-mop, not a broom. Inhalation of a toxic substance can cause allergic reactions and, more seriously, lung disease.

#### Ingestion:

Be aware of the "food appeal" factor any time you offer a material to a child. Children frequently taste substances that are not edible, but look that way. Some colors of paint and ceramic glazes for instance look tasty to a child, but may be fatal.

#### Skin contact:

Allergic reactions and burns can result from contact with materials such as solvents. Even "safe" materials like powdered tempera paint can cause irritation if rubbed in the eyes. Encourage students to minimize the splashing, spilling, and pouring of liquid art materials.

**Only nontoxic materials should be used in grades 6 and under, and any other materials supervised in grades 6 and over. Look for the safety seals indicating that the Art & Creative Materials Institute (ACMI) has tested the product and found it to be safe for humans, even if ingested (see next pages).**

Further information is available from the City of Tucson's Environmental Management Division Web site: <http://www.ci.tucson.az.us/arthazards/medium.html>.



## What is ACMI?

The Art & Creative Materials Institute, Inc. (ACMI) is a non-profit association of manufacturers of art, craft and other creative materials. Since 1940, ACMI has sponsored a certification program for children's art materials, certifying that these products are non-toxic and meet voluntary standards of quality and performance. ACMI's certification program has received the endorsement of experts in the field of toxicology and is one of the finest industry programs in existence. The program has been a responsive one, evolving to meet new challenges and to include ever more products. In 1982, the program was expanded to include certification of a broad spectrum of art and craft materials, including adult products, ensuring that health warning labels are affixed on adult materials where appropriate. All children's materials certified by ACMI are non-toxic and cannot bear health warning labels. ACMI has over 220 members and has certified over 60,000 art, craft, and other creative materials. ACMI seeks to create and maintain a positive environment for art, craft and other creative materials usage; to promote safety in these materials; and to serve as an information and service resource on such products. In these ways, ACMI provides leadership, guidance, and education to all to achieve greater participation in art, craft and other creative activities.

## CERTIFICATION SEALS

### What do the ACMI Seals mean?



The new AP (Approved Product) Seal, with or without Performance Certification, identifies art materials that are safe and that are certified in a toxicological evaluation by a medical expert to contain no materials in sufficient quantities to be toxic or injurious to humans, including children, or to cause acute or chronic health problems. This seal is currently replacing the previous non-toxic seals: CP (Certified Product), AP (Approved Product), and HL Health Label (Non-Toxic) over a 10-year phase-in period. Such products are certified by ACMI to be labeled in accordance with the chronic hazard labeling standard, ASTM D 4236, and the U. S. Labeling of Hazardous Art Materials Act (LHAMA). Additionally, products bearing the AP Seal with Performance Certification or the CP Seal are certified to meet specific requirements of material, workmanship, working qualities, and color developed by ACMI and others

through recognized standards organizations, such as the American National Standards Institute (ANSI) and the American Society for Testing and Materials (ASTM). Some products cannot attain this performance certification because no quality standard currently exists for certain types of products.



The CL Seal identifies products that are certified to be properly labeled in a program of toxicological evaluation by a medical expert for any known health risks and with information on the safe and proper use of these materials. This seal is currently replacing the HL Health Label (Cautions Required) Seal over a 5-year phase-in period. These two Seals appear on only 15% of the adult art materials in ACMI's certification program and on none of the children's materials. These products are also certified by ACMI to be labeled in accordance with the chronic hazard labeling standard, ASTM D 4236, and the U. S. Labeling of Hazardous Art Materials Act (LHAMA).

Further information is available at the ACMI Web site: <http://www.acminet.org>.

# Health Safety and Quality

## What makes an art material "safe"?

Knowledge of materials and their proper use makes them safe. Be sure to read the label on all products you use so you will know they have been evaluated and are non-toxic or need special handling to avoid possible health hazards from misuse. Look for the ACMI Seals so you will know the product has been evaluated by a qualified toxicologist for *both acute and chronic* hazards. Or, you may see other indications that the product conforms to ASTM D 4236, the chronic hazard labeling standard that is now part of the U.S. labeling law. Follow all safe use instructions. Purchase only products with the ACMI Non-Toxic Seals [CP, AP, and HL (Non-Toxic)] for young children, the physically or mentally handicapped, and any persons who cannot read or understand the safety labeling on product packages. Observe good work habits and teach them to others.

## What are some common safety issues associated with art and craft products?

The most common safety problems result from the improper use of creative materials. Some art products are manufactured strictly for use by adults because they contain ingredients that require knowledge of proper handling, storage, and ventilation. Solvents are one example of products that require proper handling to ensure safe use, including adequate ventilation, using the mildest possible solution to achieve the desired effect and using alternatives (such as non-toxic soaps for clean-up) whenever possible.

## How does a product get approved by ACMI?

ACMI has a consulting toxicology team, led by the primary Toxicologist, Woodhall Stopford, M.D., M.S.P.H., at Duke University Medical Center, Division of Occupational and Environmental Medicine, who review the complete formulas of products in the certification program. In this evaluation, the Toxicologist takes into account:

- each ingredient and its quantity
- possible adverse interaction with other ingredients
- the product's size and packaging
- potential acute and chronic harm to any part of the human body
- possible allergic reaction
- how a product is commonly used and misused
- U.S. national and state labeling regulations

The Toxicologist must approve the formula of every color of every product and must approve every formula change. Safety is the only consideration. The Toxicologist will not heed objections related to cost. The Toxicologist keeps informed of new scientific data on ingredients from government and private sources. He has banned previously-approved ingredients and established restrictions when new developments have occurred. The Toxicologist requires cautionary labeling on products when appropriate. All products certified as non-toxic by ACMI are non-toxic for *both children and adults* because the Toxicologist bases his evaluation on the use and misuse (such as ingesting a material) of the product *by a small child*. The Toxicologist's decisions are final, subject only to appeal to ACMI's Toxicological Advisory Board, which is composed of leading toxicological experts in the United States. These toxicologists act as a review board on issues of toxicity. They review the criteria used by ACMI's Toxicologist and make recommendations to ACMI. Current members of the Toxicological Advisory Board are: Elaina Kenyon, M.D., Toxicologist, U.S. Environmental Protection Agency; James C. Lamb IV, Ph.D., Vice President and Director of Toxicology at The Weinberg Group, Inc.; Dr. John H. Mennear, Consultant Scientist in Pharmacology and Toxicology, and Thomas B. Starr, Ph.D., Principal, ENVIRON International Corporation.

# Safety Tips

## GENERAL PROCEDURES FOR ALL ART AND CREATIVE MATERIALS

- Read the label!
- Always use products that are appropriate for the individual user. Children in grade six and lower and adults who may not be able to read and understand safety labeling should use *only non-toxic* materials.
- Do not eat, drink, or smoke while using art and craft materials.
- Wash up after use - clean yourself *and* your supplies.
- Never use products for skin painting or food preparation unless indicated that the product is meant to be used in this way.
- Do not transfer art materials to other containers - you will lose the valuable safety information that is on the product package.

Although the safety precautions below are not necessary with ACMI-certified non-toxic products, they are good habits to learn and practice with any art material use. Above all, purchase art materials that have been evaluated with your safety in mind, and read and follow any label directions to safely enjoy rewarding art, craft and other creative activities.

### Products that are hazardous require the following on their labels:

- a conformance statement to ASTM D 4236, unless impractical and, if so, then at the point of sale (This requirement also applies to non-toxic products.)
- a signal word, such as Warning or Caution
- a listing of the ingredients in the product that are at a hazardous level
- a listing of how the product may hurt you if not used properly (may cause lung cancer, may cause harm to the developing fetus, etc.)
- instructions on how to use the product properly and safely (do not eat, drink, or smoke; use a respirator; wear gloves; etc.)
- an appropriate telephone number; usually the telephone number of the manufacturer or importer
- a statement that the product is inappropriate for use by children

### Additional procedures to follow when using products that have cautionary labeling:

- Keep products out of reach of children.
- Keep your work area clean.
- Vacuum or wet mop dust; don't sweep it.
- Don't put your brush, pen, etc. in your mouth.
- Keep your work area well ventilated; make sure you have a system that takes out old air AND brings in new air.
- Avoid skin contact and eating these materials. Keep materials out of your eyes and mouth.
- Use any and all protective equipment specified on the label, such as gloves, safety glasses, and masks.
- Use a mask or gloves that are impermeable to whatever product you are using; the wrong type of equipment could do as much or more harm than using no equipment at all!
- Protect any cuts or open wounds by using the appropriate gloves, etc.
- Mix and handle certain dry materials in a locally-exhausting hood or sealed box.
- Spray-apply certain materials only in a locally-exhausting spray booth with filters.
- Do not mix different food-safe glazes together because the balance of ingredients in the mixed glaze will be disrupted and the resulting mixture may not be dinnerware safe.
- Carefully follow suggested disposal methods.



### Procedures to follow when a product has a flammability warning:

- Do not store or use product near heat, sparks or flame.
- Do not heat above the temperature specified on the label.
- Use explosion-proof switches and an exhaust fan with an explosion-proof motor, if specified on the label.

# Assessment Rubrics

## Rubric #1 Project Assessment

Name \_\_\_\_\_

Project \_\_\_\_\_

	Possible points	Points earned
Student was engaged on task (engagement)	_____	_____
Student followed the lesson guidelines (knowledge)	_____	_____
Student used tools and materials appropriately (skills)	_____	_____
Student showed creativity (creativity)	_____	_____
Student produced a well-crafted finished product (attitude)	_____	_____
<b>TOTAL</b>	_____	_____

# Assessment Rubrics

## Rubric #2

<b>PROJECT</b>				<b>Total</b>
<b>NAME</b>	_____			<b>Points</b> _____
	_____			_____
	<b>Student Assessment</b>			
	<b>How did I do?</b>			
<b>Project Objectives</b>				<b>Teacher comments / pts/</b>



## Rubric #2 (continued)

<b>PROJECT NAME</b> _____	<b>Total Points</b> _____			
<b>Student Assessment</b> <b>How did I do?</b>				
<b>Project Objectives</b>	<b>ACHIEVEMENT LEVEL 1</b>	<b>LEVEL 2</b>	<b>LEVEL 3</b>	<b>Teacher comments / pts.</b>
<b>OBJECTIVE 1</b>	<b>DESCRIPTORS</b>	→	→	
<b>OBJECTIVE 2</b>	<b>DESCRIPTORS</b>	→	→	
<b>OBJECTIVE 3</b>	<b>DESCRIPTORS</b>	→	→	

### Art Rubric

Record lesson/project objectives and levels of achievement before giving to students. Creating descriptors for yourself and for students will help guide performance expectations and assessment.

See example:

<b>PROJECT NAME</b> _____	<b>Total Points</b> _____			
<b>Student Assessment</b> <b>How did I do?</b>				
<b>Project Objectives</b>	not too well	OK / pretty well	very well	<b>Teacher comments / pts.</b>
Painting shows... careful observation of sunflower seeds and petals	looks like symbol 🌻 flower	petals well-formed, seeds shown	variation in petal size, shape; sepals shown; unique seeds	
understanding of crayon resist media	filled in with crayon	outlined with crayon/painted over	drew very well with crayon, paint clean and <b>clear</b>	
effort and completion	not finished	needed some reminding/prodding	worked independently and carefully finished	

# Assessment Rubrics

## Rubric #3

### Classroom Observation

Student's Name: \_\_\_\_\_  
Criteria/Objectives

Date: \_\_\_\_\_  
often                      sometimes                      seldom

_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Special Comments:**

# Assessment Rubrics

## Advanced Placement Studio Art Concentration Rubric AP Studio Art: 2D Design, 3D Design, Drawing

Grade: \_\_\_\_\_ / 50

Student Name: \_\_\_\_\_

Describe the artwork: \_\_\_\_\_

Explain your intent in this piece: \_\_\_\_\_

Evaluate your level of success in the following rubric:

### Visual Problem

1-Poor	2-Weak	3-Moderate	4-Good	5-Strong	6-Excellent
Little or no sense of investigation into idea	Little investigation of idea; no clear intent in the work	Work is a concentration, but topic is inadequately considered; visual idea lacks complexity	Sense of concentration and work is related to the idea; visual idea is fairly complex	Work and concentration topic have a close relationship; visual idea is strong and complex	Unmistakable connection between the idea of the concentration and the work; conceptually and visually complex

### Idea Development

1-Poor	2-Weak	3-Moderate	4-Good	5-Strong	6-Excellent
Idea of concentration is not carried out; no evidence of composition	Idea is appropriate but knowledge and understanding needed to execute it are not evident; poor composition	Lack of focus; concentration may include several loosely related ideas; weak composition	May be inconsistent in terms of quality, but overall idea is good; composition is obvious but lacks imagination	Evidence of thought in the work; idea of the concentration is strong; composition is strong	Concentration engages the viewer with the work and the idea; composition is strong and purposeful

### Design Principles

1-Poor	2-Weak	3-Moderate	4-Good	5-Strong	6-Excellent
Work shows very little or no evidence of understanding of design principles	Concentration is presented, but weak in application of design principles	Concentration may be so broad that idea is not really explored in-depth; use of design principles is evident	Manipulation of ideas is evident; use of some design skills evident; attempt to integrate concept and design	Evidence of thoughtful use of design principles in inventive way; concept and design are compatible	Work shows effective integration of concept and design skills; design principles used in imaginative and inventive way

## Technique

1-Poor	2-Weak	3-Moderate	4-Good	5-Strong	6-Excellent
No evidence of technical competence in chosen media; poor choice of media; no attempt at style	Little or no evidence of technical competence with media; lack of skill in application; little attempt at style development	Inconsistent technical competence with media may affect overall quality; some attempt at style development	Technically competent; evidence of practice and skill in use of media; evidence of emerging style	Work is technically competent; skill in handling media is evident; evidence of developing personal style	Technical aspects (handling of the media) is strong to excellent; strong sense of personal style is evident

## Growth and Development

1-Poor	2-Weak	3-Moderate	4-Good	5-Strong	6-Excellent
No evidence, not enough work to demonstrate; no attempt at experimentation or risk-taking	Good start, not enough investigation and effort; no development beyond technical concerns	Growth is evident, but only moderate understanding or investigation; little evidence of experimentation or risk-taking	Some growth and discovery evident in this work; emerging risk-taking and experimentation with ideas and media	Evidence of growth and effective pursuit of the idea; developing risk-taking and experimentation with ideas and media	Work shows informed risk-taking and development beyond technical concern; effective engagement with experimentation

## Originality

1-Poor	2-Weak	3-Moderate	4-Good	5-Strong	6-Excellent
Originality lacking; no attempt to go beyond trite, cliché imagery; no investigation of original theme; no emotion or sensitivity attempted	Little evidence of attempt at original vision; some use of copyrighted or published imagery-copying of idea or style; little or no sensitivity and emotion evoked in the work	Theme is partly original and does not rely on published material or another artist's style; theme as presented does not evoke viewer's emotion or reaction	Theme is original, attempts to evoke emotional reaction in the viewer; attempt at original interpretation of theme	Evocative theme is investigated; work is original and creative; use of personal sources or references or observation from life; strong feelings evoked	An evocative and sensitive theme is carried out; demonstrates original vision and evokes strong response in the viewer; all sources are original

## Quality

1-Poor	2-Weak	3-Moderate	4-Good	5-Strong	6-Excellent
Overall quality is lacking; work unfinished or sloppy	Quality is generally weak; lack of effort and effective results	Overall quality is adequate; may still lack being a concentration piece	Quality, if acceptable, may still lack being a concentration piece	Overall quality is strong, well finished, and ready to present; strong concentration piece	Overall quality is excellent; finish and presentation are excellent; excellent concentration piece

Attach a photocopy of your journal/sketchbook plans and reflective responses to this artwork. (5 points)

## Attitude / Work Habits

### Rating Scale for the Assessment and Evaluation of Affective Aspects

**STUDENT NAME** \_\_\_\_\_

**DATE or TIME PERIOD of OBSERVATION** \_\_\_\_\_

Evaluation Criteria	Excellent	Average	Improvement Needed
<b>A- Task Attitude</b> <ul style="list-style-type: none"> <li>▪ shows enthusiasm</li> <li>▪ cooperates with others</li> <li>▪ works hard at improving</li> <li>▪ can work with others on a team</li> <li>▪ shows consideration for the safety and well-being of others</li> </ul>			
<b>B- Motivation</b> <ul style="list-style-type: none"> <li>▪ can work by her/himself</li> <li>▪ is able to understand the tasks to be done and completes them without being told</li> </ul>			
<b>C- Reliability</b> <ul style="list-style-type: none"> <li>▪ can be trusted</li> <li>▪ is able to follow oral or written directions</li> <li>▪ is on time with tasks</li> <li>▪ attends class regularly</li> <li>▪ meets responsibilities</li> </ul>			
<b>D- Accepts Recommendations</b> <ul style="list-style-type: none"> <li>▪ shows a desire to improve</li> <li>▪ asks for help</li> <li>▪ carries suggestions through to completion</li> </ul>			
<b>E- Flexibility</b> <ul style="list-style-type: none"> <li>▪ is easily able to learn new methods of doing things</li> <li>▪ can change and adapt to new assignment easily</li> <li>▪ follows detailed directions well</li> </ul>			
<b>F- Group Interaction Skills</b> <ul style="list-style-type: none"> <li>▪ is able to cooperate with others in a group</li> <li>▪ is considerate of others' feelings</li> <li>▪ demonstrates self-control</li> <li>▪ appears to be a happy and contributing member of a group</li> </ul>			

## Attitude / Work Habits Examples

### EXAMPLE 1

<b>Project</b>	<b>Name</b>			
<i>Circle one for each question.</i>	<b>Date</b>			
Were you involved, intent, and concentrating? (not goofing off or talking)	All of the time	Most of the time	Some of the time	Not at all
Did you handle the materials properly?	All of the time	Most of the time	Some of the time	Not at all
Were you respectful to others and their work?	All of the time	Most of the time	Some of the time	Not at all
Did you put forth your best effort?	All of the time	Most of the time	Some of the time	Not at all
How willing were you to try this? (Did you complain or say "I can't do this.")	All of the time	Most of the time	Some of the time	Not at all
Did you follow my directions?	All of the time	Most of the time	Some of the time	Not at all
Is the project completed?	On time	Not completed	Late - turned in when? _____	

### EXAMPLE 2

**MY ATTITUDE ABOUT ART** (circle one)

- |                                      |     |           |    |
|--------------------------------------|-----|-----------|----|
| 1) I cooperate with the art teacher. | YES | SOMETIMES | NO |
| 2) I participate in the lesson.      | YES | SOMETIMES | NO |
| 3) I use materials carefully.        | YES | SOMETIMES | NO |
| 4) I finish my art pieces.           | YES | SOMETIMES | NO |
| 5) I respect others' work.           | YES | SOMETIMES | NO |

# Learning Contract Example (for Special Topics Class)

**Student Name** \_\_\_\_\_

**What I am going to investigate** \_\_\_\_\_

**How** \_\_\_\_\_

**When** \_\_\_\_\_

**Why** \_\_\_\_\_

**What materials** \_\_\_\_\_

**Time** \_\_\_\_\_

**How I will present this** \_\_\_\_\_

**Who will evaluate it** \_\_\_\_\_

**Steps I will take** \_\_\_\_\_

**Student Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

**Teacher Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

## Art Criticism / Analysis Worksheets

### Scoring Rubric (Sample)

This scoring rubric provides a framework for determining the quality of the ability to form and support opinions about art – what art is, who makes it, and why it is important.

#### **Partial/Basic**

At this basic level, the student can give an opinion about art but is minimally able to support it. The student makes an attempt to communicate clearly, but there is limited use of vocabulary and lack of focus, organization, and sequential sentence structure. There are errors in mechanical conventions that could interfere with understanding.

#### **Essential/Proficient**

At this level, the student can express information, ideas, and opinions about art, art makers, and why art is important. The student is able to satisfactorily support opinions with some detail. Writing and speaking are competent and there may be some originality the response. The student is able to present the materials with a focus on the topic, effective organization, and appropriate vocabulary and sentence structure. There may be some mechanical errors but usually they will not interfere with understanding.

#### **Exceptional/Advanced**

At this highest level, the student can express ideas and opinions about art, art makers, and why art is important. The student is able to support opinions with originality and thoughtfulness. The student is able to write and speak with focus and in detail, giving examples that clearly relate to supporting ideas. There is effective organization and appropriate vocabulary and sentence structure. While there may be some mechanical errors, they do not impede understanding

<b>CRITERIA</b>	<b>ADVANCED</b>	<b>PROFICIENT</b>	<b>BASIC</b>
<i>Has the learner chosen his/her images in order to convey something about his/her accomplishment or life history? (Aesthetic Approach)</i>	Learner has chosen important events from his/her own life and related them in a chronological or thematic way.	Learner has created a story using important events from his/her own life.	Learner has illustrated one or two events from his/her life.
<i>Has the learner been able to visually express his/her ideas? (Technical and Creative Approaches)</i>	Learner has created a visually successful work of art using elements of the visual arts to express his/her ideas effectively.	Learner has created a proficient work of art using elements of the visual arts to express his/her ideas.	Learner has used elements of visual arts to express his/her ideas with some success.



## Art Criticism / Analysis Worksheets

### Checklist for Observing Student Creative Expression Over Time (Sample)

**STUDENT NAME** \_\_\_\_\_ **DATE** \_\_\_\_\_

	<b>Often</b>	<b>Sometimes</b>	<b>Seldom</b>
Contributes ideas to explore the theme or concept -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contributes to brainstorming activities -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Extends the theme in a new direction -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Develops one aspect of the theme in detail -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transfers knowledge of the theme or concept into his/her own art works --	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Explores several ideas -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Takes risks by exploring something new to him/her -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shows interest in the arts experience -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shows commitment toward the experience of creating -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Challenges him/herself -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Describes what did and did not work in his/her arts experience -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Identifies what he/she would like to change to improve arts expression ----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Describes what his/her own arts expression means personally -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Maintains awareness of his/her intentions in arts expressions -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shows concentration in arts experiences -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Discusses why choices were made -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Describes images and sensations evoked by the arts experience -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contributes ideas when working in groups -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Works cooperatively within the group -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Works independently -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# Portfolio Information

## Assessment Portfolio

### What is the purpose of portfolios in arts education assessment?

The arts have traditionally made use of the portfolio concept. Artists in the visual and performing arts collect their ideas, representative art works, and accomplishments in a portfolio format that serves as a portrait of their artistic growth and achievement. Through portfolio assessment, not only can learners become aware of their growth as artists, but also teachers have the opportunity for self-assessment, documentation of achievement, and program assessment.

#### Portfolios can be used for assessment to:

- Place learners in the most appropriate course
- Communicate with learners' subsequent teachers
- Provide opportunities for learner self-assessment
- Provide opportunities for group assessment
- Prepare a record of achievements for future use such as college admission, employment, or alternative credit for coursework

### What are the goals for the learners' portfolio? To:

- Create collections of outstanding, significant, and/or personally important work
- Show growth in learning and creative processes
- Document the processes by which the arts are created
- Trace the evolution of one or more projects/products

### What could arts portfolios include?

Portfolios can range from physical folders containing works of art, videos, recordings, and written papers to computer storage units (disks, flash drives). It may be collected by a single teacher over the space of a year or serve as a record of the learners' educational careers. Each teacher, building, and district must make its own choice based on needs, space, and technology. What is most important is that the portfolios become a clear record of the learners' growth in the arts.

#### Examples of learners' work or performance in the arts:

- Visual Arts – slides, actual works of art, digitized images, record of exhibitions
- Music – recordings, compositions, records of performances
- Dance – video records of performances, photographs
- Theatre – video records of performances, directing, stage or costume design; photographs

#### Examples of learners' responses to works of art:

- Written interpretations and evaluations of students' own works and the works of others (Some of these should be tied directly to examples of the learners' works. These should serve as evidence of the learners' ability in perceiving, interpreting, evaluating, and making connections to works of art.)

#### Record of learners' involvement in the arts:

- Listing of exhibitions and performances attended
- Listing of learner involvement with community arts organizations

#### Examples of learners' reflections on their own growth in the arts:

- Written self-evaluation of learners' portfolios (How do their works show a growth in understanding, in technical skill, in involvement? How do the learners assess their own growth in the arts?)

**Examples of teacher assessment:**

- Teacher commentary on specific portfolio works and/or performances that reflect the learners' growth and progress

**What basic decisions need to be addressed in portfolio design?**

- What is the purpose of the portfolio?
- What artifacts will be used for documentation?
- What role do teachers and students have in the selection of artifacts?
- What portion of the portfolio should be standardized?
- What is assessed and who is responsible?
- How many and what kinds of artifacts are necessary to provide the desired information?
- By what criteria will entries and/or bodies of work be assessed?

**Portfolio Information**  
**Landscape Evaluation (Sample)**  
**Portfolio Response – for a single artwork**

**STUDENT NAME** \_\_\_\_\_ **PERIOD** \_\_\_\_\_

**Please evaluate by circling a number:**

- 1 not at all**
- 2 less than required**
- 3 met requirements**
- 4 more than required; exemplary**

**DESCRIBE:** Does this landscape represent what the artist was looking at in terms of the elements (lines, shapes, colors, values, etc.)?

**1                      2                      3                      4**

**ANALYZE:** Did the artist use three values to create the value pattern in the landscape? Did the artist use layers of red, yellow, and blue to match the hues, values, and intensities of the colors in the landscape? Did the artist accent those layers with the secondary colors they saw in the landscape? Did the artist work back and forth between the above steps to adjust the work for accuracy?

**1                      2                      3                      4**

**INTERPRET:** Does the landscape show a similar atmosphere or character as what the artist was looking at?

**1                      2                      3                      4**

**JUDGE:** Is the artwork a success? Did the artist accomplish the original objectives? Did the artist challenge the materials, the design, and their abilities?

**1                      2                      3                      4**

**STUDENT COMMENTS:**

**TEACHER COMMENTS:**

**AVERAGE:** \_\_\_\_\_

## Recordkeeping Form for Student Self- Evaluation (Sample)

NAME(S) \_\_\_\_\_ DATE \_\_\_\_\_

STRAND \_\_\_\_\_

Project/experience description: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

- 1. What is the most unique or interesting thing about what I did?**
  
  
  
  
  
  
  
  
  
  
- 2. What was the main problem I had to solve while I was working?**
  
  
  
  
  
  
  
  
  
  
- 3. How did I try to solve the problem?**
  
  
  
  
  
  
  
  
  
  
- 4. What did I learn while I was trying to solve the problem?**
  
  
  
  
  
  
  
  
  
  
- 5. If I were to experience this project or activity again, what would I do differently?**
  
  
  
  
  
  
  
  
  
  
- 6. Can I think of another project/experience that might grow out of the one I just participated in?**

# Advanced Placement Art Final Evaluation (Sample)

## ATTENDANCE

- A** 2 or fewer classes missed
- B** 3-5 classes missed
- C** 6-8 classes missed
- D** 9-12 classes missed
- F** 13+ classes missed

## WORK HABITS

- A** Always spent class time on artwork; worked 4-6 hours per week on art outside of class
- B** Sometimes visited too much or spent class time doing something else; spent 4-6 hours per week on art outside of class
- C** Wasted too much class time; spent 2-4 hours per week on art outside of class
- D** Wasted too much class time; spent less than 2 hours per week on art outside of class
- F** Wasted too much class time; did not spend time on art outside of class

## MEETING DEADLINES/COMPLETING ASSIGNMENTS

- A** Always had required pieces ready or almost ready for critiques
- B** Unprepared for critiques 2-4 times
- C** Unprepared for critiques 5-6 times
- D** Unprepared for critiques 7+ times
- F** Hardly ever had required pieces ready for critiques

## CRITIQUE PARTICIPATION

- A** Present at all critiques; offered help and encouragement to others
- B** Missed 2-3 critiques; contributed in a positive way when present
- C** Missed 2-3 critiques; did not contribute much when present
- D** Missed 4-5 critiques; did not contribute much when present
- F** Missed 6+ critiques

## PUSHING LIMITS/ARTISTIC GROWTH

- A** Forced self out of comfort zone; tried new media and styles most of the time and grew tremendously as an artist
- B** Found it easier to work in comfort zone; worked in new ways about 50% of the time; saw improvement and growth as an artist
- C** Did high quality work but did not vary much in media or style; minimal growth as an artist
- D** Work was often low quality and did not try new things
- F** Work was very poor quality and showed no growth

## SUCCESS OF FINAL PORTFOLIO

- A** Complete; very proud of accomplishments
- B** Complete but weak in some areas; proud of most pieces
- C** Complete; could have done much better
- D** Missing a few pieces; lacks commitment
- F** Not close to completion

# Special Education Modification Planning Form

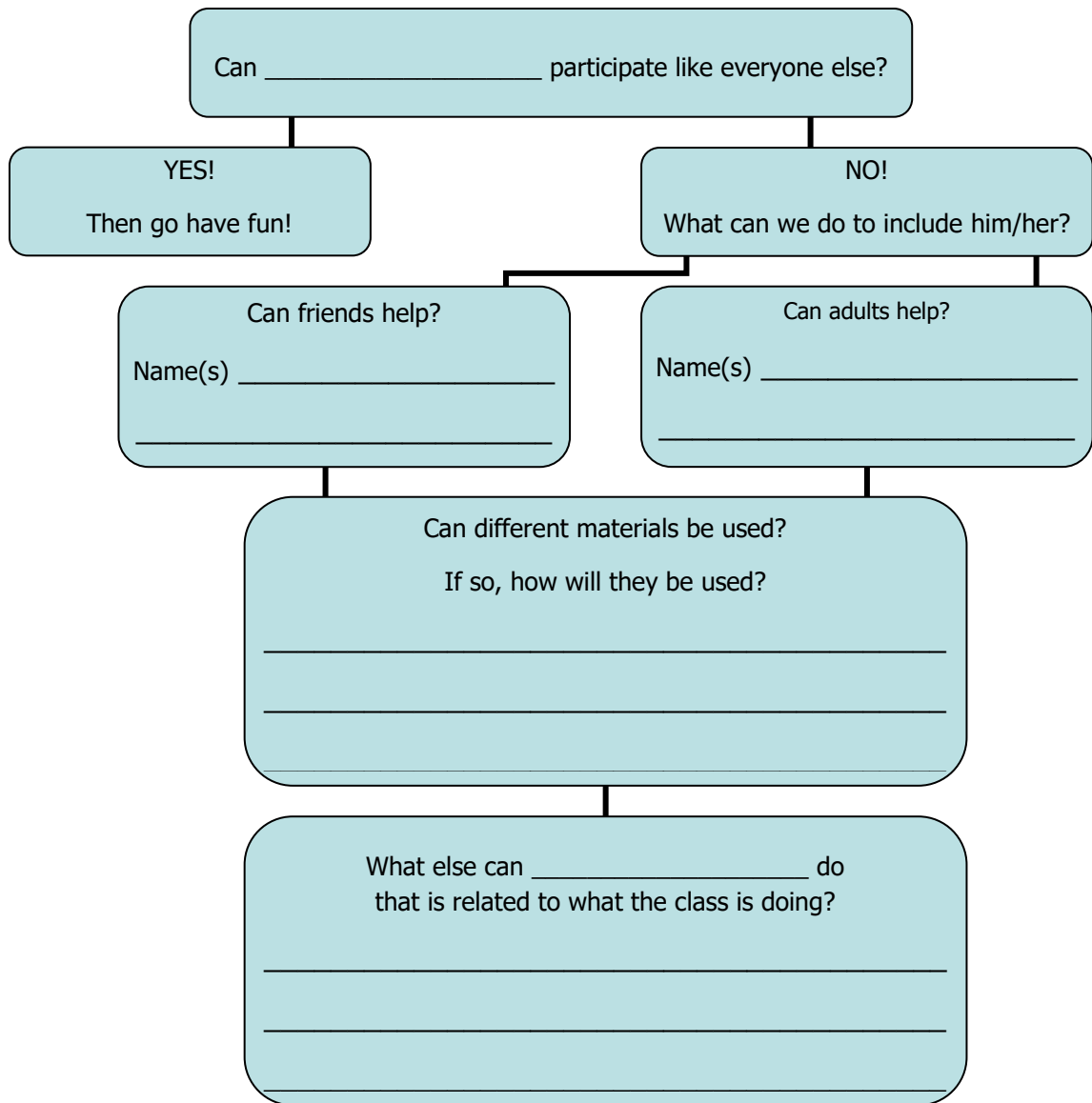
FROM \_\_\_\_\_ TO \_\_\_\_\_

THE LESSON FOR \_\_\_\_\_ WILL BE:

SUBJECT \_\_\_\_\_

MEDIUM \_\_\_\_\_

MATERIALS/TOOLS \_\_\_\_\_



TEAM MEMBERS \_\_\_\_\_  
\_\_\_\_\_

## Special Education Modification Preschool Art Lesson

<b>PRESCHOOL SPECIAL EDUCATION ART LESSON PLAN: MAYA GAUVREAU - MT. ILIAMNA</b>		
<b>Emphasis:</b> Product Process	<b>Elements:</b> Color Texture Line Shape Form	<b>Medium:</b>
<b>Skills:</b> Gluing Snipping Cutting Rolling Stamping Pressing Squeezing Stapling Twisting Crumpling Tearing Pushing Rubbing Folding		
<b>Other Skills:</b>		
<b>Objective:</b>		
<b>Materials:</b>		
<b>Preparation:</b>		
<b>Lesson Flow:</b>	<b>Sketch:</b>	<b>Book:</b>
<b>Enhancement:</b>		



# Art Criticism Worksheets

## Art Journey

To be Used While Viewing Art

**TITLE** \_\_\_\_\_ **ARTIST** \_\_\_\_\_

**SCALE** Small

Large

How big is it compared to you?

**SPACE** Deep  
(goes way in)

Shallow

(cannot see very far)

**VIEWPOINT** Antseye  
(below looking up)

Where are you?(on top looking down)

Birdseye

Far away

Close up

**VOLUME** 3-D

Flat

**LINES** Curvy

Straight

**SHAPES** Organic

Geometric

**BALANCE** Asymmetrical

Symmetrical

The same on both sides?

**LIGHT** Soft & blended

Much contrast

Sharp light and deep dark?

**TEXTURE** A lot

Little/none

How does it feel? Rough

Smooth

**PATTERN** A lot

None

Repeated shapes or lines

**COLORS** A few

Many

Dark

Light

Warm

(red, yellow, orange) Cool  
(green, blue, violet)

# Art Criticism Worksheets

## Looking at Artwork

Look carefully at the artwork together, then describe what you see.

**STEP ONE: DESCRIBE THE ELEMENTS OF ART (BUILDING BLOCKS OF ART)**

**1. LINES – what kinds of lines do you see?**

Remember lines are found on edges. Have someone trace the lines on the reproduction with a finger, if you want to, to help you see them better. Circle words that describe what you see:

sharp	think	fuzzy	thin	graceful	smooth
jagged	choppy	angled	vertical	horizontal	soft
curved	heavy	diagonal	straight	_____	_____

**2. SHAPES – what kinds of shapes do you see?**

circles	rectangles	triangles	square	angular	curved
irregular	rounded	soft-edged	hard-edged	_____	_____

**3. TEXTURES – what kinds of textures do you see?**

rough	smooth	shiny	soft	hard	dull
sharp	_____	_____	_____	_____	_____

**4. COLORS – what kinds of colors do you see?**

bright	soft	dark	strong	few	many
light	dull	_____	_____	_____	_____

**WARM:**      reds                      pinks                      oranges                      yellows

**COOL:**      blues                      greens                      violets

**NEUTRAL:**      whites                      grays                      browns

**OPPOSITE (complementary):**      reds/greens      blues/oranges      yellows/violets

**STEP TWO: ANALYZE THE DESIGN (ART PRINCIPLES, OR HOW THE BUILDING BLOCKS ARE USED)**

**5. BALANCE – what kinds of balance are used?**

Asymmetrical (each side of the artwork is different)

Symmetrical (each side of the artwork is similar)

**6. EMPHASIS, FOCAL POINT – what is the first thing you see when you look at this artwork?**

**7. SPACE – what kind of space is used?**

Is this artwork      2-Dimensional (flat)      or      3-Dimensional (not flat)?

Is there:      deep space (looks like you can see for a long way)

                  shallow space (looks like you can't see very far)

                  flat space (things don't look 3-D at all)

**8. PATTERNS – what kinds of patterns do you see?**

Are there any repeated lines, shapes, or colors which create a pattern?

**STEP THREE: INTERPRET THE MEANING**

**What is the meaning of this? Here are some words which could be used to describe artwork. Do you think any of these help describe this artwork?**

- |             |              |             |                        |         |                        |
|-------------|--------------|-------------|------------------------|---------|------------------------|
| strength    | beauty       | anger       | hate                   | death   | mystery                |
| peace       | sadness      | loneliness  | hope                   | love    | courage                |
| honor       | excitement   | adventure   | happiness              | old age | boredom                |
| fun         | youth        | family      | society                | culture | nature                 |
| about lines | about shapes | about color | interest in simplicity |         | interest in complexity |

\_\_\_\_\_

**STEP FOUR (OPTIONAL): JUDGE**

**After looking closely at the art, thinking about how it was made and what it means, my opinion is:**

- I really like this art.
- This art is OK.
- I do not like this art.

# Art Criticism Worksheets

## Art Criticism

<b>ART CRITICISM</b>	<b>DESCRIPTION</b> Subject matter and/or elements of art noted in the work.	<b>ANALYSIS</b> Organization: how principles of art have been used to arrange the elements of art.	<b>INTERPRETATION</b> Moods, feelings, and ideas communicated by the work.	<b>JUDGMENT</b> Personal decision about the degree of artistic merit.

**STUDENT NAME** \_\_\_\_\_

**TITLE** \_\_\_\_\_

**ARTIST** \_\_\_\_\_

**DATE WORK WAS MADE** \_\_\_\_\_

# Careers in Visual Arts

The following is a list of art careers. Although this list is very comprehensive, it fails to denote the large number of positions in which an arts background encourages excellence. Many large corporations and universities seek candidates who have mentally challenged themselves creatively, as well as in their specific field. There is no field in which a study in the arts will not benefit a student.

## **ARCHITECTURE AND RELATED DESIGN CAREERS**

architect  
architectural graphics designer  
architectural renderer/delineator  
architectural writer/critic  
city planner/environmental designer  
color consultant  
floral designer  
home furnishings designer  
interior architect/designer  
landmark preservationist/restorer  
landscape architect  
lighting designer  
marine architect  
model maker  
photostylist  
retail store owner/manager  
showroom director/manufacturing representative

space planner/facility planner

## **ART EDUCATION/ART THERAPY CAREERS**

adult education, community center  
supervisor/teacher  
art therapist in a hospital, geriatric or  
rehabilitation institute, drug and alcohol abuse  
center  
artist-in-residence  
children's museum director  
elementary school teacher  
high school teacher  
middle school teacher  
recreation center teacher  
school district art supervisor  
summer camp teacher  
  
special education program -  
supervisor/instructor/writer  
university-level teacher

## **ARTS ADMINISTRATION CAREERS**

art director  
art staff  
community development officer  
grants officer  
  
program coordinator in city arts councils, state  
arts councils, federal arts organizations, local  
nonprofit arts organizations

## **CRAFTS-RELATED CAREERS**

artist (for commissions)  
bookbinder  
ceramist  
cooperative workshop space director  
craft center director/teacher  
designer for industry  
fiber, textile, weaving artist  
furniture maker  
glassblower  
historical site restorer/demonstrator  
jewelry designer/goldsmith/silversmith  
quilter  
rug, tapestry maker

## **COMMERCIAL/PRODUCT DESIGN AND DISPLAY CAREERS**

banknote designer  
digital game designer  
digital program-specific designer  
exhibition designer/artist  
floral designer  
lighting designer  
retail display coordinator  
stamp designer  
tradeshow designer/artist  
visual merchandiser  
Web site designer  
window and display designer

## **FASHION CAREERS**

accessory designer  
assistant designer  
boutique/store owner/manager  
costume designer  
fashion coordinator  
fashion designer  
fashion editor/writer  
fashion illustrator

handpainter and weaver for special orders for  
designer, manufacturer  
retail buyer  
shoe designer  
textile designer  
trade worker, i.e., pattern maker  
  
wholesale showroom manager

**FINE ART CAREERS**

painter, sculptor, photographer, printmaker, potter, filmmaker and video, performance, and sound artist:

- sell work to or through galleries
- receive corporate commissions or
- public commissions, i.e., % for art
- provide services to other artists through
- printmaking, pottery, or casting shop
- artist-in-residence

**GRAPHIC DESIGN CAREERS**

ad agency print, fashion, or TV director  
airbrush artist

animator

architectural graphic designer

audio visual producer

book, CD illustrator

book, CD graphics designer

calligrapher, letterer, type designer

comic strip artist

computer graphics designer

corporate art director

digital game designer

editorial illustrator

graphic arts industry technician

graphic designer

illustration

layout/paste-up artist

magazine illustrator

mechanical and production supervisor

medical illustrator

municipal graphic designer

newspaper illustrator

outdoor advertising designer

police or courtroom artist

political cartoonist

retail computer programmer

retail store art director

scientific illustrator

technical illustrator

Web site designer

**INDUSTRIAL DESIGN CAREERS**

cartographer

houseware designer

lighting designer

package designer

product designer

stencil maker

tool and equipment designer

toy designer

transportation designer

**MARKETING ART CAREERS**

antique dealer

appraiser

art shipper

artist's agent

auction gallery staff

corporate consultant

gallery assistant

gallery owner/director/manufacturer

paper merchant

**MUSEUM ART CAREERS**

art librarian

conservator and restorer in paintings, furniture,

textiles, ceramics, antiques

curator/assistant/associate curator

director

docent

education director/teacher

exhibition designer/artist

historic site supervisor

publications coordinator/writer

research associate

**PHOTOGRAPHY CAREERS**

aerial photographer

architectural photographer

art photographer

audio visual designer/photographer

corporate photographer

custom lab technician

ecological photographer

fashion photographer

holographer

medical photographer

multi-image producer/technician

museum photographer

photojournalist

portrait photographer

press photographer

product and food photographer

sports photographer

**PUBLICATION CAREERS**

art director

book designer

book/magazine editor

editorial art director

editorial illustrator

fine press owner/director

graphic designer

illustrator

layout designer/artist

photo editor/researcher

production designer

writer/critic

**THEATER AND ART CAREERS**

artist  
builder  
costume designer  
lighting designer  
makeup artist  
puppet designer/artist  
scenic designer  
sound artist

**TECHNOLOGICAL MEDIA CAREERS**

advertising  
animation designer  
art director  
cinematographer  
computer game designer  
computer graphics designer  
computer software designer  
costume designer  
documentary filmmaker  
educational film and video producer  
film director  
film editor  
film, video, computers, sound staff  
independent filmmaker  
makeup designer  
production manager  
production technician  
set designer  
sound technician  
special effects designer/technician  
title designer  
TV commercial staff  
TV director/producer  
TV graphic artist

# Suggestions for Success

Since elementary classroom teachers are required to teach art regardless of art training, here are some suggestions to ensure success.

**1) Remember that artistic efforts help students grow. Experiences:**

- strengthen their ability to think clearly and logically when faced with choices, thereby improving critical thinking skills
- enhance their natural inclination to imagine and create as a response to imagination, environment, and learning
- provide problem-solving opportunities that can lead to feelings of success and a boost in personal self-confidence
- encourage risk-taking and learning from their work, whether successful or not
- promote individuality through the communication of personal ideas and development of style

**2) Strive to maintain a positive classroom climate. Teachers can:**

- be co-learners with your students
- set high standards but expect and accept a diversity of outcomes
- be sensitive to the different developmental levels of students
- connect art to other learning activities and to your students' lives
- provide classroom/cooperative projects
- encourage student-to-student feedback after modeling appropriately

**3) Be well prepared before teaching the lesson. Teachers should:**

- preview the lesson and familiarize yourself with any special vocabulary
- create your own sample before teaching for trouble-shooting purposes
- set and inform students of the lesson objectives and link to assessment criteria
- follow lesson plan suggestions for materials management
- plan an organized clean-up
- expect and demonstrate safe use of art materials and equipment at all times
- present all parts of the lesson clearly to give students confidence to proceed

**4) Guide your students over hurdles. Teachers can:**

- anticipate and help them overcome frustration by gently asking questions to stimulate thoughts
- encourage the consideration of various solutions before deciding on one
- briefly show a variety of examples of solutions or work in progress by others
- discourage copying unless it is part of the lesson
- encourage them to take a chance and see what happens
- allow them to diversify
- acknowledge failure as a part of the learning process
- encourage peer assistance when appropriate

**5) Allow time for reflection and assessment. Teachers can:**

- understand that learning continues when the artist is finished and looks back
- help students develop and use self-assessment forms
- allow time for students to respond to their art both verbally and/or in writing
- refer to the assessment section for forms of all types
- look to the Art Chart for discussion ideas



# Visual Development Stages in Children

## A GUIDE FOR CLASSROOM TEACHERS

All children proceed through creative developmental levels. However, in order for them to become literate in visual art, they must be exposed to continuing, sequential artistic experiences. The stages of child development, first set out by Dr. Viktor Lowenfeld (Creative and Mental Growth, Macmillan Co., New York, 1947), explain normal children's artistic development, stressing their natural interests and abilities. All children, precluding special situations, will proceed through these stages whether or not they are artistically educated. Teachers who understand the stages can better understand their students' ability to visualize. They are, therefore, more prepared to provide appropriate learning experiences and can recognize successful, stimulating, and challenging situations.

The following guide can be used as a reference. Each stage relates to an age range, but may vary somewhat among children. Descriptions of the stages are general and allow for differences in ability, expression, and interpretation. As you consider the stages keep in mind that students should be provided artistic learning that:

1. Introduces students to beginning experiences with various art media and techniques, while encouraging individual ideas.
2. Reinforces and builds upon beginning experiences, while encouraging students to modify and extend ideas and techniques.
3. Extends learning through refined and thoughtful experiences, while encouraging more advanced expression of ideas.

The atmosphere that is conducive to artistic expression is not the same type that favors memorizing arithmetic tables. Creative expression is the direct opposite of memorization. In memorization students are asked to concentrate on something totally outside themselves, to be dependent upon the teacher for recognition of efforts, and often deny giving vent to their own feelings. In the visual arts we ask students to follow certain instructions, but allow interpretation, encourage personal involvement with the work, and value self-assessment.

Keep in mind that creativity is not another word for chaos; in fact, the very opposite is often true. Students who are personally involved in an activity may be oblivious to those around them and are not easily distracted. Remember that an art program should provide stimulation for independent thinking and should encourage and reward curiosity, spontaneous thinking and self-expression. Prepared teachers who understand the lesson will assist their students in learning. Have your supplies ready, present clearly, allow motivational discussion, and give plenty of time for the activity. Expect serious intellectual involvement from your students and you will get it.

As Lowenfeld said:

Usually good behavior is thought to be synonymous with being quiet, polite, and retiring. Good behavior is too often considered the opposite of creative behavior, where a child may be full of curiosity, poke fun at himself, question the teacher's direction, and have original ideas of his own. Studies have shown that the creative child is usually not liked as well as he might be by his teachers. Yet the child who looks upon learning as a self-initiated activity is the type of student we are trying to encourage, because he does the type of thinking that is so necessary in our society.

## **PRIMARY STAGE**

**Preschematic: ages 4-8**

**A TYPICAL CHILD** moves from scribbling to representative drawing – drawing which represents objects. In their art, children:

- see themselves as the dominant figure
- use proportions that are incorrect
- draw only parts or include details that are important to them
- use imaginative arrangement of objects in space
- add color according to emotional appeal, unlike nature

### **LESSONS SHOULD:**

1. Provide time to learn about various media, to practice use of tools and techniques, and to experiment freely – play with art.
2. Suggest simple subjects, which have definite easily learned shapes (people, houses, animals). Record their forms or symbols on a chart and refer to them later for comparison.
3. Continue using discovery experiences that enable them to perceive through their senses.
4. Encourage class and individual discussion regarding own/others' artwork; include discussions regarding famous artists.
5. Show real interest by encouraging and praising all attempts. Do not bring undue attention to what you may see as an "error," these are very important sources for learning.

## **UPPER INTERMEDIATE STAGE**

**Dawning Realism: ages 9-12**

**A TYPICAL CHILD** now becomes more independent and less cooperative with adults. They are critical of their own and others' efforts as they develop the knowledge and ability to make judgments regarding content, methods, and success. Often they are more interested in detail than in general form. In their art, children:

- work independently and for longer periods
- show great attention to detail
- wish to and attempt to mirror reality; this sometimes leads to frustration
- consider what they know regarding media, techniques, etc. when determining how to best communicate their idea to others
- begin to fear failing and may shun originality until encouraged
- are willing to discuss choices they made when producing art if prompted

### **LESSONS SHOULD:**

1. Expand working repertoire of techniques, ideas, and vocabulary while adding more involved aspects of design and composition (e.g., perspective, realistic/abstract studies of space).
2. Promote cooperation, not competition, through collaborative projects, thus pooling group resources, complimenting different talents, and giving unthreatening value to each child's experiences.
3. Teach visual literacy through drawing exercises and descriptive writings.
4. Encourage and develop respectful verbal skills in describing, analyzing, interpreting, and judging.
5. Find ways, such as Artist of the Week corner, to encourage everyone.

## **YOUNG ADULT STAGE**

### **Intellectual Synthesis: ages 13-17**

**A TYPICAL YOUNG ADULT** now demonstrates a critical awareness of their environment. They tend toward three groups: visual (sense of sight) - concerned with environment/appearance; haptic (sense of touch) - concerned with self-expression, emotional approach to subjective experiences; in-between - no definite concerns shown but creatively likes abstract. In their art:

#### **Visual students**

- rely on what they see
- focus on human appearance, aiming toward proper proportion, lighting, and form
- attempt to depict momentary impressions
- prefer to work representationally, stressing perspective and atmosphere
- use realistic colors and are quite analytical
- consider the principles of design while striving toward harmony in their art

#### **Haptic (tactile) students**

- consider the communication of feeling
- emphasize inward expressions, emotional qualities of figures
- tend toward interpretation depicting character
- are more concerned with values as relating to self or other objects
- use color for meaning or for emotional impact
- use design in abstract ways to communicate ideas or feeling

#### **LESSONS SHOULD:**

1. Expect students to demonstrate increasing understanding of materials and methods through well-finished, conceptualized work.
2. Challenge students to intellectually and technically communicate.
3. Require self-evaluation throughout production process.
4. Practice respectful verbal skills in talking about art; describe elements, analyze principles, interpret, judge, and defend.
5. Find ways to engage and encourage individual differences in art.

# Glossary



## A

- abstract art** – Art which stresses elements of composition, rather than subject. The subject usually is unidentifiable or, if identifiable has been simplified or rearranged.
- accent** – A distinctive feature that accentuates or complements the overall design of a work of art.
- acrylic** – Paint composed of pigments bound by acrylic resin, a type of plastic. Acrylic paints are water soluble before they dry.
- actual texture** – A texture that can be perceived through the sense of touch.
- additive sculpture** – Process of creating a three-dimensional artwork by adding separate parts to create a whole. Materials could include paper, wood, clay, found objects, metal, etc.
- aesthetics** – The theory of the artistic or the beautiful; pertaining to work philosophically pleasing to the emotional nature of humans.
- amorphous** – Without definite form.
- analogous colors** – Colors that are next to each other on the color wheel (e.g., yellow, yellow-orange, and orange). Also called related colors; similar or alike.
- architect** – Structural design professional who designs buildings and supervises their construction.
- architecture** – The art and science of designing buildings and other large-scale, aesthetically pleasing, functional structures.
- armature** – A frame made of wire or other materials and used to hold up a sculpture.
- art criticism** – Process of thinking and learning (making discriminating judgments) about a work of art in order to be able to draw informed conclusions about its quality or meaning.
- art history** – Study of the historical and cultural contexts of art.
- artifact** – An object created by human beings. Most artifacts are originally produced to serve a function. They acquire aesthetic value over time.
- artistic elements** – Visual properties of color, line, shape, form, texture, and value. Sensory properties are immediately visible in a work of art.
- artistic perception** – Using awareness, sensitivity, and intuition to gain insight and knowledge regarding natural and human-made environments.
- artist's intention** – An artist's purpose or reason for creating a particular artwork; often difficult to know.
- artwork** – An object or image resulting from imaginative conception and creation that invokes a feeling of pleasure or another emotional response in the viewer and that may convey meaning.
- assemblage** – Type of three-dimensional art built by combining and connecting a variety of objects and found materials to create a unified whole.
- asymmetrical balance** – Type of balance in which two sides of an artwork are not alike, but carry equal or nearly equal visual weight. Also known as informal balance.
- Athabaskan** – The term "Athabaskan" refers to a large family that is represented in Alaska by eleven separate languages. Other Athabaskan languages are spoken in western Canada as well as the southwestern portion of the United States (Navaho and Apache are Athabaskan languages).

## B

**background** – Part of an artwork that appears to be farthest from the viewer, or in the distance of the scene.

**balance** – The impression of equilibrium in a pictorial or sculptural composition. Balance can be symmetrical, asymmetrical, or radial. Balance is a principle of design.

**bird's-eye view** – View from above or from a high vantage point.

**bisque** – Unglazed fired ceramic clay.

**block printing** – Method of printing in which a raised design or image is created on a flat surface. The design is covered with ink or color and then paper is pressed onto it.

**book designer** – An artist who designs and creates the layout of a book's cover and its pages.

**border design** – Design that creates a framelike edge around a shape.

**brayer** – In printing, a hand-held rubber roller used to spread ink over a surface. A small hand roller used to spread printmaking ink thinly and evenly.

## C

**calligraphy** – The art of beautiful handwriting, often for decorative purposes.

**cartoon** – The term has two well-defined meanings. Originally a cartoon was a full-scale and detailed preparatory rendering for a painting, tapestry, or fresco. Now a cartoon is a drawing that shows people or things in a humorous situation and that is often accompanied by a caption.

**carving** – Creation of a three-dimensional artwork by cutting away unwanted parts of a block of hard material, such as wood or stone. This is the subtractive method.

**center of interest** – Part of an artwork the viewer notices first; most important part of an artwork.

**ceramic clay** – Type of clay that, after being formed, is fired at a high temperature in a kiln to harden and produce ceramic artworks.

**cityscape** – An artwork showing a view of a city or a skyline.

**classical** – Term applied to an artwork that exhibits the characteristics of ancient Greek and Roman art, such as proportion, balance, and idealized forms and themes.

**clay** – Substance found in the earth that is pliable when moist and hardens when baked. Clay is used to create artworks such as sculpture and pottery.

**close-up** – Point of view in which objects in an artwork appear to be very near the viewer.

**collage** – A two-dimensional artwork created by arranging and gluing pictures or photographs, or pieces of paper, fabric, or other materials onto a flat surface.

**color** – Also referred to as hue, color is the appearance of an object created by the quality of light it reflects or emits. Colors all come from the three primaries and black and white. Color has three properties - hue, value, and intensity. The term color also can refer to a paint, dye, pigment, or other substance that imparts color. Color is an element of art.

**color family** – A group of related colors. For example, warm colors and cool colors are color families.

**color scheme** – A plan for combining colors in a work of art.

**color wheel** – Circular chart that shows primary, secondary, and intermediate colors in an order that illustrates progression through the spectrum and relationships among colors.

**complementary color scheme** – Color scheme made from colors that are directly across from one another on the color wheel.

**complementary colors** – Colors that are directly across from one another on the color wheel. These colors contrast strongly with one another.

**compose** – To plan or create an artwork so all parts are arranged to make a unified whole.

**composition** – The arrangement of the elements of art. Composition may also refer to any work of art using the principles of art to create a unified artwork.

**computer-assisted art** – Artworks created with the help of computer software.

**construct** – To build or make something by putting materials together; additive art.

**contour** – Outline of a shape or the surface of a form. A line that represents such an outline.

**contour line** – Lines that represent the outer edge and undulating surfaces within a form, such as shapes or wrinkles and folds.

**contrast** – Difference between two unlike things, such as a dark color and a light color.

**converging lines** – Actual or implied lines that move toward one another and conjoin at a point in space.

**cool colors** – Greens, blues, purples, and related colors; cool colors suggest cold and seem to move away from the viewer. Cool colors suggest cool objects, places, and feelings.

**creativity** – Simply stated, the ability to create. However the word has connotations of originality, productivity, imagination and innovation.

**credit line** – Information that accompanies a reproduction of a piece of fine art. It usually includes the artist's name, title of the artwork, date the artwork was completed, medium used, and the artwork's current owner or location.

**critique** – A close examination; a critical review.

**cross-hatched lines** – Parallel, crossed lines drawn in more than one direction gradually creating a denser and denser pattern; often used to create a darker value in drawings or printmaking.

**culture** – Customs, beliefs, arts, and way of life of a community or a population.

**curator** – Administrative director of a museum. A person who conducts research for a museum. Curators select artworks among a museum's permanent collection for display and recommend additional artworks for purchase by a museum.

## D

**depth** – Perception of spatial distance between objects in a two-dimensional work of art.

**design** – The creative, organized, and methodical arrangement of lines, spaces, colors, shapes, textures, and other elements in an artwork. Also, the act of planning and arranging the parts of an artwork using the principles of design.

**detail** – The small parts of a larger structure, object, or image.

**diorama** – A three-dimensional, often miniature scene. In a diorama, modeled figures are displayed against a realistic, painted background.

**distance** – In art, the illusion of the third dimension (depth, or near to far) created in a two-dimensional artwork.

**distortion** – The twisting or exaggerating forms from their normal shape, often done to express strong emotion.

**drawing** – An artwork consisting of lines and shapes sketched on paper with materials, such as pencils, pens, chalk, or pastels. Also, the process of creating a line or shape on paper using a drawing implement.

## E

**earth art** – Type of art in which the completed artwork is made from and becomes an important part of the environment in which it was created. Also called earthwork.

**elements of art** – Basic components of an artwork, including line, shape, form, color, value, texture, and space.

**embossing** – A designed surface in which parts are raised.

**emphasis** – Refers to the created center of interest, the place in an artwork where your eye first lands. Emphasis is a principle of design.

**engrave** – To use a sharp tool to carve letters or pictures into hard materials, such as metal or wood. Also called etching.

**etching** – Printmaking process in which a metal plate is coated with wax or a like substance, a design is cut into the coating, and the metal plate is submerged in acid. The acid burns the metal along the lines of the design, creating grooves that hold the ink for printing.

**exaggeration** – Showing something in a way that enlarges or overemphasizes its importance.

**express** – To communicate one's thoughts or feelings through words, gestures, or art.

## F

**fantasy** – Art inspired by the creative imagination; unrestrained fancy.

**femmage** – Type of collage that includes fabric art traditionally made by women.

**fiber arts** – Artworks created out of yarn, thread, or cloth (e.g., stitchery, weaving).

**fired** – Hardened by great heat; usually refers to clay. For example, in ceramics clay objects are fired in a kiln.

**firing** – Process of using extreme heat to harden objects made of clay.

**fixative** – A substance that is sprayed over charcoal, pastel, or pencil drawings to make those materials adhere permanently to the paper and to prevent smearing.

**focus** – The central aspect of an image or that which draws the viewers attention.

**foreground** – The part of an artwork that appears to be nearest the viewer, or in the front of the scene.

**form** – Form has depth, length, and width, and resides in space. It is perceived as three-dimensional. Form is an element of art.

**formal balance** – Type of balance in which the visual properties or features on both sides of a center line (vertical, horizontal, or diagonal) are similar or identical. Also known as symmetrical balance.

**found object** – Any item that an artist finds and uses in an artwork. Found objects can be manufactured items, such as clock parts or natural objects, such as tree bark.

**fresco** – Painting technique, often used for murals, in which water-based paint is applied to wet plaster. As it dries, the plaster absorbs the paint and the painting becomes part of the wall.

**functional** – Something that is designed with a specific purpose in mind.

## G

**galleries** – Buildings or areas devoted to the exhibition of artworks for viewing or for sale.

**geometric** – Term used to describe shapes or forms that are mathematically defined or regular in appearance, such as circles, spheres, squares, or cubes (shapes that have names).

**gesture drawing** – A drawing done quickly to show main action lines or paths of movement.

**glaze** – Melted glass coating fired onto pottery; applied as liquid.

**graphic art** – Design and production of commercial artworks, such as signs, posters, advertisements, book jackets, and computer software.

**greenware** – Any clay form that has not been fired.

## H

**handbuilding** – Working the clay with hands only; coiling, pinching, and slab building are three basic techniques.

**heritage** – History, culture, and traditions of a group of people.

**hieroglyphics** – System of writing, such as that of the ancient Egyptians, that uses pictures or symbols rather than words or letters.

**horizon line** – The line created in an artwork by the meeting of sky and ground, usually on the viewer's eye level.

**horizontal** – Moving straight across rather than up and down. For example, the top edge of a piece of paper is horizontal.

**hue** – Another word for color.

## I

**illusion** – An image that tricks the eye or seems to be something it is not.

**illustrate** – To create or design pictures for books, magazines, or other printed works.

**illustrator** – An artist who creates pictures for books, magazines, or other printed works.

**imaginary** – Of or having to do with the imagination; not realistic.

**imagination** – Power of the mind to form a mental image or concept of something that is not real or present.

**implied** – Something that is suggested or inferred, rather than directly apparent.

**impression** – Indentation in a material. A single copy of a print done in a set.

**informal balance** – Type of balance in which two sides of an artwork are not alike but carry equal or nearly equal visual weight. Also known as asymmetrical balance.

**intensity** – Brightness or dullness of a color. A color's intensity is highest, or most pure, when it is not mixed with another color. Colors that contain traces of other colors or of black or white have lower intensity.

**intermediate colors** – Colors created when a primary color (red, yellow, or blue) is mixed with a secondary color (orange, green, or violet).

**irregular** – Term used to describe shapes and forms that are not geometric. Also known as organic or amorphous (shapes that do not have a name).

## K

**kiln** – In art, an oven which reaches very high temperatures used to harden clay.



## L

**landscape** – An artwork depicting an outdoor scene or scenery.

**line** – Line is the path of a point moving through space. Lines vary in width, length, direction, color, and degree of curve and can be two-dimensional or implied. Line is an element of art.

**linear perspective** – Technique that makes use of line to create the illusion of depth on a two-dimensional surface. If the lines in an artwork created with this technique are extended, they converge at a point on an imaginary line that represents the eye level of the viewer. This point is called the vanishing point.

**loom** – Tool or device used to create fabric by weaving fibers together.

## M

**medium** – Material with which an artwork is created (e.g., charcoal, pastels, oil paints, clay). Medium also refers to the technique used to make an artwork, such as painting, sculpture, or etching. (Plural – media or mediums.)

**middle ground** – The part of an artwork that appears to lie between objects in the foreground and background.

**mixed media** – An artwork created by using more than one medium. For example, a collage mixing drawing and painting can be a mixed-media artwork.

**model** – Someone or something that serves as a subject for an artist. Small replica of another larger object, usually built to scale. Also, to create an artwork by shaping a malleable substance such as clay.

**modeling clay** – Plastic material used for making forms. It usually comes in a variety of colors and can be reused since it does not harden. It cannot be fired and should not be used for permanent artworks.

**monochrome** – Color scheme limited to different values of one hue. Also, an artwork that is monochromatic.

**monoprint** – A single printing made from a plate, after which the plate needs to be reworked in order to pull another monoprint.

**mood** – The feeling or emotion created in a work of art.

**mosaic** – An artwork created by setting tesserae (small pieces of glass, tile, stones, paper, or similar material) into mortar or onto another adhesive background to create a unified pattern or image.

**motif** – An element that is repeated often enough to be an important feature of a design.

**movement** – Refers to the suggestion of motion through use of various elements in an artwork.

**mural** – A large artwork, usually a painting, applied directly to a wall or ceiling. Murals often appear on or in public buildings.

**museum** – An institution designed for the acquisition, presentation, study, and exhibition of works of artistic, historical, and cultural value.

## N

**negative space** – An enclosed empty space which helps define forms and makes an essential contribution to the composition.

**neutrals** – Term used for black, white, tints, and shades of gray. Some designers also consider browns to be neutrals.

**nonobjective** – Style of art that does not represent actual objects, scenes, or figures; nonrepresentational.

**nonrepresentational** – Term used to describe art in which the artist expresses ideas, thoughts, or feelings without depicting a realistic subject; nonobjective.

## O

**objective art** – Representational; has recognizable subjects.

**oil pastels** – Oil-based drawing crayon.

**opaque** – Not allowing light to pass through; the opposite of transparent.

**organic** – Term used to describe irregular shapes, particularly those resembling objects found in nature.

**original** – An artwork that is singular and distinctive from other artworks. Also, the actual, authenticated artwork, rather than a reproduction or copy of it.

## P

**painting** – An artwork created by using a brush or other tool to apply tempera, watercolor, oil, acrylic, or another kind of paint to a surface. Also, the process of creating an artwork with paint.

**palette** – A flat board on which an artist mixes colors.

**papier-mâché** – Process of creating forms by covering an armature or other base with strips of paper that have been soaked in watery paste, and then molding the strips. The form hardens as it dries.

**pastel** – Drawing tool, similar in shape to a crayon, made from a paste of finely ground pigment. Also refers to a tint of a color.

**pattern** – Refers to the repetition or recurrence of a design element, exact or varied, which establishes a visual beat. Pattern is a principle of design. Also, a plan or model to be followed when making something.

**perspective** – Techniques for showing three-dimensional objects or scenes on a flat or nearly flat surface.

**photograph** – An image recorded by a camera on film and then printed on photosensitive paper. An image recorded digitally, and read and printed by a computer.

**photorealism** – An international movement in painting and sculpture arising in the late 1960s and early 1970s characterized by the precise, observation of subject matter, such as street scenes or portraits, often taken from actual photographs.

**pictograph** – A highly simplified symbol of an object or action (e.g., Egyptian hieroglyphics).

**picture plane** – A term used to describe the surface of the picture that can be imagined like a plane of glass behind which the elements of the image are arranged. Through the use of various techniques such as perspective and overlapping of objects the artist creates an illusion of depth receding away from the picture plane.

**pigment** – Very fine, colored powder that is mixed with a liquid base such as oil or water to make paint.

**pinch method** – Method of shaping clay into pottery by pinching, pressing, and pulling it with the fingers and hands.

**plane** – A flat surface.

**plate** – In printmaking a piece of flat material, such as metal, stone, clay or wood, with a design on its surface used to print an impression of the design.

**portfolio** – Collection or sampling of an artist's artwork, arranged in a protective cover or folder for review or display.

**portrait** – An artwork that features a person, an animal, or a group of people, usually placing emphasis on the face.

**positive space** – The space that a form or shape occupies in an artwork.

**pottery** – Functional objects such as vases, bowls, pots, and dishes that are modeled from wet clay. Pottery is usually fired in a kiln.

**primary colors** – The three colors (blue, red, and yellow) from which other colors are made. The primary colors cannot be made from other colors.

**principles of design** – Set of guidelines for the arrangement of the elements of art. Principles of design include unity, emphasis, balance, proportion/scale, pattern, and rhythm/movement.

**print** – An artwork created by pressing a design onto paper or another flat surface using a block or other object coated with wet color. Multiple copies of a print can be made by reinking the block and repeating the process. See printmaking.

**printing block** – In printing, a piece of material, such as clay or wood, into which a design has been carved. Ink or paint is applied to the surface of the block, paper is pressed onto the block, and an impression of the design is created. Also known as a plate.

**printmaking** – Process of creating prints, or multiple copies of a single image, using one of several techniques or media (e.g., a woodcut, an engraving or etching, transfer paper, a photographic negative).

**proportion** – Relationship between the size of a part when compared to that of another part or of the whole. For example, an artist drawing a head will keep in mind the size relationship of the nose to the face, an architect the door to the building. Proportion is a principle of design.

## Q

**quilt** – In art, a bedcover made from two layers of cloth which have been arranged and stitched together in a colorful design. Also, the process of creating a quilt.

**quiltblock** – A square, usually of fabric, that is decorated in some way and combined with other quiltblocks to create a quilt.

## R

**radial balance** – A sense of balance created when lines or shapes spread out from a center point in a regular pattern.

**radial design** – Circular design radiating from center.

**raku** – A fast firing, spontaneous clay method derived from the Japanese Raku dynasties of potters (1500 to present).

**realism** – Style of art that seeks to reproduce reality exactly, rather than to idealize or interpret them. Realism was a dominant artistic style in the second half of the 19th century.

**realistic** – A word used to describe artworks that depicts the size, shape, color, texture, and proportion of objects or scenes as they are perceived by the senses.

**related colors** – Colors that are next to each other on the color wheel (e.g., yellow, yellow-orange, and orange). Also called analogous colors.

**relief print** – A print made by covering a printing block with ink and then pressing paper onto the block.

**representational** – Term used to describe art that depicts a subject as it appears.

**reproduction** – Copy or replica of an original artwork; photograph or print of an artwork.

**resist medium** – Material applied to a surface to protect it from liquids such as paint or dye.

**rhythm** – Refers to the suggestion of motion or beat through use of the elements in an artwork. Rhythm is a principle of design.

**rubbing** – Copy of a textured or raised surface made by placing paper over the surface and rubbing the paper with chalk, pencil, or crayon.

## S

**scale** – Proportional relationship between an object represented in an artwork and the real object. Something drawn 1/3 scale means all parts are drawn 1/3 the size of the original.

**score** – To use an instrument to roughen or scratch joints of a clay sculpture prior to joining them. To scratch a line in order to easily bend a paper.

**scoring** – Inscribing or scratching with a tool in any medium.

**sculptor** – An artist whose primary medium is three-dimensional art or sculpture.

**sculpture** – An artwork made by modeling, carving, casting, or joining materials into a three-dimensional whole. Also, the process of making such an artwork. Clay, wood, stone, and metal are common materials used for sculpture.

**seascape** – An artwork that represents the sea, ocean, or shore.

**secondary color** – A color created by mixing two primary colors in equal proportions. The secondary colors are orange (made from red and yellow), green (made from blue and yellow), and violet (made from red and blue).

**self-portrait** – An artwork showing a likeness of the artist who created it.

**senses** – The faculties of hearing, sight, smell, touch, and taste. An artwork may appeal to one or more of the senses.

**shade** – A dark value of a color created by adding black to the color.

**shading** – A way of showing gradual changes in lightness or darkness in an artwork. Shading helps make an artwork appear more three-dimensional.

**shape** – Implies spatial form and is usually perceived as two dimensional. It is distinguished from its surroundings by its outline. A shape encloses space and can be geometric (e.g., circle, square) or organic (having an irregular outline). Shape is an element of art.

**silhouette** – Images showing no interior detail set against a contrasting background.

**sketch** – A quick drawing that contains little detail but captures the main features of a subject. A sketch is often used to explore a theme or to plan another, more detailed artwork.

**slip** – Creamlike mixture of clay and water that acts as glue to join scored pieces of clay.

**space** – Refers to the area in which art is organized. Shapes and forms are defined by the empty space surrounding them (negative space) and by the space they occupy (positive space). Space is an element of art.

**stencil** – Piece of paper, cardboard, plastic, or another material with a cutout design; an image is made when paint or ink is applied through the design to a surface underneath.

**still life** – An artwork showing an arrangement of inanimate objects.

**story quilt** – A quilt showing pictures that tell a story.

**style** – An artist's unique way of creating is referred to as his/her particular style. Style can also be characteristic of a group of artists, a culture, or a period in time. An artwork's style includes all the features that make it different from or similar to other works.

**subject** – Person, object, or scene represented in an artwork; the recognizable topic of an artwork.

**subtractive** – Removing material from the starting form to create a sculpture.

**subtractive method** – Process of creating a three-dimensional artwork by removing, or subtracting material, as in carving a form from a plaster block.

**symmetrical balance** – Type of balance in which the visual properties or features on both sides of a center line (vertical, horizontal, or diagonal) are similar or identical and feels balanced. A human face, for example, is symmetrically balanced (although not identical) along a vertical line. Also known as formal balance.

## T

**tempera** – Chalky, water-soluble paint, also known as poster paint.

**texture** – Refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied). Texture is an element of art.

**theme** – The artist's particular interpretation of a broad or abstract topic such as nature, love, or beauty.

**three-dimensional** – A form in space which can be measured in three directions; having height, width, and depth; not flat. Also, the illusion of depth.

**tint** – A light value of a color created by adding the color to white.

**tradition** – Knowledge, beliefs, or activities handed down from one generation to the next.

**translucent** – Allowing the passage of light but not the perception of distinct images.

**transparent** – Able to be seen through clearly; the opposite of opaque.

**two-dimensional** – Flat, on one plane; can be measured in two directions.

## U

**unity** – Appearance of oneness; it is the design continuity that eliminates confusion. Unity is a principle of design.

**utilitarian art** – Art created primarily for a practical purpose. A quilt, for example, is a utilitarian artwork.

## V

**value** – Relative lightness or darkness of a color and is perceived in terms of contrast. For example, pink is a light value of red, while navy is a dark value of blue. Value is an element of art.

**vanishing point** – In an artwork using linear perspective, the point at which converging lines meet.

**variety** – Use of different elements of art to add interest to an artwork. Variety is a principle of design.

**vertical** – Upright, at right angles to the horizon.

**viewpoint** – An angle or side from which an object can be seen or depicted in an artwork.

**visual texture** – Texture that is perceived by sight rather than by touch, as in an artwork (implied texture).

## W

**warm colors** – Reds, oranges, and yellows; warm colors suggest warmth and seem to move toward the viewer. Warm colors suggest warm objects, places, and feelings.

**warp** – In weaving, fibers stretched vertically on a loom and across which the weft is woven.

**watercolor** – Paint composed of a water soluble pigment. A painting with watercolors plays with levels of transparency.


**weaving** – Process of interlacing strands of fiber, such as thread or yarn, on a loom to create a piece of fabric or an artwork.

**weft** – In weaving, fibers woven from side to side and through the warp on a loom.

**wet on dry** – A watercolor technique in which a wet paintbrush on dry watercolor paper which causes sharper and dark edged brush strokes.

**woodcut** – A print made by inking a carved block of wood and pressing it onto paper or another flat surface. Piece of wood into which a design is cut and from which prints are made.

# Public Notice of Non-Discrimination



**PUBLIC NOTICE**

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